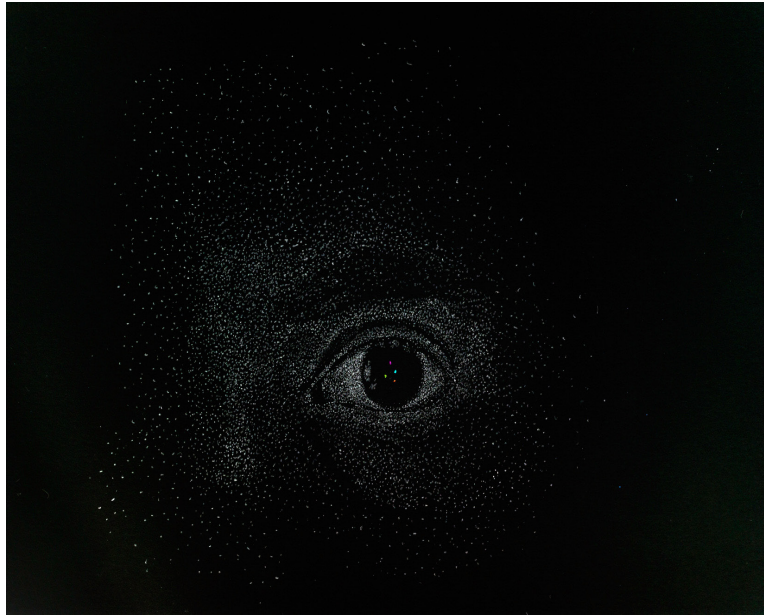




CHÂTEAU LA COSTE

Provence



Giuseppe Penone Des Corps de Pierre
9th September - 26th November

Château La Coste is pleased to announce an exhibition by Giuseppe Penone that will open this autumn in the recently constructed gallery pavilion by Italian architect, Renzo Piano. Considering Piano's design, the approach, and the surrounding landscape, Penone has carefully selected works that will be presented both inside and outside the gallery, creating an overall dialogue between his artwork, architecture and nature. Works on paper, large scale bronze and marble works, and the delicate replication of a single grain of sand are included in a context that brings a poignant resonance to Penone's interest in questions of nature and identity in today's industrialised society.

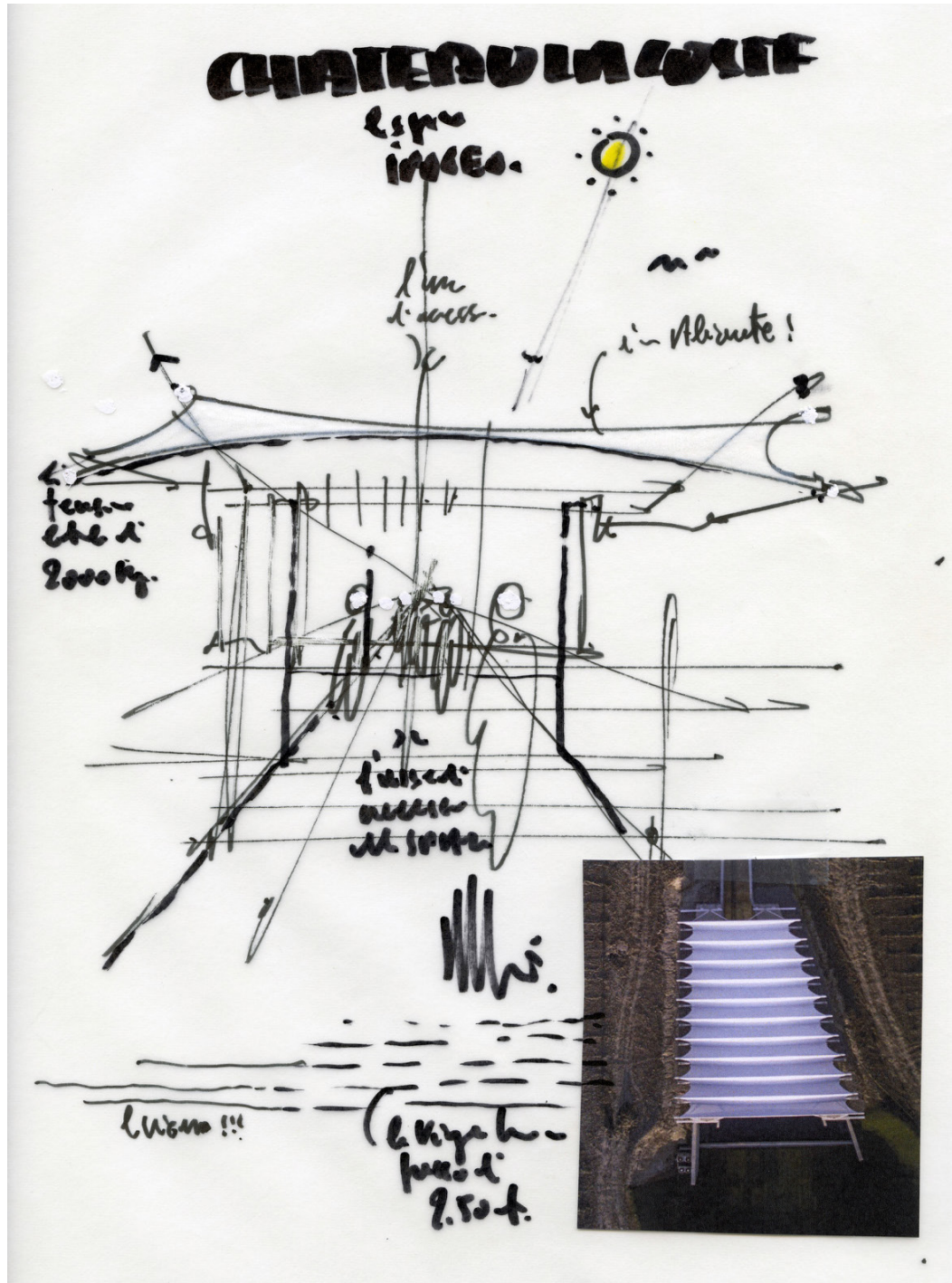
GIUSEPPE PENONE was born in 1947, in the small town of Garessio in the Piedmont region of Italy. He studied at the Accademia di Belle Arte in Turin where, he continues to live and work. Initially associated with the Italian movement coined "Arte Povera", Penone has gone on to establish himself as one of the most important sculptors practicing today. Recent exhibitions include a major survey exhibition in the Museo di arte moderna e contemporanea di Trento e Rovereto (MART) (2016), and exhibitions at Rijksmuseum Amsterdam in 2016 and at Musée des Beaux-Arts de Grenoble in 2014, the gardens of the Château de Versailles (2013), Madison Square Park, New York (2013). In 2007 he represented Italy at the 52nd Venice Biennale.

A publication will accompany the exhibition, coordinated by Laurent Busine and including a new drawing by Renzo Piano, and new texts by Didier Semin and Giuseppe Penone.

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Avec le soutien de Marina Goodman Gallery New York, Paris, Londres



Due to the natural topography of the soil, it was decided to carve a 6 meters deep valley in the earth so as to fully incorporate the building into the vineyard. The pure glazed façades and roof contrast with the simple exposed concrete used for both the retaining and the exhibition walls. The partly buried building highlights the roof covered with a sail fastened to thin metal arches. These arches echo the graphical layout of the grapevines, enabling to integrate the sail into the vineyard. As a kite, the sail lies and lands, emphasizing all at once the lightness and horizontalness of the building.

Inside, sculpture and photography exhibitions are displayed into a 160 sq. meters gallery benefiting from natural light.