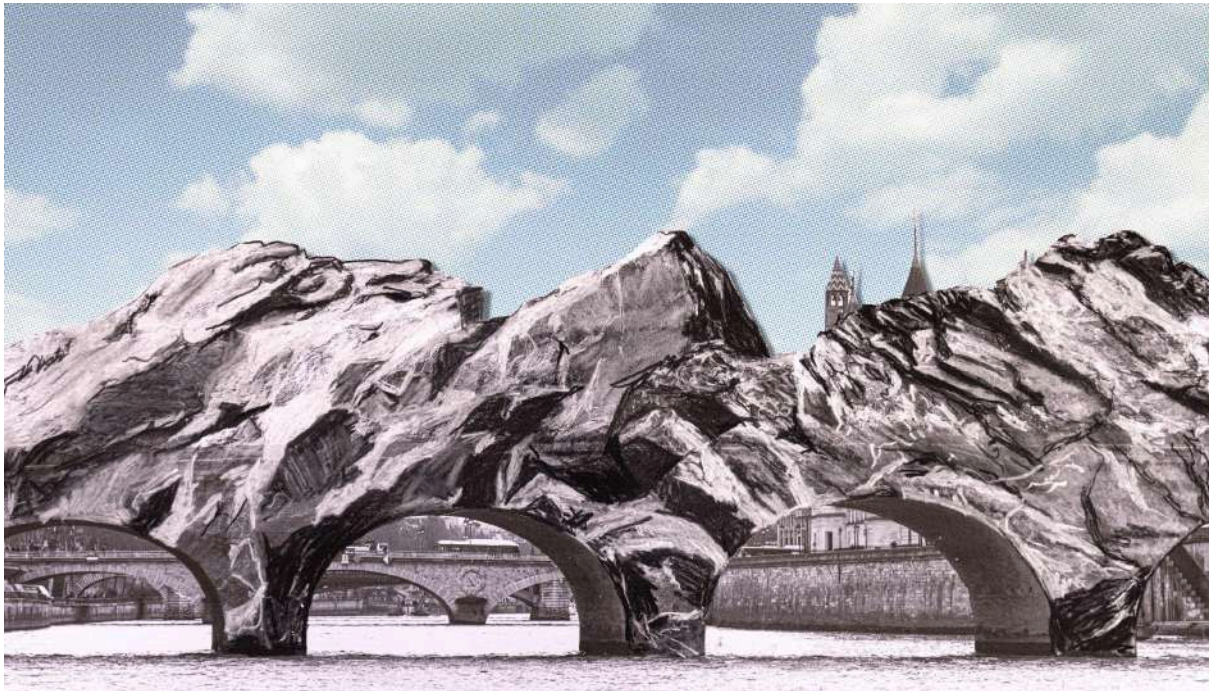


Paris, February 23, 2026

***La Caverne du Pont Neuf,*  
imagined by JR as a homage to Christo and Jeanne-Claude  
will take shape in 100 days**



Preparatory sketch - © Atelier JR

In 100 days, [\*La Caverne du Pont Neuf\*](#), a temporary artwork by JR, will rise up in the heart of Paris. From June 6 to 28, the installation will pay tribute to Christo and Jeanne-Claude's [\*The Pont Neuf Wrapped\*](#), which celebrated its 40th anniversary in 2025. This will be a time-limited opportunity for Parisians and visitors to experience a reimagination of Paris' oldest bridge.

The project will be facilitated by L'Amicale des Ponts de Paris endowment fund. As for Christo and Jeanne-Claude's artworks, **the installation will not use any government sources**. It will be funded by the sale of JR's works along with private support including Snap Inc., Bloomberg Philanthropies and Paris Aéroport. ***La Caverne du Pont Neuf* will be accessible free of charge, 24 hours a day, 7 days a week**. It will also be possible to view it from a multitude of viewpoints, whether walking or cycling, from the banks of the Seine, the high quays and a series of nearby bridges, as well as from the water thanks to riverboat services, river shuttles, and cruises on the Seine.

Thanks to its monumental size, ***La Caverne du Pont Neuf* will also be visible beyond the immediate surroundings of the Pont Neuf**, as will be the case with the aerial panorama from the top floor of the Eiffel Tower. During its three-week presentation, visitors will be able to take a tour of the French capital to view it from all angles, while a partnership with Paris Aéroport will offer travelers unique

experiences that will allow them to enjoy La Caverne as soon as they arrive in Paris, inviting them to enjoy an unforgettable stay, as before leaving France, so that they can take their memories with them around the world.

### Allowing art to question our relationship with the city



Preparatory documents - © Atelier JR

At the genesis of *La Caverne du Pont Neuf*, JR's vision was inspired by the quarries from which the bridge's stones were extracted and emphasizes the origins of Paris' historic architecture. **The artwork will ultimately juxtapose the raw and wild with the refined elegance of the City of Light, creating a dialogue between the past and the present.**

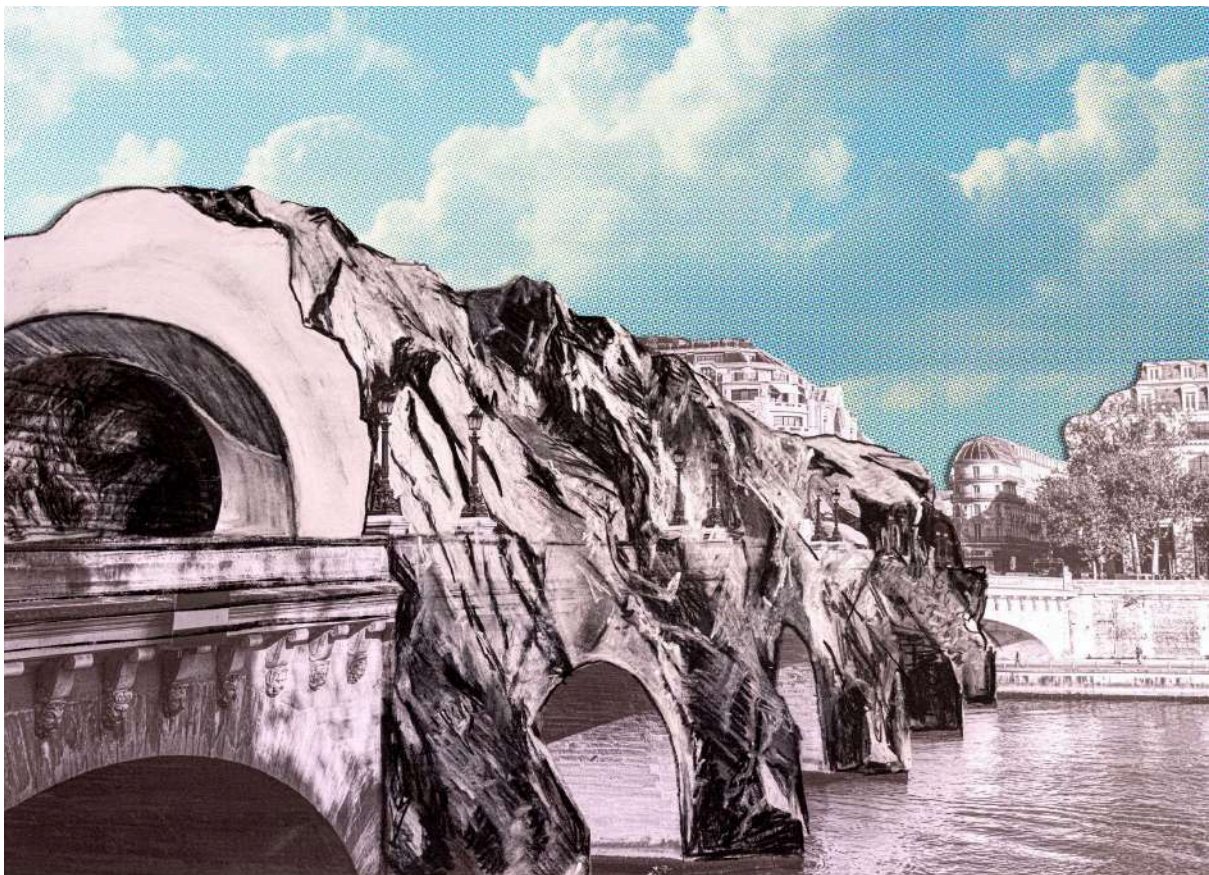
The Pont Neuf, which translates to "New Bridge" was completed in 1607, and was the first bridge in Paris that did not use wood and was built entirely of Lutetian limestone, known as Paris stone. The bridge's limestone, used to build many of Paris' buildings and landmarks, was sourced from quarries in the Paris Basin. It was also the first bridge in the city that included paved sidewalks, facilitating pedestrian use and Parisian street life. In addition to its enduring public use, the bridge continues to be heralded for its rich history and picturesque views of the Seine.

*"My vision for this project is rooted in both the past and present of this iconic bridge," JR explains. "I admire the legacy of Christo and Jeanne-Claude, and I share their idea that the mission of art is to make us think, to question what is familiar to us. The debate that a public art project can provoke is of equal value to its realization. Art is a transformation, and a way of renewing the way we look at*

*the world around us. Through the dream of La Caverne du Pont Neuf, this is what I hope to make possible in Paris”.*

### **A unique sensory experience shaped by Snap’s augmented reality...**

While the exterior of La Caverne du Pont Neuf is set to amaze or intrigue Parisians and visitors alike, **the interior of the work of art**, open to the public, will be equally impressive. *“It **will be a symbolic crossing, a step into the unknown, a journey within oneself.** I designed the crossing of La Caverne as an experience where fullness and emptiness exist in balance,”* explains JR.



Preparatory sketch - © Atelier JR

To bring this ambition to life, JR surrounded himself with world-class creative and technological expertise, partnering with Snap Inc.’s AR Studio Paris, the center of excellence for augmented reality creation and research. By placing augmented reality at the heart of the project, AR Studio Paris is conceiving with JR a series of interactive experiences that extend the physical installation into a dynamic journey. Through this collaboration, Snap Inc. stands as the project’s major creative and technological partner, placing innovation in service of an ambitious artistic vision rooted in heritage.

*“Augmented reality will enhance the experience with visual effects inspired by Étienne-Jules Marey’s research into chronophotography, allowing visitors to see beyond La Caverne,”* he continues. *“It **will also create an immersive, emotional, and participatory experience, because I want every visitor to***

*become a full co-author of the artwork.*” Accessible on mobile devices and via Snap’s Spectacles augmented reality glasses, the experience will transform the crossing of the Pont Neuf into a unique sensory encounter.

**...and the talent of Thomas Bangalter, former member of the duo Daft Punk**

Following on from their collaboration for [Retour à la Caverne - Act II, Chiroptera](#) (facade of the Opéra Garnier, Paris, 2023), together with Damien Jalet, and on the occasion of the exhibition [Dans la lumière](#) (Perrotin, Paris, 2024), JR proposed to Thomas Bangalter, former member of the duo Daft Punk, to participate in the project by inviting him to imagine the sound dimension of *La Caverne du Pont Neuf*.



Thomas Bangalter et JR, Orly, 2026 - © Eléa Jeanne Schmitter / Atelier JR

*“I was 10 years old when Christo and Jeanne-Claude wrapped the Pont Neuf. It’s one of my most vivid artistic memories, one that has stayed with me ever since: the uncompromising nature of this artwork makes it the most inspiring I have ever seen, no matter how temporary it may have been,”* says Thomas Bangalter. *“I was far from imagining that one day I would have the opportunity to be associated with it, until JR invited me to pay tribute to The Pont Neuf Wrapped.”*



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As an acoustic plastic artist, Thomas Bangalter therefore sought to envelop *La Caverne du Pont Neuf* in a unique fabric that would be sonic without actually being music. Through a conceptual and radical approach, he has since conceived a texture that is both minimal and maximal, in line with the rest of the work of art.

*“My intention is to sculpt a sound material from electroacoustic elements, whose resonance will mineralize the structure of La Caverne with its monolithic and mystical aspect,”* he explains.

### **800 people involved in the project**

Many different professionals are involved in the development and organization of *La Caverne du Pont-Neuf*. From suppliers to workers, production and engineering teams, **800 people will contribute to the success of the project**. On site, alongside security agents and JR’s team, Bloomberg Connects — the free digital platform created by Bloomberg Philanthropies and leader in innovative technology for cultural institutions — will provide both [a mobile guide](#) and ambassadors. **Bloomberg Connects Ambassadors will be the heart of the mediation and public reception efforts to the area around and inside La Caverne**, reflecting the tradition of public engagement central to Christo and Jeanne-Claude's large-scale artworks.

Throughout the three weeks of presentation, the Bloomberg Connects Ambassadors will be onsite 24 hours a day to welcome visitors and support their experience of the artwork. **Serving as knowledgeable points of contact, the Ambassadors will help orient audiences to the project** and help visitors to explore the official Bloomberg Connects digital guide to *La Caverne du Pont Neuf*.

This guide, currently in development, will feature behind-the-scenes documentation of the project, exclusive interviews with the artist and his collaborators, and robust archival material drawn from JR’s two decades of artistic practice as well as an exploration on Christo and Jeanne-Claude’s *The Pont Neuf Wrapped*, extending the project’s narrative beyond the physical site.

### **Early tests of the artwork prove conclusive**

For over a year, JR and his team, in coordination with the Christo and Jeanne-Claude Foundation and L'Amicale des Ponts de Paris, have been thoughtfully planning and working with the support of the City of Paris to ensure the success of *La Caverne du Pont Neuf*. **In January 2026, preparations took a major turn with a large-scale testing phase**, made possible by the provision of a venue suited to the project: a historic hangar at Orly Airport (Paris Aéroport), which was used for aircraft maintenance several decades ago.

For several days, **JR and his team deployed a fifteen-meter-high prototype to test all the technical and artistic components of the artwork**, adjusting or correcting certain aspects related to the structure, cladding, lighting, and sound.



JR, Orly, 2026 - © Aristide Barraud / Atelier JR

***“A life-size test was always essential to Christo and Jeanne-Claude’s work, and it’s exciting to see JR applying the same rigorous approach to perfect the installation and production of the artwork,”*** says Vladimir Yavachev, nephew and project director of the artist couple, who completed their posthumous and latest project, [\*L’Arc de Triomphe, Wrapped\*](#) in 2021. ***“The Orly airport test was striking, and I’m confident this project will leave a lasting mark on Paris and the art world.”***

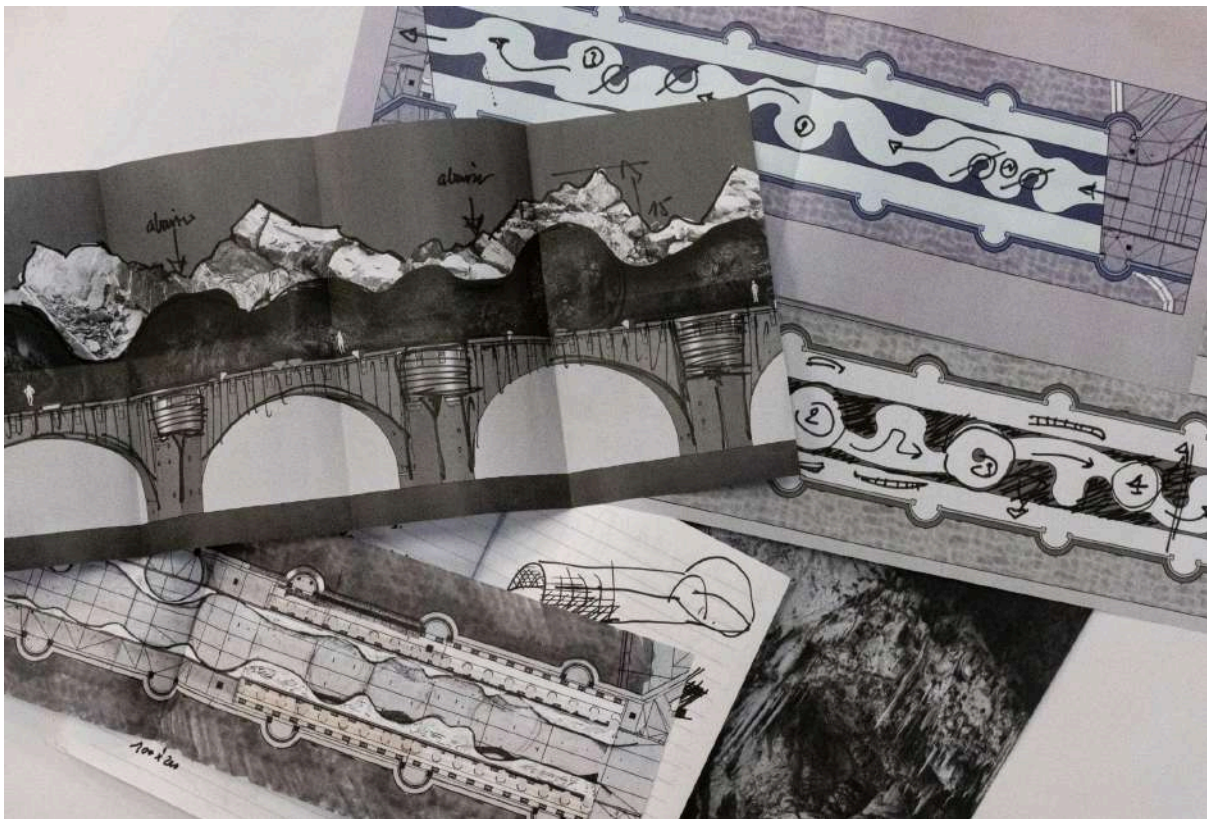
### **A feat of technical engineering in the service of a monumental artistic project**

Since the initial design of the project, in-depth technical studies have been carried out in order to obtain the necessary authorizations for the realization of ***La Caverne du Pont Neuf***, which **will cover 2,400 square meters of floor space. Measuring 120 meters long and 20 meters wide, the highest points of the structure will range from 12 to 18 meters in height**, depending on the edges of La Caverne.

**Air will be the main component of the work of art**, as it will be based on a monumental double-walled inflatable structure with permanent ventilation. Slightly pressurized, the air will fill 80 structural canvas arches and shape the exterior of ***La Caverne du Pont Neuf***. The arches will be covered with printed fabric that will create a sculptural trompe l’oeil effect, giving La Caverne a rocky appearance.

This **innovative technical system** will comprise an external supporting structure (a continuously inflated double wall, ensuring the stability and architectural form of the whole), an inner printed tube (a printed fabric tunnel held in place by a vacuum effect between the supporting structure and the tube, creating the immersive space for visitors) and an outer envelope (a fully printed fabric covering the entire structure, extending down to the base of the bridge pillars). **The structure will require 18,900 square meters of fabric and 20,000 cubic meters of air.**

This technique makes it possible to create **a structure weighing up to 5 tons**. The absence of a large framework also means that ballast can be limited to 130 tons distributed across the bridge, ensuring stability at 300 kg/m<sup>2</sup> at the base of the arch. Given the immense size of *La Caverne du Pont Neuf*, metal gantries will also be installed inside to ensure the safety of the structure in all situations.



Preparatory documents - © Atelier JR

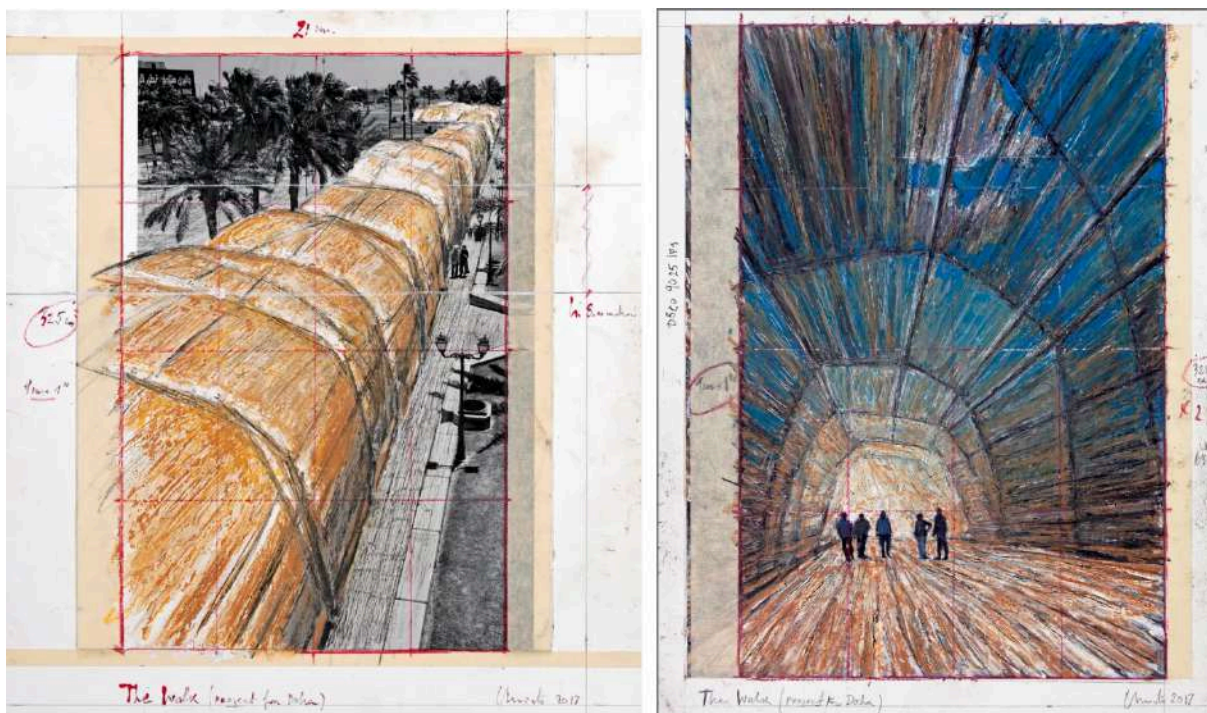
**La Caverne** itself, a space for visitors to wander inside the structure, **will be a world first in this dimension**, as it is made of lightweight fabric (160 g/m<sup>2</sup>), sewn into shapes, which will define the space while being held in place by suction. This fabric will literally float in the air and will be secured to metal gantries in order to meet all safety requirements.

As for the bridge coverings, they will be limited to the minimum surface area required to create the visual effect, namely the east and west facades. These will be printed fabrics stretched across the two lengths of the bridge and held in place by straps and protective elements of the monument.

The conception of the project in all its aspects (artistic, technical, engineering, and regulatory) takes a total of five months, while manufacturing requires three months of work by the teams mobilized for this purpose.

### Air, as the main material of the work, contributing to the sobriety of the project

From the outset, JR and his team opted for an inflatable structure, inspired by projects, both completed and unfinished, by Christo and Jeanne-Claude, such as [5,600 Cubicmeter Package](#) (Kassel, Germany, 1967-68), [42,390 Cubic Feet Package](#) (Minneapolis, USA, 1968), and *The Walk (Project for Doha, 2017)*, an unrealized inflatable walkway.



*The Walk (Project for Doha)*, Christo - © 2017 Christo and Jeanne-Claude Foundation

**The decision to make air the centerpiece of *La Caverne du Pont Neuf* was driven in particular by the economies of scale and sobriety associated with the use of this material.** This approach has given rise to a paradigm of responsible temporary construction with multiple benefits.

In this case, the structural lightness of the inflatable allows for a drastic reduction in the amount of materials used compared to a traditional structure. Furthermore, as it does not require foundations, it does not require any intervention on the historical heritage of the bridge. In addition, maintenance is minimal thanks to its autonomous functioning during the three weeks display of the artwork.

Finally, **using inflatable structures means a significant reduction in the impact of transporting the materials** needed to build *La Caverne du Pont Neuf*. As they are compressible, they will only need to be transported by a few trucks, whereas a traditional structure would have required dozens of semi-trailers.

### An approach with minimal environmental impact



Orly, 2026 - © Eléa Jeanne Schmitter / Atelier JR

The attention paid to the sobriety of *La Caverne du Pont Neuf* is also reflected in several key aspects of the design and manufacture of the artwork. **All the raw materials needed for the project are manufactured in Europe**, mostly in countries close to France.

With a similar concern in mind, **the design, printing, and manufacture of the fabrics are carried out locally in France**, thanks to artisanal skills, as everything will be made by hand by a team of twenty-five people. Given the surface area of the fabric, the raw material will be worked across the entire width of the roll, resulting in a very low waste rate, estimated at between 3 and 7%.

**The fabrics in question will have been pre-printed using HP latex inks.** Water-based, they are **free of solvents and volatile organic compounds (VOCs)**, eliminating toxic emissions during printing and drying. Greenguard Gold and UL Ecogoc certified, these inks do not require any special ventilation and are odorless, allowing immediate use of printed materials in public spaces and **ensuring safe indoor air quality**.

**As for the ballast weights used in the artwork**, these will be metal plates made available for the duration of the installation and which **will then return to the steel recycling circuit**. In addition, **all**



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**standard technical equipment** (lighting, sound, power) **will be rented**, and **the only energy required for the project, apart from transportation, will be electricity from the grid**, not generators.

The immersive technical installations will be limited to what is strictly necessary to create the atmosphere of La Caverne. Designed with a minimalist approach, the artistic intention is subtle and will not require the use of a plethora of lighting and sound equipment given the size of the artwork.

At the end of the presentation of *La Caverne du Pont Neuf* on June 28, the work will be dismantled and its future is currently under consideration. ***“Several options are possible, and whichever one I choose, the artwork will have a second life, whether it is kept for potential exhibitions, its materials are reused to create other inflatable structures, or it is completely recycled by the textile industry,”*** explains JR. ***“I will announce my decision on this matter before La Caverne du Pont Neuf opens to the public.”***

### **The conclusion of an artistic period for JR**

For JR, *La Caverne du Pont Neuf* will be a crowning moment in an artistic cycle that began in 2020, during which he has continually questioned the growing disconnection and isolation among citizens, particularly exacerbated by the pandemic and the successive lockdowns. It is in this spirit that JR has created several trompe-l'oeil artworks, creating breaches in the facades of iconic buildings, with [La Ferita](#) in Florence (2021), [Punto di Fuga](#) in Rome (2021), and [La Nascita](#) in Milan (2024).

This approach also inspired the creation of [Retour à la Caverne \(Return to the Cave\)](#) on the facade of the Paris Opera (2023). The Palais Garnier installation encouraged viewers to return to a romanticism inspired by the natural world. The cave beckoned viewers to peer inside, invoking Plato's allegory — a place where the exit leads to knowledge and an understanding of the world.

The two acts of *Retour à la Caverne*, which ultimately came to life in [a performance involving 153 dancers](#), are the prelude to what *La Caverne du Pont Neuf* will conclude. With the transformation of the iconic bridge into a cave, JR aims to **accompany a movement inviting citizens to abandon blindness and isolationism in favor of lucidity, togetherness and concord among all.**

### **Paris, global epicenter of creative and cultural dynamism in June**

The French capital is preparing for a month of June filled with cultural and creative intensity, to which *La Caverne du Pont Neuf* will contribute.

***“In June, Paris will once again shine with all its soul. JR's masterful homage to Christo and Jeanne-Claude will transform one of our city's legendary bridges, the Pont Neuf. With Nuit Blanche led by Barbara Butch, the Fête de la Musique, and Fashion Week, I'm looking forward to this exceptional program that Parisians and others will enjoy,”*** points out Anne Hidalgo, Mayor of Paris.



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Alongside the presentation of *La Caverne du Pont Neuf*, Parisians and visitors will also be able to discover a **new exhibition by JR at the Perrotin gallery, in its Marais space (76 rue de Turenne, 3rd arrondissement), from June 5 to August 1**. [For this fifth exhibition with the gallery](#), the artist will present new artworks that echo the titanic project of *La Caverne du Pont Neuf*, while also highlighting the technical richness of JR's work.

Among the never-before-seen works of art specially created for this exhibition exploring different mediums, JR will present new artworks from the *Dé-compositions* series: three-dimensional photographic montages reminiscent of 19th-century dioramas.

Visuals, drawings, preparatory documents, photos of the tests, of *La Caverne du Pont Neuf*, as well as drawings, collages, and photos of *The Pont Neuf Wrapped* can be [downloaded from this dedicated press area](#).

### **Press contacts**

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### **About JR**

Through his monumental artworks, JR invites passers-by to question and reconsider their preconceptions. After his first project, [Portrait d'une Génération](#) (2004–06), which challenged the stereotypes surrounding youth from Parisian suburbs, his scope of action expanded rapidly. He pasted portraits [of Israelis and Palestinians on both sides](#) of the separation wall (2007), the eyes of women [on train cars in Kibera](#), Kenya (2009), and erected a [giant child gazing across the border](#) between the United States and Mexico (2017). These unusually large-scale installations share the same mission: to amplify the voices of ordinary people and spark dialogue.

JR's artistic approach is both humanistic and unifying. From creating [a trompe-l'œil at the Louvre](#) with 400 volunteers (2019) to organizing a pasting project with incarcerated men in [a maximum-security prison in California](#) (2019), he strives to involve as many people as possible, with the goal of fostering mutual understanding and contributing to societal change. His global participatory art project [Inside Out](#) has already enabled more than 600,000 people to express themselves through large-scale black-and-white portraits.

JR's projects explore a variety of media and artistic practices. Among his most notable achievements: a [performance involving 154 dancers](#) on a thirty-meter-high scaffolding at the Palais Garnier in Paris (2023), the Oscar-nominated documentary *Visages, Villages*, co-directed with Agnès Varda (2017), and a video mural examining the issue of firearms in American society, featured on the [cover of Time magazine](#) (2018). He also creates works exhibited worldwide, including at the Venice Biennale (2022), the Brooklyn Museum (2019), the San Francisco Museum of Modern Art (2019), and the NGV Triennial (2020).

JR is represented by Perrotin, Galleria Continua, PAC, and Nara Roesler.

### **About Christo and Jeanne-Claude**

Christo and Jeanne-Claude were born on the same day: June 13, 1935; he in Gabrovo, Bulgaria, and she in Casablanca, Morocco. Jeanne-Claude passed away in 2009, and Christo died in 2020, both in New York City, where they had moved in 1964. Christo and Jeanne-Claude realized monumental projects around the world, including [Wrapped Coast, One Million Square Feet, Little Bay, Sydney, 1968–69](#); [Running Fence, Sonoma and Marin Counties, California, 1972–76](#); [Surrounded Islands, Biscayne Bay, Greater Miami, Florida, 1980–83](#); [The Pont Neuf Wrapped, Paris, 1975–85](#); [The Umbrellas, Japan– USA, 1984–91](#); [Wrapped Reichstag, Berlin, 1971–95](#); [The Gates, Central Park, New York City, 1979–2005](#); [The Floating Piers, Lake Iseo, Italy, 2014–16](#); [The London Mastaba, Serpentine Lake, Hyde Park, 2016–18](#); and [L'Arc de Triomphe, Wrapped, Paris, 1961–2021](#).

Christo and Jeanne-Claude worked together since their first outdoor temporary work of art: *Stacked Oil Barrels and Dockside Packages, Cologne Harbor, Germany, 1961*. Before he escaped to the West, Christo studied painting, sculpture, architecture, and decorative arts at the National Academy of Art in Sofia for four years. All early works, such as *Wrapped Cans, Wrapped Oil Barrels, Packages,*



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*Wrapped Objects*, and *Store Fronts*, as well as all preparatory drawings, collages, and scale models are works by Christo only. All public projects and indoor installations, both realized and unrealized, are collaborative works by Christo and Jeanne-Claude.

Christo and Jeanne-Claude met in Paris in 1958, and three monumental works marked their special relationship with the French capital: [\*Wall of Oil Barrels - The Iron Curtain\*](#), *Rue Visconti, Paris, 1961-62*; [\*The Pont Neuf Wrapped\*](#), *Paris, 1975-85*; and [\*L'Arc de Triomphe, Wrapped\*](#), *Paris, 1961-2021*. This last project was realized posthumously under the direction of Vladimir Yavachev, nephew and director of projects of Christo and Jeanne-Claude. During its sixteen-day presentation to the public, it attracted 6 million visitors, while 685 million people - one-twelfth of the world's population - experienced it via the media and social networks. Tourism to Paris also increased by 19.3% during the presentation.

### **About L'Amicale des Ponts de Paris**

L'Amicale des Ponts de Paris is an endowment fund whose purpose is to initiate, support, and develop any cultural project of general interest aimed at promoting the image and preservation of Paris' bridges as historical, architectural, and artistic heritage, including through temporary artworks or actions. As such, it has joined forces with the Christo and Jeanne-Claude Foundation on *La Caverne du Pont Neuf*.

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