



Christo and Jeanne-Claude  
FOUNDATION



Paris, November 30, 2025

***La Caverne du Pont Neuf***  
**imagined by JR as a tribute to Christo and Jeanne-Claude**  
**will be presented from June 6 to 28, 2026**



***La Caverne du Pont Neuf***, a monumental temporary work of art by JR will be on view from June 6 to 28, 2026. The artwork will pay tribute to Christo and Jeanne-Claude's *The Pont Neuf Wrapped*, which celebrated its 40th anniversary this year. This will be a time-limited opportunity for Parisians and visitors to experience a reimagination of Paris' oldest bridge. The project will be made possible thanks to a partnership with the L'Amicale des Ponts de Paris endowment fund.

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

***A homage to The Pont Neuf Wrapped***

Christo and Jeanne-Claude's [\*The Pont Neuf Wrapped\*](#) was first proposed by the artists in 1975. It required a decade of technical planning and negotiations with authorities before coming to life from September 22 to October 5, 1985. During that time, the iconic bridge was wrapped in 41,800 square meters of fabric, secured with 13 kilometers of rope and 12 tons of steel cables, with the help of 12 engineers and 300 specialized workers.

*"I wanted to transform it, to turn it from an architectural object, an object of inspiration for artists, to an art object itself,"* Christo explained at the time. *"I wanted it to become a sculpture for the first time, but an ephemeral one."* Over the two-week period, three million visitors experienced *The Pont Neuf Wrapped*.



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*“In 1985, I was fascinated by Christo and Jeanne-Claude’s wrapping of the Pont Neuf. From the Pont des Arts, I had observed this impressive artwork from afar, before approaching and finally walking this metamorphosed monument”, recalls **Anne Hidalgo, Mayor of Paris**. “It was an unforgettable moment of poetry and beauty. We were rediscovering the bridges and the majesty of the river of Paris. What a wonderful idea to revive this artistic gesture through JR’s universe and immense talent! I’m delighted with this gift to Paris and all those who love it. We’ll be able to observe the artwork walking, by bike or strolling along the banks of the Seine: the Pont Neuf has remained the same, but Paris has changed a lot.”*

*“For Christo and Jeanne-Claude, securing permission for The Pont Neuf Wrapped was one of the most challenging achievements of their career,” says **Vladimir Yavachev, Christo’s nephew and director of projects for the artists**. “It is truly inspiring to see how much Paris has deepened its commitment to public art over the past 40 years. We already saw this clearly with L’Arc de Triomphe, Wrapped. I want to thank the City of Paris for continuing to be a bold cultural leader, and knowing JR’s dedication to public art, he is the perfect artist to honor Christo and Jeanne-Claude with this tribute.”*

### **40 years later, JR transforms again the Pont Neuf**

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 the 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 once was also very inspired by the artistic vision of Christo and Jeanne-Claude, and I share their idea that the mission of art is to make the public think—or rethink about the familiar. The debate that a project in a public space can provoke is of equal value to its artistic 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”.*

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 on *La Caverne du Pont Neuf*. Extensive technical studies were conducted in order to attain the necessary authorizations. During the exhibition dates, *La Caverne du Pont Neuf* will be accessible to the public by strolling across the bridge or beneath, whether by ferry or on the pathways along the banks of the Seine. **The artwork will be free to all and funded privately, not with government sources.** More details will be announced in 2026.



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## **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 de 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.**

The first visuals of *La Caverne du Pont Neuf* by JR as well as past drawings, collages and photos of Christo and Jeanne-Claude's *The Pont Neuf Wrapped*, can be downloaded [on this press space](#).

### **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



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in Sofia for four years. All early works, such as *Wrapped Cans*, *Wrapped Oil Barrels*, *Packages*, *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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