



54.5'弧 × 14 | 54.5'Arc × 14 (局部 | Detail), 2024. 镀黑轧制钢 | Rolled steel with patina. 171.5 × 130 × 74.5 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

贝纳·维内

弧之万象

开幕: 2025 年 9 月 12 日 (星期五)
2025 年 9 月 12 日至 10 月 24 日

一个倒塌的水平弧形,带着某种叛逆的意味。正如艺术史学家莫里斯·弗雷歇尔在其关于法国概念艺术家贝纳·维内的著述中所指出的,弧形长久以来一直是权力的象征。事实确然:矗立在城市入口的拱门,将人流与视线引向中心。它引领我们通往意义、秩序与控制。而维内作品中那些倾斜、倒下的弧形,则是对这一切规训的抗拒。(毕竟对维内而言,弧形是中性的,是几何的单义单元。)带着一股冲动的力量,他摒弃了结构、意义乃至艺术的权威。余下的,唯有重力。

贝纳·维内于贝浩登上海空间举办的展览“弧之万象”是一次坦诚而富有哲思的关于“曲线”的探查。展览包含一场行为表演、四件纸本作品和五件雕塑。这些弧形雕塑——或是覆盖着黑漆,或是锈迹斑斑,如同缠绕的“括号”——在几何的理性与混乱的无序之间,维系着一种近乎不可能的优雅平衡。

无视设计或意志,艺术家所创造的这些桀骜不驯的几何形式,仿佛自行寻得了最终的姿态。为阐明此点,现年 84 岁的维内于香港 M+ 当

BERNAR VENET

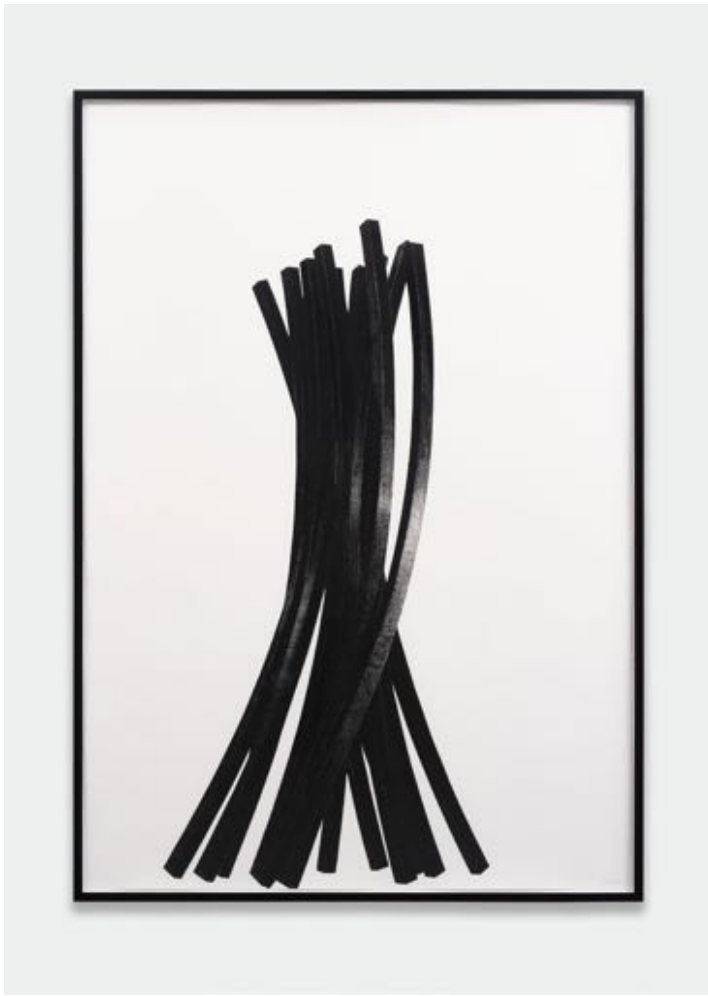
ARCHETYPES

Opening Friday September 12, 2025
September 12 – October 24, 2025

There's something mutinous about a horizontal arc, toppled over. As art historian Maurice Fréchet notes in his writing on French conceptual artist Bernar Venet, the archway has long been a symbol of power. And it's true: upright at city entrances, arches corral bodies and attention toward the center. They tunnel us toward meaning, order, and control. Venet's leaning, fallen arcs reject all that indoctrination. (After all, an arc for Venet is neutral, a monosemic unit of geometry.) With an impulsive flare, he lets go of structure, meaning, and even artistic authority. The rest is gravity.

Archetypes, Venet's solo show at Perrotin Shanghai, is a candid and philosophical meditation on the curved line. The exhibition features a performance, four works on paper, and five sculptures. The arcs, tangled parentheses of black patina or rusted flush, hold an elegantly improbable allegiance to both geometry and disorder.

Indifferent to design or will, the artist's renegade forms find their own shape. To illustrate the point, Venet—now 84—sprang from his chair at a recent M+ Museum talk in Hong Kong. “Without looking,” he said, as he darted in place, shuffling imaginary liquid



汇聚的弧 | *Arcs convergents*, 2024. 纸本木炭、油画棒与拼贴 | Charcoal, oil stick, and collage on paper 220 × 152.5 cm. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin



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代艺术博物馆近期的一次讲座中倏然起身——“无需看，”他一边说着，一边迅捷地移动脚步，如同在脚下无形的弧形空间中搅动想象的液态焦油，“我会让脚在纸上随意挪移，创造出不受控制的作品。就像我今天仍在做的那样！”

贝纳·维内曾将自己的艺术探索喻为“梦游”，是“偶然与发现的交织”。早在 1960 年代，他便致力于运用数学方程式、图表和地图彻底消解艺术的物质性。这些冷峻、不带情感的作品是纯粹的信息，同时，精妙之处在于它们亦是纯粹的抽象。它们实质上在叩问：剥离了叙事或风格的原始数据，能成为艺术吗？

这是概念主义领域一次激进的推进，维内对此心知肚明。1967 年，他向当时年长他五十多岁的马塞尔·杜尚相当礼貌地表达了此意。杜尚以其标志性的机锋回应道：“维内所做的就是兜售风。”¹

这种肇始于早期的理念，如今因更严谨的科学和哲学支撑而愈显坚实，在此次展览中得以延续。展厅一侧，四件雕塑被安放于两个基座之上，其蕴含的激进性或许易被观者忽略。这些低伏的弧形“穴”，创作时间跨度从 1998 年到 2025 年，共享着一种对“熵”（无序状态）的亲合力，其特质可见于维内最早的作品中：如 1961 年的行为作品《垃圾堆》里艺术家身体在垃圾中的伸展；或者是 1963 年的作品《煤堆》中煤块在展厅地板上坍塌的景象。

放大体量后，维内的弧形雕塑变得如同剧场舞台般宏大。如今被安装在法国南部的《塌陷：85.8° 弧 × 16》（2018 年）始于一条戏剧性地屈服的高耸的弧形，其余的紧随其后，十六条钢构巨弧倾泻成奇崛的堆叠。重力和偶然的奇观将在此次展览开幕日的表演中重现。一根裹满颜料

tar in invisible arcs beneath him, “I’d move my feet this way and that across the paper to make uncontrolled artworks. Just like I’m still doing today!”

Venet has likened his artistic path to sleepwalking, a “combination of accidents and discoveries.” Early on, in the 1960s, he set out to dematerialize art altogether using mathematical equations, diagrams, and maps. These sterile, blank-eyed compositions were pure information, and, brilliantly enough, pure abstraction. They asked, in effect: Can raw data, stripped of narrative or style, be art?

It was a radical advancement in conceptualism, and Venet knew it. In 1967, he said as much, albeit politely, to Marcel Duchamp, who was then more than 50 years his senior. Duchamp, in his characteristically quick-witted way, replied: “La vente de vent est l’événement de Venet.” The sale of wind is the event of Venet.

That early logic, buoyed now by a greater scientific and philosophical rigor, continues in *Archetypes*. On one side of the gallery, four maquettes rest on two pedestals, their radicality easy to overlook. These low-slung nests of arcs, dating from 1998 to 2025, share an affinity for entropy found in Venet’s earliest works: the artist’s body sprawled amid trash in *Performance in Garbage* (1961); the mound in *Pile of Coal* (1963) collapsing across the gallery floor.

At scale, Venet’s arcs grow cinematic. *Versailles Effondrement: 85.8° Arc x 16* (2018), now installed outdoors in the south of France, begins with the drama of one towering arc capitulating. The rest follow, sixteen steel giants cascading into a whimsical heap. This spectacle of gravity and chance reappears in *Archetypes*, during a performance on opening night. A four-and-a-half-meter curved steel bar, rolled in paint and suspended from the ceiling, is swung by the artist against the wall. The residual marks will remain in the gallery, a site-specific industrial fascia of a painting.



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的 4.5 米长的弧形钢条从天花板悬吊下来,由艺术家挥动向墙面撞击。残留的痕迹将留在展厅中,成为一幅具有场域特定性的、工业质感的壁画。

在展厅的另一端,两座垂直的弧形雕塑向上延伸。两侧是两幅大型炭笔与油画棒作品,描绘着交错的弧形。空间中的作品彼此指涉,同时也呼应了维内为 2024 年巴黎奥运会创作的委任作品《汇聚: 54.5° 弧 × 14》。这座现矗立于巴黎市的永久公共雕塑由十四条弧形组成,它们在相互拥抱中升起,唤起了奥运圣火的意象。

无论是通过坚硬的钢材还是柔和的炭笔,维内在这些簇拥的弧形中构建了一种多孔的建筑结构。它们形成的负空间——如帽状的眼孔和肢体间的空隙——为艺术增添了魔法。如果这些作品“意外”地显得美丽,那便是舞者的身姿之美,桀骜不驯却又如交响乐般和谐丰沛。

撰文: 佩奇·哈兰

Across the long gallery room, two maquettes of vertical arcs stretch upwards. Flanking them are two large charcoal and oil stick drawings of interlocking arcs. The works here are self-referential, yet they echo *Convergence: 54.5° Arc x 14*, Venet's recent commission for the 2024 Paris Olympic Games. In that now permanent public sculpture, fourteen arcs rise in a tented embrace, evoking the Olympic Flame.

Whether in steel or in softer charcoal, the tufted arcs build a porous architecture. Their negative spaces, the hooded eyelets and vacancies between limbs, add a magnetism. And if they are accidentally beautiful, it's the beauty of dancers' bodies, insolent and orchestral.

Text by Paige Haran

1. 此句原文为“La vente de vent est l'évent de Venet”,英文翻译为“The sale of wind is the event of Venet”,即“维内所做的就是兜售风”。这句话指的是维内对非传统材料的运用以及挑战传统艺术观念的创作手法。“La vente de vent”(兜售风)暗示着他的艺术作品可能显得毫无意义或抽象,而“l'évent de Venet”(维内所做之事)则意指他的展览及其作品的商业化。



贝纳·维内 | Bernar Venet. 摄影 | Photo: Laura Stevens
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

关于艺术家

贝纳·维内 1941 年出生于法国阿尔努堡 - 圣欧邦。在美国纽约生活 50 多年后，维内目前工作生活于法国勒穆伊。维内于二十世纪 60 年代从美国前卫派运动中脱颖而出，被誉为战后法国最重要的当代雕塑家。他因大型钢制雕塑创作而闻名，作品采用工业材料和工艺方法，而不受作者主观性的影响。作为一位深受极简主义影响的观念艺术家，他的实践涵盖了绘画、素描、雕塑、声音艺术、摄影以及家具设计。

贝纳·维内出生于工业社区的朴素家庭，17 岁时，他在尼斯市立造型艺术学校研修了一年的绘画和素描课程。1959 年，他开始在尼斯歌剧院担任舞台设计师，并在此期间掌握了大型项目的构思和执行过程。随后，他在为期两年的军队服役中开始创作焦油绘画。1966 年，维内首次前往纽约，接触到美国极简主义艺术家和科学家。当时他的创作直接受到数学的启发。

在索邦大学教授艺术理论几年后，贝纳·维内于 1976 年重返纽约。首批“角度”和“弧线”系列中的布面绘画呈现了极为克制的几何形构图。接下来的几年中，他开始尝试创作木板浮雕作品以及钢制雕塑。“中间线”和“塌陷”系列标志着其形式研究的巅峰，创作中包含了关于水平、倾斜和垂直性的实验。这些具有极简主义美学风格的钢制结构雕塑成为他最具代表性的作品之一。

如今，贝纳·维内的作品已被世界范围内超过百余家著名艺术机构收藏，其中包括巴黎蓬皮杜国家艺术和文化中心、纽约现代艺术博物馆、纽约古根海姆艺术博物馆、华盛顿特区赫希霍恩博物馆与雕塑园，以及首尔三星美术馆等。此外，他还受委托完成了众多公共艺术项目，遍布欧洲、北美洲和亚洲。2005 年，贝纳·维内因其对当代文化的贡献而被授予法国荣誉军团骑士勋章。

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About the artist

Born in Château-Arnoux-Saint-Auban (France) in 1941, Bernar Venet lives and works in Le Muy (France), after having spent more than 50 years in New York. Bernar Venet emerged from the American avant-garde in the 1960s, and is considered the most important French contemporary sculptor of the postwar period. Particularly renowned for his large-scale steel sculptures, he practices an art that is impervious to the author's subjectivity and uses industrial materials and methods. He is a conceptual artist influenced by minimal art. His prolific output includes paintings, drawings, sculptures, sound recordings, photographs, and furniture.

From a modest background and raised in an industrial town, Bernar Venet attended a year-long painting and drawing course at the Villa Thiole in Nice at the age of 17. The following year (1959), he worked as a stage designer at the Nice Opera, where he learned to conceive and execute large-scale projects. After two years of military service, during which he had use of a studio and produced monochrome paintings with tar, he returned to Nice. In 1966, he went to New York for the first time and befriended American minimalist artists and scientists. At the time, his work was directly inspired by mathematics.

After a few years' hiatus in his practice, where he taught art theory at the Sorbonne, he returned to New York in 1976. The first canvases from the series Angles and Arcs can be characterized as extremely restrained renderings of geometrical figures. In the following years, he created his first sculptural reliefs in wood and sculptures in steel. His series of Indeterminate Lines and Collapses signal a culmination of his formal research and consist in an experimentation with horizontality, obliquity, and verticality. The installations of these steel forms count among his most emblematic pieces and have a minimalist aesthetic.

Today, Bernar Venet's work can be found in more than a hundred prestigious institutions around the world, including the Centre Pompidou (Paris), the MoMA (New York), the Guggenheim (New York), the Hirshhorn Museum and Sculpture Garden (Washington D.C.), and the Samsung Museum of Art (Seoul). He has also carried out numerous public commissions located in Europe, North America, and Asia. In 2005, Bernar Venet received the insignia of Chevalier de la Légion d'Honneur for his contributions to contemporary culture.

[More information about the artist >>>](#)