

# VENET FOUNDATION

Press Kit 2025

*"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 has organized exhibitions on a unique site in Le Muy (Var). It is open to the public during the summer season and, for the first time this year, will offer evening openings every Thursday.

This exceptional eight-hectare site offers visitors a unique journey through a «total work of art» conceived by one of the most celebrated French artists in the world, Bernar Venet.

The foundation is both an “exceptional mental workshop” for Bernar Venet and a unique setting for his monumental works and those by major artists from the past sixty years.

From May 22nd to September 30th, 2025, the Venet Foundation will present:

*Le Plein*, an exceptional exhibition in tribute to Arman. Twenty years after his passing, the Foundation reactivates the historic gesture the artist made at the Iris Clert Gallery in Paris in 1960. Also on display for the first time will be the work *The Red Dumpster*, which Arman himself never saw completed.

*Vu, Imprévu*, an exhibition by American photographer Ralph Gibson featuring a selection of his most iconic images, paired with a piece of music, specially composed, performed, and recorded by the artist.

*Relief Effondrement*, a new intervention by Bernar Venet composed of 40 large-scale Arcs, which will be the subject of an unprecedented performance by the artist during the summer.

## 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 seven hectares 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.

## The Venet Foundation includes:

- The Sculpture Park comprising some thirty monumental works of art by Arman, Larry Bell, Anthony Caro, Tony Cragg, Richard Deacon, Anish Kapoor, Phillip King, Robert Morris, Ulrich Rückriem ... These accompany works by Bernar Venet, including the sculpture exhibited in front of 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.
- A collection of 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

## SUMMER EXHIBITION

May 22 to September 30, 2025

Exhibition view, Arman, *Le Plein*, 2025 © Jerome Cavaliere / Courtesy Venet Foundation**LE PLEIN, TRIBUTE EXHIBITION TO ARMAN IN THE FOUNDATION'S GALLERY****Curated by Bernar Venet**

The exhibition recreates *Le Plein*, a historic gesture that took place at Galerie Iris Clert in Paris in 1960.

Two years after his friend Yves Klein's "*Le Vide*" ("The Void") at the same gallery, Arman made a formal, theoretical, and sociological statement unlike any other. He filled the gallery from floor to ceiling with a chaotic assortment of objects: crates, bicycles, plastic bags. That day, he reasserted the presence of the object as an artistic material. Two days later, art historian Pierre Restany wrote the *Nouveau Réalisme* manifesto, which he had the other members of the movement sign in Yves Klein's Paris apartment. "*Le Plein*", Restany wrote, "*is the dimensional and symbolic antithesis of Klein's 'Le Vide'.*"



At the same time, “The Red Dumpster”, a large-scale work that Arman himself had never seen before, is presented. It originates from a photograph Venet took in the countryside near New York in the late 1990s. Struck by how much what he saw resembled one of Arman’s artworks, Venet showed him the image. Amused by the uncanny resemblance, Arman signed the photo and suggested that Venet bring it to life if the opportunity ever arose. Now, more than 25 years after its conception, this remarkable work will be shown to the public for the first time.



**"Recognizing Arman as a pioneer means giving Arman what belongs to Arman.**

**It must be understood:**

1913: The introduction of the “Ready-Made”—an object not used as a model to create art, but as a work of art in itself. With this both heroic and provocative gesture, Marcel Duchamp took a crucial step at the beginning of the 20th century. A true revolution, which remains relevant today for many of our youngest artists.

**But let's state it clearly, write it unambiguously, and understand it once and for all:**

Yes, there was Marcel Duchamp and his *Bicycle Wheel*, which stood as the first artwork using a real object.

Then, in 1960, we had Arman.

Arman and his methodical exploration of the object.

And after that?

After that, there are all the others... and they are thousands...!

Arman was, after Duchamp, the first artist who explored the possibilities of the object more effectively and radically than anyone else. This is an undeniable fact and a historically significant point that must be emphasized.

Next, we must evaluate the extraordinary level of creativity that emerged from his first *Poubelles* ("Trash Bins") and *Accumulations*.

Arman systematically developed original working methods (*Colères* - Rages, *Coupes* - Cuts, *Combustions* - Burnings). His *Accumulations* of new objects – such as *Minutes* (1991), *100,000 Watts* (1992), and especially *La Chute des Courses* (1996), composed of a mass of shopping carts – demonstrate their striking freshness and innovation. These works clearly anticipated many of the pieces we now see in the catalogs of today's art world stars.

**One more thing:**

Arman was the artist who introduced "Gesture" into the creation of an artwork. With him, we are no longer dealing with the intuitively composed assemblages of Rauschenberg and his "Combine Paintings". No, Arman took another step forward. He was to the Object what Jackson Pollock was to Painting. The body is engaged; his movements, in and around the artwork, generate it and define its identity. I think of one of his masterpieces, *NBC Rage* (1961), a "rage" performed on a double bass in front of the cameras of the famous American TV network NBC, in Impasse Ronsin, Paris. Watching those images brings back the radical energy of Pollock's famous floor-painting sessions, captured by Hans Namuth.

I often saw Arman working and assisted him in creating several pieces in the 1960s. I was there when he made *Le Piano de Néron* in 1965. I was a direct witness to his physical engagement in that piece and could appreciate the precision of his constant choices in achieving the powerful final result of that grand, charred relief.

I have never written a catalog preface for an artist before. I make an exception here – clumsily, no doubt, since it is not my specialty – but sincerely, without a doubt.

*I met Arman in 1963, and our friendship remained intense until his last days. His generosity and support during my first trip to New York are well known. Yes, Arman was a great friend, but even more, he was a truly great artist. By paying tribute to him here, and deeply regretting his absence, I am fulfilling my duty as both a friend and a humble witness."*

**Bernar Venet**

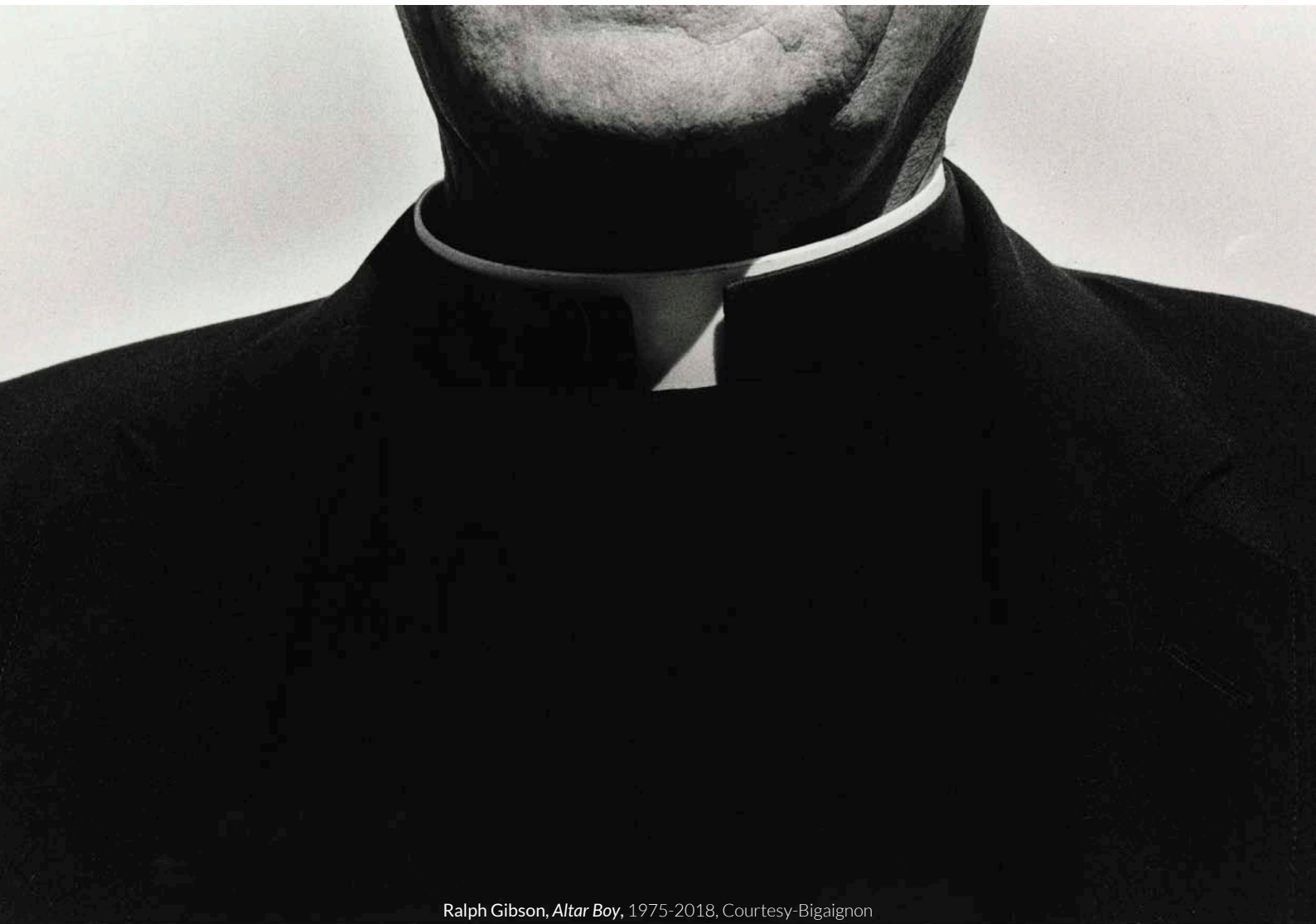


## THE VENET FOUNDATION PRESENTS FOR THE FIRST TIME AN EXHIBITION OF PHOTOGRAPHY: RALPH GIBSON - VU, IMPRÉVU.

Curated by Thierry Bigaignon

In 2017, after spending many hours with Ralph Gibson in his New York studio, Thierry Bigaignon, his Parisian dealer, realized that music was just as important to the artist as photography—and had been for over 70 years! He then proposed an innovative project that would combine these two passions. The concept was simple: select about fifteen iconic and deeply personal images to Ralph, and compose original music for each one. Ralph Gibson embraced the challenge, and less than two years later, the *Vu, Imprévu* series was born.

This project offers collectors a unique opportunity to explore another facet of the American master's genius. A world-renowned photographer, celebrated for his groundbreaking visual vocabulary in the 1970s with his Black Trilogy—*The Somnambulist* (1970), *Déjà-Vu* (1973), and *Days at Sea* (1974)—Ralph Gibson is also a talented guitarist.



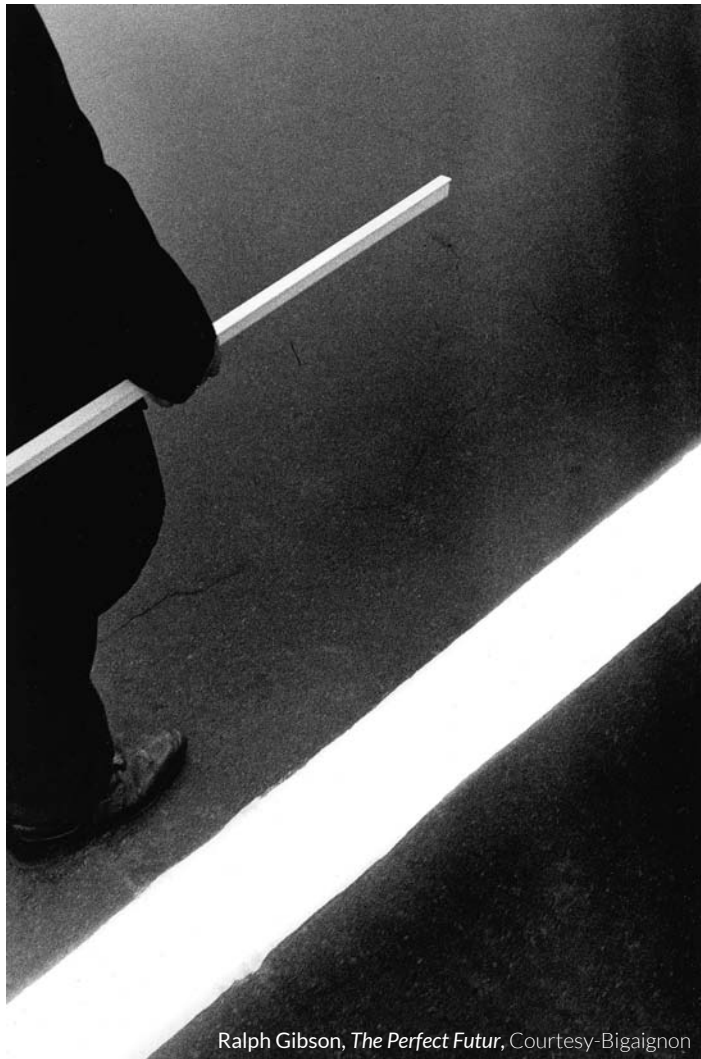
Ralph Gibson, *Altar Boy*, 1975-2018, Courtesy-Bigaignon

He discovered the guitar at age 13 and picked up a camera four years later. Since then, he has remained an eternal apprentice, believing there is always more to learn from both instruments. For Gibson, melody in music is to music what reality is to photography. Both music and photography are systems of imagery that share a sense of abstraction. Reality is the purest form of abstraction, and music is the most abstract of languages.

*Vu, Imprévu* presents a rare opportunity to revisit fifteen of Ralph Gibson's most iconic photographs from a completely new perspective. The selected photographs, taken between 1968 and 1990, are each paired with a piece of music, specially composed, performed, and recorded by the artist in his New York studio. Each frame, designed specifically for the gallery, includes an NFC chip, allowing for contactless listening to the associated piece of music via a smartphone—truly an innovative touch.

For Ralph Gibson, “music resonates with photography in that the act and the idea are one and the same—simultaneous. Music is a universal language, and every work of art strives to emulate it. Close your eyes, and a photograph becomes no more than an abstract memory. Music, on the other hand, cannot be ignored. Ears have no eyelids.”

The exhibition is also accompanied by a video work, which serves as another format through which to blend images and music, a medium to which Ralph attaches great significance. “I’ve been working on *Music for Lens and Guitar*, my video and music suite, for 15 years. To present it here at the foundation of my lifelong friend Bernard Venet is truly an honor.”



Ralph Gibson, *The Perfect Futur*, Courtesy-Bigaignon



## Bernar Venet a new intervention: *Relief Effondrement*.

Two large groups of sculptures/reliefs, composed of large-scale Arcs, will be installed against the walls of the vast space of "the factory" ("Usine"), imposing a very strong – and even unsettling – physical presence on the viewer due to their fragile instability.

In July, a performance will take place in which the artist will reconsider one of the two installations by deliberately causing a sudden collapse with his own hands, accompanied by a deafening noise, in order to create a "Collapse" – a new configuration for which the final visual outcome will be impossible to predict.

The artist demonstrates that chance disrupts the conventions of our morphological reference systems, bringing us, at the moment of collapse, into randomness, where the new artwork generates itself autonomously.



Bernar Venet, *Relief Effondrement d'Arcs*, 2025, Corten steel, site-specific dimensions  
© Jerome Cavaliere © Bernar Venet, ADAGP, 2025



Bernar Venet, *23 Arcs : Relief pre-Effondrement*, 2025, Corten steel, site-specific dimensions  
© Jerome Cavaliere © Bernar Venet, ADAGP, 2025



Photo 1 : Bernar Venet, *Vertical Disorder: 20 Arcs*, 2024, Corten steel, site-specific dimensions  
© Jerome Cavaliere © Bernar Venet, ADAGP, 2025

Photos 2, 3, 4 : Bernar Venet, *Effondrement d'Arcs: Une oeuvre d'art générative, non-numérique*, 2024  
Corten steel, site-specific dimensions, © Jerome Cavaliere © Bernar Venet, ADAGP, 2025

## 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.

The Foundation in Le Muy must therefore be understood as a new kind of workshop where nothing remains unchanged.

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 and a passionate team committed to the Foundation.



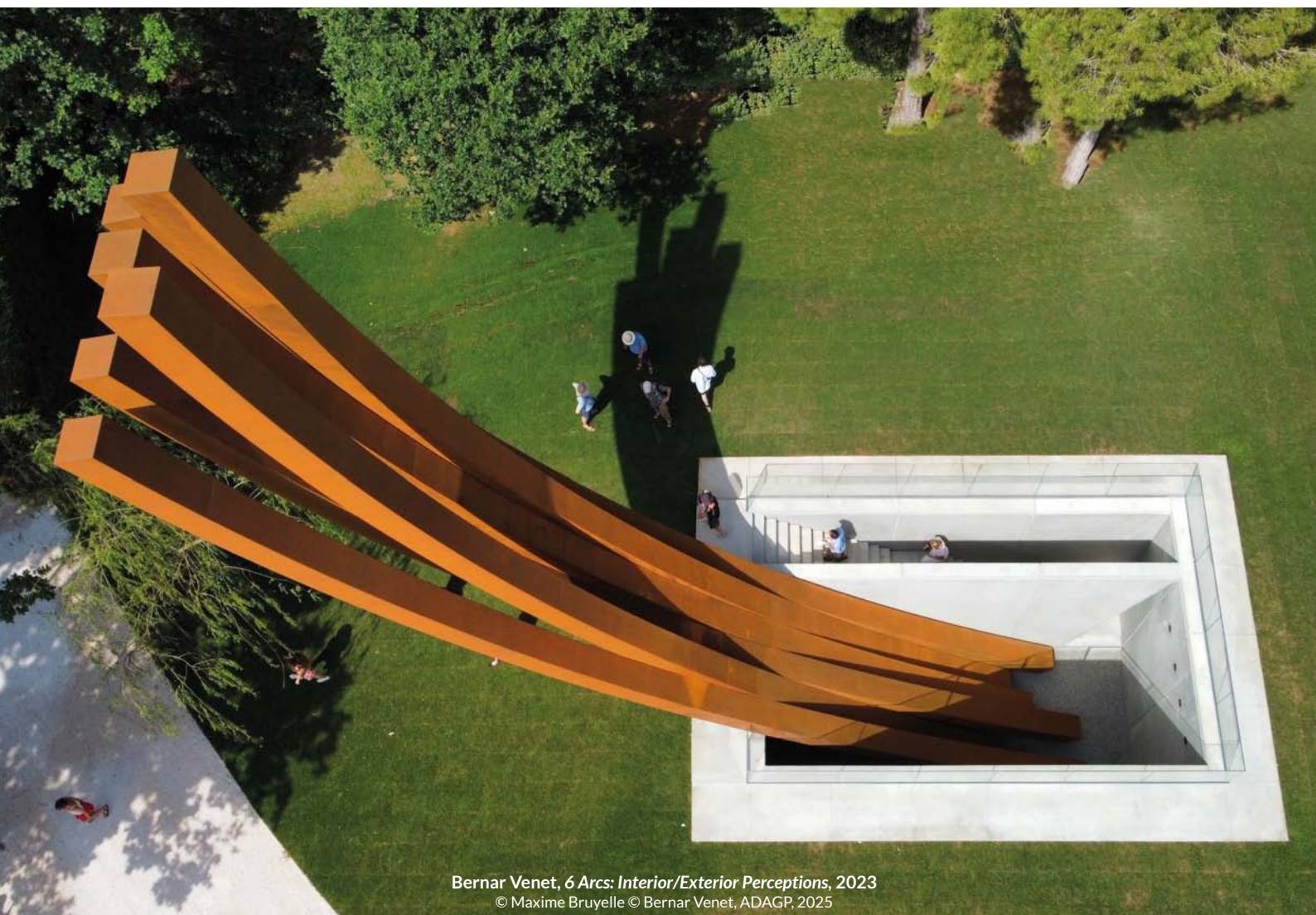
# THE SCULPTURE PARK

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.



Bernar Venet, *6 Arcs: Interior/Exterior Perceptions*, 2023  
© Maxime Bruyelle © Bernar Venet, ADAGP, 2025

**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 700m<sup>2</sup> 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 m<sup>2</sup> 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.



## 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.



## 2024

The Venet Foundation presents *Stefan Brüggenmann - Inside Out*. The Mexican artist takes over the Gallery and the Sculpture Park with a radical in-situ intervention.

# THE PERMANENT 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.

Requiring special maintenance, *Prana* is undergoing a refurbishment this year.

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, 88.5° Arc x 21, 2024, Corten steel Length: 15 m Photo Archives Bernar Venet © Bernar Venet, ADAGP Paris, 2025



# 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*, 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. 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



Bernar Venet © Laura Stevens

## 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

## 2025

Retrospective exhibition at the Guangdong Museum of Art, Guangzhou, China

Exhibition *Painting: From the Rational to the Virtual* at the Art Museum Riga Bourse, Latvia, which will continue at the Musée Picasso d'Antibes over the summer, and will be accompanied by an installation of sculptures in the town.



# PRACTICAL INFORMATION

**For visitors:**

Chemin du Moulin des Serres — 83490 Le Muy

The Venet Foundation is open to the public from May 22 to September 30, 2025.

Open Tuesday to Saturday

English-speaking tours Tuesdays, Thursdays and Saturdays at 10am,

French-speaking tours Wednesdays and Fridays at 10 am, and Tuesday to Saturday at 3

pm Nocturnes every Thursday (times vary according to sunset)

Online reservation only [www.venetfoundation.org/fr/](http://www.venetfoundation.org/fr/)

and reservations for museum or school groups [info@venetfoundation.org](mailto:info@venetfoundation.org) Rates: Adults

€18 / Students €9 / Free for under-12s

**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

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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





# MEDIA CONTACT AND COMMUNICATIONS

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Other visuals are also available free of charge by request.



The Gallery, with Bernar Venet's *74.3° Diagonal*, 2006

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COVER PAGE

Bernar Venet

*86.5° Arc x 8*, 2006

Corten steel

H: 11 m

Photo: Luc Castel

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