

VENET FOUNDATION

Press Kit 2023



*"Let's conjugate here the verb 'to do' in the present tense
and the verb 'to be' in the future tense"*

Bernar Venet

VENET FOUNDATION

Since 2014, the Venet Foundation's exhibitions are mounted in a unique location in the village of Le Muy (Var) in France. The site is open to the public during the summer (visits every Wednesday, Thursday, Friday), and will welcome the public on some additional dates for evening events (see reservation site).

Each year this unique property, set across some seventeen acres of the French countryside, offers visitors an original tour of a "total work of art" designed by one of the most famous French artists in the world, Bernar Venet, in collaboration with his wife Diane. The foundation is also an "exceptional mental studio" for Bernar and a unique setting for the monumental works in the collection by major artists of the last 60 years.

In 2023, the Venet Foundation will present *Robert Barry: A Situation* at the Gallery in Le Muy from June 1 to September 30, curated by Mathieu Copeland.

Two new installations by Bernar Venet will be unveiled in the Factory and in the Sculpture Park, and an exhibition of recent paintings from the *Difféomorphoses* (en italique) series will be on view in the extension of the Factory.

The Venet Foundation also includes:

- **The Sculpture Park**, which presents around thirty monumental works by artists from the Conceptual and Minimal Art Collection of Diane and Bernar Venet, with works by artists Arman, Tony Cragg, Tony Smith, Robert Morris, Anthony Caro, Phillip King, Larry Bell, Ulrich Rückriem, Anish Kapoor... As well as those by Bernar Venet, including a major work from his exhibition at the Château de Versailles in 2011;
- **The *Stella Chapel* created on site by Frank Stella** for the foundation's inauguration in 2014 and featuring six of the artist's large reliefs;
- **The two ongoing installations by James Turrell** first unveiled in 2016;
- **Two exhibition spaces: the Gallery**, which hosts the designated summer exhibition, and **the Factory**, which hosts an exhibition of Venet's works every year;
- **Diane and Bernar Venet's collection of Minimal and Conceptual art** (which includes works by Donald Judd, Dan Flavin, Sol LeWitt, Carl Andre, Robert Morris, Lawrence Weiner and Richard Long, to name a few), among the most important collections in the world.

Robert Morris, *Wheels II*, 1963-1988, Corten steel and Sol LeWitt, *Horizontal Progression*, 1991, concrete © Courtesy Venet Foundation



Intention

Created under American law in 2014, the Venet Foundation aims to preserve the site in Le Muy, to conserve its collection, and to ensure that Bernar Venet's work will continue to be presented in an ideal setting.

The foundation is the culmination of sixty years of artistic creation and Bernar Venet's encounters with an impressive roster of other major artists, French and foreign, who have become his friends; it is also the outcome of more than thirty years of intense work transforming the property at Le Muy into a "total work of art."

Located in the artist's native Provence, the property in Le Muy is both the inspiration and a beautiful setting for the Venet Foundation's exhibitions. The project of a lifetime, this exceptional seventeen-acre site where nature is omnipresent blends old, industrial, and contemporary architecture, a sculpture park, historical and recent pieces by the artist, and an extensive collection that is emblematic of minimal and conceptual art.

Bernar Venet and his wife Diane wish to share their passion with a broad public, one that is able to sense the magic of this unique place and the incredible creative intensity of a major artist, also a witness and transmitter of the art of his time.

SUMMER EXHIBITION

June 1 to September 30, 2023



Exhibition project, *Robert Barry : A Situation*, Le Muy, France, 2023

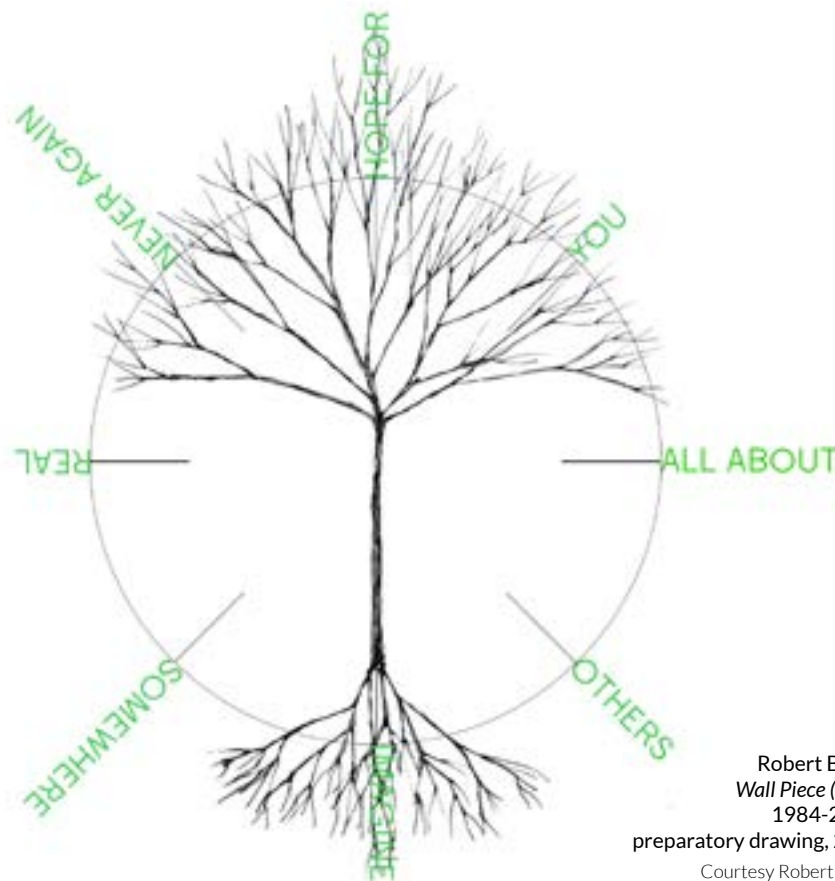
ROBERT BARRY: A SITUATION

Robert Barry: A Situation is a double retrospective featuring the American artist, Robert Barry. The show was put together by Mathieu Copeland working with the artist.

Visitors will find themselves facing two groups of pieces from the immense body of work produced by Robert Barry, one of the leading lights of Minimalism and a pioneer of Conceptual Art. One is a retrospective of Barry's murals, with seven pieces from 1978 to 2023, while the second retrospective is focused on a group of sound pieces the artist produced between 1976 to 2022.

Following the process of "rematerialization" that was launched in the late 1960s, Barry pursued his study of the word and freed it from the classic paper or canvas support to consider it on the scale of the wall. The foundation's exhibition begins with the wall drawing called *UNTITLED*, which the artist originally did for his solo show at the Leo Castelli Gallery in 1978. Here the wall defines a space, a square represented by words. That is the general principle which has been borrowed for this retrospective put together for the Venet Foundation's summer show. This initial piece is followed by *YOUTO*, a work that explodes the word so that it's equal to the size of the wall, the height of which dictates the diameter

of the letter O. This mural was done for the artist's solo show at the Renaissance Society of Chicago in 1985. Following a scattered-layout process, the word, first deconstructing the square, takes shape in a circle before finally floating on the surface of the wall and is cut up and fragmented in turn. Barry has taken this development further with a piece done especially for the Venet Foundation in the large exterior display window of the New Gallery and its immense background wall. Words are written in semi-transparent colored vinyl on these two parallel surfaces. They appear on the glass and their reflections can be seen cast over other words in laser-cut stainless steel that have been fastened to the wall at some three meters behind the glass vitrine. The same exhibition also features a program of sound works (*SOUND WORDS*) dating from 1976 to 2022, which are heard in the entire space of the New Gallery, one after the other throughout the day. These pieces are likewise played outdoors among the trees in the adjacent sculpture park. Alliterations and silences in which the materiality of the human voice is contrasted with monumental visual works by Robert Morris, Frank Stella, James Turrell and others. Two sculptures go along with us on this unique adventure. The first is a new work installed in the sculpture park. There eight words in polished stainless steel reflect back their surroundings. The second piece is a new iteration of a 1967 minimalist sculpture that is also on display in the New Gallery. It involves four 30 cm plaster cubes, which delineate in turn a 6 m-square space, an essential piece that serves as a link between Minimalism and Conceptual Art – the very shift that Robert Barry and his art also went through. To borrow an essential observation that Lawrence Weiner reminded us of shortly before his death, "Robert Barry made a situation into a reality." The present exhibition is now part of history's reading of Robert Barry and his output. These retrospectives invite us to consider, as the artist put it, "this activity that we call Art."



Robert Barry,
Wall Piece (Tree),
1984-2022,
preparatory drawing, 2022
Courtesy Robert Barry

Bernar Venet's exhibition in the Usine

In the Usine, Bernar Venet will present new sculptures, in the variety of shapes that characterizes him. A piece of 14 Arcs, 16 meters long, placed horizontally, will echo the large vertical work *6 Arcs : Perception Inférieure / Perception Supérieure* installed in the park. Several *Indeterminate Lines*, produced this spring, will be supported on one of the large walls of the extension, engaging the viewer in an even more direct confrontation with matter and space.



Bernar Venet, *GRIB*, 2023, Graphite on wood, 455 x 200 x 4 cm
Photo: Claire Dorn, courtesy Perrotin / ©Bernar Venet, ADAGR, 2023



Waterfall along the Nartuby River, and Arc Bridge by Bernar Venet © Serge Demailly, © Bernar Venet, ADAGP, Paris 2023

Le Muy, an exceptional mental workshop, built over the years

In the late 1980s, Bernar Venet was looking for a space to store and safeguard his sculptures. In 1989, after several months of searching, he acquired the Serres property. Laid out around a dam with a mill that was built in 1737, the property lies next to the village of Le Muy, nestled in the Var countryside. This is Bernar's native region. He spent his childhood in the Alpes-de-Haute-Provence area of France and cut his teeth as an artist in Tarascon and Nice.

The site quickly came to occupy a central place in Bernar's art practice while defining new connections between art-making and the exhibition space.

Le Muy has to be understood then as a new type of workshop where nothing is created. No drawing, sculpture, or work of art has been produced there. All that remains is a mental space, a veritable crossroads where ideas, knowledge and theories are exchanged.

The Le Muy property has been constantly evolving since its purchase, like a protean work of art in a state of perpetual reinvention. It is above all the work of the artist with the support of his wife, Diane.

THE SCULPTURE PARK

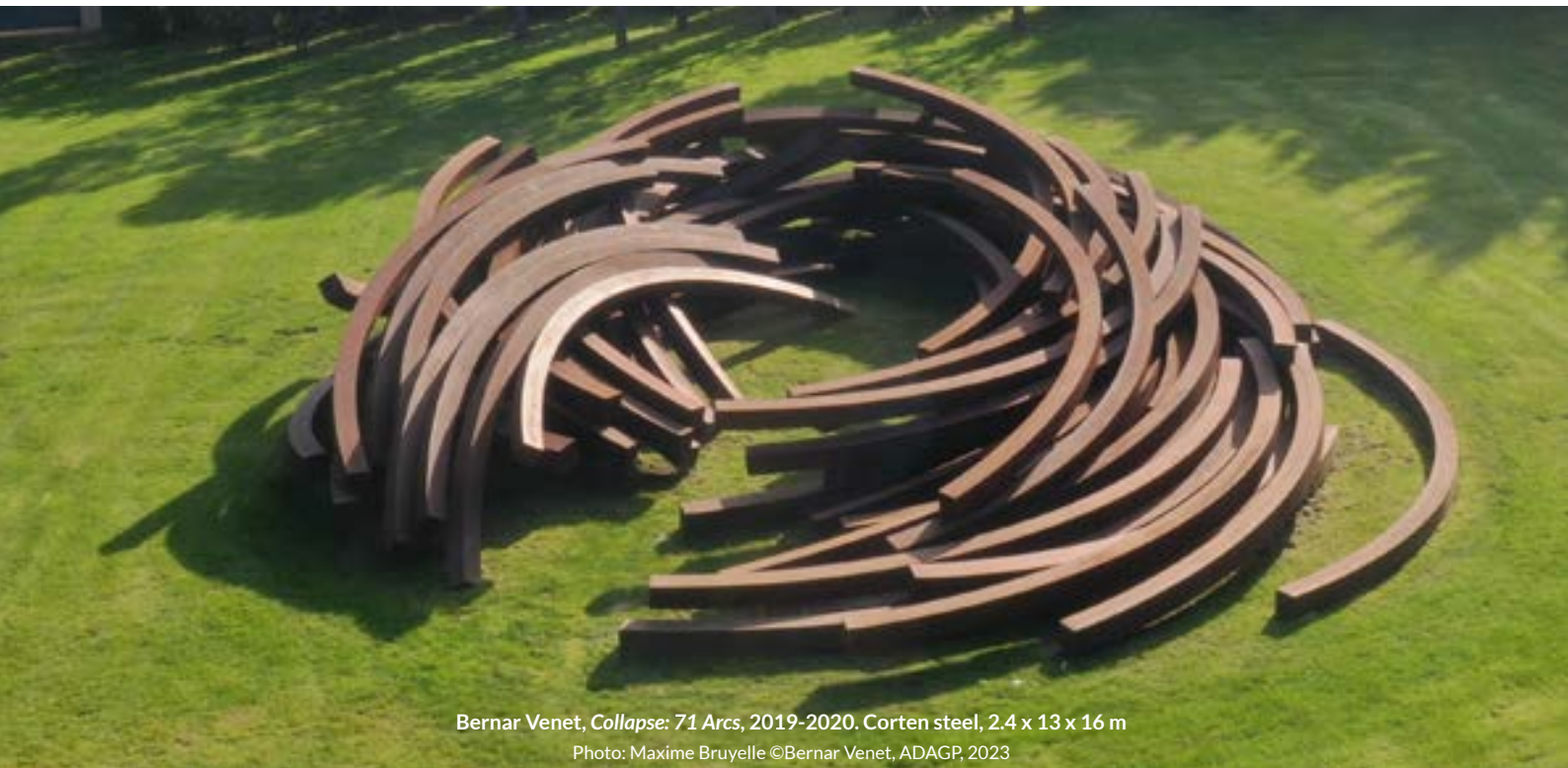
For the garden, Bernar Venet remembered his conversation with Donald Judd in Marfa, **placing large works in perfect harmony with the environment he was going to model.**

Le Muy's conception starts from this idea, on a smaller scale. Designed for sculptural works, the site showcases works by Venet — *Indeterminate Lines*, several *Arcs* and a monumental sculpture *Effondrement: 24 Angles* — as well as those of other artists in his collection. Art and nature are one in an endless dialogue. The majority of the works are presented to the public for the first time in Le Muy or especially conceived for this location – like the *Stella Chapel*.

Since it opened to the public in 2014, the property has continued to evolve, expanding at several points onto adjoining land, enriching the experience for visitors with new works each year. In Le Muy, the sculptures, in harmony with the space that surrounds them, integrate with the environment.

Art is everywhere, and the works of art lead to reflection.

Reopening of the Sculpture Park with a new piece by Bernar Venet. This summer, a new monumental sculpture will be inaugurated outdoors. Placed between the Chapelle Stella and the work of Anish Kapoor, *6 Arcs: Lower Perception / Upper Perception* will be the first artwork by the artist to take into account the "underground": from a concrete space where the spectator can descend to 6 meters below the surface of the ground, six 25-meter high *Arcs* will rise towards the sky, leaning against the edge of this buried architecture.



Bernar Venet, *Collapse: 71 Arcs*, 2019-2020. Corten steel, 2,4 x 13 x 16 m
Photo: Maxime Bruyelle ©Bernar Venet, ADAGP, 2023

Among the works on view in the Sculpture Park:

Richard Long, *Bush Stone Line*, 1994

This line of 17 meters made of white stones from the Australian outback evokes the path that the artist has followed walking in England since 1967.

Anish Kapoor, *Intersection*, 2012

Like James Turrell's *Skyspace* and Frank Stella's *Chapel*, the piece is a structure wide and deep enough for a person to enter. It is formed of two domes, abutting one another on one of their sides and open on the other. Following the Minimal art tradition, it is implicitly about the body in the way it towers above the viewer.

Sol LeWitt, *Horizontal Progression*, 1991

A master of the mathematical system, the artist built here a kind of elongated pyramid, the elements of which are all proportionally linked.

Larry Bell, *Sometime Green*, 2017

A member of the *Light and Space* movement alongside James Turrell, Larry Bell has produced three entangled green glass cubes for the Venet Foundation, modeled on those exhibited at the Whitney Biennial.

Phillip King, *Slant*, 1966

Phillip King's emblematic sculpture was made in 1966 for the exhibition, *Primary Structures*. These "boards" mimic the drawing of a broken cone, a recurring figure in the artist's work during those years. Representing Great Britain at the Venice Biennale in 1968, King was one of the pioneers of New Generation Sculpture.

Anthony Caro, *Skimmer Flat*, 1974

This British sculptor figures among the first artists to create sculptures for public space that are posed directly on the ground. The radical nature of his work, along with the classes he taught at St Martin's School of Art in London, inspired a whole generation of artists. Made from upright heavy metal plates, this piece creates an illusion of lightness despite its weight.

Carl Andre, *Fourth Piece of Nine*, 1983

Carl Andre, one of the major figures of minimal art in New York, designed his sculptures by tapping into rectilinear motifs in the form of grids in order to highlight the properties of the material employed. The piece shown here is made up of cinder block painted white.

Richard Deacon, *Infinity #30*, 2006

This sculpture uses stainless steel, an industrial material of which the artist is especially fond of. Heir to the renewal of British sculpture that Anthony Caro set in motion, the form of this piece is both organic and abstract. It refers to nothing other than its own materiality.

Robert Morris, *Labyrinth*, 2012

This sculpture by Robert Morris, the American artist and central theoretician of minimal art, is in the form of a maze. It is a shape the artist returned to over and over starting in the late 1990s. Here the maze is done as an industrial grid and refers to losing one's bearings.



Anish Kapoor, *Intersection*, 2012, Corten steel, 515 x 812.5 x 514.4 cm © Jerome Cavaliere Courtesy Venet Foundation



Larry Bell, *Something Green*, 2017, Laminated glass, 244 x 244 x 1219 cm © Xinyi Hu Courtesy Venet Foundation

In 2005, a 700m² gallery is designed by the architects Berthier and Llamata. Conceived as a silver shell, in inox steel, the contemporary architecture breaks with the grass and the landscape it reflects. It is located across from the old 2,000 m² factory, and was made into an exhibition space. A *Diagonal* by Bernar Venet leans on the building, at the 74.3° that is reflected in its engraved title. These two spaces allow the artist endless possibilities for ambitious installations.

In 2008, the huge footbridge, *Arc Bridge*, is designed by the artist and made of Corten steel. It is comprised of a long, curved, square passageway, with a white lacquered interior. Pierced randomly with holes to compose a mosaic of luminous points, the bridge connects groups of works across two sections of the park.

Past exhibitions



2014

The Venet Foundation is inaugurated with an exhibition of major Minimal and Conceptual pieces from the collection, and with the construction onsite of the *Stella Chapel* by Frank Stella.



2015

The cycle of summer shows dedicated to a single artist starts with *Jean Tinguely – Last Collaborations with Yves Klein*.



2016

Two perennial works of James Turrell are installed for the summer show, *James Turrell – Inspire the Light*.



2017

The Sculpture Park is expanded, and the summer show is dedicated to, *Fred Sandback – Pedestrian Space*.



2018

The Venet Foundation participates in the celebrations in honor of what would have been Yves Klein's 90th birthday, and presents the summer show, *Yves Klein — Pure Pigment*.



2019

The Venet Foundation pays homage to Claude Viallat, one of the most important colorists of his time with, *Claude Viallat — Unleashing Color*.



2020

The Venet Foundation presents a new installation by American artist, *Lawrence Weiner, Statement*.



2021

The Venet Foundation presents, *Robert Morris — Voice, 1974*, echoing to the many works by Morris that are part of the Foundation's collection.



2022

The Venet Foundation features, *Tribute to David Tudor: A Collaboration with Molly Davies, Jackie Matisse, and David Tudor* with a sound composition, a cinematic production, and artworks.

THE ONGOING INSTALLATIONS

Frank Stella

In 2014, the Venet Foundation inaugurated an unprecedented commission by Frank Stella: the *Stella Chapel*.

When Bernar saw Frank Stella's large composite reliefs in the artist's studio, he immediately sensed that he was in the presence of major works. He thought he might hang one in Le Muy and eventually left with six pieces without knowing where he was going to place them. Their imposing size (around 450 x 250 x 150 cm each) discouraged interested institutions from taking them on loan since access to such monumental works would be impossible in practical terms. Thus, a building had to be constructed especially to house the works.

During discussions between the two artists, the idea of a chapel quickly took shape.

Such a building is part of the tradition of artists' chapels, with, for instance, Matisse's chapel in Vence, not far from Le Muy. Bernar himself designed the furnishings and stained glass for a chapel in his native village. But the initial model remains the Rothko Chapel in Houston, where the entire space is covered by paintings by Mark Rothko.

The building in this instance is a chapel in the ecumenical sense of the term, that is, above all a space for meditation where art and thought take precedence over religion. Frank Stella designed the hexagonal building that has a diameter of fifteen meters and a work of art hanging on each of its walls. Every edge of those walls meets empty space, leaving visitors free to wander through the chapel while opening it up completely to the natural setting.



Frank Stella, *Stella Chapel*, 2014 © Antoine Baralhe Courtesy Venet Foundation

James Turrell

In 2016, The Venet Foundation inaugurated two works by American artist James Turrell.

Turrell's light appears thanks to concealed devices that the artist plans out and constructs with great precision. That light reproduces natural phenomena that the artist builds up and stages like a dramatist.

Elliptic Ecliptic belongs to a series of "Skyspaces", buildings (in this case egg-shaped) in which viewers are invited to take a seat and observe the sky through a narrow space freed of all visual pollution and illuminated by a device that the artist conceals in the structure. Like Yves Klein, who sought to paint the sky, Turrell sculpts it in space and color by tinting its surroundings. The concentration within a confining space of the color blue, which runs from the lightest at the start of the day to the darkest at night, brings out its intensity and the immensity of the infinite. Freed from all context, the sky is an abstract monochrome that the viewer contemplates, a monochrome defined by its outlines but whose depth is unknown, even unexplainable.

Prana is on view in the Gallery, which was designed by architects Berthier and Llamata. The piece consists of a space that is hermetically sealed off from all exterior light. At the end of this space a red rectangle that actually conceals its exact nature can be seen. What seems to be an object painted in a pure pigment or a light projection of some sort proves to be, upon closer inspection, an opening (an aperture in Turrell's terminology) onto a light reflection. Behind the frame cut into the wall, all notions of space melt away in a kind of abyss clouded by a flaming red hue that suggests the inside of a seething volcano.

James Turrell, *Elliptic Ecliptic*, 1999 and Bernar Venet, *Random Installation of Points*, 2013 © Xinyi Hu Courtesy Venet Foundation



Tony Smith, *Maze*, 1967, Steel painted black, 203 x 305 x 76 cm, 203 x 152 x 76 cm © Jerome Cavaliere Courtesy Venet Foundation



WORK FROM VERSAILLES, EXHIBITED IN LE MUY BY THE VENET FOUNDATION

Disorder. Instability. Haphazard. Turbulence. Collision. These are the concepts that govern this part of the park in Le Muy, and these artworks composed of *Arcs* or *Angles*. To the verticality and the grandiloquence of Versailles, the 2018 version responds with entropy. Venet's questioning is demonstrated here, as well as in his already vast spectrum of sculptural works, and his use of *Arcs*, *Angles*, *Straight Lines*, and *Indeterminate Lines* are the materials of a permanent metamorphosis.



Bernar Venet, *84.5° Arc x 13*, 2021, Corten steel, 511 x 2380 x 560 cm © Jerome Cavaliere © Bernar Venet, ADAGP, Paris 2023

BERNAR AND DIANE VENET'S COLLECTION OF MINIMAL AND CONCEPTUAL ART

In the old mill, the property's most intimate space and closed to the public, the Venet Collection boasts a hundred works of Contemporary Art, presented alongside Venet's most historic and recent pieces. His torch-cut steel furniture affirms its sobriety. Imagined as functional sculptures, the couches, tables, and chairs also show the artist's interest in the human body. The important library, full of exhaustive books and monographs, is quite important to the artist. He fuels himself with these writings, and shares the exhaustive resources of artist books and monographs with researchers and art historians who sojourn there. The library is thus part of the collection.

Numerous art movements are represented in the Collection such as Nouveau Réalisme, Conceptual Art, Narrative Art. Minimal Art holds a central place in the collection, and it manifests itself in works exchanged between Venet and artists he met upon his arrival in New York in 1966:

Donald Judd (*Untitled*, 1972),

Sol LeWitt (an *Open Cube* from 1966, first one of the series),

Dan Flavin, (*Untitled, to Hans Cooper, master potter*, 1990),

Robert Morris (*Untitled*, a felt piece from 1969),

François Morellet (*Lamentable*, 2006).

The Foundation's collection as seen by Bernar Venet: exchanges, purchases, and friendly arrangements

"In 1963, I quickly drew the support and friendship of artists like Arman, César, Villeglé, and Deschamps, who were very generous to me. I was a complete nobody, and to enjoy the privilege of interacting with artists who were in the process of changing, in Europe, the course of history was gratifying and reassuring to me.

Some pieces are not very important in terms of size but precious for their originality. During a very late evening spent at the Rosebud Bar in Montparnasse, for example, Raymond Hains, Villeglé and Rotella signed the artistically torn label of a box of Seita matches for me. The three signatures on what you might call a "miniature" dating from 1964 remain something precious for me.

I had the good fortune to meet and regularly see the great majority of the artists whose work I own. The exceptions are rare and most of the works were done for me, with a story that attaches to them in each instance. There was, to mention just a few, Morellet, who created a piece from the letters of my name; Arman, who did *my Trash Can*, and my *Portrait robot*; César, who compressed my car; and Rotella, who created one of his *Blanks* in my studio on Canal Street. I remember an exchange with Takis when we were both staying at the Chelsea Hotel in 1968. Jean Tinguely realized a very baroque candlestick for my fiftieth birthday. Soon after my arrival in New York, Christo also did a wrapped portrait

View of the living room of the mill. From left to right:

Dan Flavin, *Untitled*, white fluorescent lights, 242 x 28 x 10 cm, edition , 1966

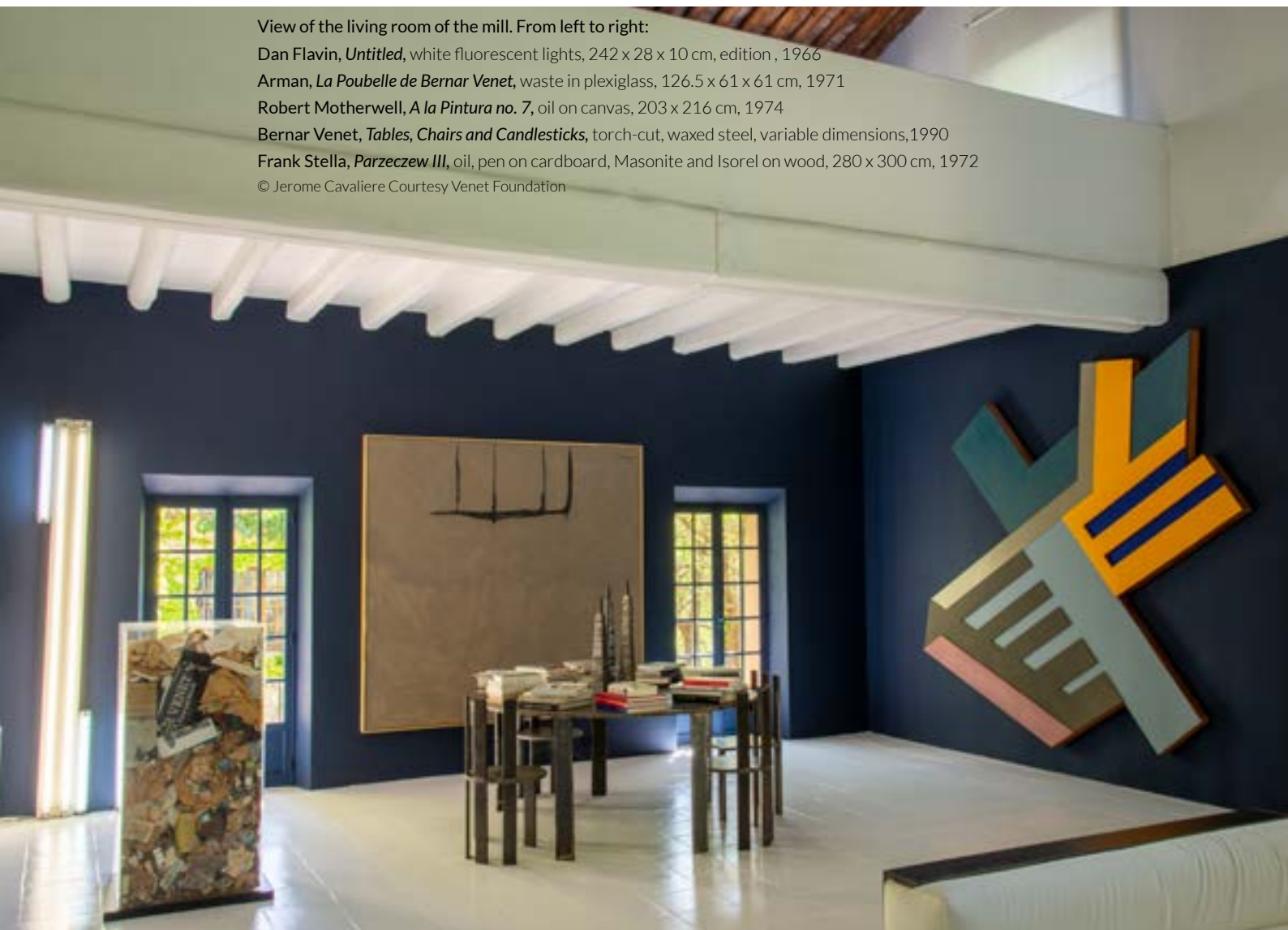
Arman, *La Poubelle de Bernar Venet*, waste in plexiglass, 126.5 x 61 x 61 cm, 1971

Robert Motherwell, *A la Pintura no. 7*, oil on canvas, 203 x 216 cm, 1974

Bernar Venet, *Tables, Chairs and Candlesticks*, torch-cut, waxed steel, variable dimensions, 1990

Frank Stella, *Parzeczew III*, oil, pen on cardboard, Masonite and Isorel on wood, 280 x 300 cm, 1972

© Jerome Cavaliere Courtesy Venet Foundation



for me, and in exchange I offered him a *Diagram* painting, which I saw each time I visited him. That was the spirit in which my collection began to take shape.

My exchanges with Sol LeWitt and Donald Judd date from the late 1960s and the very beginning of the 1970s. On Kawara, who I was very good friends with because we frequently got together to play ping pong, sent me a series of "I Got Up At" postcards every day for the month of December 1969. "

Quotations from Bernar Venet

Excerpts from the *Collections d'artistes* catalogue, Avignon/Arles, Collection Lambert/Actes Sud, 2001

BERNAR VENET BIOGRAPHY

1941

Born in Château-Arnoux-Saint-Auban, Alpes-de-Haute-Provence, France

1961

First works painted with tar

1966

Settles in New York and paints his first mathematical diagrams

1967

Lays out a four-year program for making art, at the end of which he decides to bring his artistic activities to a close

1971

Retrospective of his conceptual period at the New York Cultural Center, *The Five Years of Bernar Venet*

1976

Takes up making art again and exhibits at *documenta VI* in Kassel, Germany

1983

Initial small-scale models of *Indeterminate Lines*

1985

Meets Diane Segard; they marry in 1996

1989

Acquires the property in Le Muy

2011

Solo show at the Château de Versailles

2014

Opening of the Venet Foundation

2016

Bernar Venet is the first French artist to receive the Lifetime Achievement Award, awarded to him in New York by the International Sculpture Center

2017

Bernar Venet receives the Prix Montblanc de la Culture in France, for his cultural initiatives as founder of the Venet Foundation

2018

Retrospective at the Musée d'Art moderne et d'Art contemporain (MAMAC) in Nice, *Bernar Venet: The conceptual years, 1966 - 1976*
Retrospective at the Musée d'Art Contemporain (MAC) in Lyon, *Bernar Venet, retrospective 2019 - 1959*



Bernar Venet
© Laura Stevens

2019

Bernar Venet's poetic writings, incarnated in the work *Poetic? Poétique ? Anthologie 1967-2017* wins the Prix François Morellet

Inauguration in Belgium of *Arc Majeur*, a monumental sculpture measuring 60 meters tall (the largest in Europe).

2020

Becomes a fellow of the *Royal Society of Sculptors* in London

2021

Solo exhibition at the Louvre-Lens Museum and *Another Language for Painting* at the He Art Museum, Guangdong, China

2022

Solo show *Bernar Venet, 1961–2021. 60 Years of Sculpture, Painting & Performance* at the Kunsthalle Berlin Flughafen Tempelhof

2023

Exhibition *Difféomorphisme et discontinuité* in Perrotin's three Parisian galleries
Double installation of *Arcs* on Place Vendôme
The *Pile of Coal* (1963) celebrates its 60th anniversary with four presentations of it in France, at the 109 in Nice, at the Musée Fabre in Montpellier, at the Château de Montsoreau in the Loire Valley, at the Verrière in Meisenthal

PRACTICAL INFORMATION

For visitors:

Chemin du Moulin des Serres — 83490 Le Muy

The Venet Foundation is open to the public from June 1 to September 30, 2023.

Guided visits by advance reservation only on: Wednesdays and Fridays: 10:15 am, 1:45 pm, and 4:15 pm. Thursdays: 10 am, 3 pm (and one night visit, every third week, see online calendar for schedule) Saturdays: 10 am, every other week.

Reservations essential at www.venetfoundation.org and reservations

for School and Museum groups info@venetfoundation.org

Rates: Adult \$18 / Student \$9 / Free under 12 years old

Recent publications:

Bernar Venet. Toute une vie pour l'art, Editions Gallimard, 2022

Venet Foundation, Editions Bernard Chauveau, 2021

www.venetfoundation.org

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Richard Deacon, *Smile*, 1992, welded stainless steel, 190 x 80 x 380 cm © Jerome Cavaliere Courtesy Venet Foundation

AERIAL VIEW OF THE PROPERTY



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Other visuals are also available free of charge by request.

The Gallery, with Bernar Venet's *74.3° Diagonal*, 2006 © Jerome Cavaliere © Bernar Venet, ADAGP, Paris 2022



COVER PAGE

Bernar Venet

14 Acute Unequal Angles, 2018

Corten steel 818 x 820 x 420 cm

Collection Venet Foundation; Installation: Le Muy, France

Photo: Jerome Cavaliere ©Bernar Venet, ADAGP, 2023