



YOUR WORLD BY LORENZO QUINN

HALCYON ART INTERNATIONAL

YOUR WORLD BY LORENZO QUINN

I have always thought of creating a sculpture that could have a serious impact on others.

Art has the ability to communicate powerful messages on a universal scale. The strength of a visual image and the emotions it can stir are second to none.

I have always tried to make art for the people, easy to assimilate and always searching for a common language.

YOUR WORLD is the continuation of *SUPPORT*.

SUPPORT was not my first sculpture to raise issues that should concern us all. In the case of *SUPPORT* I tried to raise awareness towards the serious consequences our [Human activity] actions have on the climate and the alarming rate at which it is changing.

Life on earth is held in a very precarious balance and we are shifting that balance slowly, which in turn will affect life itself.

The hands of *SUPPORT* were installed in Venice, rising from the canal as a call for help to a sinking world as countries all over the world are threatened by the rise of coastal waters.

My idea is that those hands transcend into *YOUR WORLD*, leaving Venice and ‘swimming’

to lake ISEO and the same allegorical child underneath the water raises this time his hands to support a world... our world.

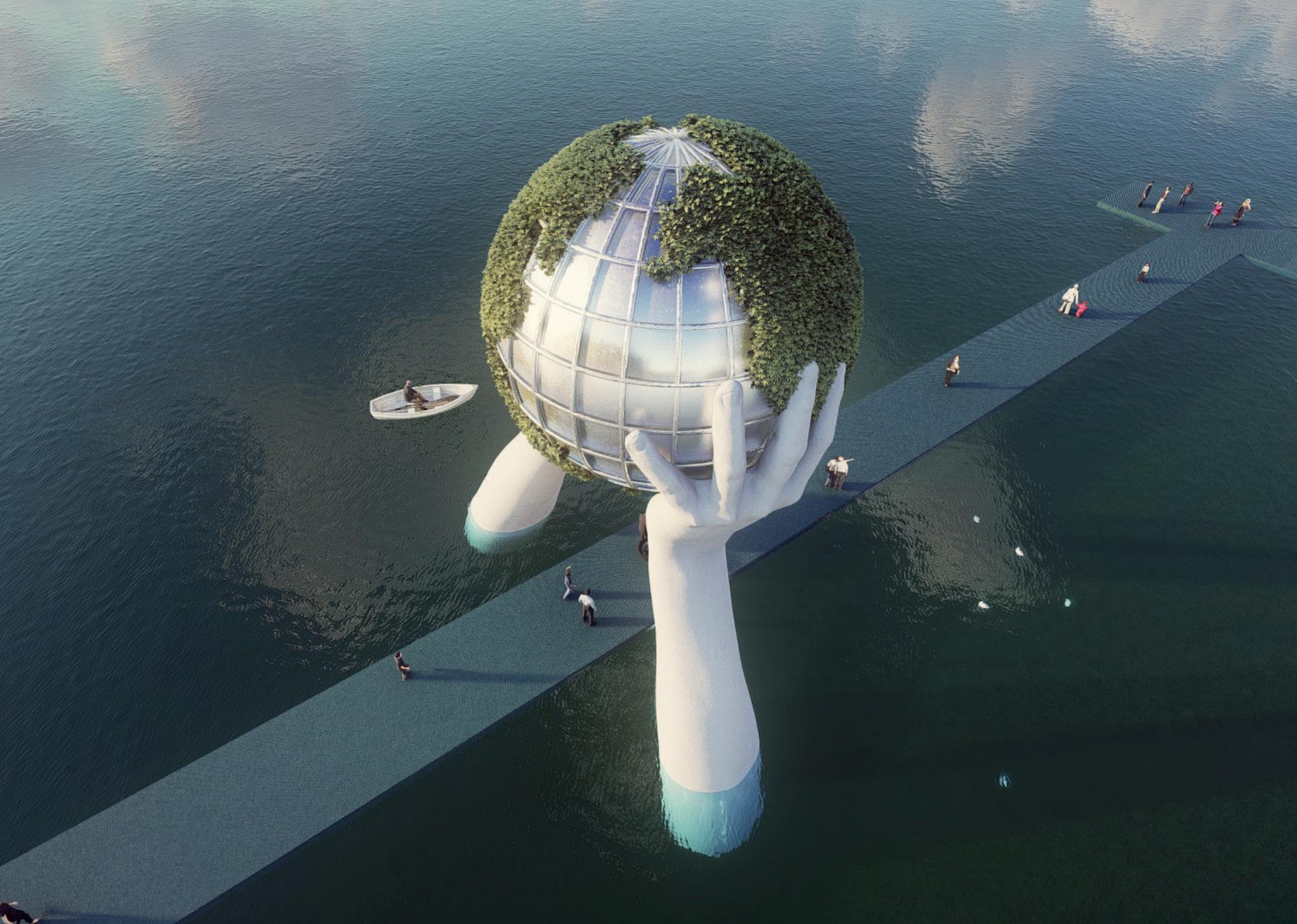
The sculpture *YOUR WORLD* will stand to symbolize the need for humanity to understand that the world is in our hands and we can't afford to falter and let it fall and sink.

Plastic is slowly choking the planet. We need to start reducing it's use and to recycle it as much as possible.

The cost of viewing the installation will be a plastic bottle for which you will receive in return a seed in an organic pouch that can be planted: from death to life.

YOUR WORLD
BY LORENZO QUINN











Lake Iseo, Lombardy, Italy



Lake Iseo, Lombardy, Italy

PAST PROJECTS

SUPPORT BY LORENZO QUINN



Installation of *SUPPORT* by
Lorenzo Quinn, in Venice 2017





re:in
100% RICICLATO E RICICLABILE 100%



Galleria Giorgio Franchetti
alla CA' DORO

LORENZO
QUINN
SUPPORT

CA' SAGREDO

A DANGEROUS GAME BY LORENZO QUINN



Installation of A DANGEROUS GAME
by Lorenzo Quinn, in Miami 2017





Mana
Wynwood

2217 NW 5th Avenue



THIS IS NOT A GAME BY LORENZO QUINN



THIS IS NOT A GAME!!!



**ADDITIONAL
PUBLIC
INSTALLATIONS** BY LORENZO QUINN

RISE THROUGH EDUCATION

Bronze and brass
740 x 630 x 390 cm
Unique

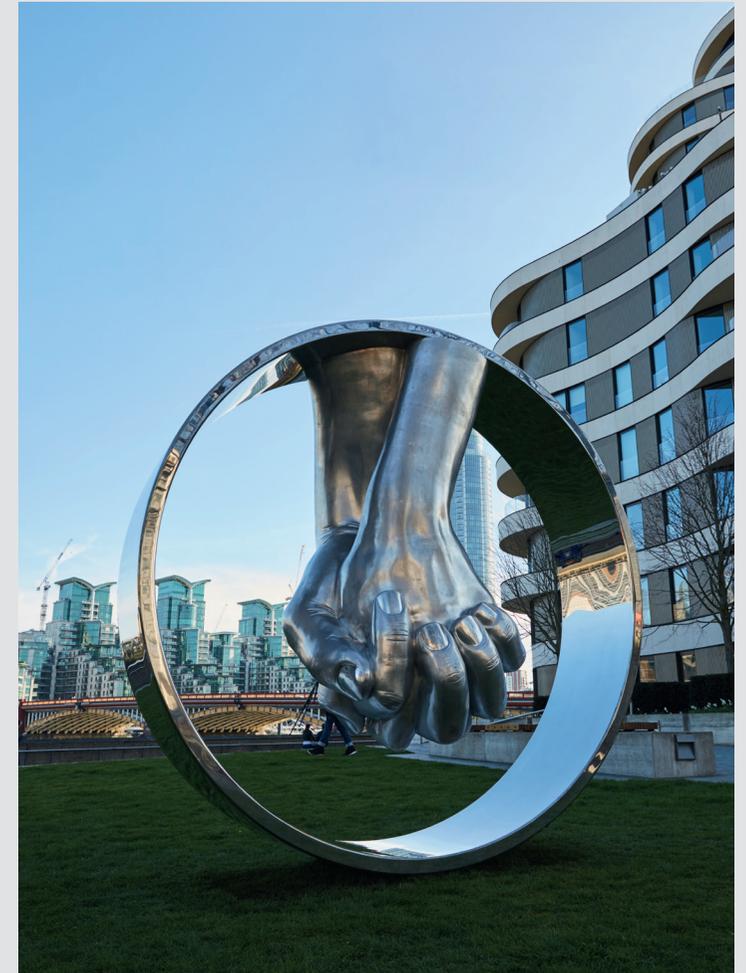


VROOM VROOM

Authentic Fiat Cinquecento, aluminium, stainless steel, resin tarmac and Cor-ten steel base
450 x 400 x 300 cm
Unique



GIVE AND TAKE III
Castelldefels, Barcelona, Spain
Installed September 2013
Aluminium
335 x 310 x 70 cm
Edition of 6 plus 2 artist's proofs



LOVE
Millbank, London (Installed March 2017)
Aluminium
315 x 263 x 150 cm
Edition of 6 plus 2 artist's proofs

THE FOUR LOVES

Berkeley Square, London (Installed March 2017)

Bronze, aluminium, Tilia wood, stainless steel and red travertine

510 x 325 x 230 cm

Edition of 6 plus 2 artist's proofs



THE FORCE OF NATURE

Shanghai, 2017

PRESS COVERAGE ON LORENZO QUINN

Support by Lorenzo Quinn

Over 200 million views on Social Media

The Telegraph

The Guardian

The New York Times

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What I Saw at the Venice Biennale

A veteran reporter's first trip to the 57th edition of the world's most important international art festival.

By ROBIN POGREBIN MAY 30, 2017

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Huang

W PEOPLE FASHION CULTURE BEAUTY PARTIES MEN'S SUBSCRIBE

BEST OF 2017

The Most Instagram-able Art of 2017

With the long-awaited opening of Yayoi Kusama's massive retrospective "Yayoi Kusama: Infinity Mirrors," this year was already guaranteed to be a big one for art on Instagram as infinity rooms, aka the world's most selfie-friendly territories, sprouted up across the country. Despite the 68-year-old artist's dogged domination of your feed, though, a few other artists managed to get their works in front of the public's eyes—whether in-person or simply on the Gram—too. [Bjarne Melgaard](#) knew exactly how to melt the Internet's heart—with a litter of adorable miniature pigs—while [Alex Da Corte](#) chose the perfect time to reprise his [Eminem](#) impersonation, this time off in London. The end of the year brought the erection of a giant flashing neon vagina at Art Basel Miami, while as soon as the news broke about Beyoncé's pregnancy Beyhive proved itself to be the best artist of all with its [extremely elaborate fan art](#). Scroll back in time just before the new year, here.

by [Stephanie Eckardt](#)
December 23, 2017 12:01 pm

[f](#) [t](#) [e](#) [w](#)



Courtesy of @neumarc

9/11 Just in time for the collectors, dealers, and artists arriving to the Venice Biennale, the sculptor Lorenzo Quinn made his mark on the city by adding a pair of enormous hands emerging from one of its canals as a reminder of the threat Venice faces from global warming.



[f](#) [p](#)

Lorenzo Quinn - Venice Biennale 2017
www.vogue.it/photovogue

The screenshot shows the Vogue Italia Photovogue website. At the top, there are navigation links for 'Accedi | Registrati', social media icons for Facebook, Twitter, Google+, Instagram, and LinkedIn, and a search icon. The main header features the 'VOGUE ITALIA' logo in red. Below the logo, a horizontal menu lists categories: Fashion, Talents, Photography, Beauty, News, Fashion Shows, Archive, Suzy Menkes, Video, More Vogue, and Special Links. The page title 'PHOTOVOGUE' is prominently displayed in large, black, sans-serif font. Underneath, a secondary navigation bar includes 'HOME', 'MANIFESTO', 'BEST OF', 'PICS OF THE DAY', 'FOTOGRAFI', 'ARCHIVIO', 'CERCA +', and a prompt 'Vuoi caricare le tue foto su Vogue?' with 'REGISTRATI' and 'LOGIN' buttons. A small portrait of Francesca Pangallo is shown above her name, which is centered in a large, black, serif font. Navigation arrows point to 'Francesca P' on the left and 'FRANCES...' on the right. Below the name, there is a link 'Vedi info fotografo' and a filter 'ALL PHOTOS' with a dropdown arrow. The main image is a photograph of the 'Support' artwork by Lorenzo Quinn, depicting two large, white, illuminated hands reaching out from a building facade over a canal in Venice. Gondolas and a gondolier are visible in the foreground. The 'VOGUE' logo is in the bottom left corner of the image. Below the image, the text 'LUCI DI VENEZIA' and the date '12/06/2017' are displayed.

Finarte

ARTE MODERNA E CONTEMPORANEA
Asta 30 maggio 2017

FOTOGRAFIA E MULTIPLI D'ARTISTA
Asta 31 maggio 2017

Palazzo della Formazione
Via Filippo Turpi, 34
20121 Milano

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DOMENICA

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Rimetti le mani sulla tastiera

Sarajevo ponte per l'Europa

Sommerso dalla zona grigia

Il grande freddo dei narratori

VENEZIA BIENNALE

Quelle mani che sbucano dall'acqua e sorreggono i palazzi sul Canal Grande

-di Silvia Sperandio 15 maggio 2017



Lorenzo Quinn, "Support"

Asorpreta le vedi sul Canal Grande e hai la sensazione che i palazzi diventino improvvisamente piccoli e fragilissimi, quasi fossero dei mattoncini Lego. Due mani gigantesche che sbucano dall'acqua e si alzano fino a sorreggere simbolicamente l'edificio dell'hotel Ca' Sagredo, vicino a Ca' d'Oro: "Support" è la monumentale installazione dell'artista **Lorenzo Quinn**, figlio di Anthony Quinn e della veneziana Jolanda Addolori.

L'opera, allestita nell'ambito della cinquantesettesima edizione della Biennale di Venezia, "Viva Arte Viva" curata da Christine Macel, resterà visibile fino al 26 novembre, a ricordare che le mani possono salvare il mondo o distruggerlo, e che Venezia, città d'arte votata all'eternità e al contempo fragile ha bisogno del sostegno di tutti, minacciata com'è dal decadimento del tempo e dai cambiamenti climatici.

In questi giorni, con la città trasformata in un enorme lunapark dell'arte sono tantissimi gli eventi e le rassegne collaterali disseminati nel territorio veneziano: 23 quelli con l'imprimatur della Biennale, non si contano invece le gallerie private o gli spazi trasformati in sedi espositive.

Tra i primi, nell'isola di San Giorgio Maggiore, al centro della Basilica, Michelangelo Pistoletto presenta

Suspended Perimeter - Love Difference, un'installazione costituita da una serie di specchi sospesi che formano uno spazio circolare. L'opera si è una sorta di controaltare, dove gli specchi fanno da tramite tra il visibile e il non visibile, fino ad offrirci la visione della totalità. Realizzata in uno spazio sacrosanto, l'opera apre a riflessioni su questioni oggi cruciali come il conflitto tra le religioni e l'accettazione delle differenze, ma anche sul ruolo che l'arte può ancora sostenere per creare un territorio comune su cui confrontarsi.

Passando da un'isola all'altra, arriviamo a Murano dove le opere di Gaetano Pesce - nel quadro del programma messo in campo dalla Fondazione Musei Civici - guardano a una nuova dimensione del vetro nella patria dei maestri del soffitto.

A Venezia centro, "Intuition" a Palazzo Fortuny nasce dalla collaborazione tra le fondazioni Musei Civici e la Axel&May Vervoordt. Nel palazzo di Mariano Fortuny, tra gli arredi originali, si va dai menhir del Neolitico a Klee, fino ad Anish Kapoor.

Alla Fondazione Prada "The Boat is Leaking. The Captain Lied" è un progetto espositivo transmediale, un confronto tra lo scrittore e regista Alexander Kluge, l'artista Thomas Demand, la scenografa e costumista Anna Viebrock e il curatore Udo Kittelmann. Lo spazio Louis Vuitton ospita Pierre Huyghe mentre i due palazzi veneziani di Francois Pinault sono "occupati" dalla mostra di **Damien Hirst**.

Due video sul pomeriggio: Franco Fontana e Maurizio Cattelan

VIDEO

18 maggio 2017
Cronache dalla Biennale, le performance tra mostra e padiglioni

I PIÙ LETTI DI DOMENICA

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Cannes, accoglienza fredda per «Les fantômes d'Ismail»
2. ARTE 15 maggio 2017
Sarajevo ponte per l'Europa
3. DALLE «OLIMPIADI» ALLO SMARTPHONE 17 maggio 2017
Un'app per imparare l'italiano
4. LETTERATURA 12 maggio 2017
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Rimetti le mani sulla tastiera

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La divina marchesa. Arte e vite di Luisa Casati dalla Belle ...
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Catalogo della mostra di Venezia Palazzo Fortuny (4 ottobre 2016) ...

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MODA 10 maggio

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Gerardo Dottori
(1884-1997)
Agorà, 1955
Tempera e accongiata su
lavoro,
57 x 44 cm
Collezione
e 25.000 - 24.000
(cattaglio)

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PRESS COVERAGE ON CHRISTO

The Floating Piers by Christo

Over 2.5 millions views on Facebook

Over 70,000 views on Instagram

Reaching a total of 143 Million people mostly
from Italy, USA, Germany and UK

The Floating Piers by Christo was the most visited
artwork in 2016 in the world with 1.5 Million people.



BBC: The Floating Bridges that Help You to 'Walk on Water'

June 9, 2016



Image copyright AP

Half a million people will get the chance to 'walk on water' in Italy this month.

An artist called Christo will be opening a big art project on Lake Iseo, in northern Italy, made from 220,000 plastic floating cubes.

The cubes will make a two mile-long path across the lake, and will be covered in a special yellow fabric which changes colour in the light.

13



Image copyright AP

The project is called 'The Floating Piers' and the artist said it should feel like people are "walking on the back of a whale".

It took a lot of work to put the bridge together - 190 huge concrete anchors were flown in by hot air balloon then dropped into the lake to help hold the bridge together.



Image copyright AP

The 80-year-old artist who designed the bridge has created lots a famous art sculptures in the past, in Berlin and New York.

When it officially opens, 150 volunteers and lifeguards will help out along the bridge to make sure everyone stays safe.

<http://www.bbc.co.uk/newsround/36489510>

14

Dezeen.com: Christo's Floating Piers Stretch Out Across an Italian Lake

June 17, 2016



Three kilometres of saffron-coloured pathways temporarily connect the shore of Italy's Lake Iseo to islands at its centre in this installation by Bulgarian artist Christo (+ slideshow).



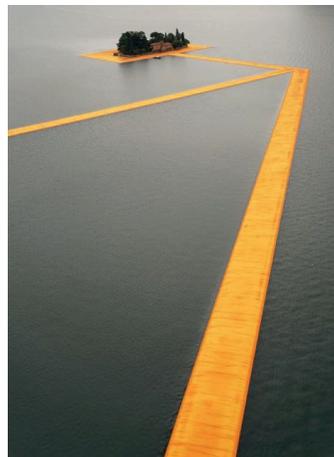
The Floating Piers will stretch across the lake for 16 days during June 2016.

Visitors can walk from Sulzano on the lake's eastern edge to the island of Monte Isola. They can also use two paths to reach the islet of San Paolo, which is encircled by the pontoons.



The shimmering orange-yellow fabric that is draped over the modules continues for an extra 1.5 kilometres along the streets of Sulzano and the village of Peschiera Maraglio on the other side.

The piers measure 16 metres wide and rise approximately 50 centimetres above the water, with sides sloping gently down to the surface.



A modular system of 200,000 high-density polyethylene cubes forms the walkways, which are designed to move up and down with the movement of the waves.

"The mountains surrounding the lake will offer a bird's-eye view of The Floating Piers, exposing unnoticed angles and altering perspectives," said Christo.

181



The 81-year-old artist – whose full name is Christo Vladimirov Javacheff – is renowned for the large-scale fabric installations he created with wife, French artist Jean-Claude, who died in 2009.

Together they wrapped Berlin's Reichstag building in material, and strung 39 kilometres of fabric between giant posts across California. Their last large-scale project was The Gates – 7,503 nylon gates installed around New York's Central Park in 2005.



The Floating Piers was conceived in the spring of 2014, when the artist and his production team scouted the lakes of Northern Italy for a location.

They settled on Lake Iseo, positioned at the foot of the Italian Alps, 100 kilometres east of Milan and 200 kilometres west of Venice.

182

The New York Times

The New York Times: Christo's Newest Project: Walking on Water

June 16, 2016
Elisabetta Povoledo

It was a long-held dream, but finally, this week, the conceptual artist Christo walked on water.

On Thursday, he tried out his latest project, "The Floating Piers," a walkway stretching three kilometers, or nearly two miles, that connects two small islands in Lake Iseo, in Italy's Lombardy region, to each other and to the mainland.

Christo stepped out on the floating walkway of puckered yellow-orange nylon fabric, designed to change color according to the time of the day and the weather. On Thursday, it was pockmarked with bright orange blotches left by footsteps treading on the rain-drenched fabric.

"It's actually very painterly, like an abstract painting, but it will change all the time," Christo, 81, a Bulgarian-born American, said of his project.

"The Floating Piers" is his first outdoor installation since 2005, when he and Jeanne-Claude, his collaborator and wife, installed 7,500 saffron-paneled gates in Central Park in New York City. Like his other environmental artworks, which try to reframe familiar landscapes, the 15 million euro project (or \$16.8 million), will be funded through the sale of his original drawings and collages.

"I think this is a record in the history of Christo's special projects because he and the team realized it in 22 months; normally it takes decades," the curator Germano Celant, the project's director, said. "So I will say that it's an Italian and American miracle at the same time."

Walking on the floating pier, as I discovered, is akin to being on a lightly rocking boat, without feeling wary about suddenly toppling over should a strong wave arrive. Shoes are optional, and it's probably worth taking them off, at least for a moment, to feel the fabric's texture. (There is a layer of felt beneath the saffron cover.) When wet, the walkway is a little squishy; when sunny, it should feel warm to the toes.

"Look!" Christo said, pointing to a juncture where two pathways joined to form a bright saffron-colored V, contrasting against the deep blue of the lake. "You see! It falls in that way so you can see the movement," he said. "It's actually breathing."

Getting the walkway to both gently undulate and remain securely affixed to the uneven lake bottom was a feat that has occupied engineers, construction companies, French deep-sea divers and even a team of Bulgarian athletes drafted over the past two years. The walkway is assembled from 220,000 high-density polyethylene cubes that form its 16-meter-wide (53 feet) spine, covered this week with a waterproof and stain-resistant fabric made by a German company for the project.

"Each project is like a slice of our lives," Christo said, "and part of something that I will never forget."

From Saturday through July 3, the project will be open and free to the public 24 hours a day, with a legion of boat hands, lifeguards, monitors and information officers standing guard to avert unintentional dips in the lake.

"It's really a physical thing, you need to be there, walking it, on the streets, here," Christo said. "And it's demanding." The route, which laps around the small island of San Paolo, also includes pedestrian areas in the towns of Sulzano, on the mainland, and Peschiera Maraglio, on Monte Isola, an islet rising out of the lake.

The project, he said, "is all this" — the piers, the lake, the mountains, "with the sun, the rain, the wind, it's part of the physicality of the project, you have to live it."

"I know these projects are totally irrational, totally useless," he added. "The world can live without them, nobody needs them, only me and Jean-Claude. She always made the point that they exist because we like to have them, and if others like them, it's only a bonus."

Christo, whose full name is Christo Javacheff, and his wife, who died in 2009, envisaged a floating piers project 46 years ago, when they were approached by an Argentine art historian who suggested the Rio de la Plata basin in South America as a site, but the plans fell through. Drawings for that version are on display at the Museo di Santa Giulia, in nearby Brescia. In 1995, they considered reviving it in Tokyo Bay, but that project, too, was never realized. Yet Christo was determined. "Some projects remain in your heart," he said.

Apart from the sporadic protests of labor unions and a national environmental organization that was worried about the impact on the lake, the Italian project went smoothly after local officials and administrators came on board.

Christo said it was about positively exploiting "the incredible chemistry of humans" from all walks of life, each member of the team focusing energy on "something that does not exist" — to the point where it does. He was also relieved that there was never a discussion with officials about installing a safety fence along the sides of the walkway, allowing visitors to walk to the edge of the water. "The moment you have a parapet, forget it," he said, the feeling of walking on water is gone.

Other concerns about the ability of a small lake community to deal with the avalanche of visitors that the walkway is expected to draw — an estimated 40,000 people a day — appear to have been muted for now by enthusiasm for the project. Lake Iseo is perhaps northern Italy's least famous lake, overshadowed by the neighboring Lake Garda. But hotels and other lodging options here and in nearby towns are nearly booked for the duration of the run.

"Lake Iseo won't be the same after this event," said Fiorello Turla, the mayor of Monte Isola. "Monte Isola will change skin," as its exposure to the global spotlight puts it on the map, he added. "It's a great opportunity that we've been given and that we want to seize and bring forward."

At the close of its 16-day run, the walkway will be dismantled and its parts recycled and resold. "The important part of this project is the temporary part, the nomadic quality," Christo said. "The work needs to be gone, because I do not own the work, no one does. This is why it is free."



10



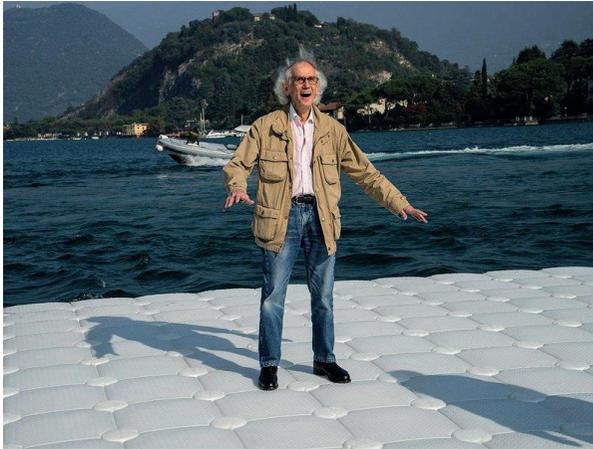
11

Smithsonian

Smithsonian Magazine (U.S.): The Inside Story of Christo's Floating Piers

June 2016

Jeff MacGrego



Construction on Lago d'Iseo, Christo says, was as challenging as "building a highway." (Wolfgang Volz)

The lake is impossible.

The lake is a painting of a lake; the water a painting of water. Like floating on a second sky. Too blue. Too cool. Too deep. Impossible. The mountains, too. Too steep, too green with trees, too white with snow. Villages pour down the hills and run russet and ocher and brown to the water's edge. Red tile rooftops necklace the shore. Flat calm, and at midday the quiet carries from one end of Lago d'Iseo to the other, from the vineyards to the mines to the small hotels. The stillness here has weight. He raises his voice.

"*Floating Piers* will be three kilometers long. And will use 220,000 polyethylene cubes. Fifty centimeters by 50 centimeters. Two hundred twenty thousand screws. Interlocking."

KiloMAYters. CentiMAYters. His English is good, but the Bulgarian accent is thick. Even now, so many years later. He tilts his chin up to be heard.

"Ninety thousand square meters of fabric."

MAYters.

"Not just on the *Piers*, but in the streets also."

3

The hair is a white halo beneath a red hard hat and above the red anorak. Dress shirt and jeans. Oversized brown boots. He is slender, big-eared and fine-boned, with long, expressive hands. Not tall but straight, unbent even at 80. He radiates energy and purpose. "From Sulzano to Monte Isola and out to Isola di San Paolo," he says, pointing. "Each pier built in sections 100 meters long. Then joined." Behind the glasses the eyes are dark, lively, tired. He smiles. This, the talking, is part of the art, too. "Sixteen meters wide, and slope into the water along the sides," he gestures a shallow angle with his right hand, "like a beach." Two dozen members of the Italian press and two dozen local politicians nod and stand and whisper.

"One hundred sixty anchors. Each anchor weighs five tons," Christo says.

He's standing just aft of the deckhouse on the boat the divers use to sink those anchors. The boat is a long platform on long hulls. Like him, the boat and the divers are from Bulgaria. The divers have been out here most of the winter, working in the dark and the cold and the unimaginable silence of the deep lake. "One hundred meters depth," says Christo. The boat is a few hundred yards offshore, near the floating corral where finished sections of pier are tied up. Waiting.

He moves from group to group —everyone gets a comment, everyone gets a quote, a photo—surrounded by reporters and local mayors.

"Thirty-five boats. Thirty Zodiacs. Thirty brand-new motors."

Cameras. Microphones. Notebooks.

"Sixteen days. Hundreds of workers."

The smile widens.

"This art is why I don't take commissions. It is absolutely irrational."

In the construction shed onshore, still more Bulgarians are back from lunch. Two teams screw together the *Floating Piers* block by block by block, eight hours a day, seven days a week. It will take months. You can hear the sound of the big impact wrench for miles in the quiet.



4

Two weeks at a time, he is the most famous artist on earth.

Christo. Last name Javacheff. Born June 13, 1935, in Bulgaria. Studies art. Flees the Soviet advance across the Eastern bloc at 21, arrives in Paris spring, 1958. Meets his future wife and collaborator that year while painting her mother's portrait. The first wave of fame comes when they block the rue Visconti in Paris with stacked oil drums. A sculptural commentary on the Berlin Wall and oil and Algeria and culture and politics. That was 1962.

"At a very early moment in postwar art, they expanded our understanding of what art could be," says art historian Molly Donovan, an associate curator at the National Gallery of Art in Washington, D.C. "Crossing the boundary out of the gallery and the museum—by putting works in the public sphere, in the built environment—that was really groundbreaking in the early '60s."

Then small wraps and faux storefronts and draped fabrics and wrapped fountains and towers and galleries. Then 10,000 square feet of fabric wrapping the [Museum of Contemporary Art](#) in Chicago. Then in 1969 a million square feet of fabric draped and tied over the rocks outside Sydney and they are suddenly/not suddenly world famous. "The concept of art was so narrow at the time," recalled Australian artist Imants Tillers, "that *Wrapped Coast* appeared to be the work of a madman." Filmmakers start following them. Journalists. Critics. Fans. Detractors. Then the debate over what it is. Conceptual art? Land art? Performance art? Environmental art? Modernist? Post-Minimalist?

As critic Paul Goldberger has said, it is "at once a work of art, a cultural event, a political happening and an ambitious piece of business."

[Valley Curtain](#), Colorado, 1972. Two hundred thousand, two hundred square feet of fabric drawn across the canyon at Rifle Gap. [Running Fence](#), California, 1976. A wall of fabric 18 feet high running 24.5 miles through the hills north of San Francisco into the sea; now in the collections of the Smithsonian Institution. [Surrounded Islands](#), Miami, 1983. Eleven islands in Biscayne Bay surrounded by 6.5 million square feet of bright pink fabric. [The Pont Neuf Wrapped](#), Paris, 1985. The oldest bridge in the city wrapped in 450,000 square feet of fabric, tied with eight miles of rope. [The Umbrellas](#), Japan and California, 1991. Three thousand one hundred umbrellas, 20 feet high, 28 feet wide; blue in Ibaraki Prefecture, yellow along the I-5 north of Los Angeles. Cost? \$26 million. Two accidental deaths. [Wrapped Reichstag](#), Berlin, 1995. One million square feet of silver fabric; nearly ten miles of blue rope; five million visitors in two weeks. [The Gates](#), New York City, 2005.

"They cross boundaries in our imagination about what's possible," Donovan says. "People like the sense of joyousness that they celebrate, the joy in the work. The work isn't whimsical, necessarily. They're serious works. The openness and exuberant colors—people respond to that."

"Their projects continue to work on your mind," she says. "Why do they feel so powerful or meaningful? On the global scale, they've elicited a lot of thought about what art can be, where it can be, what it can look like. They've really broadened the locations for where art can happen."

So in 2005 when 7,503 gates open along 23 miles of paths in Central Park, attracting more than four million visitors, columnist Robert Fulford wrote in Canada's *National Post*, "*The Gates* came and went quickly, like an eclipse of the sun. In their evanescence they recalled the Japanese cult of the cherry blossom, which blooms briefly each spring and in Japanese poetry symbolizes the brevity of life."

"I think the really amazing thing about Christo, the reason why he has found the sweet spot between the art world and the world at large—and is such a popular public figure," Michael Kimmelman of the *New York Times* says, "is because he realized that if he took art, if he used the political process and public

5

space as the place in which to make art, and to bring the public into the process itself, that he would redefine both the audience for this art and also redefine what had been called public art before."

Halfway between Bergamo and Brescia; halfway from Milan to Verona on the road to Venice—Lago d' Iseo is the fourth-largest lake in Lombardy. It is a low-key summer resort with a history going back to antiquity. The mountains are veined with marble and iron and have been quarried and mined for more than 1,000 years. Franciacorta, Italy's answer to Champagne, is made from the grapes grown on the lake's southern shore. In the 1920s there was a famous seaplane factory near the little town of Pilzone. But the lake has never had the allure or the matinee idol star power of its more famous neighbor, Lake Como. Until now.

From June 18 to July 3, 2016, Christo will reimagine Italy's Lake Iseo. The Floating Piers will consist of 70,000 square meters of shimmering yellow fabric, carried by a modular dock system of 220,000 high-density polyethylene cubes floating on the surface of the water. —[christojeanneclaude.net](#)

It isn't really yellow. Is it? More like saffron. Like *The Gates* in Central Park. Like *Valley Curtain*. That signature color of theirs. Orange, but not orange. Orange brightened by something like gold; tempered by something like red. Maybe. And it'll be different at the edges where it's wet. Darker. Like Jeanne-Claude's hair.

Jeanne-Claude Denat de Guillebon. The general's daughter. Organized. Tough. Funny. Argumentative. Charming. Beautiful. Christo Javacheff's lover and wife and partner in art for more than 50 years. Famously born on the same day. Famously inseparable. She was the one out front, the one offering quotes.

"Our work is only for joy and beauty," Jeanne-Claude would say, or "It is not a matter of patience, it is a matter of passion."

She died in 2009. The name Christo belongs to them both. This is his first major project without her.

Maybe the best way to understand her, to understand them, is to go online and watch the [film from her memorial](#) at the Metropolitan Museum of Art.

When she says "Artists do not retire. They die," it knocks you back.

Christo is sitting in the café of a lakefront hotel being interviewed by a writer from Elle magazine. He explains how the *Floating Piers* will connect the mainland to the island of Monte Isola for the first time ever. He talks about the beauty of the medieval tower on the island, the Martinengo, and the abbey at the summit, and he talks about tiny Isola di San Paolo, a Beretta family vacation home, and he tells her about the complex engineering and the ridiculous expense and what a bright, brief complication it will all be.

"Sixteen days, hundreds of workers, \$15 million."

He explains the financing—he pays for every project by selling his art, no donations, no sponsorships—and suggests she read the 2006 Harvard Business School case study to learn the details of how they do it.

In the months and years leading up to every installation, he produces hundreds of smaller pieces of art: preparatory sketches, studies, models, paintings, collages. This he does alone. Today the New York

6



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