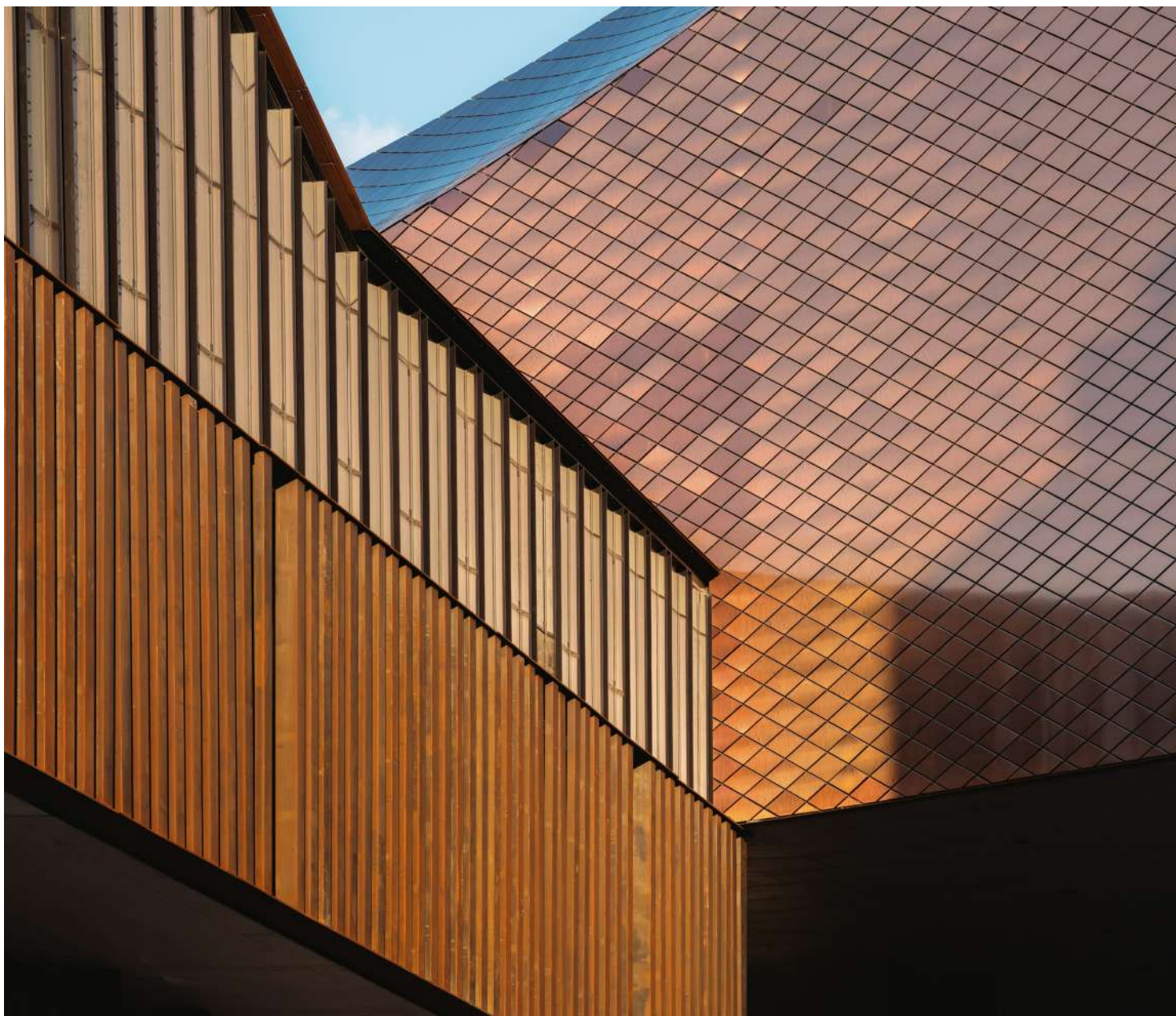


Large, Contemporary Cultures



Inaugural exhibition

Imaginary Engine

From masterpieces of the Collection Renault
to today's artists

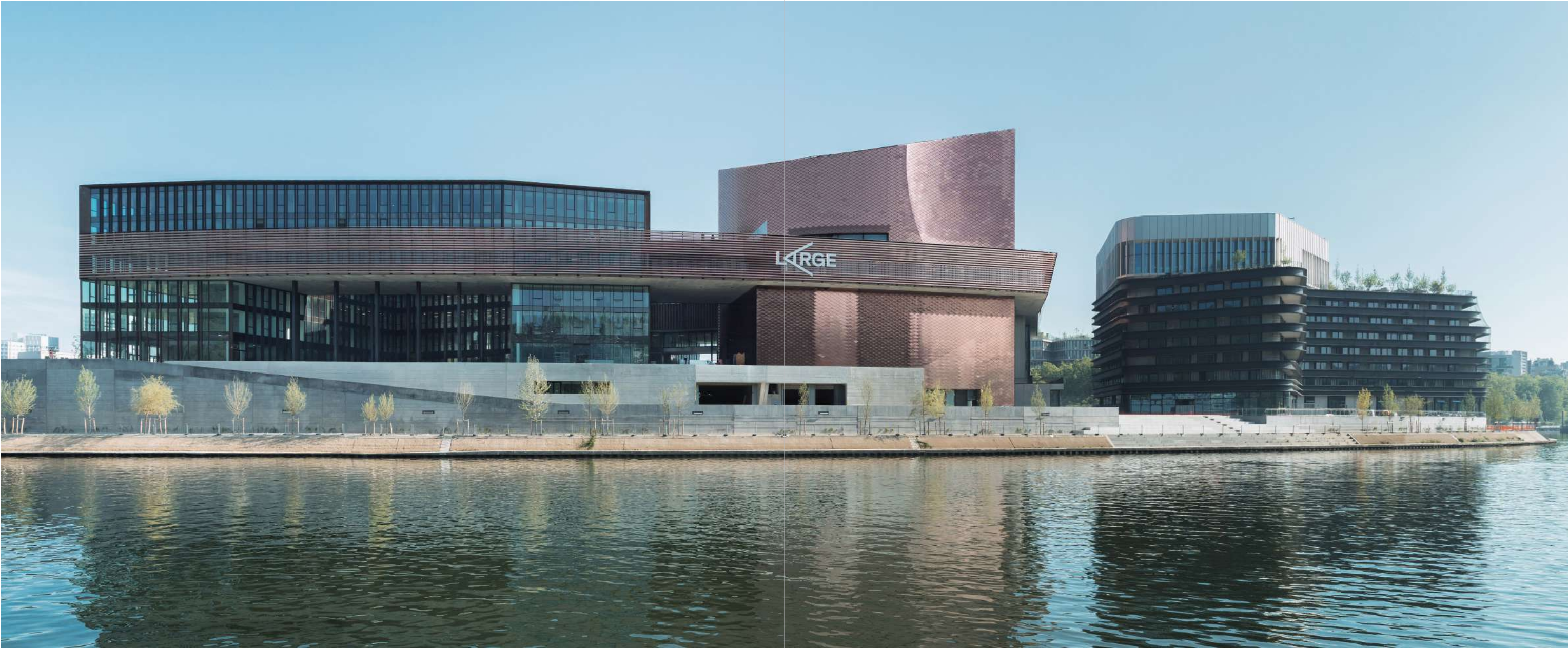
17 October 2026 → 7 March 2027



With the support of  Région
Île-de-France

An exhibition in
partnership with  FONDS
RENAULT
POUR L'ART
ET LA CULTURE

Cover: Large – detail of the building’s materials, Corten steel and anodized aluminium, île Seguin, Boulogne-Billancourt, France. © RCR Architectes – G. Trégouët / CALQ architecture agency. Photograph © Nicolas Trouillard



Pointe des Arts, île Seguin, Boulogne-Billancourt, France. © RCR Architectes - G. Trégouët / CALQ architecture agency, Photograph © Nicolas Trouillard



Large, île Seguin, Boulogne-Billancourt, France. © RCR Architectes - G. Trégouët
CALQ architecture agency, Photograph © Nicolas Trouillard

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Large, Cultures Contemporaines

Practical information:

Opening hours: Wednesday-Sunday, 11 am - 7 pm
late opening on Fridays until 9 pm
closed on Mondays and Tuesdays.

Admission: €15 full price; €10 reduced rate; free admission for visitors under 26, journalists and several other eligible groups.

Getting here: bus 42 - Île Seguin stop
Tram T2 - Brimborion stop
Metro line 9 - Billancourt and Pont de Sèvres stations (and soon metro line 15)
Cycling and sustainable modes of transport are encouraged.

Website: www.large-emerge.fr

Imaginary Engine
Inaugural exhibition
17 October 2026 - 7 March 2027

The site, the project and key information

Located at the Pointe des Arts on the île Seguin, Le Large is a new contemporary art centre for Greater Paris. Established as a non-profit organisation, Le Large is chaired by Laurent Dumas and directed by Paula Aisemberg. The site brings together creativity, architecture, education and hospitality in a 5,000 m² building overlooking the Seine and the surrounding hills.

1. Supporting the French art scene

Le Large's mission is to exhibit and support French artists, as well as foreign artists living or working in France, ranging from emerging generations to major figures. Artistic production and experimentation will take centre stage, with the art centre imagined both as a platform for supporting new work and an exhibition space.

2. An ambitious and accessible programme

The programme is structured around two annual seasons, with one to three exhibitions held simultaneously. Whether thematic exhibitions or solo shows, the exhibitions are approached as broad narratives, with demanding artistic standards combined with accessible perspectives for new audiences. Outreach initiatives and a progressive ticketing policy complement this commitment to hospitality.

3. A space for art and a space for life

40% of the spaces are accessible free of charge. The atrium serves as an agora, a public square for talks and events. The site also includes a bookshop run by GrandPalaisRmn, the 'Petit Atelier' – a free space designed for children aged 6 to 12 – and the 'Extra Large' coffee shop and its panoramic terrace.

4. A new cultural destination for Greater Paris

Le Large forms part of the Pointe des Arts, a 53,000 m² mixed-use development developed by Emerige in partnership with Ardian Real Estate and AOG. Alongside La Seine Musicale, the Pathé cinema and the Gauthier Mougin park – which is home to three dozen sculptures – it helps to transform the île Seguin into a destination that brings together the visual arts, the performing arts, cinema, architecture, nature and the art of living. The centre is also developing educational, cultural and social partnerships.

5. An architecture inspired by the island, the river and the landscape

Designed by RCR Architectes, winners of the 2017 Pritzker Prize, in collaboration with CALQ Architecture, Le Large is the practice's first project to become part of the contemporary heritage of Greater Paris. The interiors of Le Large unfold through an interplay of volumes, filtered light, metallic finishes and views of the river. Of the 5,000 m² surface area, 2,500 m² are dedicated to exhibitions, including a main hall of 1,000 m² housed beneath a 14-metre-high ceiling.

6. Nature and culture

With its terraces planted with native species, which help regulate temperature and manage rainwater, the building offers a sensitive response to the island's landscape. Le Large also incorporates eco-design into its operations at every level through a comprehensive life-cycle outlook that encompasses resource recycling, material rentals, a "second life" approach to produced materials, and reusable modular display structures.

The exhibition: *Imaginary Engine*

En bref – Les 5 chapitres

Le Large's inaugural exhibition brings together masterpieces from the Renault collection alongside contemporary works to retrace the evolution of our relationship with factories, cars and machines, from the industrial era to today's algorithmic world.

1. The factory of My Thoughts

This chapter looks back at the pioneering 'Research, Art and Industry' programme that was launched by Renault in 1967. Invited to work within the factory itself, artists including Jean Tinguely, Jean Dubuffet, Victor Vasarely, Arman and Julio Le Parc transformed industrial materials, technologies and skills into tools for creation. In this way, the factory became an artistic laboratory as well as a site of production.

2. Driving Forces

The engine, the assembly line and the car have become the avatars of a society organised around speed, coordination and efficiency. Yet artists seek to disrupt this logic through humour, accident, chance and metamorphosis. In their work, the machine breaks with its purely functional dimension to become a space for memory, imagination and freedom.

3. Social Bodies

Looking beyond the factory's industrial might, this section foregrounds the stories those who brought the factory to life: works of both genders, migrant workers and activist organisations. Photographs, films and new commissions recount the actions, the struggles, the solidarity and the memories that have long been excluded from official narratives. Though the factory is no more, the social body and its stories continue to be passed on.

4. Objects of desire

Once it leaves the factory, the car becomes an extension of the body, a status symbol and an object of fantasy. Here, feminist and queer perspectives subvert the car's traditionally masculine imaginaries, whilst other works approach it as an intimate refuge or a space of resistance. Finally, desire appears to wane as cars' bodywork rusts, turns to stone or is reclaimed by nature.

5. The human machine

The final chapter looks towards a future dominated by automation, data and control systems. Biological bodies, technical systems and algorithms gradually become inseparable from one another, whilst the car becomes one hub in an invisible network. In the face of these shifts, artists look to preserve zones of fatigue, unpredictability, creativity and resistance that are uniquely human.

Edito by Georges Siffredi, President of the Hauts-de-Seine Département

"The Valley of Culture [...] is a region-wide project that seeks to make culture [...] one of the key drivers of our department's appeal and influence."

In 2009, the Hauts-de-Seine Département took up a wager, namely that the Seine, which defines and structures our territory, could once again become the focal point of a cultural renaissance. Patrick Devedjian gave this ambition a name: the 'Valley of Culture'. More than just a slogan, this was the watchword for a region-wide project that seeks to make culture – in all its forms and for all its audiences – one of the key drivers of our department's appeal and influence. The île Seguin is at the heart of this undertaking, and Le Large, which we are inaugurating today, is set to become a new landmark.

A few hundred metres upstream, on the île Saint-Germain, Jean Dubuffet's *Tour aux figures*, which was restored by the department in 2020, seems to welcome the arrival of the Pointe des Arts. Across the river, on the Boulogne-Billancourt bank, the Musée Départemental Albert-Kahn, renovated and reopened in 2022, welcomes visitors to its gardens and to the 72,000 autochromes that make up the 'Archives de la Planète'. Opposite, in Sèvres, the Jardin des Métiers d'Art et du Design, which also opened in 2022, engages in dialogue with the Manufacture Nationale. Further downstream, meanwhile, in the lower gardens of the Domaine de Saint-Cloud, the former Sully barracks will reopen in 2028 as the Musée du Grand Siècle, established thanks to a donation by Pierre Rosenberg and designed by Rudy Ricciotti. Further downstream, we come to the Domaine de Sceaux, the Maison de Chateaubriand and the open-air art of La Défense. At the heart of this constellation, the île Seguin brings together all forms of art: La Seine Musicale, a project constructed by the Department which already welcomes 500,000 visitors a year; the Gauthier Mougin Park and its sculptures, which we opened in January of this year; and now, with the Pointe des Arts, contemporary art and cinema, all linked to Meudon by the Pont Seibert.

Though some have described as a difficult or even a "cursed" site, the island needed only one thing to emerge anew, namely a shared commitment. Since 2008, the city of Boulogne-Billancourt and the Hauts-de-Seine Département have worked together as one. Pierre-Christophe Baguet overcame all the challenges to place culture at the heart of this major project. The Département is been proud to have stood firmly alongside him throughout, and I would like to thank Laurent Dumas and the Emerige group for joining us in this wager thanks to which we have together created an art centre open to all.

Culture is not a luxury reserved for the few; it is what teaches us to think for ourselves and imparts a taste for freedom. Through the 'Bienvenue aux musées', 'Impromptus' and 'SeineLab' programmes at La Seine Musicale, as well as the artworks housed in our parks and schools, the Département brings culture as close as possible to the inhabitants of the Hauts-de-Seine; Le Large is embodies perfectly the spirit of this project. The towns that make up western Paris have today become vertiable destinations, with the île Seguin now the finest example of this. The communities of the Hauts-de-Seine can be proud of Le Large: it now belongs to them.

Georges SIFFREDI
President of Département des Hauts-de-Seine

Edito by Pierre-Christophe Baguet, Mayor of Boulogne-Billancourt

"With the Pointe des Arts [...] across 11.5 hectares, the 7 major arts (architecture, sculpture, painting, music, poetry, the performing arts and cinema) are brought together on a single island. To my knowledge, this is unprecedented in Europe."

Almost thirty-five years ago, on 31 March 1992, the last car rolled off the production line on île Seguin. Since then, the people of Boulogne-Billancourt, who had witnessed their island's industrial heyday, have been waiting for the site to regain its ambition and to become once more a model and a benchmark whose reach extends far beyond the city's borders.

With Le Large, we are not only inaugurating an art centre, but indeed fulfilling a promise made to the people of Boulogne-Billancourt in 2008: that of an island returned to culture and opened to all audiences, an exemplary eco-neighbourhood rising from a former industrial site, and a city that has managed to transform the end of a great industrial epic into a new beginning.

In the face of trials and tribulations, the project called for a great deal of perseverance. Over the course of almost 20 years, many succumbed to fatalism and discouragement, and gave up on the site. Others sought to derail the project rather than to see it succeed. Yet all along, we knew there was a way forward, and alongside Laurent Dumas and others, we charted a course to fulfil that promise. I am proud that we spared no effort to achieve this and that this site is once again becoming a hub of community life at the heart of the city and the Greater Paris region. It is a great victory over ignorance and prevailing selfishness.

This success is also that of the late Gauthier Mougin, chairman of SPL Val de Seine Aménagement until his untimely death in April 2021; the island's departmental park is named in his honour. It also owes a great deal to the partners that the city of Boulogne-Billancourt successfully brought together, foremost among them the Hauts-de-Seine Department, alongside Grand Paris Seine Ouest, followed by the Île-de-France Region, the French State, Île-de-France Mobilités, Renault and private investors who placed their trust in culture. I am thinking of the late Patrick Devedjian and Georges Siffredi, presidents of the Hauts-de-Seine Department, who, for eighteen years, never wavered in their belief that île Seguin could once again become a source of collective pride. What Boulogne-Billancourt is now inaugurating is the culmination of that conviction.

With La Seine Musicale on its downstream tip and Large and the Pathé IMAX cinema on its upstream tip, île Seguin is becoming one of the iconic cultural venues of Greater Paris – undoubtedly the only site in Europe to bring together the seven major arts (architecture, sculpture, painting, music, poetry, the performing arts and cinema) on a single island, in the immediate vicinity of a capital city.

I would like to thank all those – in the public and private sectors alike – who believed in this project and who worked alongside us to make it a reality. Above all, I would like to invite everyone to explore the esplanades, bridges, forecourts and riverbanks of île Seguin to discover what it has to offer and, more than thirty years later, to walk in the footsteps of the Renault factory workers, to whom the inaugural exhibition naturally pays tribute. Building on its glorious past, île Seguin is now looking towards its future!

Pierre-Christophe BAGUET,
Mayor of Boulogne-Billancourt, Premier vice-President of Département des Hauts-de-Seine and President of Grand Paris Seine Ouest

Preface by Laurent Dumas

"Large is also driven by a clear priority, namely the promotion of the French scene and its artists."

Île Seguin forms part of our collective memory. With its unique history and location, it is a special place, and transforming it carries a particular responsibility. For Emerige, and for me in particular, leading a project like La Pointe des Arts means honoring the site's heritage whilst at the same time opening up new horizons so as to breathe new life into a historic location and to bring artistic creation to all audiences.

Ten years ago, this project began with a dream; today, that dream has become a reality. This would not have been possible without the support of Pierre-Christophe Baguet, mayor of Boulogne-Billancourt, whom I would like to thank for his unwavering commitment to culture. Today, the Pointe des Arts is home to a new cultural centre for Greater Paris, an extraordinary feat of architecture designed by RCR Arquitectes (Pritzker 2017), one that takes root in and indeed seems to extend its surroundings.

"Large" is its name. It is an invitation to set sail, to shift our perspectives, and to broaden our horizons. Large is also driven by a clear priority, namely the promotion of the French scene and its artists. In this way, it embodies the ambition that has guided my commitments for over 30 years.

"Factories and machines continue to fuel our imaginations, our ideas and the issues facing society today."

Because art transforms our ways of seeing and understanding the world, it is essential that we share and transmit it. Through an interplay of light, materials and circulation, Large proposes a sensory experience where spaces accompany visitors and works alike in a single movement. Open, living, accessible to all, Large will bring about new encounters between artists, artworks and audiences.

Long associated with the industrial adventure of Renault, since the 1960s, the Île Seguin has been a space for artistic experimentation thanks to the company's pioneering patronage, founded upon a rich dialogue between artists, automobiles and society. To mark the opening of Large, thanks to the decisive support of the Renault Group and its president Jean-Dominique Senard, the public can discover an inaugural exhibition dedicated to this heritage and the lasting mark it has left on the site. Through a selection of works from the Renault collection, a number of loans and some 17 new artistic commissions, the inaugural exhibition foregrounds the fruitful interactions between industry and creativity, and shows how factories and machines continue to fuel our imaginations, our ideas and the issues facing society today.

"Large is an invitation to set sail, to shift our perspectives, and to broaden our horizons."

I am delighted to welcome you to Large, an architectural masterpiece where historical heritage and contemporary artistic creation come together in this exceptional inaugural exhibition.

Laurent Dumas

President of Groupe Emerige
President of Large



Large - île Seguin, Boulogne-Billancourt, France. © RCR Arquitectes - G. Trégouët / CALQ architecture agency, Photograph © Nicolas Trouillard

Large, Contemporary Cultures



Large - île Seguin, Boulogne-Billancourt, France.
© RCR Architectes - G. Trégouët / CALQ architecture agency,
Photograph © Nicolas Trouillard

A passionate advocate for contemporary art, Laurent Dumas began collecting artworks over thirty years ago, with a particular focus on the French art scene, especially artists who embody the renewal of practices in painting and the visual arts.

Large : un modèle hybride de centre d'art

Large is a non-profit association governed by the French Law of 1901, supported by the Emerige Group, chaired by Laurent Dumas and directed by Paula Aisemberg. Its purpose is to create, manage and develop a contemporary art venue located at the Pointe des Arts on île Seguin, in the heart of Greater Paris and the Vallée de la Culture. The association's mission is to present contemporary artworks to the general public and to organise events aimed at showcasing and promoting the production, dissemination and expression of visual arts in all their forms.

La Contemporary artistic creation holds a special place in the activities of the Emerige group, notably through the Emerige Révélation Grant dedicated to emerging artists, the "1 Building, 1 Artwork" initiative – the first private artistic commissioning programme, launched in partnership with the French Ministry of Culture – and Trampoline, a non-profit association bringing together private cultural organisations that join forces to promote the French art scene internationally. Today, Large is the focal point of the Emerige group's commitment to the arts and the initiatives it has undertaken.

Like contemporary art itself, the name "Large" opens up a wide range of possible interpretations.

First and foremost, it refers to the unique topography of the site: île Seguin, surrounded by the Seine, where water, sky and horizon create a sense of space, movement and freedom. Saying "je vais au Large" ("I'm going to Large") naturally echoes the French expression "prendre le large", meaning "to set sail": leaving dry land behind, moving away from the centre and changing one's perspective. The name thus holds a dual promise: that of a destination and that of a departure towards somewhere new.

In maritime terminology, "le large" (the open sea) begins 6 nautical miles offshore. Following the course of the Seine from Paris's Point Zero, located in the square in front of Notre-Dame, this distance leads directly to Large.

The name "Large" also resonates with the building's extraordinary architecture. Elevated above the ground and opening onto the Seine and the hillsides of Meudon, Large offers a spatial experience that broadens perspectives. The volumes designed by RCR Architectes play on contrasts: compression and expansion, interiority and horizon, verticality and depth. Visitors physically experience a loss of bearings, as both their gaze and their bodies are set in motion.

Large also embodies the ambition to welcome the widest possible audience. Its name affirms its commitment to openness: making contemporary art accessible to all, broadening imaginations, shifting perceptions and enabling a sensory experience that is accessible and shared..

Exhibiting and supporting the French scene

Large's primary purpose is to support and promote the French contemporary art scene in all its diversity, encompassing French and international artists living or working in France, from emerging artists to leading figures of the 20th and 21st centuries. The production of artworks is central to Large's approach to exhibition-making. Beyond supporting artistic creation, production also entails experimentation, which is essential to artists' work. In this sense, Large is not merely an exhibition venue but also an active contributor to the vitality of the French art scene. For the inaugural exhibition, nearly a third of the participating artists are producing previously unseen works, with 17 commissions for original artworks.

An ambitious contemporary art programme

The rhythm of Large's programme is structured around two annual seasons – from October to February and April to August – with between one and three temporary exhibitions on display at any given moment. Its mission is to welcome a broad and diverse public, from those discovering contemporary art to seasoned exhibition-goers. Major thematic or monographic exhibitions will be conceived as narratives and offer accessible yet original angles for engaging with art.

Large will also benefit from loans of artworks from the Emerige collection and Laurent Dumas' personal collection whenever exhibition projects require them.

The selection of artists and artworks will be entrusted to curators chosen for their ability to devise exhibitions that demonstrate high artistic and intellectual ambitions, whilst seeking to reach as wide an audience as possible through accessible and intuitive themes for the general public. Whatever the exhibitions' themes, the emphasis will always be placed upon the emotional experience of art.

Regular collaborations with public and private organisations are envisaged to open up new interpretative frameworks and reach audiences that are at a remove from contemporary art or still hesitating to embrace it.

Large is rooted in its surrounding territory, and will ensure this local connection by upholding a simple conviction, namely the idea that art must be accessible, experienced and shared by all. Through a ticket pricing policy that offers free entry to a wide range of groups and by offering unticketed access to a significant proportion of its public spaces (40%), Large extends a broad invitation to experience contemporary creation, but also to approach the site as a place for everyday life, encounters, and deambulation.

Admission:

Full price: €15

Reduced rate: €10
Upon presentation of supporting documentation
Students over 26
Teachers (other categories)
Lecturers and tour guides (other categories)
Partners
Groups of 10 or more
AICA and CEA cardholders

Free admission:
Children and young people aged 26 and under
People with disabilities and accompanying persons
Artists and authors
Teachers (Île-de-France and visual arts)
Accredited lecturers and tour guides
ICOM/ICOMOS cardholders and press cardholders
Jobseekers
Recipients of social welfare benefits (RSA)
Asylum seekers and refugees

Opening days and hours:
Wednesday to Sunday, 11 am–7 pm
Late opening on Fridays until 9 pm
Closed on Mondays and Tuesdays

Making art into a shared space

A space open to all, designed to foster a long-term dialogue with the public.

Large aims to cultivate lasting relationships with contemporary art by offering its visitors a range of moments of discovery and emotion.

Our public engagement policy has been devised to cohere around one key aim, namely providing visitors with the narrative, historical and critical tools that will enable them to approach a theme, an artist or a body of work from new angles. Visitor engagement is thus approached as a tool that offers a clear and accessible transmission of knowledge, without ever being reductive. To this end, Large has chosen to collaborate with BIM – Bureau Indépendant de Médiation culturelle, a non-profit association. Their welcoming spirit and innovative approach to public engagement are perfectly aligned with the values of Large. The founders of BIM sit on the board of BLA!, the national organisation for public engagement professionals in the contemporary art field.

The ticket pricing policy is designed to benefit young audiences and families. Anyone aged 26 or under, regardless of their status, can access the exhibitions free of charge. Similarly, all teachers in the Île-de-France region will be admitted free of charge.

Artists and authors, as well as art professionals holding an ICOM/ ICOMOS card and all art teachers also benefit from free admission.

A space for art and for life

Hospitality forms a dimension of Large’s cultural programme in its own right.

Visitors enter via an atrium designed to resemble an agora, a lively and welcoming space where they can take a seat on the tiers of the amphitheatre, meet friends, or freely enjoy the first artworks on display.

On the ground floor, visitors can also access Large’s bookshop and boutique. Designed by RCR and run by the GrandPalaisRmn team, it offers a selection of books related to the exhibition programme as well as a range of art and design objects.

Located on the fourth floor alongside the entrance to the exhibition spaces, Le Petit Atelier is a space dedicated to children aged 6 to 12. Designed by Constance Guisset, admission is free. The visitor engagement team are on hand to supervise groups (of up to 15 children) and lead educational activities specially designed for each exhibition. A visitor’s booklet for children will also be available.

The fourth floor is home to Extra Large, a coffee shop also designed by Constance Guisset that features a panoramic terrace offering views of the Seine and the hillsides of Meudon. It can seat up to 80 guests and offers a healthy, seasonal menu.



An art centre anchored in the Greater Paris region

Le Large aims to establish itself as a lasting presence in the surrounding region. To do so, from the outset, it will develop close links with local stakeholders working in the educational, cultural, social and voluntary fields of western Paris and the Greater Paris region.

This ambition has already begun to take shape through a collaborative project carried out with Year 5 primary school pupils at the École publique du Numérique, as well as first-year students on the DN MADE Graphisme Augmenté course at the Lycée Jacques Prévert in Boulogne-Billancourt. They contributed to the development of visitor engagement tools designed to help young audiences discover the site, its artworks and its architecture. This initiative lays the foundations for an approach set to grow in the years to come, driven by a commitment to developing participatory initiatives, local partnerships and projects conceived through dialogue with local residents, schools and the region’s cultural and social organisations



Large seen from the Seine, beneath the Seibert Bridge, Île Seguin, Boulogne-Billancourt, France.
© RCR Architectes - G. Trégouët / CALQ agence d'architecture, Photographie © Nicolas Trouillard

Experimenting with new models of exhibition production

As a new institution created from scratch, the Large team has integrated environmental considerations into its operations from the outset.

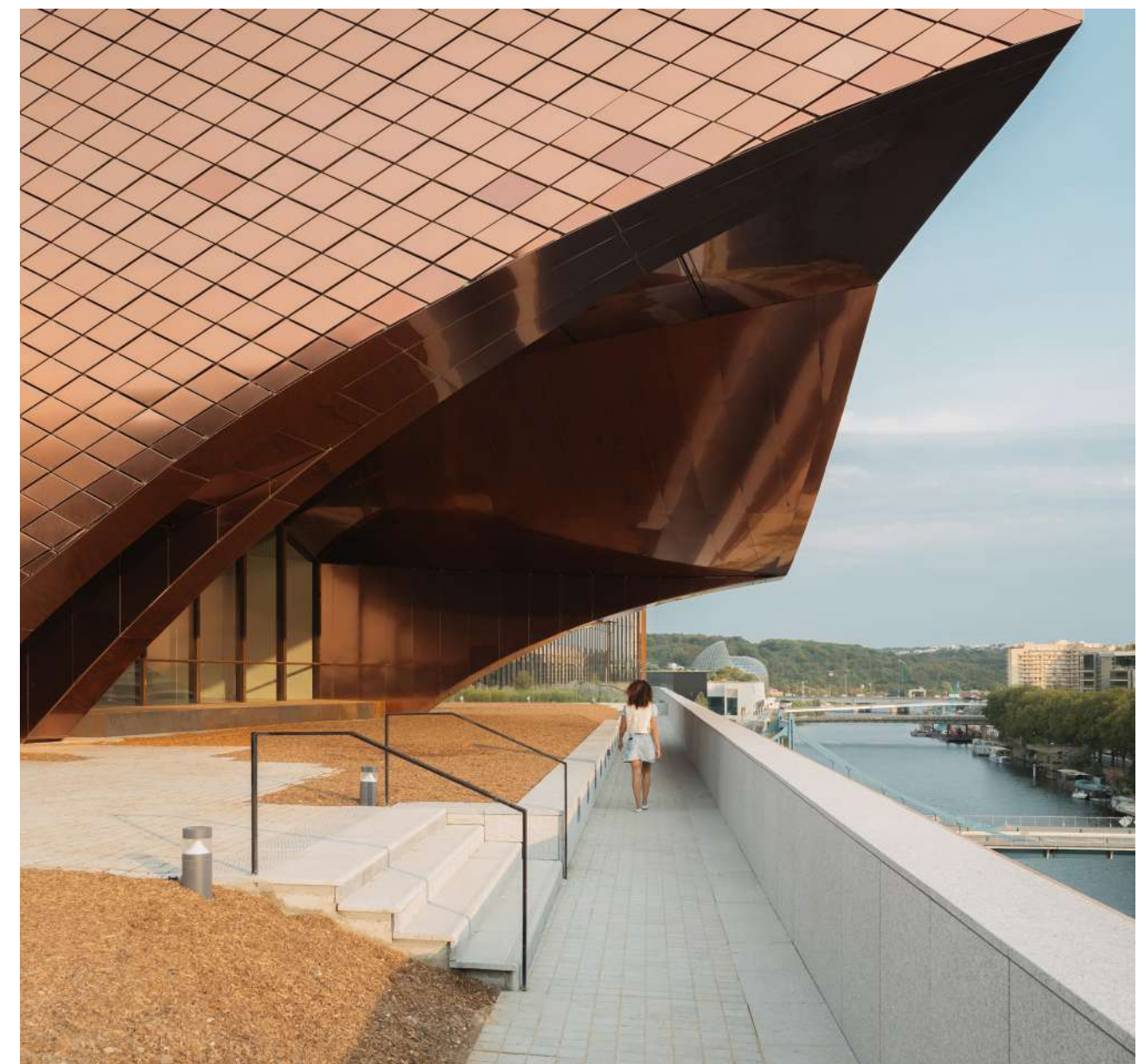
Ecoconception is approached as a collective working methodology. It makes it possible to approach each project from a life cycle perspective (from conception to production, and later from deinstallation to a second life) as part of a process of continuous improvement.

Large has signed a partnership agreement with ADEME and Bpifrance as part of an initiative that aims to provide the entire team with training on environmental issues, as well as to carry out a Life Cycle Assessment (LCA) of the inaugural exhibition. The ultimate goal is to use objective data to formulate concrete recommendations and working methods applicable to future exhibitions. This work is being carried out in collaboration with Sursauts, an agency that has been supporting cultural sector organisations in reducing their environmental impacts since 2021.

Curators at Large are encouraged to limit requests for loans from distant locations. For the inaugural exhibition, 82% of the works originate from France and 12% from Europe, with the remainder coming from Ghana and the United States, transported via consolidated freight. In line with this approach, the decision to exhibit works primarily from the French art scene helps to limit transportation.

All the artists commissioned by Large for this exhibition have been made aware of the importance of giving artworks a second life and incorporating ecodesign principles into their production processes, including modularity, ease of dismantling and conservation. This approach, enthusiastically embraced by the artists, aims to encourage production with the greatest possible control over its environmental impact.

Rentals and the use of shared reuse platforms are systematically prioritised. Large has acquired a stock of modular, reusable exhibition walls, conceived from the outset as an architectural requirement of the project. This system helps to limit the production of temporary structures for each exhibition.



Large - île Seguin, Boulogne-Billancourt, France. © RCR Architectes - G. Trégouët / CALQ architecture agency, Photograph © Nicolas Trouillard

Set sail without leaving the city

Access and transport:
Tram T2 – Brimborion stop
Metro line 9 – Billancourt and Pont de Sèvres stations
Grand Paris Express line 15 (opening in 2027)
Bus 42 – Île Seguin stop (Saint-Lazare–Meudon)
Numerous Vélib’ bike-sharing stations nearby
Close to Vélopolitain cycle routes 2 and 7

Île Seguin can be explored on foot or by bicycle. Sustainable modes of transport are the norm here, reinforcing the island’s distinctive character. The pathways and footbridges are reserved for pedestrians, scooters, electric unicycles and bicycles. Vehicle access is restricted and controlled, limited to people with reduced mobility, deliveries and taxi drop-offs. Car parks are located on both banks of the Seine, on the Meudon and Boulogne-Billancourt sides..

Global budget of the Pointe des Arts:
€450M

The île Seguin and the Pointe des Arts: a new cultural destination for Greater Paris

“Just over the bridge...”

The Pointe des Arts

On the tip of the île Seguin that lies upstream in the river Seine, Emerige, in partnership with Ardian Real Estate (the majority investor) and AOG, is developing La Pointe des Arts, a mixed-use project spanning over 53,000 m² with a particular emphasis on arts and culture. Designed to form a cohesive whole, La Pointe des Arts brings together several programmes to create a vibrant urban environment: from the island’s public spaces, visitors can stroll through streets, squares, promenades and riverbanks, making their way through covered and open spaces that frame view of the landscapes surrounding the islands: the two banks of the Seine, the riversides and the water. The project has been designed to integrate the dynamic, mixed-use environments of the local area and the region beyond, and in particular the "Vallée de la Culture" initiative steered by the Hauts-de-Seine department. This regional project, launched in the late 2000s, aims to bring together and promote a network of venues, events and cultural encounters across the department.

“The île Seguin is the jewel in the crown of the Vallée de la Culture,” commented the mayor of Boulogne-Billancourt Pierre-Christophe Baguet, “alongside Jean Dubuffet’s *Tour aux Figures* on île Saint-Germain, the Manufacture Nationale, the Cité de la Céramique in Sèvres, the Musée des Années 30, the Albert Kahn Museum and Gardens, the Musée Belmondo in Boulogne-Billancourt and the forthcoming Musée du Grand Siècle in the Caserne Sully in Saint-Cloud...”

An island of culture in the city

The Pointe des Arts seeks to respond to the island’s vocation as a cultural centre, one where the seven major art forms will now be showcased: architecture, with works by Shigeru Ban (2014 Pritzker Prize winner) and RCR (2017 Pritzker Prize winner); sculpture and painting at Large and in Parc Gauthier Mougin; music, poetry and live performance at La Seine Musicale; and cinema, in the eight-screen Pathé cinema. Collaborations between the island’s cultural partners will enable the public to enjoy an exceptional multidisciplinary programme. This range of cultural opportunities is completed by a comprehensive lifestyle offering: visitors to the island can also enjoy a varied range of dining options for all budgets – from coffee shops and brasseries to bistros and premium restaurants – as well as a forthcoming four-star hotel. They can visit an exhibition at Large, picnic in the Parc de sculptures, take in a film at the Pathé cinema or attend a concert at La Seine Musicale, before ending the day with a stay at the hotel on the banks of the Seine for the full Seguin experience!

Large is also situated at the junction of two major tourist axes: the Paris–Versailles axis, on which it promises to become an important stopping point, and the Seine axis, whose tourist boats will be able to dock at the dedicated jetty at Pointe des Arts.



Lenders of works in the park:
Le Centre National des Arts Plastiques (Cnap)
La Pinault Collection
La Collection de la Ville de Boulogne-Billancourt
La Fondation Marta Pan & André Wogenscky
Le Fonds de Dotation Emerige
Le Fonds de Dotation Villeglé
Le Frac Île-de-France
Le Département des Hauts de Seine

Nature and culture

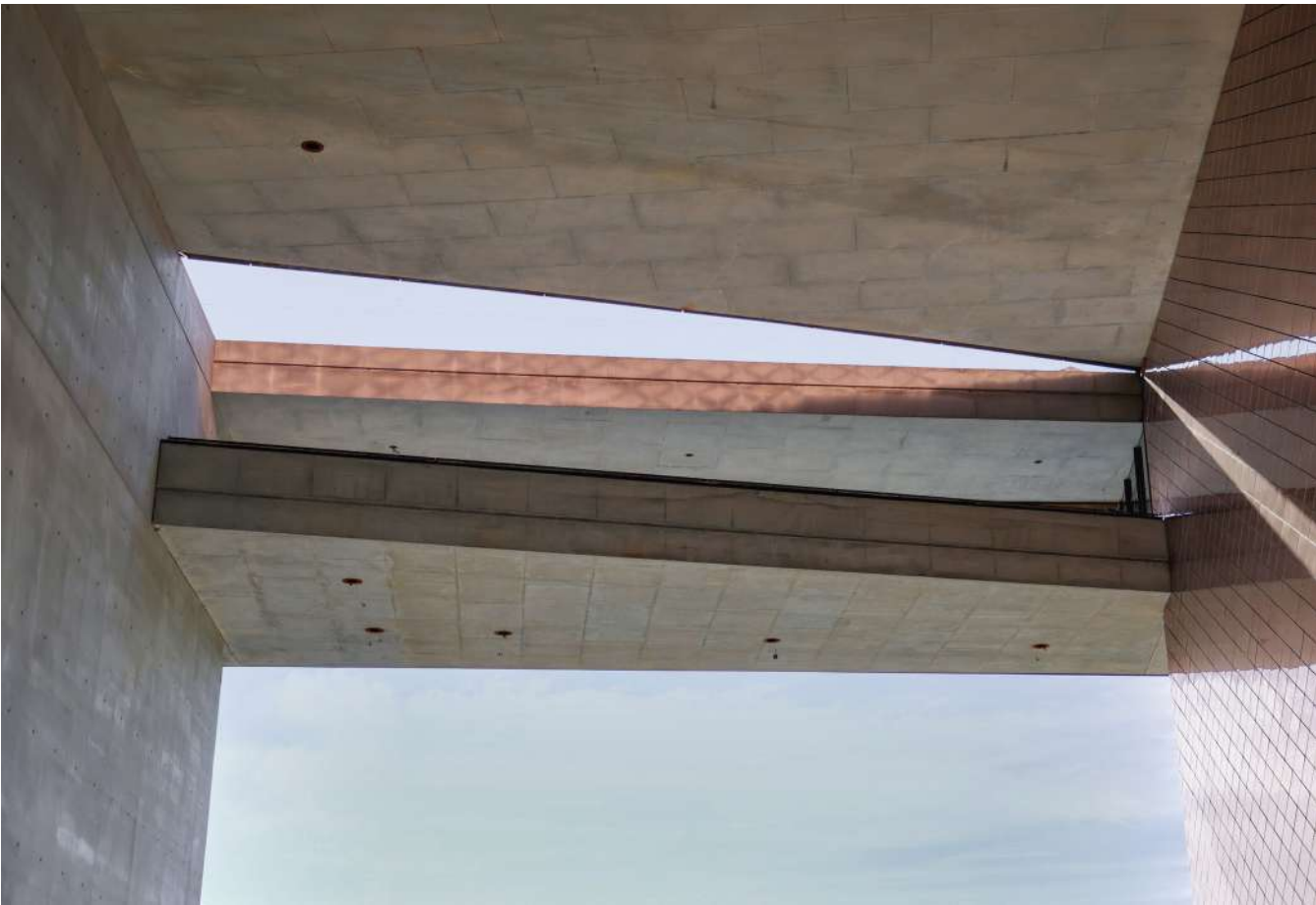
Alongside the development of La Pointe des Arts, a large central section of the island has been returned to nature through the creation of the Gauthier Mougin Departmental Park, designed by the landscape architect Michel Desvignes (winner of the Grand Prix de l’urbanisme, 2011).

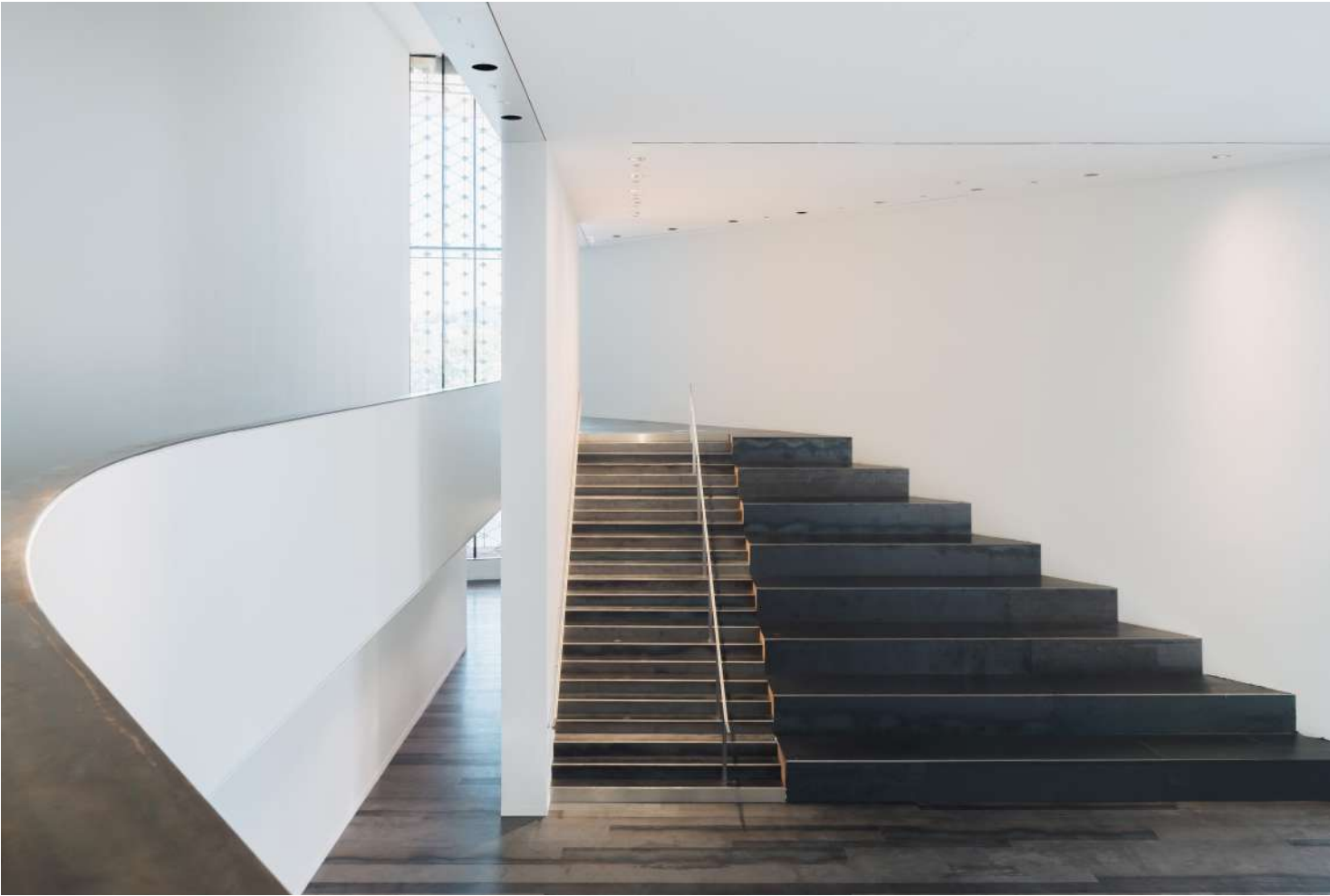
In the park, as elsewhere on the island, Large and the Fonds de dotation Emerige have supported SPL Val de Seine Aménagement (a local public company run by the City of Boulogne-Billancourt, responsible for developing the park and its public spaces) as well as the Hauts-de-Seine Department (which operates the park) in choosing and installing sculptures that punctuate visitors’ walks. Eventually, visitors will be able to admire around thirty works by artists including Tiphaine Calmettes, Peter Stämpfli, Stefan Rinck, Véronique Joumard, Parvine Curie, Marc Vellay, Erik Dietman, Gilles Barbier and Thomas Houseago.

The landscape design, which extends from the riverbanks to the central street, continues onto the terraces of Large. It adopts the simple, cohesive approach established throughout the park and public spaces, with a palette of greenery comprising native species and deliberately kept low to the ground so as to allow vistas opening onto the Seine. These gardens are designed as a vast ‘carpet’ of vegetation, with colours and shades that change according to the seasons. The planted terraces also contribute to evapotranspiration and the thermal regulation of the building, and help to manage rainwater by retaining and filtering part of the rainfall. The water collected from the roof terraces will be used for irrigation, thereby reducing drinking water consumption.



On the right: Marta Pan, *Sphère coupée* 226, 1999. Parc départemental Gauthier Mougin, île Seguin, Boulogne-Billancourt, France, Photograph © Nicolas Trouillard





Key figures:

- Total area:
- 5,000 m², including 2,500 m² of exhibition space
- Ground floor:
- A 370 m² atrium
 - An 80 m² bookshop and gift shop
- 1st floor:
- Mezzanine
- 4th floor:
- A 1,000 m² exhibition gallery (height between 14 m and 7 m, width between 42 m and 21 m)
 - The 400 m² Extra Large café
 - An educational area: Le Petit Atelier
 - Terraces totalling 500 m²
- 5th floor: :
- A 500 m² exhibition gallery
- 6th floor: :
- A 500 m² exhibition gallery

An architecture inspired by the island, the river and the landscape

Large is the first project by the Catalan architects RCR Arquitectes to become part of the contemporary architectural heritage of Greater Paris. With an equal passion for architecture and for art, Laurent Dumas has been following the work of these architects with great interest for several years. It was hence a natural choice for him and Pierre-Christophe Baguet, mayor of Boulogne-Billancourt, to commission the agency – winners of the prestigious Pritzker Prize (2017) – for the Pointe des Arts project, and more specifically for the design of the art centre, a project which they undertook in collaboration with the French firm CALQ Architecture.

As it set about designing the Pointe des Arts and Le Large, rather than imagining the project from scratch, RCR drew inspiration from the unique character of Île Seguin itself. By the time the architects received the commission for the site, the former Renault factory had been demolished: though this industrial past is deeply ingrained in collective memory, only a precious few traces of it remain. Rather than seeking to imitate a now-vanished industrial aesthetic, RCR looked to preserve its spirit in a more subtle way, whilst at the same time accounting for the fundamental geography of the island, its status as a stretch of land surrounded by water, where the city meets the rolling landscape of the Seine. The project draws on the contrast between the urban density of Boulogne-Billancourt and the wooded hillsides of Meudon, but above all on the presence of the river, which RCR envisaged as an integral part of the architecture.

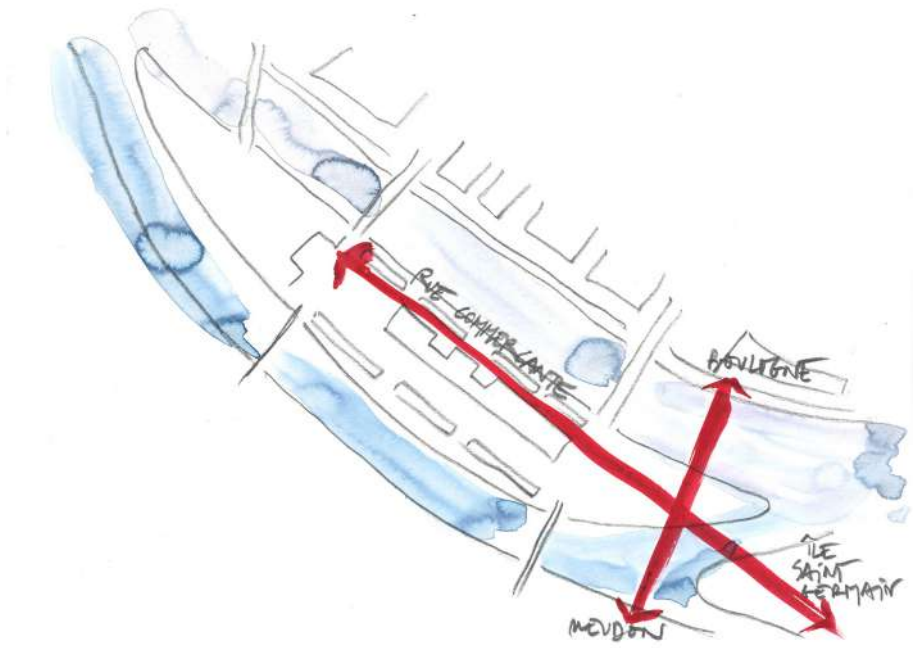
This approach led RCR to take up voids one of the project’s guiding formal principles: openings, transparencies, covered spaces and lines of sight were all imagined before the built volumes themselves, in order to ensure a constant connection with the water, the sky and the riverbanks. The central street that runs through the Pointe des Arts extends the island’s longitudinal axis and opens up views over the Seine and the Île Saint-Germain. A series of lateral openings similarly frame the landscapes of Boulogne and Meudon on either side of the river. In this way, the architecture does not seek to create a new barrier on the island but rather organises a succession of urban “windows” that reveal the landscape as visitors make their way through the site. This emphasis on voids is consistent with a recurring theme in RCR’s work, where architecture is built upon a sustained dialogue between the site and its uses, selected materials and spaces which are deliberately left open.

Le Large forms the centrepiece of the site, and stands as the cultural landmark of the island’s upstream tip. RCR envisages Le Large as a “cultural beacon” capable of reaching far beyond the island’s shores. Its verticality and its sculptural volume set it apart from the island’s other buildings, whilst its position at one end of the internal street subverts the traditional codes of monumentality: the building does not block the line of sight, but rather spans it to reveal the landscapes beyond. The true point of arrival is therefore the void, and beyond it, the horizon. The concave and convex curves of the volume offer oblique evocations of a car’s bodywork in a discreet echo of the site’s industrial heritage.



This approach to design continues inside the Large, where the architecture becomes an integral part of the visitor experience. The compression and expansion of volumes, shifts in scale, unexpected lines of sight, vertical circulation routes and filtered light set visitors’ bodies in motion and facilitate a series of encounters between the works of art, the space and the landscape. Natural light never enters the space directly, but rather passes through the large windows, reflects across the metallic surfaces or makes it way through more discreet openings. The choice of materials complements this experience: concrete anchors the project in the island’s history, whilst the appearance of the corten steel and anodised aluminium surfaces shifts according to the light and weather conditions. Corten steel draws on the material vocabulary of the industrial port, whilst the lighter, more ethereal anodised aluminium captures the subtle reflections of the sky above, the waters of the Seine below, as well as of the greenery and moving silhouettes of the surroundings. This material interplay extends through the spaces’ interior design, devised by Constance Guisset, whose coppery tones and light forms engage in a dialogue with the building’s outer envelope.

In this way, RCR has imagined Le Large not as an isolated entity but as a point of convergence between architecture, art, landscape and public life. The initial aim was to return the island to the city and to transform this former industrial enclave into a destination where people can once again wander, rest and spend time. This intention is embodied in Le Large’s cultural project: an art centre open to its surroundings, where a significant proportion of the space is freely accessible and where the creative experience begins long before visitors enter the exhibition galleries. The architecture provides a physical translation of the promise embodied in the venue’s name – in French, “prendre le large” means to set sail, to head out to sea –, inviting visitors to broaden their horizons and gain new perspectives on the world.



Architectural sketches of the Pointe des Arts project, © RCR Arquitectes

"The project is the result of a holistic vision, and encompasses something greater than architecture itself. It includes landscape, design, art and philosophy, folding them into a single unified whole."
- RCR Architectes

"To establish the Pointe amont as a major hub for the arts, we approached the art centre as a key element that could symbolise this status. It is therefore this building that defines the concepts of the landscape and the urban fabric that surround it."
- RCR Architectes

"The Large lends singularity, identity and visibility to this new urban environment. This original design, with almost poetic buildings that connect the interior and exterior, creates a unique experience."

A sensory experience of space

From the entrance, the atrium is revealed, with a surface area of 370 m². This 7-metre-high space is flooded with beautiful natural light that streams through huge glass windows, filtered on the river-facing side of the building by micro-perforated anodised aluminium scales. Here, visitors can discover the first works of the exhibition. A true agora, this space also hosts talks, events and performances. Here, the eye is drawn to a cylindrical volume that acts as the starting point of the building's backbone, an element that structures circulation throughout the building's full height.

Visitors can climb the tiered seating of the atrium, which can accommodate up to 70 people, to reach the 1st floor, where the space contracts. At the end of a long corridor, which opens at intervals onto the atrium from a mezzanine and provides space for displaying artworks, a monumental escalator carries visitors upwards towards diffuse light filtered through an immense mashrabiya screen on the 4th floor.

Beyond a display wall, the curved walls of the main exhibition gallery come into view. Spanning some 1,000 m², its spacious volume rises to a height of 14 metres and a width of 42 metres, all without a single pillar. A large window opens onto the vast landscaped terrace that surrounds the building.

As visitors make their way through the building, the interplay of volumes and typologies continues. A long, concealed staircase leads to two further exhibition galleries (each featuring 500 m² of floorspace) located on the 5th and 6th floors. On each floor, the central core serves as a focal point that adds dynamism to the layout of the gallery spaces whilst also acting as an unconventional display wall. On both floors, a balcony offers a bird's-eye view of the main gallery.

Throughout the building, the floor is entirely covered in matte, mill-scale steel parquet flooring. Contrary to what one might expect from a building with such extraordinary volumes, the acoustics of the space are perfectly balanced so as to produce no echo. In this way, they create an even more intimate connection with the works of art, fostering the peace and contemplation essential to each visit. From the top floor, a double-helix staircase leads down to the 4th floor, where visitors can take an escalator identical to the one they encountered upon their arrival. This then gently carries them down to the ground floor, into the heart of the bookshop and boutique.

Through this architecture, RCR ultimately conceives of Large not as an isolated object, but as a meeting point between architecture, art, landscape and public life.

Shaped by its industrial past, the Île Seguin underwent a major decontamination project between 2018 and 2023, with over 100,000 m³ of soil removed. Emerige treated the soil to create a living, functional natural environment, including improved rainwater absorption, increased soil fertility, and heat island offsetting. Over 3,000 m² of green roofs have been developed alongside private gardens. As a whole, the programme incorporates 25,000 plants and 88 trees, most of which have been locally sourced..

Technical specifications:

Project management: Ardian, AOG and Emerige
Environmental building quality consultant (AMO QEB): Greenaffair
Coordination of studies: Builders & Partners
Construction supervision (MOEX): Builders & Partners
Landscape architect: MDP paysagiste
Engineering consultancies: Somete | VS-A | AVR
Acoustics: Vivié & associés
Levelling: Brezillon
Foundations: Botte Fondations
Main contractor: COBAT Constructions

Awards and certifications:
HQE Excellent



Large - île Seguin, Boulogne-Billancourt, France. © RCR Architectes - G. Trégouët / CALQ architecture agency, Photograph © Nicolas Trouillard

Inaugural exhibition



Bertrand Lavier, R23-F1, 2026. Fonds de dotation Emerige, Paris. Bertrand Lavier © ADAGP Paris, 2026. Photo: Aurélien Mole, conception graphique: H5 (Aline Schneider)

Des chefs-d'œuvre de la collection Renault
aux artistes d'aujourd'hui

Imaginary Engine

From masterpieces of the Collection Renault
to today's artists

17 October 2026 - 7 March 2027

Wednesday to Sunday, 11 am–7 pm,
Late opening on Fridays until 9 pm

Open Days on 17 and 18 October 2026
Free admission with prior registration: large-emerge.fr

An Exhibition produced in partnership with
the Fonds Renault pour l'Art et la Culture.
Created in June 2024 by the Renault
Group, the Fonds Renault pour l'Art
et la Culture supports contemporary
urban creativity and initiatives to exhibit
Renault's art collection.

Today, the Fonds Renault pour l'Art
et la Culture is reconnecting with
this historic tradition of patronage
by supporting contemporary artistic
movements. It now places an emphasis
on urban art, a popular form that unfolds
in the streets, a space in which all kinds
of creation and daring are possible:
an art within everyone's reach.

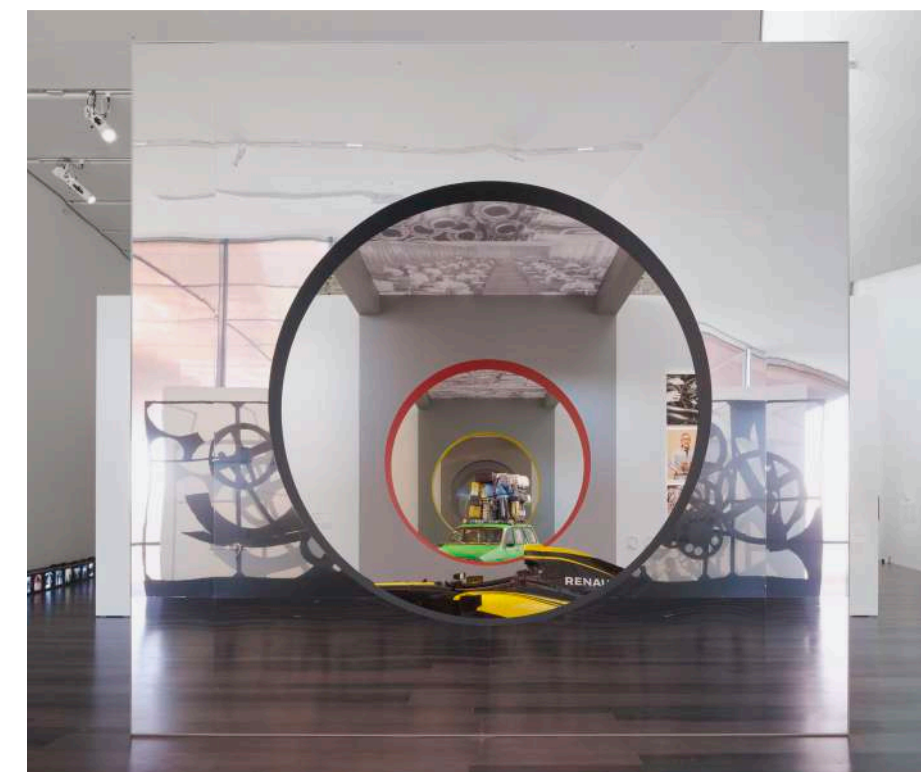
A visionary international curator for an exhibition anchored in French history

Inextricably linked to Renault, the history of the Île Seguin
continues to infuse our collective memory. In the 1960s, the
car manufacturer developed an innovative programme focused
on the artists of the time, echoing the objectives that Large has
set itself today. A partnership with the Fonds Renault pour l'Art
et la Culture is a natural step that will allow for an exhibition project
that honours the industrial, human and artistic history
of the Île Seguin, whilst at the same time looking to the future.

Cecilia Alemani, curator of the inaugural exhibition

"The choice of Cecilia Alemani, a widely recognised curator of
contemporary art, was a natural one, which bolsters Large's
efforts to support the French art scene by giving it an international
resonance. Her career spans a range of artistic scenes, while her
outside perspective on French art will be a major asset for the
inaugural exhibition. An Italian based in New York, Cecilia Alemani
is particularly well known for her ability to connect artists to the
public sphere, as well as for her focus on the circulation between
local and international scenes. Her fresh perspective and the artists
she has commissioned to create new works for this exhibition are
both a sign of openness and an embodiment of Large's mission."

Paula Aisemberg
Director of Large



Exhibition view of *Imaginary Engine*, Large - Cultures Contemporaines, île Seguin,
Boulogne-Billancourt, 2026. Photo credit: Aurélien Mole

Key figures:
The exhibition brings together 55 artists from 23 countries.
It presents 120 works dating from the 1930s to the present day.
50 works come from the collection of the Fonds Renault pour l'Art et la Culture.
49% of the artists are women, 51% are men.
17 artists were invited by Large to create new works.
26 artists are French or based in France.

Imaginary Engine
From masterpieces of the Collection Renault to today's artists

Starting in the 1960s, Renault embarked upon a number of pioneering collaborations with artists, giving rise to a remarkable collection of works inspired by the worlds of manufacturing and the automobile. More than half a century later, the car remains at the heart of societal debates, and stands as an icon of industrial society.

“The exhibition takes its inspiration from the symbolic legacy of the historic Renault factory on the Île Seguin, a site that has long been at the forefront of French industry. The selection of artists and works explores the complex relationship between humans (humanity) and the machines (artefacts) we create, with a particular focus on the automobile.

The car here appears as a powerful symbol of innovation, progress and freedom, whilst acting as a catalyst for technological change, environmental transformations, urban development and new social identities.

In conceptual terms, the exhibition examines the mechanisms of modernity, using the factory, the engine and the assembly line as metaphors for the delicate balance between our individual capacities and collective functioning.”

Cecilia Alemani
Curator of the exhibition



V Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026.
Mohamed El Khatib, *R12 cathédrale*, 2026. Collection of the Fonds de dotation Emerige, Paris. © Mohamed El Khatib & Louise Sari.
© Adagp, Paris, 2026. Photo credit: Aurélien Mole

The production of new artworks is central to Le Large's commitment to contemporary creation. Through its commissioning programme, the art centre has supported 17 artists in the planning and creation of new works, offering them a framework for experimentation and tailored resources for production.

Complete list of artists

1. Monira Al Qadiri

2. Leila Alaoui

3. Shirin Aliabadi

4. Giulia Andreani

5. Kenneth Anger

6. Arman

7. Bertille Bak

8. Ivana Bašić

9. Thomas Bayrle

10. Oliver Beer

11. Nina Beier

12. Valérie Belin

13. Neïl Beloufa

14. Johanna Benaïnous

15. Bianca Bondi

16. Mohamed Bourouissa

17. Nina Canell & Robin Watkins

18. Judy Chicago

19. Clément Cogitore

20. Sara Cwynar

21. Marie-Laure de Decker

22. Robert Doisneau

23. Jean Dubuffet

24. Suzanne Duchamp

25. Simon Dybbroe Møller

26. Mohamed El Khatib

27. Erró

28. Harun Farocki

29. Peter Fischli & David Weiss

30. Simon Hantaï

31. Madeline Hollander

32. Alain Jacquet

33. Romuald Jandolo

34. Germaine Krull
35. Bertrand Lavier

36. Julio Le Parc

37. Zhenya Machneva

38. Abu Bakarr Mansaray

39. Randa Maroufi

40. Théo Mercier

41. Jean-Luc Moulène

42. Daniel Otero Torres

43. Paa Joe & Jacob Paa Joe Jr

44. Laure Prouvost

45. Valentin Ranger

46. Ed Ruscha

47. Kathleen Ryan

48. Sara Sadik

49. Niki de Saint Phalle

50. Selma Selman

51. Rose B. Simpson

52. Jesús-Rafael Soto

53. Jean Tinguely

54. Frieda Toranzo Jaeger

55. Thu-Van Tran

56. Victor Vasarely
- * in blue : new commissions



Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. On the foreground: Arman, *Renault Wooden Pieces - Accumulation Renault n°151*, 1968. Collection of the Fonds de dotation Emerige. © Adagp, Paris, 2026. Photo credit: Aurélien Mole

List of works produced for the exhibition



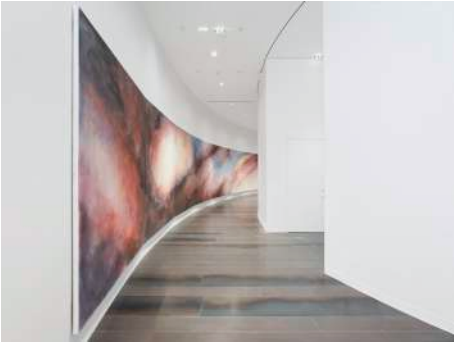
Giulia Andreani (1985, Italy)
Lives and works in Paris
Amaxophobia, 2026
Acrylic on canvas

Using archival photographs, Giulia Andreani creates a painting in Payne's grey (blue-grey) that explores the forgotten narratives of modern history. For this project, she focuses on female figures and industrial memory, particularly female workers, creating a tension between historical documentation and a contemporary perspective.



Bertille Bak (1983, France)
Lives and works in Paris
Écart de conduite, 2026
Video, sound

Bertille Bak's films blend fiction and documentary through a collaborative approach anchored in specific communities. This work is inspired by the phenomenon of *perruques*, a clandestine practice wherein workers used the factory's time and materials to carry out personal projects, often small objects or sculptures. The artist developed this project in collaboration with retired workers from the Renault factory on the île Seguin.



Oliver Beer (1985, Great Britain)
Lives and works between London and Paris
Resonance Painting (Too Many Kids Finding Rain in the Dust), 2026
Pigment and minerals on canvas
Live Stream (La Seine, Paris), 2016–2026
Two-channel sound installation

Specifically conceived to engage with the building's architecture and the site's history, Oliver Beer's series of paintings explores the power of sound to activate and shape form. Here, the vibration of coloured pigments on canvases laid horizontally creates abstract landscapes formed by sound waves emitted from a loudspeaker playing recordings of the Seine captured via microphones submerged in the river.



Neïl Beloufa (1985, France)
Lives and works in Montreuil
The New Reboot, 2026
Video installation, sound

Renowned for his works that decipher the mechanisms through which images are circulated and consumed, Neïl Beloufa explores how algorithms are constructed, and subverts them to reveal what it is that they produce. In an interactive sculpture, Neïl Beloufa incorporates data collection and processing software similar to the onboard technology used in self-driving cars. The public is invited to put themselves in the place of an algorithm: faced with streams of images, they must sort, prioritise or censor.



Johanna Benainous (1991, France)
Lives and works in Paris
Le ventre mécanique, 2026
Series of 16 photographs "Phenomenologia"
L'écho de tes mots, 2026
Sound work

A photographer, visual artist and videographer, Johanna Benainous explores the construction of identities, group dynamics, and forms of attachment between individuals. The granddaughter of a former worker at the Renault factories on Île Seguin, here she looks to reveal the traces left behind following the disappearance of the industrial site through a series of photographs in which her personal projections blend with the imaginary surrounding the factory.



Bianca Bondi (1986, South Africa)
Lives and works in Paris
Analog Pits, 2026
Renault 9 car shell, stabilised plants and salt water

For this new work, Bianca Bondi transforms the shell of a Renault 9, which the artist no longer considers a functional object but a structure to be metamorphosed. In connection with the industrial heritage of Île Seguin, the work explores processes of slow transformation, alteration and crystallisation using salt, water and vegetation.



Clément Cogitore (1983, France)
Lives and works between Paris and Berlin
Untitled, 2026
Silent film, 12 minutes

Inspired by a documentary filmed during the 1947 strike at the Renault factories, Clément Cogitore's film focuses on an image of women knitting on an assembly line. In this way, he creates a meditative fiction inspired by reality, focusing on the margins of activist movements to amplify moments rarely depicted in the heroic imagery of trade union mobilisations.



Mohamed El Khatib (1980, Beaugency)
Lives and works in Paris
R12 cathédrale, 2026
Documentary installation

Author, visual artist and director Mohamed El Khatib approaches the memory of working-class immigration with both realism and tenderness. Through an investigation and collection of objects and a series of installations that extend his theatrical practice, the artist reflects on the car – here a Renault 12 laden down with a mountain of luggage – as a site for the transmission of collective narratives.



Romuald Jandolo (1988, France)
Lives and works in Normandy
Estafard, 2026
Converted vehicle, Renault Estafette

Born into a family of circus artists, Romuald Jandolo draws on his childhood to create a baroque and carnivalesque aesthetic. Using an Estafette Renault from the 1970-1980s, he operates a shift from the profane to the sacred. This utility vehicle becomes a "mobile chapel", placing the industrial gestures of workers and the traditional craft expertise of the stained-glass artisan into resonance with one another to evoke the memory of labour, popular imaginaries and nomadic stories.



Bertrand Lavier (1949, France)
Lives and works in Paris
R23 F1, 2026
Acrylic paint on a Formula 1 car

Since the 1980s, Bertrand Lavier has been developing a "project" – a series of works – in which he covers everyday objects, chosen for their formal, symbolic or ironic charge, with broad brushstrokes in a vigorous "Van Gogh-esque" style. For the exhibition, he has repainted a Renault Formula 1 car, a legendary sporting vehicle that has become a popular icon.



Zhenya Machneva (1988, Russia)
Lives and works in Paris
Souvenirs cassés, 2026
Assemblage of handmade tapestries

Zhenya Machneva interweaves personal memory and industrial history in this set of nine tapestries created on a handloom that deliberately contrasts with the speed and efficiency of contemporary technologies, whilst echoing the discipline and labour that underpin all industrial production. At the centre of the series is a composition inspired by the engine of a Renault Kangoo, a model owned by her grandfather.



Théo Mercier (1984, France)
Lives and works in Paris
Origins of speed, 2026
Sculptures, aluminium and ammonite

The artist and stage director Théo Mercier explores the narratives conveyed by objects and the question of time. *Origins of Speed* brings together prehistoric ammonite specimens in the form of marine fossils and recently manufactured aluminium hubcaps. These hybrid forms create a dialogue between industrial design and deliberately anachronistic artefacts, subtly unsettling the linear narratives of production and obsolescence.



Daniel Otero Torres (1985, Colombia)
Lives and works in Paris
The pause, 2026
Aluminium, wood, plastic, paint and salvaged materials

A multidisciplinary artist from Colombia, Daniel Otero Torres creates connections between memory, migration and the politics of representation. This new work explores the relationships between workers and the tools of production through the notions of fatigue and wear. The installation features human bodies suspended as if by a freeze-frame alongside mechanical and robotic tools, juxtaposing them without hierarchy or antagonism, in postures ranging from ones that suggest rest to others that seem to depict exhaustion.



Paa Joe – Joseph Tetteh Ashong (1947, Akwapim, Ghana)
avec **Paa Joe Jr – Jacob Tetteh Ashong (1988, Accra, Ghana)**
Live and work in Accra, Ghana
Human ~ Machine, Renault Type B Palanquin, 2026
Wood, paint and fabric

Paa Joe is a Ghanaian artist specialising in *abebuu adekai*, hand-carved coffins that celebrate the lives of the deceased. His artworks accordingly reflect the aspirations and achievements of the dead. For the exhibition, he has drawn inspiration from the 1899 Renault Type B to establish a dialogue between industrial heritage and contemporary ritual, shifting from the transport of the body to the transport of the soul.



Valentin Ranger (1992, France)
Lives and works in Paris
ChronoFactory: L'Anatomie de l'ornementation, 2026
3D film, metal engravings, sound composition

Conceived as a clock that visitors are invited to step inside of, this new video installation by French artist Valentin Ranger develops a cosmology in which humanity and technology merge. The factory appears as a constantly evolving organism in which individuals are not merely subject to the system, but participate in its reconfiguration.



Sara Sadik (1994, France)
Lives and works in Marseille
TALOS & TALS MARKETPLACE, 2026
Installation, film et son

Sara Sadik's works lie at the intersection of documentary, video games and speculative fiction, a literary genre that imagines life beyond the known world. Created in collaboration with students from a professional *lycée* specialising in automobile bodywork and paintwork, the new commission *TALOS & TALS MARKETPLACE* explores how today's young people are shaped by the systems of evaluation to which they are subject.



Thu-Van Tran (1979, Vietnam)
Lives and works in Paris
From Stamping to Writing (D'emboutir à lire), 2013-2026
Bookshelf, books, magazines and methylene blue

Thu-Van Tran's works explore cultural shifts and the links between working-class memory and transmission. By reactivating her project *From Stamping to Writing*, she juxtaposes the harshness of industrial labour and the book as an inward-looking space for taking refuge. Here she brings together a library of books chosen by workers that she has partly covered over in partially covered in methylene blue to symbolise both the fading of workers' stories and the book's enduring role as a place of freedom.

Captions and credits:

Giulia Andreani, *Amaxophobia*, 2026. Courtesy of the artist and Galerie Max Hetzler. © Adagp, Paris, 2026

Bertille Bak, film still from *Écart de conduite*, 2026. Exhibition view of *Imaginary Engine*, Large – Cultures Contemporaines, Boulogne-Billancourt, 2026. Courtesy of the artist. © Adagp, Paris, 2026. Photo credit: Aurélien Mole.

Oliver Beer, *Resonance Paintings (Too Many Kids Finding Rain in the Dust)*, 2026 et *Live Stream* (La Seine, Paris), 2016-2026. Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. Courtesies of the artist, Thaddaeus Ropac and Almine Rech. © Adagp, Paris, 2026. Photo credit: Aurélien Mole

Neil Beloufa, *The New Reboot*, 2026. Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. © Adagp, Paris, 2026. Photo credit: Aurélien Mole

Johanna Benainous, *Le ventre mécanique*, from the *Phenomenologia* series, 2026. © Adagp, Paris, 2026

Bianca Bondi, *Analog Pits*, 2026. Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. Courtesies of the artist and mor charpentier, Paris/Bogota. © Adagp, Paris, 2026. Photo credit: Aurélien Mole

Clément Cogitore, film still from *Sans titre*, 2026. Courtesy of the artist. © Adagp, Paris, 2026

Mohamed El Khatib, *R12 cathédrale*, 2026. Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. Collection of the Fonds de dotation Emerige, Paris. © Mohamed El Khatib & Louise Sari. © Adagp, Paris, 2026. Photo credit: Aurélien Mole

Romuald Jandolo *Estafard*, 2026. Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. Collection of the Fonds Renault pour l'Art et la Culture, Boulogne-Billancourt. © Adagp, Paris, 2026. Photo credit: Aurélien Mole

Bertrand Lavier, *R23-F1*, 2026. Collection of the Fonds de dotation Emerige, Paris. © Adagp, Paris, 2026. Photo credit: Aurélien Mole

Zhenya Machneva, *Souvenirs cassés*, 2026. Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. Courtesy of Galerie Georges-Philippe & Nathalie Vallois. © Adagp, Paris, 2026. Photo credit: Aurélien Mole

Théo Mercier, *Origins of Speed*, 2026. Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. © Adagp, Paris, 2026. Photo credit: Aurélien Mole

Daniel Otero Torres, *The Pause*, 2026. Exhibition view of *Imaginary Engine*, Large - Cultures Contemporaines, Boulogne-Billancourt, 2026. Courtesies of the artist and mor charpentier gallery. © Adagp, Paris, 2026. Photo credit: Aurélien Mole

Paa Joe, created with Jacob (Paa Joe Jr.), *Human ~ Machine, Renault Type B Palanquin*, 2026. View of the exhibition *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. Collection of the Fonds de dotation Emerige, Paris. Photo credit: Aurélien Mole

Valentin Ranger, *ChronoFactory : L'Anatomie de l'ornementation*, 2026. Courtesy of the artist. © Adagp, Paris, 2026

Sara Sadik, *TALOS & TALS MARKETPLACE*, 2026. Courtesy of the artist.

Thu-Van Tran, *From Stamping to Writing (D'emboutir à lire)*, 2013-2026. Courtesy of the artist. © Adagp, Paris, 2026

1. The Factory of My Thoughts



Jean Tinguely, *Requiem pour une feuille morte*, 1967.
Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines,
Boulogne-Billancourt, 2026. Collection of the Fonds Renault pour l'Art et
la Culture, Boulogne-Billancourt. © Adagp, Paris, 2026.
Photo credit: Aurélien Mole

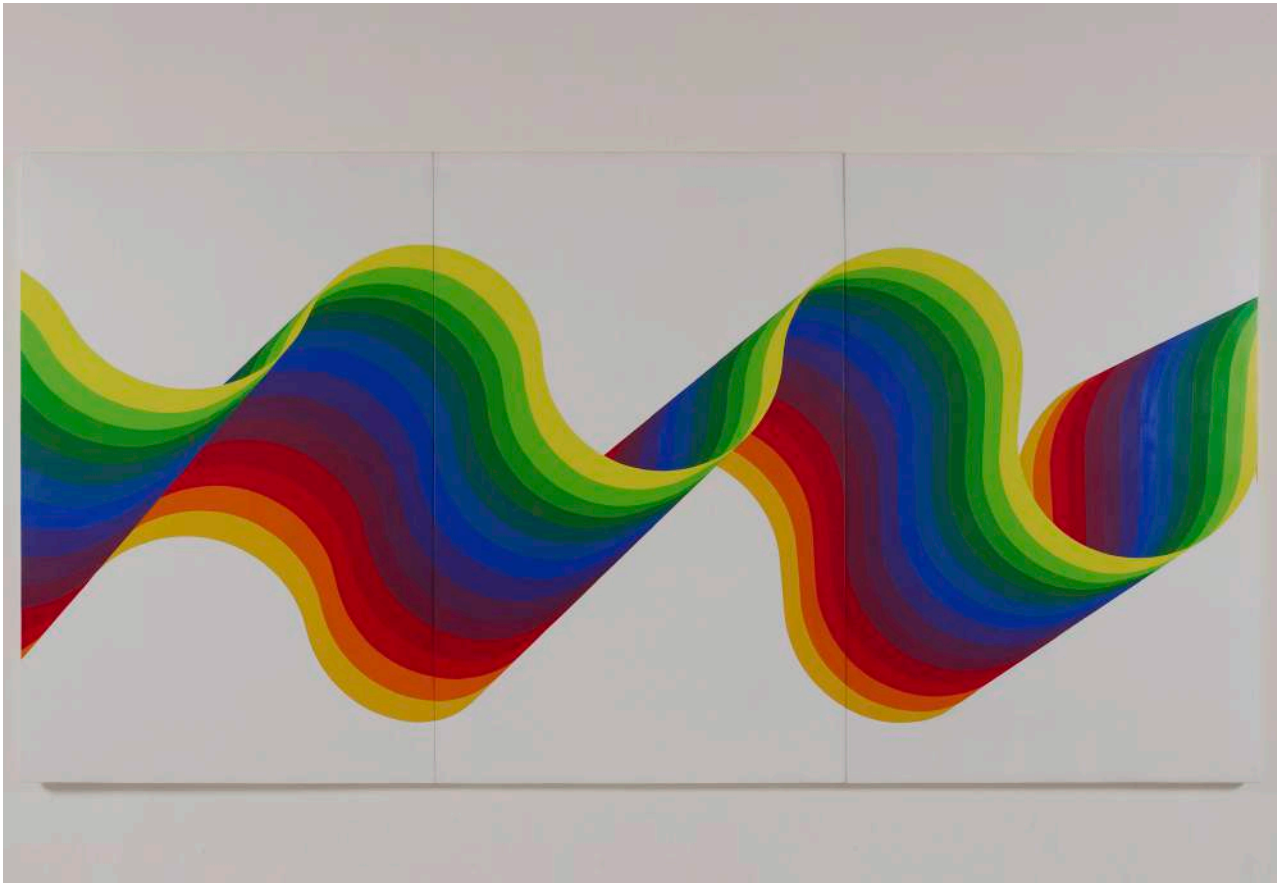
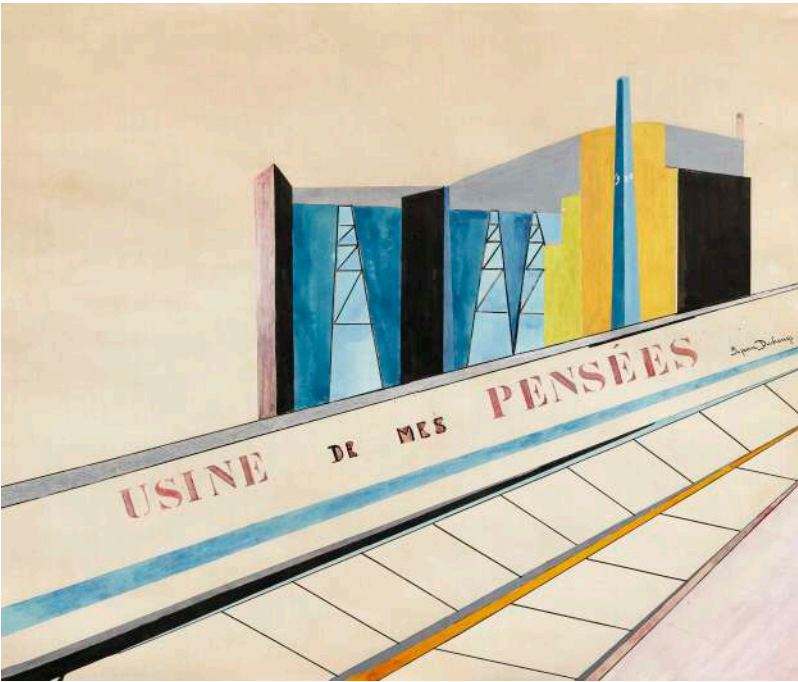
From production site to artistic laboratory: the Île Seguin as a place of experimentation, materiality and the testing of progress

For most of the 20th century, the Île Seguin embodied a certain vision of French modernity. A truly autonomous industrial complex, the Renault production lines integrated all of the materials, the expertise and the skills required for car manufacturing. Yet this production site was also a space for experimentation: amidst an architectural landscape governed by rhythm and repetition, artists found a unique terrain in which to explore materials, technologies and the promises of progress.

Launched in 1967 by Pierre Dreyfus and Claude Renard, the 'Recherches, Art et Industrie' programme went beyond traditional models of arts patronage. Artists were no longer merely invited to exhibit within the company's grounds: they entered the workshops, accessed materials and cutting-edge technologies, and collaborated with engineers, technicians and workers. Taking on a role close to that of a scientific researcher, they used the factory as a laboratory, one in which industrial constraints provided the very conditions of artistic creation.

It was through this programme that Victor Vasarely explored colour and metallic surfaces on an architectural scale, eventually reinventing Renault's visual identity with his son Yvaral. Jean Dubuffet meanwhile repurposed resins and polyurethane foam to create the sculptural volumes in his iconic Hourloupe series. Arman accumulated mass-produced car parts and subverted the repetitive logic of the assembly line to create monumental friezes, whilst Jean Tinguely upturned the cult of efficiency with his noisy, fragile and deliberately useless machines. Julio Le Parc and Jesús-Rafael Soto extended this exploration through colour, light and movement.

These collaborations went far beyond a straightforward celebration of industrial innovation. By employing the tools of industry, the artists also revealed the numerous tensions that underlie it: the standardisation of forms, technological determinism, the desire for control and the fascination exerted by mass production. Setting out the historical and conceptual underpinnings of *Imaginary Engine*, this chapter looks to reconstitute the pioneering moment which saw the factory become a place of freedom and transformation, whilst reminding us how the human imagination can disrupt mechanical order.



2. Driving Forces



Nina Beier, *Automobile*, 2017.
Courtesy of the artist and Croy Nielsen
© Adagp, Paris, 2026
Photo credit: Martin Polak

The engine, the assembly line and the car as models of a systems-based society that artists set out to disrupt

If we were to imagine the factory as an organism, the engine would surely constitute its beating heart. Its functions thanks to the interdependence of each part, whilst the assembly line organises work into a succession of precise, repetitive and standardised movements. In the 20th century, this mechanical model extended far beyond the car itself to become a metaphor for broader social systems in which the individual was conceived of as a mere component of a larger whole, subject to the pursuit of ever greater speed, coordination and efficiency.

The artists featured in this section look to inject disorder into this all-too-perfect architecture. Thomas Bayrle sets windscreen wipers into an unpredictable choreography, while Fischli & Weiss give objects over to the laws of chain reactions, accidents and entropy. In Erró's work, the urban landscape metastasizes into a mechanical organism made up of car parts, whilst Nina Beier's remote-controlled cars move around the space independently. Humour and the uncanny here disrupt the fantasy of industrial control.

Other works isolate the engine, transforming it into a surface for sensory projection. Zhenya Machneva's painstakingly handmade tapestries lend a Renault Kangoo engine the appearance of a vulnerable heart. Abu Bakarr Mansaray's drawings meanwhile transfigure the engine into a biotechnological creature, while Valérie Belin's photographs elevate it to the status of an object worthy of meditative contemplation. Finally, Jean-Luc Moulène juxtaposes the vehicle's geometry with the human body, revealing in the process the forms of physical resistance that technology cannot entirely erase.

Other artists look to the road as a line of flight away from the factory. Alain Jacquet breaks down the Renault Estafette into forms that seem to proliferate organically, whilst Bertrand Lavier covers a Formula 1 car with thick, painterly brushstrokes, symbolically slowing down a machine designed for speed. By substituting chance, fantasy, materiality and pleasure for efficiency, the 'Driving Forces' section suggests that every system contains the seeds of its own undoing, and the engine here becomes a point of convergence where memory and imagination can meet.

"By substituting chance, fantasy, materiality and pleasure for efficiency, the 'Driving Forces' section suggests that every system contains the seeds of its own undoing."



1. Thomas Bayrle, *Scheibenwischer (Dirigent)*, 2013. Courtesy of the artist and Neugerriemdschneider, Berlin.
© Adagp, Paris, 2026. Photo credit: Jens Ziehe
2. Erró, *Motor Scape (Renault 5)*, 1984. Collection of Fonds Renault pour l'Art et la Culture, Boulogne-Billancourt.
© Adagp, Paris, 2026. Photo credit: Georges Poncet



1. Zhenya Machneva, *Souvenirs cassés*, 2026. Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. Courtesy of Galerie Georges-Philippe & Nathalie Vallois. © Adagp, Paris, 2026. Photo credit: Aurélien Mole
2. Bertrand Lavier, *R23-F1*, 2026. Collection of Fonds de dotation Emerige, Paris. © Adagp, Paris, 2026. Photo credit: Aurélien Mole

3. Social Bodies



Randa Maroufi. *Peinture, Lycée Pro*, 2022. Serie "Les Intruses"
Project co-produced by the Maison populaire de Montreuil as part of a photographic commission from the Seine-Saint-Denis Department (93) for the Chroniques documentaires de Seine-Saint-Denis
Courtesy of the artist. © Adagp, Paris, 2026

Beyond the power of industrial tools lie the lived trajectories, the bonds of solidarity and the memories of those who brought the factory to life

"These works remind us that, although the factory has now disappeared, the social fabric which was its byproduct endures in memories, objects and forms of resistance that continue to be passed down from generation to generation."

For nearly a century, the Renault factory on the Île Seguin was home to a close-knit, multi-ethnic, politically engaged community. Thousands of men and women shared the same workday rhythms, spaces and the hardships. Whilst the Fordist model risked reducing individuals to mere cogs in a vast machine, it inadvertently fostered the emergence of collective experiences built on social interaction, solidarity and struggle. With this in mind, the 'Social Bodies' chapter shifts the focus from the idea of industrial might to the people whose labour made it a concrete reality.

Portraits and historical reconstructions here shed light upon lived trajectories often excluded from official accounts. The photographs of Marie-Laure de Decker and Leila Alaoui's film *L'île du Diable* attest to the dignity and the political struggles of the site's workforce, which was largely made up of migrant workers. Johanna Benainous meanwhile blends family memories with fiction recover the traces left by the factory, while Randa Maroufi challenges masculine representations of the mechanical world by portraying women who have fully mastered technical skills.

Several commissioned works produced for the exhibition also bring forgotten images back to the fore. Clément Cogitore draws inspiration from a film of the 1947 strike, focusing on women who had downed tools and instead sat knitting alongside the halted production line in a subtle gesture that gives voice to the stories overlooked by history. In her paintings in Payne's grey, Giulia Andreani brings to life the forgotten faces of workers, while Bertille Bak revisits the 'perruque', the name given to the illicit, clandestine practice wherein industrial workers use paid time and materials from the factory to create their own objects.

The popular memory of the workers reaches beyond the site's walls, too. Mohamed El Khatib transforms a Renault 12 laden down with luggage into a monument to the journeys of immigrant families and the stories passed down through the generations, while Romuald Jandolo transforms an Estafette into a mobile chapel in a dialogue between industrial labour, popular culture and ritual. These works remind us that, although the factory has now disappeared, the social fabric which was its byproduct endures in memories, objects and forms of resistance that continue to be passed down from generation to generation.

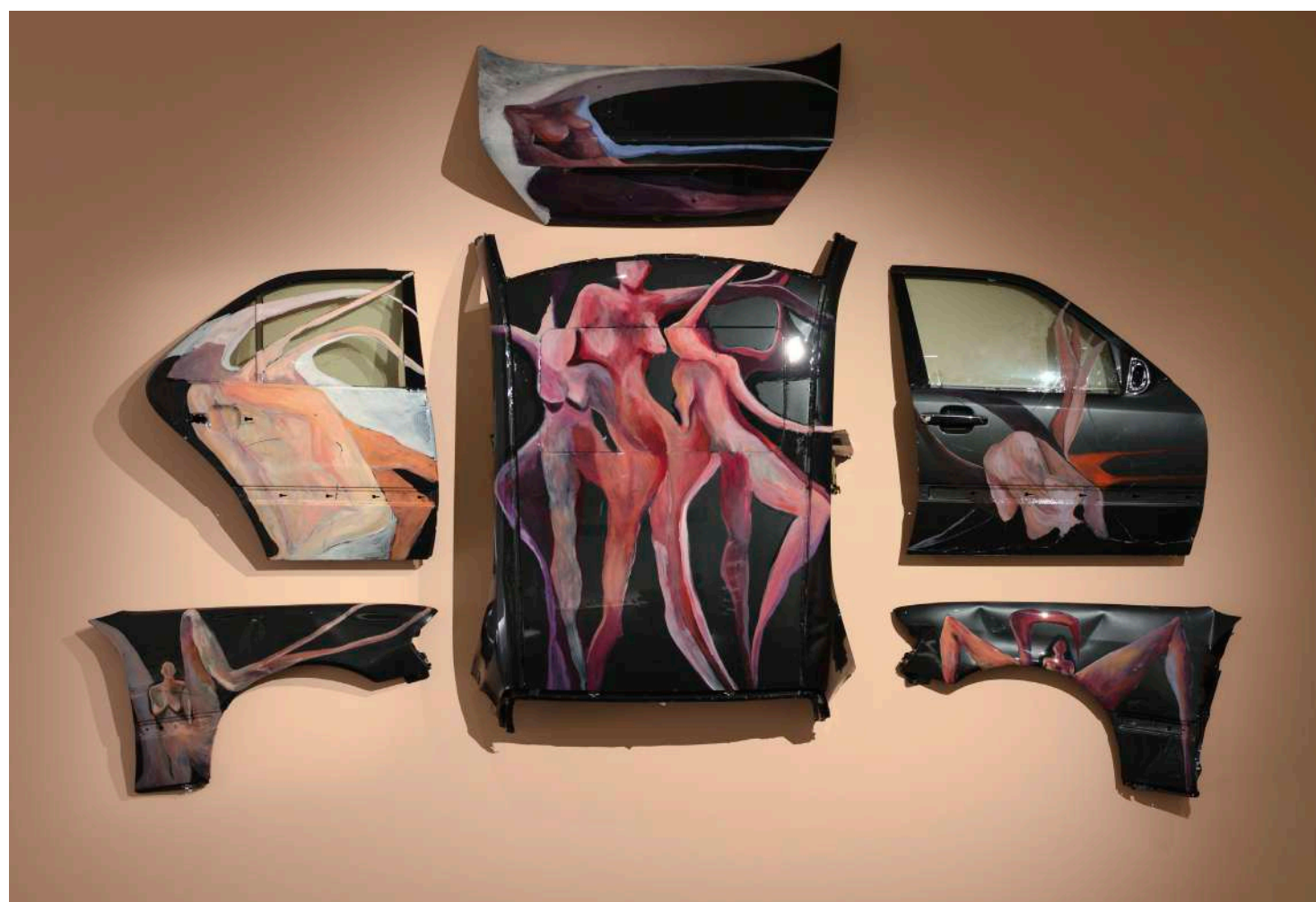


1. Mohamed El Khatib, *R12 cathédrale*, 2026. Collection of Fonds de dotation Emerige, Paris. © Adagp, Paris, 2026
Photo credit : Mohamed El Khatib & Marion Poussier
2. Giulia Andreani, *Amaxophobia*, 2026. Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. Courtesy of the artist and Galerie Max Hetzler. © Adagp, Paris, 2026. Photo credit: Aurélien Mole



1. Johanna Benaïnos, *Le ventre mécanique*. Serie "Phenomenologia", 2026. Collection of the artist. © Adagp, Paris, 2026
2. Bertille Bak, film still from *Écart de conduite*, 2026. Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. Collection of the artist. © Adagp, Paris, 2026. Photo credit: Aurélien Mole
3. Clément Cogitore, film still *Untitled*, 2026. © Adagp, Paris, 2026

4. Objects of desire



Selma Selman, *Painting on Metal, Mercedes-Benz*, 2022.
Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines,
Boulogne-Billancourt, 2026. Courtesies of the artist and acb Gallery, Budapest.
© Adagp, Paris, 2026. Photo credit: Aurélien Mole

An extension of the body, a status symbol and an intimate refuge, the car long embodied the fantasies of consumer society – and its subsequent decline

Once it leaves the factory, the car ceases to be a simple industrial product and becomes an object of phantasmatic projection, a status symbol, an instrument of seduction, and a literal vehicle for identity construction. Its gleaming bodywork, its lines and its power embody promises of freedom and the voracious appetites of consumer society. Often functioning as an extension of the body, the car protects, amplifies movement and transforms private space into a stage where identity, power and desire are negotiated.

Several artists overturn the traditionally masculine imaginaries associated with the car: Judy Chicago adorns a bonnet with biomorphic, feminine forms, whilst Selma Selman paints on salvaged parts, evoking her family's scrapyard. Niki de Saint Phalle affirms the creative power of the female body through the debris of modernity. In Frieda Toranzo Jaeger's work, the car's interior is transfigured into an erotic sanctuary; in Kenneth Anger's film, the detailing and polishing of a hot rod becomes a homoerotic performance that turns the machine into a queer fetish object.

The vehicle can also become a space of resistance and transmission. In *Girls in Car*, Shirin Aliabadi photographs young Iranian women who use the car's interior as a semi-private refuge for freedom and social interaction. Rose B. Simpson meanwhile reappropriates an iconic car from lowrider culture by decorating it in motifs derived from the Pueblo tradition. Conversely, Sara Cwynar demonstrates how the media and artificial intelligence produce standardised desires, drawing parallels between the female body and the luxury car as two reproducible, consumable images.

Finally, the chapter looks at what becomes of the object once desire has been exhausted. Many of the artists here approach the car within broader cultural and natural ecosystems. Bianca Bondi transforms the shell of a Renault 9 using salt, water and vegetation, Kathleen Ryan composes decaying forms from semi-precious stones and car parts, and Thu-Van Tran and Oliver Beer evoke memories of labour and place through books, colour and sound. Immobilised, altered or reclaimed by nature, the car exits the realm of speed to become part of the landscape, a relic or a subject of contemplation.



1. Shirin Aliabadi, *Girls in Car 1*, 2005. Serie of four photographs. Courtesies of the Estate de Shirin Aliabadi and The Third Line, Dubai
2. Oliver Beer, *Resonance Painting (Too Many Kids Finding Rain in the Dust)*, 2026 and *Live Stream* (La Seine, Paris), 2016-2026. Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. Courtesies of the artist, Thaddaeus Ropac and Almine Rech. © Adagp, Paris, 2026. Photo credit: Aurélien Mole
3. © Thu-Van Tran, *From Stamping to Writing (D'emboutir à lire)*, 2013-2026. Courtesies of the artist and Almine Rech. © Adagp, Paris, 2026. Photo credit: Aurélien Mole



1. Bianca Bondi, *Analog Pits*, 2026. Exhibition view of *Imaginary Engine*, Large - Cultures contemporaines, Boulogne-Billancourt, 2026. Courtesies of the artist and Galerie mor charpentier, Paris/Bogota. © Adagp, Paris, 2026. Photo credit: Aurélien Mole
2. Judy Chicago, *Study for Heart Hood*, 2026. Courtesies of the artist and Chicago Woodman LLC. © Adagp, Paris, 2026. Photo credit: Donald Woodman

5. The Human Machine



Madeline Hollander, *Sunrise/Sunset*, 2021.
View of the exhibition "Madeline Hollander: Sunrise/Sunset",
Jeffrey Deitch, Los Angeles, 2022. Courtesies of the artist, Bortolami Gallery
(New York) and Jeffrey Deitch (Los Angeles)
Photo credit: Joshua White / JW Pictures

In the contemporary age of automation and data collection, the artists in this chapter explore the increasingly porous boundaries between organic bodies, technological devices and control systems

"This chapter does not offer a single vision of the future, but instead examines new forms of control and their possible blind spots."

The final section of *Imaginary Engine* looks towards a future where automation no longer only extends the human body but organises the systems that surround it. Gestures are captured, behaviours analysed and decisions delegated to invisible infrastructures. The car itself, once a symbol of autonomy, becomes one node in a vast algorithmic network. In this new environment, the boundaries between biological organisms, technological systems and statistical data become increasingly blurred.

A number of works gathered here set out to explore this new synchronisation. Madeline Hollander salvages car headlights and assembles them according to the position of the sun at different points around the globe, creating a dialogue between natural cycles and programming. Monira Al Qadiri transforms drill components into an iridescent globe, linking the imaginary of the automobile to the wider energy infrastructures that make its manufacture possible. Daniel Otero Torres arranges tools and an obsolete robot into poses that convey a shared sense of fatigue, while Théo Mercier merges fossils and hubcaps to blur the temporalities of evolution.

Hybridity takes on a more unsettling aspect as machines acquire ever more autonomy. Simon Dybbroe Møller treats the Renault Avantime as if it were a futuristic creature and Ivana Bašić combines exhaust manifolds, wax and blown glass to create composite organisms suspended between dissolution and technological survival. Neil Beloufa confronts the audience with the logic of data collection, classification and censorship, whilst Mohamed Bourouissa uses the digital image to convey the violence of policing and the psychological effects of constant surveillance.

Finally, Valentin Ranger invites visitors to step inside a clock-factory where biological time and factory time come into conflict with one another. Sara Sadik, working with pupils from a vocational training college, imagines a speculative universe saturated by the assessment mechanisms that shape the lives of today's young people. 'The Human Machine' does not offer a single vision of the future, but instead examines new forms of control and their possible blind spots. Fatigue, creativity, chance and resistance here re-emerge as the hallmarks of a human complexity for which no programme can fully account.



Renault and art

In 1967, Claude-Louis Renard, a manager responsible for staff relations at Renault and a connoisseur of contemporary art, proposed a programme entitled “Recherches, Art et Industrie” to the manufacturer’s chief executive, Pierre Dreyfus.

This initiative aimed to place creativity at the heart of the company’s operations and to transform the relationship between the world of art and the world of work. It was designed to enable workers to engage with artworks and their creators, with a view to producing high-quality and often monumental pieces. Moving away from traditional arts patronage, with this programme Renault set up an innovative patronage programme in which artists were invited to work within the factory itself and to make use of the technical resources of the industrial site to produce their works.

This in turn allowed for rich exchanges between workers, engineers and guest artists, which enriched both the artists’ creative process and the workers’ sense of involvement. The result was a successful encounter between artistic utopias and industrial realism that confirmed the possibility of connections between otherwise separate worlds. Renowned artists such as Jean Dubuffet, Victor Vasarely, Jean Tinguely, Arman, Robert Rauschenberg, Jean Dewasne, Erró, Pierre Alechinsky, and later Jean-Luc Moulène, were invited to take part in the programme.

This was a strategic initiative that aimed to inspire teams to produce truly original creative thinking, a commitment that drew on a long-standing tradition of collaboration between art and industry in France. The programme was active and funded by the Régie Renault from 1967 to 1986.

At the same time, similar initiatives were emerging elsewhere in the world: the Italian typewriter manufacturer Camillo Olivetti sought to reconcile technical work with human creativity. Similarly, at Bell Labs in New York, the E.A.T. (Experiments in Art and Technology) programme was founded in 1966 by engineers Billy Klüver and Fred Waldhauer and artists Robert Rauschenberg and Robert Whitman. E.A.T. offered artists unprecedented access to the infrastructure of the space age.

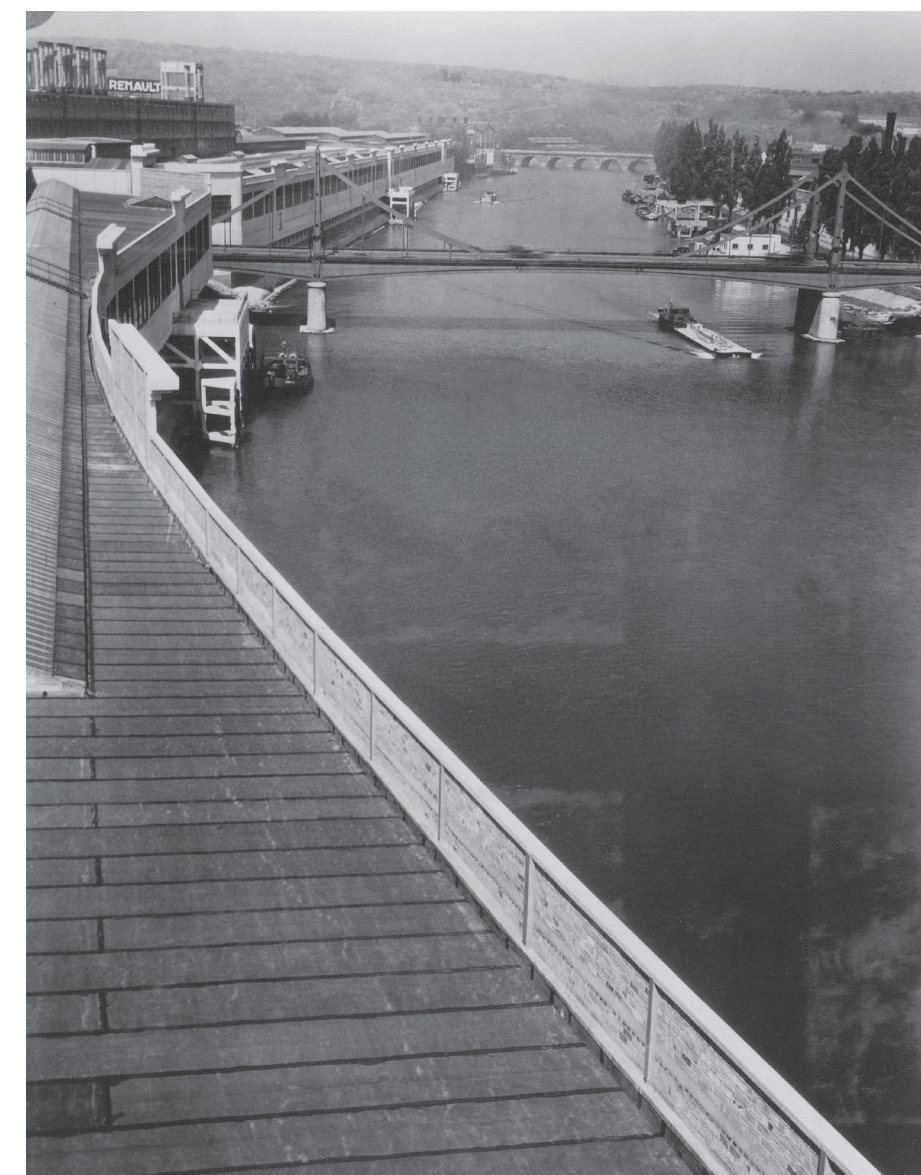
In fact, as early as 1934, Louis Renault invited a young Robert Doisneau to capture life inside the factory on Île Seguin. Numerous photographs, some of them famous, chronicle this industrial history over a period of some twenty years. In 1972, in keeping with this approach, a new and resolutely modern logo for Renault was designed by the artists Victor Vasarely and his son Yvaral. From 2011 onwards, Renault extended these initiatives by inviting artists from countries where the company has established a presence (Brazil, Mexico, Turkey, etc.).

"For decades now, Renault has cultivated a unique relationship with artists. From Robert Doisneau to Jean Dubuffet, from Arman to Victor Vasarely, our history bears witness to the deep-seated conviction that, together, art and industry can create beautiful things. Artists have found in Renault a unique space for experiment, as well as expertise and techniques. These encounters have given rise to a singular collection and a pioneering approach to patronage. With *Imaginary Engine*, we are proud to extend this story by creating a dialogue between the major works in our collection and contemporary artists who explore our relationship with the car, technology and society."

— Catherine Gros

In 2024, the Fonds Renault pour l’Art et la Culture was established to bring together Renault’s heritage collections and support contemporary art, with a primary focus on urban art. The exhibition *Imaginary Engine* embodies this approach, enabling masterpieces from the Renault Collection that have not been shown to the public for over 40 years to be displayed on Île Seguin.

As part of the mission of the Fonds Renault pour l’Art et la Culture, directed by Catherine Gros, a museum dedicated to Renault’s collections of art and automobile heritage will open in late 2027 at the Flins industrial site.



Robert Doisneau, *Usine de Billancourt, extérieur (toitures de l'île Seguin depuis la pointe amont)*, 1935. Courtesy of Atelier Robert Doisneau. Collection of Fonds Renault pour l'Art et la Culture, Boulogne-Billancourt. Photo credit: Robert Doisneau / Gamma Rapho

Cultural Programme

Plan Large

Starting 25 October at 5:15 PM

‘Plan Large’ is a series of screenings organised in partnership with the Pathé – Île Seguin cinema to accompany the *Imaginary Engine* exhibition.

On two Sundays every month, the art centre and the cinema will screen a film linked to the theme of the current exhibition. To accompany *Imaginary Engine*, cars, car chases and endless roadtrips will take centre stage! From genre films to Hollywood blockbusters, this programme invites audiences to revisit the history of cinema through this iconic theme.

Schedule:

- 25 October: *The Blues Brothers* de John Landis, 1980
- 8 November: *Le Corniaud* de Gérard Oury, 1965
- 22 November: *Titane* de Julia Ducournau, 2021
- 6 December: *Gran Torino* de Clint Eastwood, 2008
- 13 December: *Holy Motors* de Leos Carax, 2012
- 3 January: *Baby Driver* de Edgar Wright, 2017
- 17 January: *Thelma et Louise* de Ridley Scott, 1991
- 31 January: *Taxi Téhéran* de Jafar Panahi, 2015
- 14 February: *Drive* de Nicolas Winding Refn, 2011



Cinema Pathé – Île Seguin, Boulogne-Billancourt, France. © RCR Architectes – G. Trégouët
CALQ architecture agency, Photograph © Nicolas Trouillard

Rendez-vous at Le Large

From 6 November – 7.00 PM to 8.30 PM

‘Rendez-vous at the Large’ is a series of public talks hosted by the journalist Arnaud Laporte.

Through an accessible, welcoming and thought-provoking format, these talks extend the exhibition’s themes and questions through dialogues with artists, writers, filmmakers, architects, designers, researchers and thinkers from a range of disciplinary backgrounds. Each dialogue will explore how creative work resonates with the major issues of our time, turning Le Large into a space for discussing, listening and sharing, where artworks serve as the starting point for a conversation open to the world.

Schedule:

- Friday 6 November – 7.00 PM
- Friday 13 November – 7.00 PM
- Friday 27 November – 7.00 PM
- Friday 11 December – 7.00 PM
- Friday 22 January – 7.00 PM
- Friday 5 February – 7.00 PM
- Friday 19 February – 7.00 PM
- Friday 5 March – 7.00 PM

Battements d'acier (Steel Beats)

Saturday 27 February 2027 – from 2.00 PM to 6.00 PM

A day dedicated to Krump, curated by dancer Maria Hormat.

An urban dance form that emerged in the working-class neighbourhoods of Los Angeles, Krump acts as a vehicle for liberation, anger and self-affirmation.

Here, Krump takes centre stage in a venue anchored in a deep-seated working-class heritage and encounters contemporary artworks – installations, images, sounds, sculptures – to give voice to a new narrative: that of young, politically engaged bodies fighting for the causes they believe in.

Combining workshops and performances, this project constitutes a living laboratory, an act of remembrance, a collective work of art, and an artistic and political awakening.

Visit information

Free guided visits

Le Large offers free guided tours led by a guide, accessible to all exhibition ticketholders.

Large Express – 20 mins

Quick visits that explore a few works in detail.

At 11 AM, 12 PM, 2 PM, 3 PM and 5:30 PM, Wednesday to Sunday..

Grand Large – 45 mins

A visit of the exhibition taking in the main themes and key artworks.
4.00 PM, Wednesday to Sunday.

Family Visits

Le Large offers several formats for families to explore the exhibitions in a fun and creative way..

Mini Large – ages 3 to 6: a 45-minute visit featuring storytelling and games.

Saturdays and Sundays at 11 AM, children must be accompanied by an adult.

€10 per child and one exhibition ticket per accompanying adult.

Le Petit Atelier – ages 6 to 12: a space designed by Constance Guisset where children can explore art through 45 minutes of independent creative activities.

Wednesdays, Saturdays and Sundays, free of charge, booking required.

Children's visit and workshop – ages 6 to 12: a 45-minute creative visit of the exhibition galleries to observe, discuss and experiment as a family.

Wednesdays, Saturdays and Sundays at 2:30 PM, children must be accompanied by an adult.

€5 per child and one exhibition ticket per accompanying adult.



Large - Le Petit Atelier, design © Constance Guisset, Île Seguin, Boulogne-Billancourt, France, Photograph © Nicolas Trouillard

Two annual passes to return to Le Large all year round

The Solo Pass, €25 for unlimited access and priority entry to the art centre, as well as exclusive visits and special offers from partner organisations.

The Duo Pass, €50 for the same benefits as the Solo Pass; allows the passholder to share the benefits with a person of their choice.

Group guided visits

Tour of *Imaginary Engine* – 1 hour 15 minutes: an exploration of the architecture of Le Large, designed by RCR Architectes in collaboration with CALQ, exploring the building's volumes, materials, light and views of the landscape.
€350, for groups of 10 to 25 people.

Architectural visit – 1 hour 15 minutes: an exploration of the architecture of Le Large, designed by RCR Architectes in collaboration with CALQ, exploring the building's volumes, materials, light and views of the landscape.
€350, for groups of 10 to 25 people.

Voir Large – 1 hour 15 minutes: A visit combining an exploration of *Imaginary Engine* with a tour of the architecture of Le Large, including discussions of artworks and of the spaces designed by RCR Architectes in collaboration with CALQ.
€350, for groups of 10 to 25 people.

Le Tour de l'île – 1 hour 15 minutes: An outdoor tour to discover the Île Seguin, its history, architecture, landscape and the artworks installed at the Pointe des Arts and in the Gauthier Mougin Park.
€350, for groups of 10 to 25 people.



Large - Atrium, Île Seguin, Boulogne-Billancourt, France. © RCR Architectes - G. Trégouët / CALQ architecture agency, Photograph © Nicolas Trouillard

Le Petit Atelier

Located on the 4th floor of Le Large next to the exhibition galleries, Le Petit Atelier is a space specifically designed for children by Constance Guisset. Le Petit Atelier translates the design language she has developed for the art centre into a more playful style, featuring bright colours, shapes inspired by the river and mobile structures reminiscent of small boats. Semi-open and modular, these elements allow the space to adapt to different activities whilst maintaining a visual connection with the building’s architecture.

Designed as a multipurpose space for both experimentation and learning, Le Petit Atelier features a reading corner, a small theatre, a screening area, activity tables and a materials library imagined as a cabinet of curiosities. Modular and movable structures allow the space to be reconfigured for different workshops and activities.



Large - Le Petit Atelier, design © Constance Guisset, île Seguin, Boulogne-Billancourt, France, Photograph © Nicolas Trouillard

Extra Large

Located on the 4th floor of Le Large, at the entrance to the exhibitions, the Extra Large coffee shop extends the visitor experience through a welcoming space for relaxation and socialising. Designed by Constance Guisset, Le Large’s coffee shop also responds to the architecture devised by RCR Architectes: its fittings follow the curves of the building and feature a palette of copper, pink and orange tones, echoing the reflections on the façade. The seating runs alongside the walkways without obscuring the walls, thereby preserving the dialogue between architecture, artworks and landscape.

Extra Large opens onto a terrace with panoramic views of the Seine and the hills of Meudon. Overall, the space is designed both as a place to take a break during a visit and as a vibrant hub for the art centre’s daily life. The menu prioritises healthy, seasonal food, as well as locally and nationally sourced produce from suppliers committed to sustainable development practices. Through Extra Large, the art centre redoubles its commitment to making Le Large not only an exhibition venue but also a space where visitors can spend time, meet friends and enjoy the île Seguin.

Opening hours:
- Wednesday to Sunday - 11 AM to 7 PM
- Late opening on Fridays until 9 PM

The bookshop

Located on the ground floor of the art centre, the bookshop extends the exhibition experience through a selection of books, publications and objects related to the exhibitions at Le Large. Designed by RCR Architectes and managed by GrandPalaisRmn, it offers exhibition catalogues and books on contemporary art, architecture, design and creativity, as well as a selection of objects, stationery and gifts by artists, designers and publishing houses.

Open to all, the bookshop is imagined as a place for discovery and for curious browsing.

Opening hours:
- Wednesday to Sunday - 11 AM to 7 PM
- Late opening on Fridays until 9 PM



Large - Coffee shop Extra Large, design © Constance Guisset, île Seguin, Boulogne-Billancourt, France, Photograph © Nicolas Trouillard

À propos

LAURENT DUMAS



President of Large, is the founder and chairman of the Emerige group. A committed collector for over 30 years, he actively supports the French art scene and its artists. In 2014, he established the “Emerige Revelations Grant” which acts as a veritable springboard for emerging French artists. He is also the driving force behind the “1 Building, 1 Artwork” programme which, in partnership with the Ministry of Culture, is France’s leading private art commission scheme. The programme has seen over 200 works commissioned and installed throughout the country. Laurent Dumas is Chairman of the Board of the École Nationale des Beaux-Arts in Paris. He is a founding member of the Tokyo Art Club and served as Chairman of the Board of the Palais de Tokyo from 2018 to 2024. He is a Chevalier de la Légion d’honneur and Commandeur des Arts et des Lettres.

PAULA AISEMBERG



Paula Aisemberg is Director of Artistic Projects at Emerige and Director of Large. An art historian and curator, she was the director of the Parisian contemporary art foundation La Maison Rouge for seventeen years. She is president of the Trampoline organisation, vice-president of the Jeu de Paume, and a member of the board of directors of POUISH and the Fonds de dotation Christian Boltanski. She sits on the scientific committee of the Musée d’art et d’histoire du Judaïsme and is a Commandeur des Arts et des Lettres. At Large, she leads a team of 14 professionals working across five departments: the General Secretariat, led by Marie Le Goux; Artistic and Cultural Programming, led by Joséphine Dupuy-Chavanat; Public Engagement and Communication, led by Pauline Rieuf; Private Event Hire, led by Mathilde Jabot, and Technical Services, led by Rachid Ghallali.

CECILIA ALEMANI



Cecilia Alemani is an Italian curator based in New York. Since 2011, she has been the director and chief curator of High Line Art, the public art programme for the High Line in New York. During her fourteen-year tenure in this role, she has overseen major commissions by many of today’s most influential artists and launched the High Line Plinth, a flagship programme dedicated to monumental contemporary sculpture. Her practice focuses on helping artists to undertake their first large-scale public projects that engage with the urban environment.

In 2025, she curated *Once Within A Time*, the 12th edition of SITE Santa Fe International, which, for the first time in the event’s history, was staged across fourteen partner institutions and unconventional venues throughout the city of Santa Fe. From 2020 to 2022, she served as Artistic Director of the 59th Venice Biennale, where she conceived the critically acclaimed exhibition *The Milk of Dreams*, an edition that welcomed over 800,000 visitors during its run. She will curate the next edition of the Taipei Biennial.

1. Laurent Dumas, Photograph © Thibaut Voisin
2. Paula Aisemberg, Photograph © InstantT Productions
3. Cecilia Alemani, Photograph © InstantT Productions

RCR ARQUITECTES



A universe of shared creativity

RCR is an integrative project whose origins lie in architecture but that has largely expanded beyond this discipline to embrace landscape, design, art, and thought, becoming a transversal laboratory of ideas and a cultural space. The strength of RCR’s architecture indeed lies in its ability to transcend its roots through a universal language born from a deep search for the essential. For its founders – Rafael Aranda, Carme Pigem, and Ramon Vilalta – this essence emerges from the exploration of emptiness and from the dialogue between place and architecture. At the same time, it arises from a shared creative process, much like jazz, where the “I” becomes “we.”

This architecture, born from shared creativity, draws on relational values and processes in every sense of the term. It goes beyond the boundaries of the discipline through a holistic vision that embraces something greater than architecture itself: life. Within it, RCR demonstrates that dreams are possible. This vision was recognised with the 2017 Pritzker Prize, often considered to be akin to the Nobel Prize for the field of architecture.

A selection of completed projects:

- 2024 - Ampans La Parada, Housing centre, Manresa (Spain)
- 2020 - Caves Perelada, Peralada, Girona (Spain)
- 2017 - Krook Library, Ghent (Belgium)
- 2014 - Musée Soulages, Rodez (France)
- 2014 - Centre d’Art La Cuisine, Château de Nègrepelisse (France)

CALQ



Renowned for its demanding standards and the quality of its completed projects, CALQ is an architectural practice that has been driven by a passion for building and redeveloping the city for over 30 years now. In the fields of design and project management alike, it takes up contemporary architectural challenges through a practice focused on renovation and carbon-neutral new-build projects.

Based in Paris and employing 125 staff, CALQ constantly enriches its practice through a range of collaborations and an openness to young teams and major international firms alike. By combining respect for existing buildings, attention to detail, technical expertise and a reduced carbon footprint, the agency is committed to creating sustainable and meaningful architecture. CALQ’s ambition is to innovate whilst preserving the identity of places, in order to shape lasting and responsible living spaces. The agency’s work has been recognised with a number of awards, including the prestigious RIBA International Awards for Excellence in 2024 for the Morland Mixité Capitale project, carried out with David Chipperfield for Emerige.

Selected projects:

- 2025 - Agro, regeneration of the former AgroParisTech site into a campus, Campus Delta, bringing together six higher education institutions, Paris, 5th arrondissement.
- 2024 - Apollo Grand Écran, renovation of Kenzo Tange’s 20th-century heritage building, Place d’Italie, Paris 13th arrondissement.
- 2022 - Morland Mixité Capitale, renovation of 20th-century heritage, Paris, 4th arrondissement, CALQ & David Chipperfield Espace Architect Renaissance, conversion of the former Europe 1 headquarters into a commercial complex, Paris 8th arrondissement.

1. Rafael Aranda, Carme Pigem et Ramon Vilalta, Photograph © Albert Bertran
2. Jean-Philippe Le Boeuf, Photograph © YSCORPORATE

CONSTANCE
GUISSET



Constance Guisset founded her studio, specialising in design, interior architecture and scenography, in 2009. Her work is characterised by a search for balance between ergonomics, delicacy and imagination. Her objects explore how movement can be embodied through lightness or surprise, whilst maintaining a strong commitment to comfort and accommodating the body and its gestures. In 2021, she was awarded the Fondation Académie d’Architecture 1977 Medal, presented to “artists who contribute to the creation of high-quality architectural spaces”.

Constance Guisset works with numerous French and international furniture manufacturers and design houses, including Petite Friture, Pierre Frey, Tectona, David Design, Shiseido, Dior, La Cividina, Zanotta, Woak, Richard Ginori, Zilenzio and Billiani. Her designs are now part of the collections of the FNAC (Duplex aquarium-cage), the CNAP (Vertigo lamp) and the Centre Georges Pompidou (Leviosa lamp).

PHILIPPE MAFFRE



Philippe Maffre, a state-qualified architect (DPLG) since 1987, has collaborated with leading architectural firms and architects, including Jean Nouvel, Claude Parent and Antoine Stinco, for whom he oversaw several cultural and heritage projects. His career combines architecture, structural engineering and museum design, with projects including the Zénith de Montpellier, the Institut du Monde Arabe and the Stella Matutina Museum on Réunion Island.

In 2000, he joined the Musée du Louvre as Head of the Architecture and Museography Department. In 2005, he co-founded MAW – Maffre Architectural Workshop with Christian Tolosa, an agency specialising in heritage enhancement and museum design. In 2013, he obtained a DSA postgraduate qualification in Heritage Architecture from the École de Chaillot. He also works on buildings protected as historic monuments.

1. Constance Guisset, Photograph © Constance Guisset
2. Philippe Maffre, Photograph © Philippe Maffre

PASCAL
RODRIGUEZ



An acclaimed French scenographer for over 20 years, Pascal Rodriguez collaborates with prestigious institutions, designing large-scale museum and cultural exhibitions. His work is distinguished by a sensitive approach to space, highlighting artworks and narratives through immersive and elegant installations.

For *Imaginary Engine*, Pascal Rodriguez conceives the scenography of the main exhibition gallery on the fourth floor as an evocation of a car chassis or an assembly line. A series of oculi guides visitors through the exhibition, following the rhythm of an accumulation of artworks inspired by real or imagined cars. Suspended five metres above the ground, a vast structure covered in printed fabric featuring archival images of Île Seguin during the Renault era punctuates the exhibition route. This installation creates a powerful scenographic experience, deeply rooted in the site’s industrial heritage.

A R T E R

ARTER is an internationally active artistic production agency committed to supporting institutions, companies and artists in the creation of artistic, cultural and creative events. ARTER has placed reducing the environmental impact of the cultural sector at the heart of its business strategy. Now a legally recognised mission-driven company and ISO 20121 certified, the agency also obtained B Corp Certification in 2023.

As France’s leading artistic production agency, ARTER produces exhibitions and major events in France and around the world. Working at the crossroads of cultural disciplines, ARTER provides artists and creative projects with the resources needed to bring their ideas to life. The agency has also been awarded the Prestadd label, which certifies cultural and events companies committed to sustainable development.

1. Pascal Rodriguez, Photograph © Pascal Rodriguez

EMERIGE



Emerige’s ambition is to build a better city and better lives. This guiding principle, which we have pursued with passion, demanding standards and a sense of responsibility for over 35 years now, continues to shape our day-to-day work. As a major player in the field of property development, we construct each of our residential and commercial property schemes based on standards shared with all our partners and stakeholders – from architects, tradespeople, and investors to users, elected representatives, partners and artists – with whom we cultivate relationships of trust by honouring our commitments. As the first signatory of the Ministry of Culture’s “1 Building, 1 Artwork” charter, Emerige also contributes to the flourishing of art in the city by systematically installing a work of art in every new building it designs. For the past 10 years, Emerige has been committed to a proactive and unique CSR initiative, “Érigeons demain!”

Driven by the search for concrete solutions for limiting the impact of its activities and making a positive contribution to the city of tomorrow – conceived as a place for connection and exchange for the benefit of all its partners and stakeholders – this initiative is structured around four key themes: investing in sustainable cities, fostering trust, demanding quality, and bringing people together through culture..

FONDS RENAULT
POUR L'ART
ET LA CULTURE



Created in June 2024 by the Renault Group and overseen by director Catherine Gros, the Fonds Renault pour l’Art et la Culture supports contemporary urban creativity and undertakes initiatives to highlight its prestigious heritage.

Since the 1960s, Renault has built up a collection of artworks, acting as a driving force of industrial patronage for the arts in France. The Fonds Renault pour l’Art et la Culture is now reconnecting with the philosophy at the heart of the Collection that led it to lend its support to innovative currents such as op art or Nouveau Réalisme. Today, it supports urban art, a popular art form which, like Renault’s vehicles, can be found in the streets, a space in which all kinds of creation and daring are possible. The collection of the Fonds Renault holds around 350 works dating from the 1930s to the present day.

A heritage museum will open in France in 2027 to exhibit Renault’s historical collections of cars and works of art.



Large - principal entry, île Seguin, Boulogne-Billancourt, France. © RCR Architectes - G. Trégouët / CALQ architecture agency, Photograph © Nicolas Trouillard

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ARTER



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