

VENET FOUNDATION

Press Kit 2024



“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

2024 marks ten years since the inauguration of the Venet Foundation in Le Muy (Var), both an “exceptional mental workshop” for Bernar Venet and a unique setting for monumental works by major artists from the past sixty years of art history. The Foundation regularly collaborates with French and international institutions and art centers by loaning works from its museum-quality collection. Each summer since 2014, the inspiring site has played host to major monographic exhibitions, among them: *James Turrell – Inspiring Light*, *Yves Klein – Pure Pigment*, *Claude Viallat – Liberating Color*, *Lawrence Weiner, Statement*, and *Robert Morris –Voice, 1974*.

The Sculpture Park is continually growing, now comprising over eight hectares, with works by Arman, Larry Bell, Sir Anthony Caro, Sir Tony Cragg, Richard Deacon, Sir Anish Kapoor, Phillip King, Sol LeWitt, Robert Morris, to name but a few.

These accompany works by Bernar Venet, including the sculpture exhibited in front of the Château de Versailles in 2011. To visit Le Muy is a unique journey through a “total work of art” designed by Bernar Venet – one of the world’s most celebrated French artists – with the help of his wife Diane, and supplemented by the Stella Chapel, created in situ by Frank Stella for the inauguration of the foundation, and a permanent installation by James Turrell.

To celebrate its tenth anniversary, the Venet Foundation has invited Stefan Brüggemann to present, *Inside Out*. The Mexican artist takes over the Gallery and the Sculpture Park with a radical in-situ intervention echoing the history of the place and extending his iconic series, “Headlines and Last Line in the Movies”. At the same time, Bernar Venet presents a unique set of *Arcs* in the Factory space, arranged vertically along their curved edges, once again pushing the boundaries of his concepts.

“I cannot believe that ten years have passed since the unveiling of the Stella Chapel marked the inauguration of the Foundation. So many notable events have occurred in the years since. We are proud in Le Muy to have been supported by so many artists, curators and institutions, and we extend our heartfelt thanks to each and every one. Now let’s get ready for the special moments and big surprises still to come...”

Bernar Venet

Intention

Created under American law in 2014, the Venet Foundation aims to preserve the site in Le Muy, conserving its collection, whilst ensuring that Bernar Venet’s work continues to be presented in an ideal setting.

The Foundation is the culmination of sixty years of artistic creation and encounters between Bernar Venet and an impressive roster of other major artists from the artist’s native France and his decades in New York, almost all of whom became his friends; it is also the outcome of more than thirty years of intense work transforming the property in Le Muy into a “total work of art.”

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

Bernar Venet and his wife Diane wish to share their passion with a broad public, one that can sense the magic of this unique place and the acclaimed artist’s incredible creative intensity, and his role as a witness and transmitter of the art of his time.

SUMMER EXHIBITION

June 13 to September 28, 2024



Stefan Brüggemann, *Headline and Last Lines in the Movies (Inside Out)*, 2024, Spray paint on glass, site-specific dimensions, and Bernar Venet, *74.3' Diagonal*, 2006, painted steel, 14.5 meters
© Jerome Cavaliere / Courtesy of the Artists and the Venet Foundation

STEFAN BRÜGGEMANN: *INSIDE OUT*

On the special occasion of the 10th anniversary of the Venet Foundation, Stefan Brüggemann presents his second monographic exhibition in France, *Inside Out*, curated by Jérôme Sans.

For this site-specific intervention, the artist boldly uses the gallery space in Le Muy as a sculpture, spray-painting words on the glass of the windows and ceilings, while creating new enigmatic entrances and exits with minimalist stainless-steel door sculptures. Known for his work which confronts paradoxical universes such as graffiti, Minimalist and Conceptual aesthetics, consequently unrolling a unique “punk minimalism” vocabulary, Stefan Brüggemann is concerned with language and “words that become images”, questioning the idea of the transfer or image of information. His “sign-images” reactivate the memory of an event, creating imaginary spaces and experiences for the public. Most often drawn from newspapers or film titles, the texts in his works are also sometimes crossed out, superimposed, intersecting the materiality of text with the plasticity of artistic language itself.

His on-going iconic series *Headlines and Last Line in the Movies (Inside Out)*, initiated in 2010, a key part of his intervention for the Venet Foundation's summer exhibition in Le Muy, uses headlines from current newspapers and last lines from dramatic movies, which he spray-paints and blends together haphazardly. These sentences – updated each time the series is produced – invade the entire space, going so far as to reach the ceiling windows, as if erecting a new cathedral of the post-digital age, where information is infectious, idolized, worshipped, yet nearly illegible in the face of its overabundance. Calling upon the new era of uninterrupted content, his cathedral of graffiti proclaims overflowing, boundless, noisy information as the new religion of our time.



Stefan Brüggemann, *Headline and Last Lines in the Movies (Inside Out)*, 2024, spray paint on glass, site-specific dimensions
© Jerome Cavaliere / Courtesy of the Artist and the Venet Foundation

Through deconstructing language, extracting text from its context, his work appears like a modern, accelerated version of Brion Gyson and William S. Burrough's cut-up technique, which sought to rip through the surface of language to expose its underlying mechanisms of power and control. Stefan Brüggemann, much like the two Beat Generation artists before him, explores how language is distributed and the ways in which words are appropriated to make sense of the world. Forming a sort of surrealist exquisite corpse, his scribbled texts embody the abnormal, almost nonsensical overabundance and proximity of media and entertainment today, transforming news into our daily drama. By merging newspaper headlines with famous lines from movies, Brüggemann's work particularly resonates with the era of fake news, of increasingly capable AI and of the great unknown of the vast digital ocean in which information is entirely beyond one's control and reach.



Stefan Brüggemann, *Exit Door*, 2014, Stainless steel,
210 x 90 x 7 cm, Collection Patricia Marshall Fine Art
© Jerome Cavaliere / Courtesy of the Artist and the Venet Foundation

By saturating information and overlapping words in the manner of a palimpsest, the artist hints precisely at the ways in which information is received and commented on in a society which sees new content being produced and diffused every microsecond. In doing so, he explores how society is shaped through the news media, information and movies: "Movies shape human behavior; they tell you how to cry, how to express yourself, how to lead a lifestyle which is successful or not, while the media manipulates the perception of how the world adapts to the present day. And those factors are the ones that subliminally shape the individualism of today." Invading Le Muy's Gallery, its walls, its windows, the hastily sprayed words seem to recall William S. Burrough's iconic slogan "Language is a virus", whose resonance is stronger than ever today, in light of the speed at which words spread with digital tools.

This iconic spray-paint series works alongside another emblematic element of Brüggemann's vocabulary: stainless-steel doors, located both inside and outside. Within the exhibition space, a door emulates a fire exit in a gallery or museum. A metaphor for another world, another dimension, this piece also becomes a symbol of mystery here, playing with the unknown of what lies behind and the ambiguity of its status as an artwork. By simply placing this door in its usual, believable place, the artist plays with the notion of the ready-made, flirting with the border between reality and fiction. The material and its mirrored effect also invoke the notion of speculation in reality. Reflecting the viewer, the door becomes an existential question: "The work always reminds you that you're free but you're not free of yourself. It is a trap."

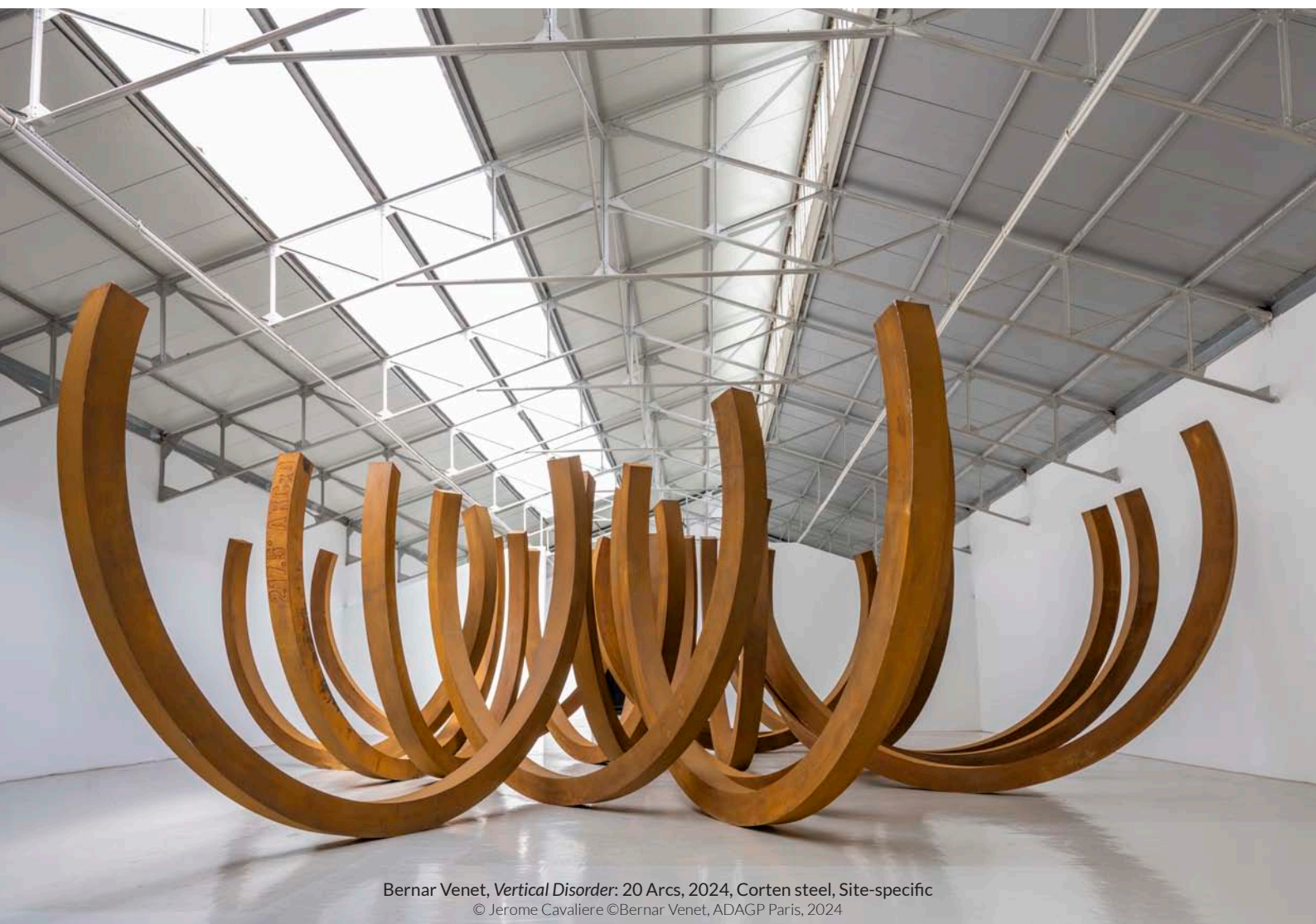
Extending the exhibition space to the outside, another door is enigmatically placed within the Sculpture Park. Revolving, the work reflects not only the viewer but the world around it: the sky, the colors, the surroundings constantly change to the rhythm of the door's rotation, alluding to the frantic rhythm of today's world and its constant fluctuation. A nod to Duchamp's *Porte, 11, rue Larrey*, a door that always remained both open and closed, this work floats between two spaces, embodying an ironic and existential situation: "the idea is that when you close the door, you never know if you're out or in." Stefan Brüggemann seems to tell us that even if transition happens, the result is the same, as though declaring an absurd state of immobility within continuous movement, challenging the very notion of modern progress.

To conclude, *Inside Out* creates a path around the Venet Foundation's space in Le Muy, with aggressively and rapidly spray-painted words scattered through the space like silent screams, and doors like imaginary passageways leading into oneself. Through blurring certainties between what is real and what is fictional, and asking existential questions on where humanity is going, Stefan Brüggemann investigates how we make sense of the world and the tools we use to constitute knowledge and reality.

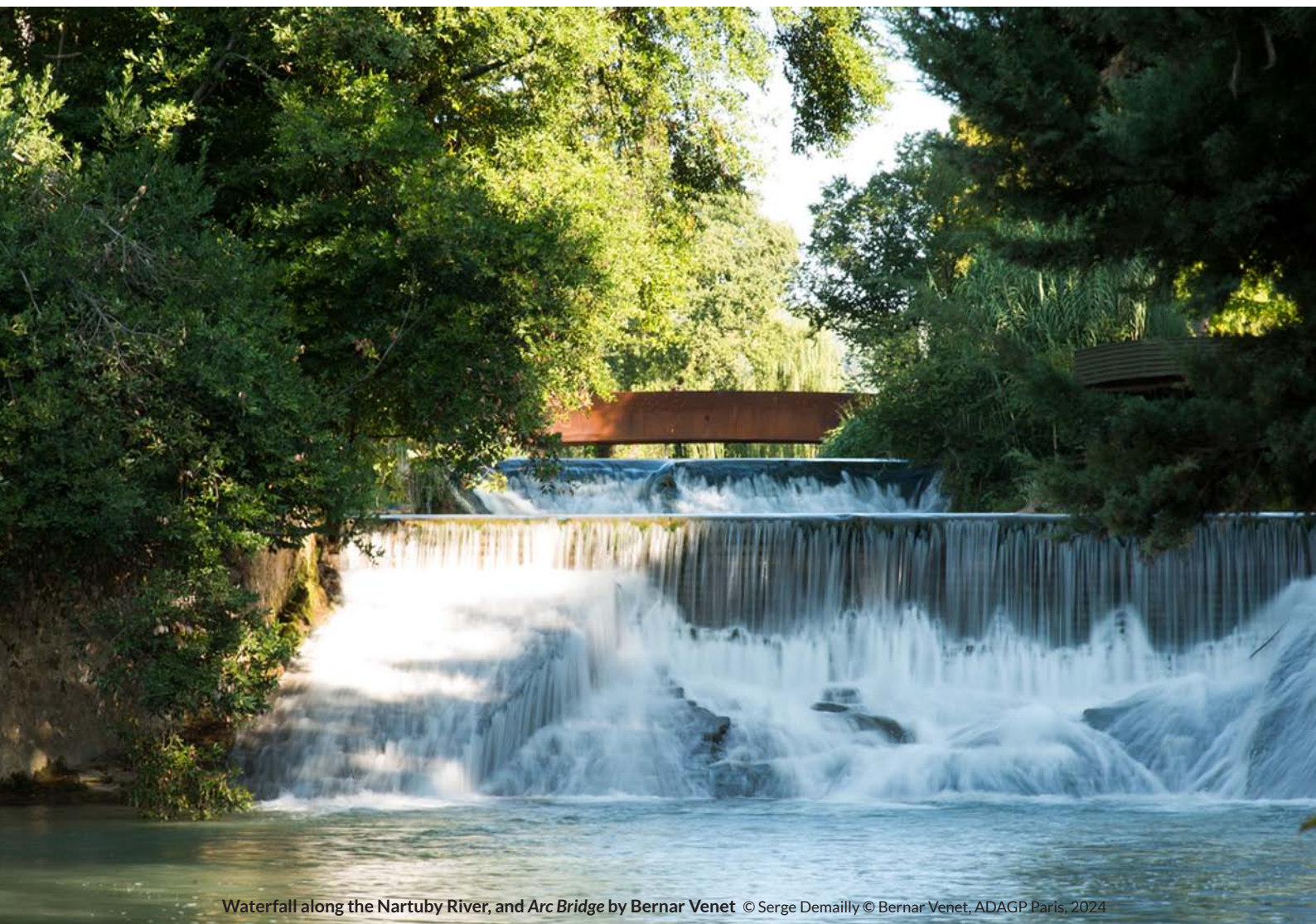
Jérôme Sans

Bernar Venet's exhibition in the Factory

As part of the multiple formal configurations that Bernar Venet has systematically presented for several years at the Venet Foundation, this summer visitors will discover a new set of Arcs arranged vertically on their curved edge. This disordered installation, in its fragile balance, but enriched by the large dimensions of these curved lines, shows the importance and the essential role, gravity plays in the artist's work.



Bernar Venet, *Vertical Disorder: 20 Arcs*, 2024, Corten steel, Site-specific
© Jerome Cavaliere ©Bernar Venet, ADAGP Paris, 2024



Waterfall along the Nartuby River, and Arc Bridge by Bernar Venet © Serge Demailly © Bernar Venet, ADAGP Paris, 2024

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, 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 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.

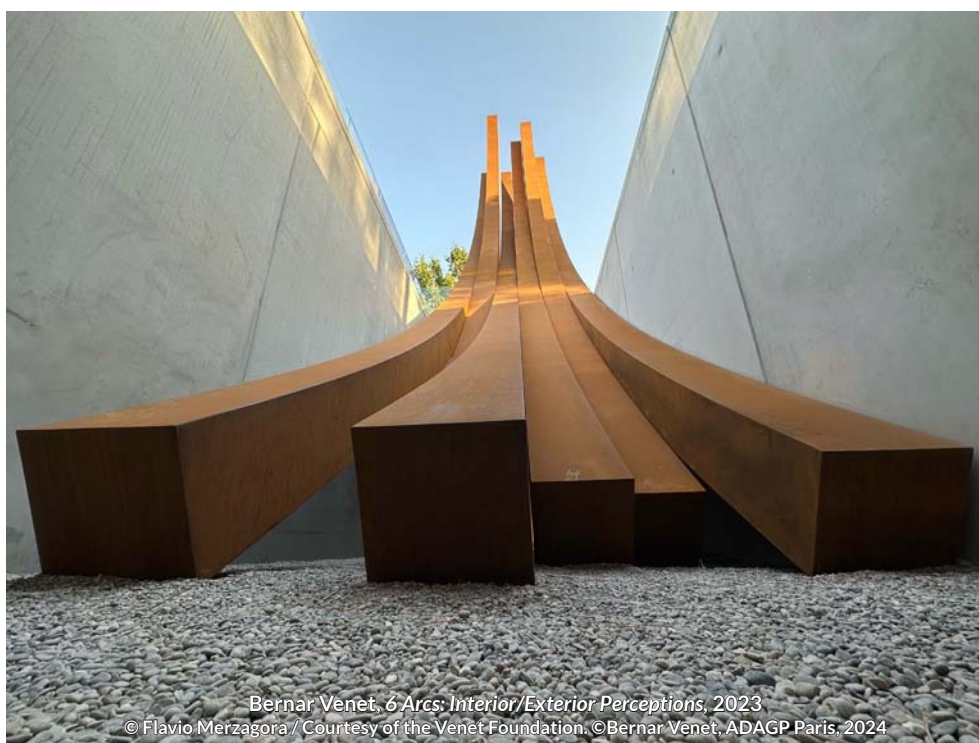
Le Muy's conception starts from this idea, on a smaller scale. Designed for sculptural works, the site showcases works by Venet – *Indeterminate Lines*, several *Arcs* and a monumental sculpture *Effondrement: 24 Angles* – as well as those of other artists in his collection. Art and nature are one in 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.

Last year's inventive addition to the Sculpture Park

Last summer's new monumental sculpture was installed outdoors. Placed between the *Stella Chapel* and the Kapoor's work, *6 Arcs: Interior/Exterior Perceptions* is the first artwork by Venet 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* rise towards the sky, leaning against the edge of this buried architecture.



Bernar Venet, *6 Arcs: Interior/Exterior Perceptions*, 2023
© Flavio Merzagora / Courtesy of the Venet Foundation. © Bernar Venet, ADAGP Paris, 2024

Among the works on view in the Sculpture Park:

Sir 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.

Sir 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.

Sir 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.



Sir 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.

History of 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 Vierrat, one of the most important colorists of his time with, *Claude Vierrat – 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.



2023

The Venet Foundation presents *Robert Barry: A Situation*, a double retrospective of the American artist, conceived by Mathieu Copeland in collaboration with Robert Barry.

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* as 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, 2024

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

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



portrait 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*

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

Retrospective, *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 iterations presented in France, at the 109 in Nice, the Musée Fabre in Montpellier, the Château de Montsoreau in the Loire Valley, and the Halle Verrière in Meisenthal

2024

Solo exhibition, *Bernar Venet. 1961... Looking Forward* at the Biblioteca Nazionale Marciana, Venice

Commission of a permanent sculpture, *Convergence: 54.5° Arc x 14*, by the Metropole du Grand Paris installed in Saint-Denis near the Stade de France and the Olympic Aquatic Center ahead of Paris 2024

Retrospective exhibition at the Phoenix International Media Center, Beijing, in honor of the sixtieth anniversary of diplomatic relations between China and France

PRACTICAL INFORMATION

For visitors:

Chemin du Moulin des Serres – 83490 Le Muy

The Venet Foundation is open to the public from June 13 to September 28, 2024.
Guided visits by advance reservation only

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

Bernar Venet. 1961 – 1965. Hypothèse. Immanence. Éditions Bernard Chauveau, 2023

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, 2024



COVER PAGE
Bernar Venet
14 Acute Unequal Angles, 2018 Corten steel
818 x 820 x 420 cm
Collection Venet Foundation
© Jerome Cavaliere © Bernar Venet, ADAGP Paris, 2024