

# THE WALL STREET JOURNAL.

THE ARTIST

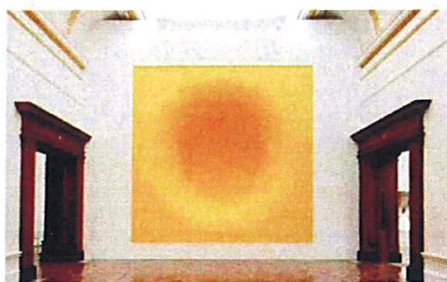
## Anish in Paris

Anish Kapoor has always thought big. But with a breakthrough installation set to debut this month at the Grand Palais, London's leading artist is going colossal. BY NATASHA GARNETT

**F**OR SOMEONE WHO BY HIS OWN ADMISSION IS in the midst of completing one of the "greatest challenges" of his career, Anish Kapoor is remarkably calm and collected. He wanders through his labyrinthine South London studio—the same one he has inhabited for 24 years—stopping to inspect assistants and technicians at work on various large-scale installations. There's a team of men in white overalls and masks carving into a block of polystyrene. Elsewhere, Kapoor pauses to discuss the intricacies of building the 380-foot, bloodred spiraling steel tower that will be the centerpiece of next year's British Olympic Games. It's only when he walks into the studio's innermost sanctum, where he works alone, that Kapoor's chatty confidence shows a crack. Standing in front of a model of Paris's Grand Palais and the upcoming site of his most massive construction to date, he says, "I'm not a guy who's afraid of big—I love big—but this is big in so many ways."

The French Ministry of Culture and Communication has asked the Indian-born, British-based artist to create a temporary, site-specific installation inside the nave of the Grand Palais, a glass-domed hall unveiled at the 1900 Universal Exhibition. In this, he is following in the footsteps of Richard Serra and Anselm Kiefer, who transformed the structure in previous years.

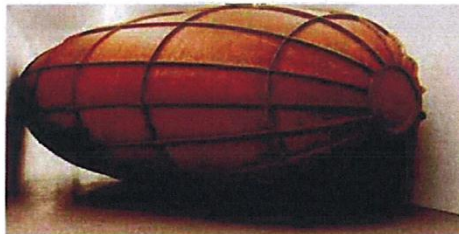
There is monumental. And there is "Monumenta," as the series is called. Kapoor intends to erect four giant PVC orbs that, when inflated, will fill the height, length and width of the 145,000-square-foot hall. The piece will be a major departure for the artist, who works almost exclusively with solid, predominantly metal, constructions.



**GENTLE GIANTS**, top row, from left: "Yellow" at London's Royal Academy of Arts (2009); "Memory" at the Deutsche Guggenheim (2009); a rendering of "Orbit," done in collaboration with structural engineer Cecil Balmond, for the 2012



British Olympic Games. Bottom row, from left: "Sky Mirror" at London's Kensington Gardens (2010); "Cloud Gate" at Chicago's Millennium Park (2004); "Dismemberment" at New Zealand's sculpture park The Farm (2003). Below: Kapoor in his South London studio.



At 57, Kapoor is one of the greatest artists of his generation. Not only is he consistently bankable, with works that earn up to \$4 million at auction and a roster of blue-chip collectors, he's also a major draw with museumgoers. His bio includes stops at the Louvre, the Guggenheim and the Museum of Modern Art. In 2002, he filled the Tate Modern's colossal Turbine Hall with "Marsyas," a trumpet-shaped installation that attracted a staggering 1.85 million viewers, making it the single most popular exhibition that museum has ever held. And when the Royal Academy staged a retro-