

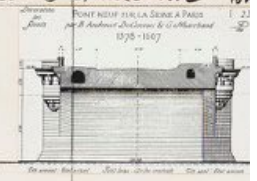
Quai de l'Horloge, Square du Vent Salant, Place du Pont Neuf, Place Dauphine, Quai des Orfèvres, Quai de Conti, Quai des Grands Augustins

7.57 metres (34.94 m) 19.43 metres (35.45 metres arches) 18.13 metres (37.85 metres) 18.90 metres

THE PONT NEUF



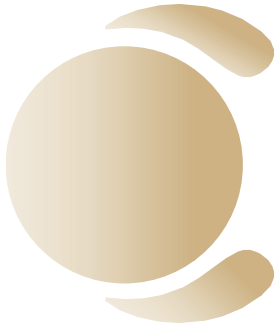
Lower part: using wooden or steel construction for





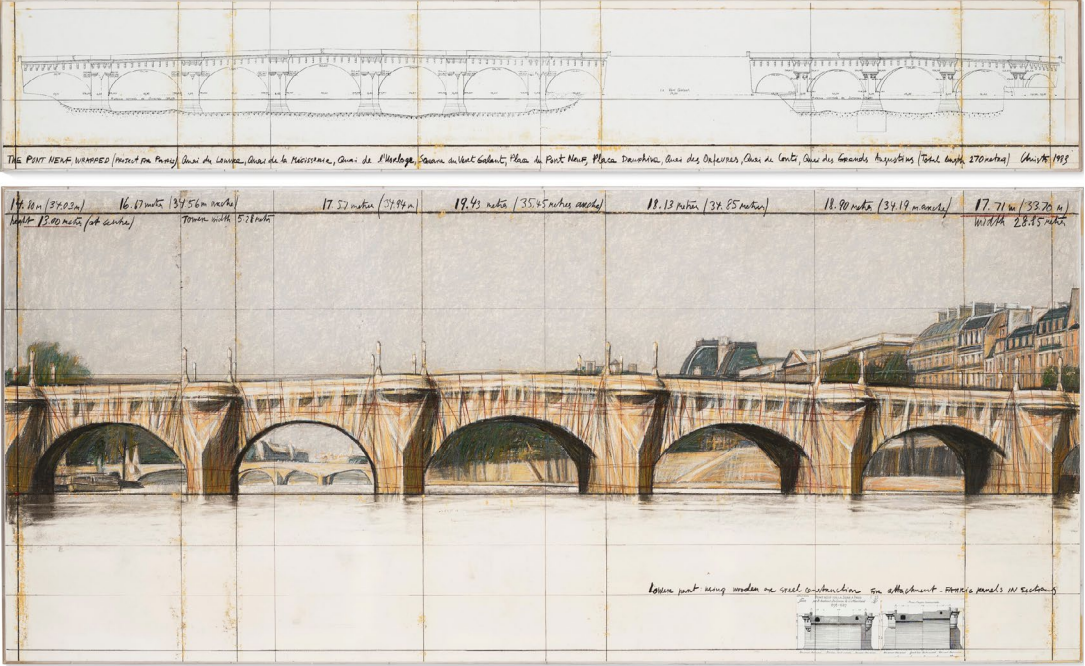
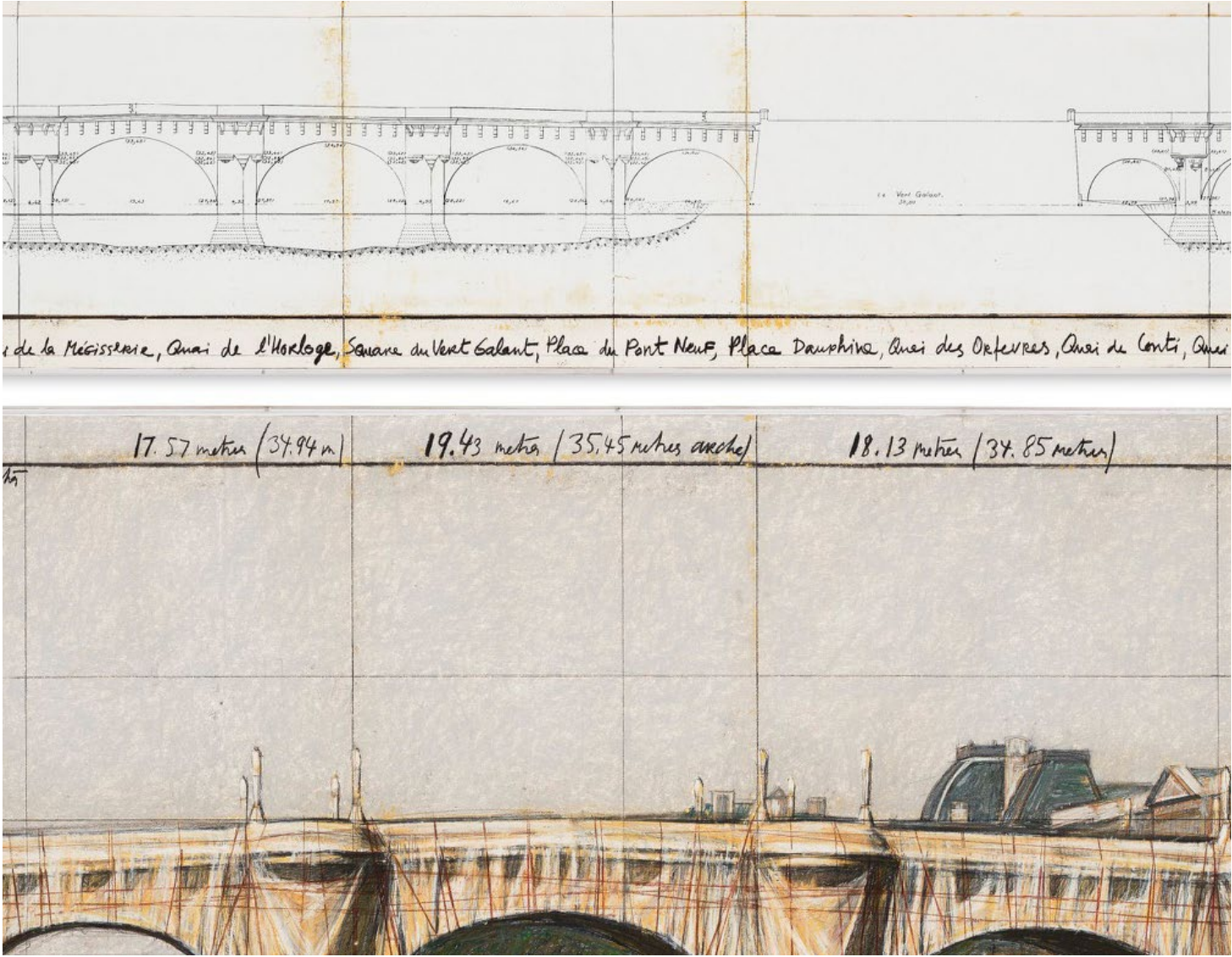
THE PONT NEUF

This particular work was created by Christo in advance of a stunning, complicated project on which he worked collaboratively with his partner, Jeanne-Claude, and dozens of engineers and city planners called The Pont Neuf Wrapped, conceived in 1975 and executed in 1985. Christo and Jeanne-Claude are pioneers in the field of environmental art, envisioning radically new forms of outdoor public art. In the case of The Pont Neuf Wrapped, they wrapped the oldest bridge in Paris, a major cultural monument, with 450,000 square feet of woven polyamide fabric, silky in texture and golden in appearance. The fabric both obscured and abstracted the bridge, lending it a shimmering, almost celestial appearance that echoed the effect of light on the Seine beneath. The installation lasted fourteen days, and it survives only in the form of photographs and maquettes like this one.



'LOS ANGELES TIMES'

By WILLIAM WILSON
24 September 1985:



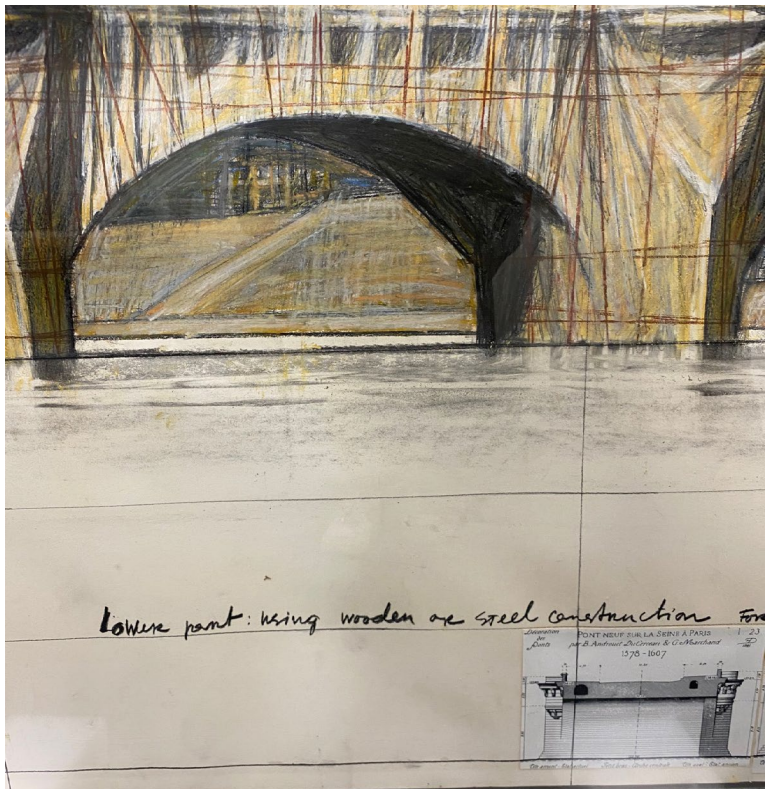
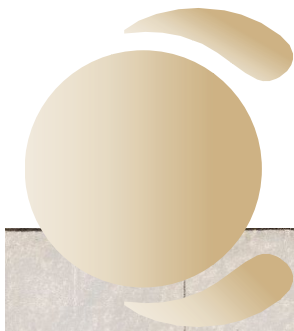
The artist known for such ambitious feats as installing a 24-mile “Running Fence” in Northern California and hanging an orange curtain across a Colorado canyon has now draped the bridge that links the left and right banks of Paris across the Seine via the Ile de la Cite. The Pont Neuf has inspired artists and lovers since its completion in 1606. Christo’s dream materialized in unseasonably splendid weather in full view of thousands of strolling Parisians and battalions of reporters. By Sunday morning little remained for him to do but receive accolades and official delegations. “Le Pont Neuf Empagnete” had come off without a hitch. Parapets and walks, archways and lampposts of the bridge--to remain under wraps until Oct. 6--have been arranged to allow pedestrians and motor traffic to flow unimpeded.

As is usual with Christo projects, this one employed resources that were numerically boggling. Conservative estimates place its cost at \$2.5 million. More than 500 workers performed tasks both humble and herculean. Students in blue uniforms guarded the bridge and answered tourists’ questions. Frogmen, rock-climbers, bargemen and carpenters festooned fabric on the graceful span by raising it from barges under 12 supporting arches while riverboats tooted approval and derision on their foghorns. (The hanging method was developed after a test-wrap of a smaller bridge in the south of France.)

General headquarters for the project were three barges anchored upriver on the quay near the Pont des Artes. Here a bustling corps of workers enacted the usual chaos that accompanies all human attempts at efficiency. An information office staffed by women who looked like fashion models provided the press with contradictory information. A full-scale canteen and cafeteria was housed in a green-and-white striped tent. There workers and favored guests were fed ‘round the clock.

When Christo himself appeared, he was inevitably trailed by technicians asking questions or art world courtiers supplicating favors. Basically, the artist did not sleep during the seven days of transformation. He attended personally to such details as the wrapping of lamp standards and felt obliged to be on hand to maintain the morale of his troops. Despite a life on the edge of exhaustion, Christo managed an amiable demeanor, looking rather like a puckish Bulgarian Woody Allen. (He was born there but is now an American citizen. In between he lived in Paris and says he has always wanted to do a bridge.)

The French press, although feeling obliged to report the excitement, has ambivalent feelings towards the quixotic scheme. A bored citizen quoted in France-Soir said the purpose of the project was to put him to sleep. But Le Figaro seemed to capture the general tone best, quoting a Parisian who said, roughly translated, “When you live here all the time, you forget about the beauty of the city. Christo’s project rekindles one’s appreciation of one’s own home.”



THE PONT NEUF WRAPPED

On September 22, 1985, a group of 300 professional workers completed the temporary work of art The Pont Neuf Wrapped. They had deployed 41,800 square meters (450,000 square feet) of

BY CHRISTO AND JEANNE-CLAUDE

woven polyamide fabric, silky in appearance and golden sandstone in color, covering: The fabric was restrained by 13 kilometers (8 miles) of rope and secured by 12.1 tons of steel chains encircling the base of each tower, one meter (3.3 feet) underwater.

PARIS, 1975-1985

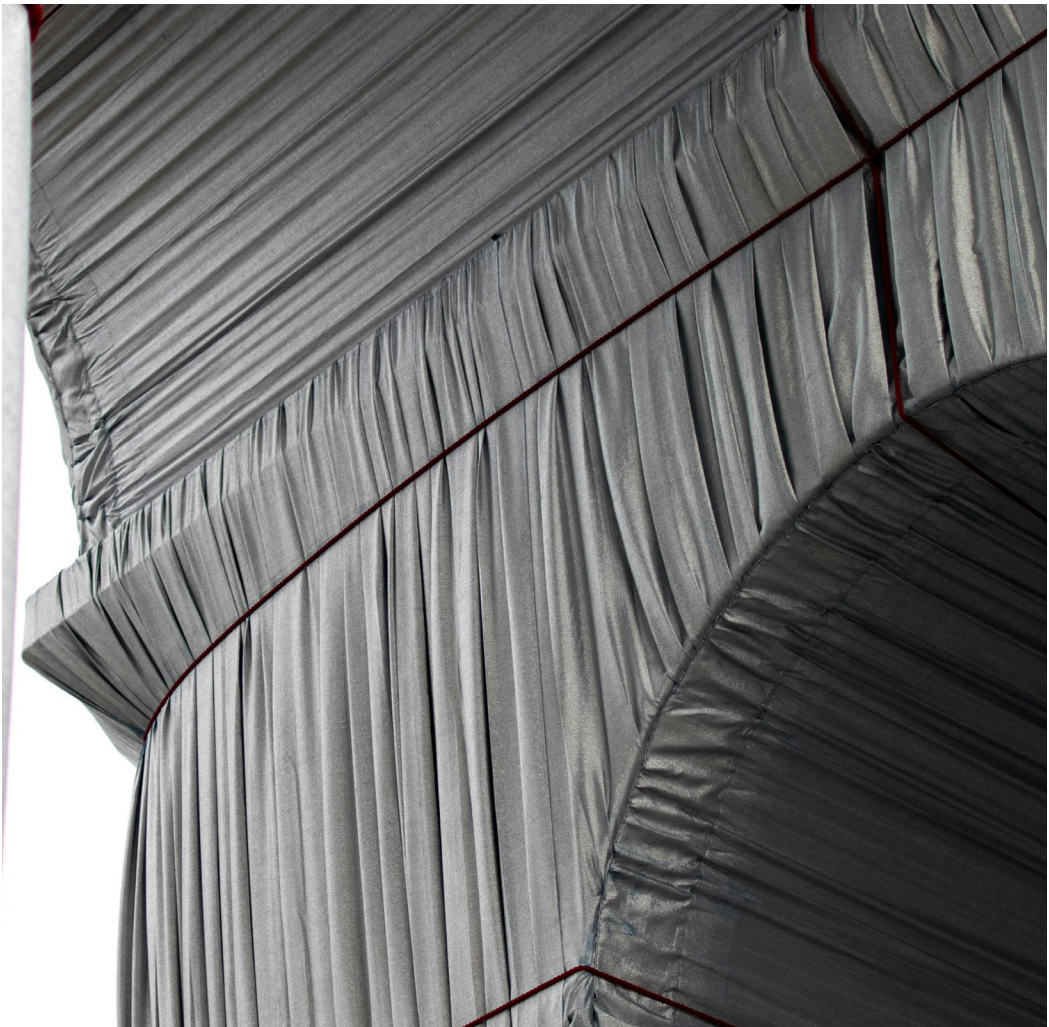
Wrapping the Pont-Neuf continued this tradition of successive metamorphoses by a new sculptural dimension and transformed it, for 14 days, into a work of art.

Ropes held down the fabric to the bridge's surface and maintained the principal shapes, accentuating relief while emphasizing proportions and details of the Pont-Neuf, which has joined the left and right banks and the Île de la Cité, the heart of Paris, for over 400 years.

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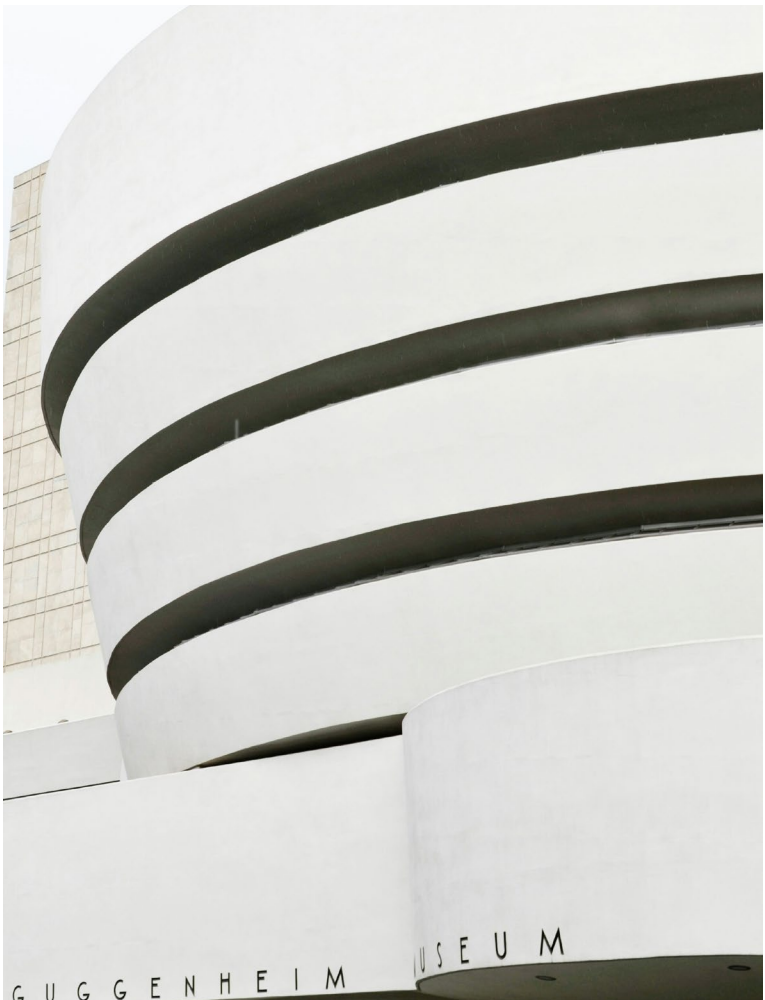
THE ART OF CHRISTO
(1935-2020)



Who is the guy who wraps
buildings?



Larger-Than-Life Legacy



**CHRISTO AT
GUGGENHEIM
MUSEUM**

**CENTRE
POMPIDOU:
WHY DID
CHRISTO
WRAP
THINGS?**



1ST JUNE 2020

**BBC
CHRISTO
JAVACHEFF,
THE ARTIST WHO
WRAPPED THE
WORLD**



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