

Campus des Arts

Discover the works of art on the West campuses



► **Discovery trail**

Communauté
UNIVERSITÉ Grenoble Alpes

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You can see all the works at
<http://campusdesarts.fr>

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Editorial

Open your eyes
and see!

Did you know that numerous contemporary works of art nestle in the heart of higher education establishments? Here's your opportunity to meet five of them! Starting at Quai Claude Bernard, make your way to Pointe de la Presqu'île – and admire works by Arcabas, Perigot, Collamarini, Guardigli and Jullien, Cante and Drain as you go!

Art lovers will enjoy seeing a range of different works, including sculptures, installations, paintings, mosaics and murals. Science fans are also in for a treat, as they read about morphogenesis on the *Turing Balconies* and look at a large-scale mosaic of *Néel Spikes* on the front wall of the CNRS building.

The Polygone Scientifique is a fast growing district, an academic and scientific site which is also in the process of becoming a place for people to live. So go explore – take your time, and really see!

Isabelle Girerd-Potin
Vice-president of Campus Life
Communauté Université Grenoble Alpes



A few words
about the 1%
for art law

The idea of state funding for artistic creation was first mooted in France under the Popular Front, which came to power in 1936. It was not made into law, however, until 1951. The "1% for art" law, which was reviewed in 2002 and consolidated in 2012, translates the French state's determination to support artistic creation and raise public awareness on today's art. It makes it easier for the general public to encounter contemporary works but also promotes permeability between the arts by incorporating the visual arts into architecture and public space. The 1% for art is widely applied to the construction of school and university buildings throughout France and takes various forms (paintings, sculptures, mosaics, etc.) The mechanism has resulted in the realisation of 12,300 projects involving over 4,000 artists. Thus have Grenoble's university sites been embellished with some fifty works of art, turning them into a true open-air museum...

Find out more:

French Ministry of Culture and Communication

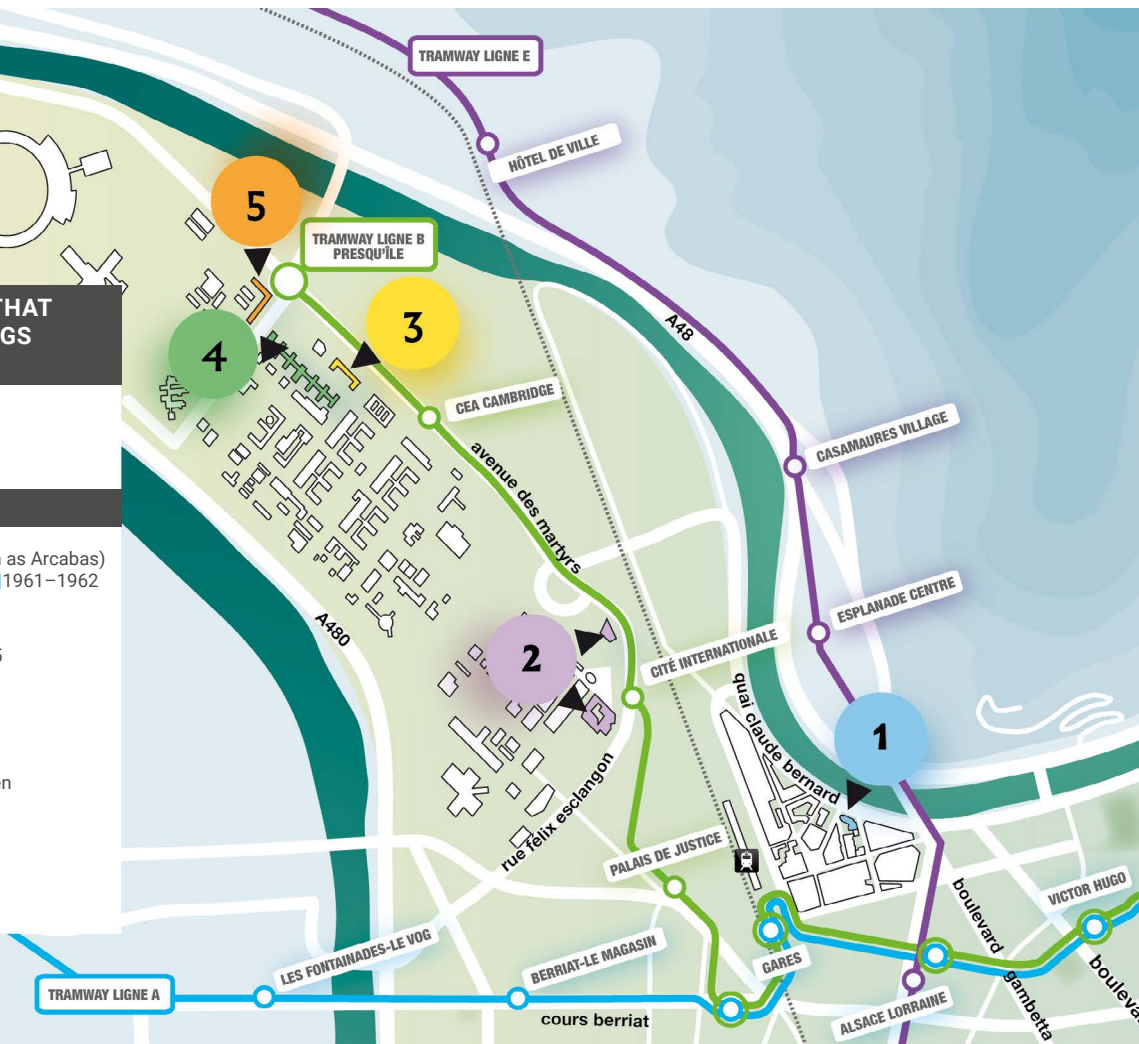
www.culturecommunication.gouv.fr/Politiques-ministerielles/Le-1-artistique

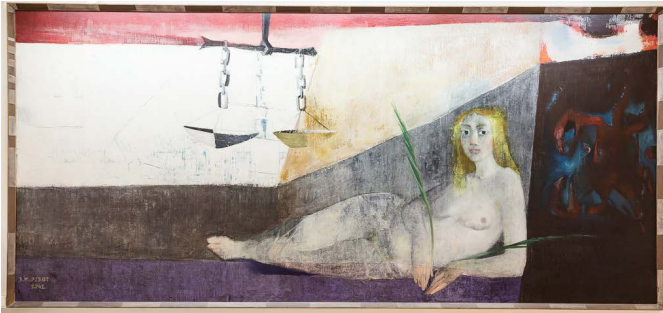
PLEASE BE AWARE THAT
ACCESS TO BUILDINGS
MAY VARY

Discovery Trail

Trail duration: 1 hour

- 1 Jean-Marie Pirot (known as Arcabas)
Les signes du Zodiaque | 1961–1962
- 2 Alexandre Perigot
Balcons de Turing | 2015
- 3 René Collamarini
Sans titre | 1969
- 4 Luigi Guardigli and Jullien
Sans titre | 1965
- 5 Jean-André Cante
and Pierre-Noël Drain
Sans titre | 1967





Arcabas | *Les signes du Zodiaque* | 1961–1962

This work consists of five pictures, each of which is 1.6 m x 3 m in size. First we see Scorpio and Leo, then Libra, Virgo and Cancer, next Sagittarius and Gemini, followed by Aquarius, Pisces and Aries, and lastly Capricorn and Taurus. Note that here the signs of the Zodiac are not in chronological order – Scorpio would have to swap places with Cancer, and Gemini with Capricorn.

The reason for this arises from the constraints imposed by the composition, with the balance of each canvas resulting from the contrast between the positioning and placing of each element. For example, the Gemini twins form a triangle which is counterbalanced by Sagittarius' verticality. Different signs are sometimes linked – as, for example, with Aquarius, whose pitcher is pouring out water in shades of blue, in which the fish appears to be swimming.

His use of colour is also extremely interesting. Blocks of white allow the canvases to breathe, while the remaining surfaces are divided up into coloured geometric shapes. The Zodiac elements either stand out clearly against their background (Virgo), or, on the contrary, they seem to melt into it (Taurus). The complete lack of perspective and decoration create an abstract, timeless universe, accentuating the Zodiac's symbolic dimension.

Jean-Marie Pirot (known as Arcabas)
(1926–2018)

1

Les signes du Zodiaque (*The Signs of the Zodiac*)

1961–1962, oil on canvas



Bibliothèque du département de Mesures Physiques de l'UT 1, UGA
17 quai Claude Bernard - 38000 Grenoble

GETTING HERE: TRAM A OR B, GET OFF AT GRENOBLE GARES

Monday, Tuesday, Wednesday: 12:15–13:30 / 17:45–18:45
Thursday, Friday: 12:15–13:30

Jean-Marie Pirot was born in Lorraine and joined the Ecole Nationale Supérieure des Beaux-Arts in Paris in 1945. He went on to teach at the Beaux-Arts de Grenoble, from 1950 to 1969, during which time he came to be known as “Arcabas”, a name he was to keep. Arcabas was famous for his sacred works (stained glass windows, furniture, vestments and, most of all, paintings, including the entire church of Saint-Hugues-de-Furtherartreuse in Isère), and was exhibited both in Europe and further afield – in Canada, Japan and Mexico. From 1958 to 1988, he also produced numerous works as part of Grenoble's 1% for art. These pieces, which are considerably less well-known, were mainly inspired by myths and legends... His work is always highly colourful.





Alexandre Perigot and Solang Production | *Balcons de Turing* | 2015

This piece was inspired by the work of the English mathematician Alan Turing (1912–1954), who is famous for being the precursor to the modern computer and deciphering Nazi messages issued by the Enigma machine, during the Second World War. Later, in 1952, he published *The Chemical Basis of Morphogenesis*, an article in which he presented a model of morphogenesis based on mathematical biology. The model focused on the process that produced regularly spaced stripes or spots, like those found on the coat of various animals. In his article, Alan Turing described three patterns (the *Turing Patterns*) – those of the zebra, the giraffe and the cheetah.

The work entitled *Balcons de Turing* is a two-part composition. The first is the installation that decorates the parapets of the high galleries located on the upper floors of the Phelma Minatec. The stainless steel has openwork designs that mimic the Turing Patterns: from top to bottom, the cheetah, the giraffe and the zebra. The polished steel has a mirror-like shine. The metal contrasts with the black background of the parapets, all the while reflecting the light that pours in through the vast plate glass window.

Alexandre Perigot

(1959–)

Solang Production Paris Brussels with Kotniz

2

Balcons de Turing (The Turing Balconies)

2015, mirror-polished stainless steel and paint, LED panels



Grenoble INP-Phelma Minatec

3 parvis Louis Néel - 38000 Grenoble

GETTING HERE: TRAM B, GET OFF AT CITÉ INTERNATIONALE

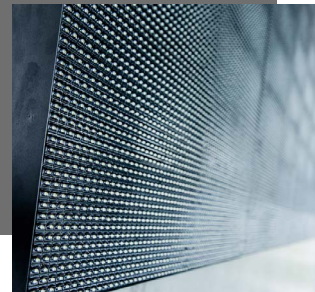
Hall Phelma Minatec Grenoble INP: Monday–Thursday: 8:00–12:00, 13:15–16:45,

Friday: 8:00–12:00, 13:15–16:15

Auditorium, Grenoble INP - Cafeteria: Monday–Friday: 9:30–10:30, 11:30–13:30

Alexandre Perigot is a French visual artist who was born in Paris in 1959. He currently lives and works in Paris and Bastia. He is a multidisciplinary artist whose creations include videos, photographs and performance art. Since 1994, Perigot has primarily worked with installations and videos that encourage the audience to interact with the art.

The second part of the work is exhibited in the cafeteria of the Auditorium at Grenoble INP. This installation, which is made of LED panels, presents an experiment in reaction-diffusion. Alan Turing used the reaction-diffusion equation to develop his mathematical-biology-based model of morphogenesis, which he set out in his 1952 article. In the 1990s his theoretical models were validated by chemical experiments. This work addresses one of the major objectives of the 1% for art initiative, which is to create a work that is connected to its site. Because it was inspired by Alan Turing's work, the installation echoes the scientific research that is the very reason for the existence of the Polygone Scientifique.





▶ René Collamarini | **Sans titre** | 1969

Sans titre, a work funded by the 1% for art initiative, consists of two sculptures installed on either side of the entrance to the building, and illustrates the artist's aesthetic identity. The granite snakes are presented in a succession of interlocking planes and curves, that compel the spectator to circle around the work. This process, of which Collamarini is particularly fond, differentiates such sculptures from those where only the front bears any significance, the back imparting no additional meaning.

René Collamarini

(1904–1983)

3

Sans titre (Untitled)

1969, granite



Grenoble INP-Ense3

23 avenue des Martyrs - 38000 Grenoble



GETTING HERE: TRAM B, GET OFF AT CEA CAMBRIDGE

Access to outside esplanade only:

Monday–Friday: 7:30–20:00 (can be seen from street)

René Collamarini was born in Paris. At the age of 15 he left school to go and work in a factory. At the same time, he attended drawing and modelling classes. In 1921, he joined the Ecole des Beaux-Arts in Paris, where he studied in Jean Boucher's atelier. Meanwhile he was also working for a studio assistant – a craftsman who made hard copies of a sculptor's models. Thus Collamarini learnt not just how to create original shapes from clay but also how to carve detailed shapes from stone or wood. He gradually decided to work only with direct carving, working directly with hard media rather than copying a preparatory clay model. Collamarini has explained his passion for this technique, saying that *"this is the only true sculpture; for it forces artists to start with a block and from there find the shape they want to reveal, moving from most to least"*.

René Collamarini also works with architects and receives commissions for monumental outdoor works. Indeed, he says that *"sculpture is not for sitting rooms but for cities"*.



Luigi Guardigli and Jullien | *Sans titre* | 1965

According to Denis Guthleben in his book about Louis Néel's work on the CNRS campus, *De Louis Néel au Campus CNRS de Grenoble : une aventure scientifique*, the mosaic on the front wall of the CNRS building is a work resulting from the 1% for art initiative. The initial drawing was made by the now lesser-known artist Jullien, before being reproduced in mosaic on a much larger scale, by Luigi Guardigli.

The pattern was inspired by *Néel Spikes*. This is the name given to a magnetic phenomenon discovered by the French physicist Louis Néel in the 1950s. Ferromagnetic materials, such as iron, divide into a large number of small regions, called magnetic domains, within which magnetisation is uniform. Néel Spikes are triangular magnetic domains, hence the shapes in the central part of the mosaic.

Luigi Guardigli
(1923-2008)
Jullien
(-)

4

Sans titre (Untitled)

1965

📍 Bâtiment principal de la délégation régionale, CNRS / UGA
25 avenue des Martyrs - 38000 Grenoble

➡ **GETTING HERE: TRAM B, GET OFF AT CEA CAMBRIDGE OR PRESQU'ÎLE**
Controlled access, authorisation required (can be seen from the street)

Luigi Guardigli was a contemporary abstract painter and mosaicist. Born in Lugo (a province of Ravenna, Italy) in 1923, he studied at Ravenna's school of fine arts from 1945 to 1951. He then joined the *Gruppo Mosaicisti*, whose work focused on restoring the ancient mosaics in Ravenna's churches and monuments. He left the group in 1957, to go and teach at the Italian Art School. In 1961 he moved into La Ruche, a building in Paris hosting some sixty artist's studios, whose purpose was to help young artists of little means. He died in Paris in September 2008.

From 1957 onwards, he worked with another mosaicist from Ravenna, Lino Melano, making mosaics for other contemporary artists, the most well-known being Fernand Léger, Georges Braque, Marc Chagall and Raoul Ubac. He also created the work decorating the National Fernand Léger Museum in Biot (France). All these works involved making mosaic copies of drawings or paintings created by another artist. From 1958 onwards, he made numerous mosaic panels for schools and universities. He also painted (oils and gouache on canvas and paper).

Jean-André Cante

(1912-1977)

Pierre-Noël Drain

(1929-)

Sans titre (Untitled)

1967, polyester resins and metal



Laboratoire de Physique Subatomique et de Cosmologie (CNRS/Grenoble INP/UGA)
53 avenue des Martyrs - 38000 Grenoble



GETTING HERE: TRAM B, GET OFF AT PRESQU'ÎLE

Controlled access, authorisation required



Jean-André Cante and Pierre-Noël Drain | **Sans titre** | 1967

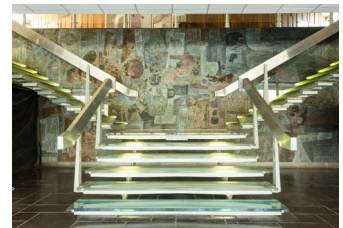
The artists worked on different textures, creating resin pastes, smooth surfaces that look bumpy, and streaks. The latter are horizontal, vertical, diagonal or radiating. These abstract shapes interlock or overlay each other. The different textures, combined with the way the shapes have been set out, sometimes give rise to a foreground and a background, as can be seen on the right underneath the flight of stairs.

Note also the choice of colours and the attention paid to their application: the blues have mainly been used for streaks, ochres are primarily to be found on the smooth surfaces, and the motifs (such as the scrolls inside the ochre circles) are always black.

Large horizontal and vertical joins divide the work into separate panels. This gives us an idea of how the piece was built: it was no doubt created somewhere else (in the artist's studio, for instance) on separate panels, then brought to the site, assembled and fixed in its current location.

Jean-André Cante was born in Bordeaux in 1912. There he studied at the Ecole des Beaux-Arts, from 1927 to 1934, before going on to teach at the École d'arts appliqués in Paris. Cante was interested in a range of artistic techniques, including painting, sculpture and engraving. He was more of a technician or researcher, in that his aim was to find new techniques for incorporating works of art into concrete architecture. He developed various new materials, particularly synthetic resins using polystyrene or PVC.

Pierre-Noël Drain was born in Freda, Algeria, in 1929. Little is known about this artist. He is reputed to have been Director of the Beaux-Arts de Dijon, for a period that ended in 1993. It is interesting to note that the city of Grenoble hosts two other artworks, also acquired via the 1% for art initiative: the first one, a 1966 piece in polyester resins and metal, is on the wall of the Collège Louis Lumière secondary school in Echirolles, while the other is a piece made in 1967 from moulded cement and epoxy resins, for the Collège du Moucherotte secondary school in Pont-de-Claix.





POLYGONE SCIENTIFIQUE

The peninsula was put to a number of uses between the 19th and mid-20th centuries, including an artillery ground, an abattoir and industrial activities. In the 1950s, however, it found a new vocation as a site for scientific research, when a nuclear studies centre was set up. Today, nearly 20,000 people work or study at the science polygon, in its many public and private research laboratories, which specialise in diverse scientific fields.

GIANT CAMPUS

In Grenoble, the universities have always been closely linked with research. For example, in 1956, the scientific director of the nuclear studies centre was assisted by 12 other members, 6 of whom were university academics put forward by the chancellor of Grenoble university. Similarly, when the Institute of Nuclear Science opened in 1968, its first research laboratories were directed by lecturers from the university. In 2008, the eight academic partners decided to create the GIANT campus – *Grenoble Innovation for Advanced New Technologies*.

The purpose of this campus is to promote exchanges and cooperation between the different institutions so as to further advance innovation. The alliance also hopes to make the Polygone Scientifique a worldwide reference campus. When complete, the site will be able to accommodate 30,000 people.

Grenoble
École de Management

Institut Polytechnique
de Grenoble

Université Grenoble Alpes

CNRS (French National
Centre for Scientific
Research)

CEA (French Alternative
Energies and Atomic
Energy Commission)

European Synchrotron
Radiation Facility

European Molecular
Biology Laboratory

Institut Laue Langevin



GRENOBLE PENINSULA

In 2011, Grenoble launched a 15 to 20-year urban development programme. Eleven residential tower blocks have been built between the river Isère and the railway lines, while another residential area for families and students is to be built alongside the tram route. Shops, hotels and parks are also planned. As part of France's Campus Plan (a national plan to promote university property development that was introduced with the aim of creating internationally influential campuses of excellence), new science and other university buildings are to be built. Together, these two interconnected projects are intended to turn the peninsula into a lively, lived-in place, a place that is a true part of the city.