

Gaston Bertin





il fait beau.

Birgitte, New York City, 1988



54 1/2 Ludlow street, New York City, 1988



During my formative years, when a student at Parsons in New York, Mondrian's trees series at the MOMA had a big impact on me, I was fascinated by his transition from reality to abstraction.

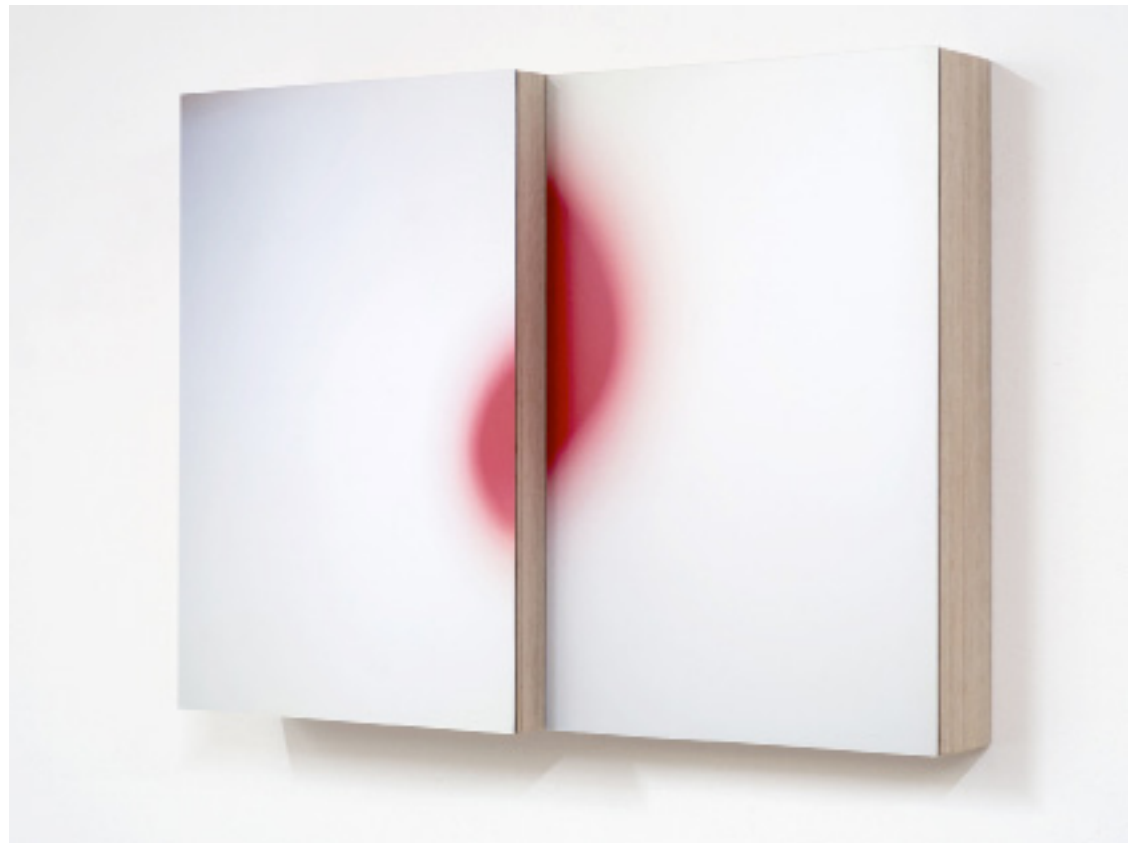
Reality. Stepping away from it.

Later the minimalist artists of the 60's such as Carl André, Donald Judd, Sol Lewitt became a reference. They had a theoretical approach that I admire, they redefine what sculpture was, not an object alone but an object in space.

Photography catches images to freeze them in time. Sculpture assembles materials to create volumes in space. It is the combination of these two disciplines that is the basis of my work and research.

223 East Second street, New York City, 1990

On my side - 45 x 60 x 11,5 cm - 2021



Not Lisa - 168 x 117 x 18,5 cm - 2022



Silence -105 x 141 x 13 cm - 2021



The begining of no end - 45 x 60 x 11,5 cm - 2021





To doT - 40 x 38 x 6,5 cm - 2021



DOT dot - 88 x 129 x 19 cm - 2021



Tomorrow too - 167,5 x 117 x 16 cm - 2022



Revised Revision - 150 x 72 x 13,6 cm - 2022



Orange orange - 82 x 48 x 13 cm - 2022



Boxed Gaze - 49 x 47 x 10 cm - 2022



el Angel - 44,5 x 41 x 7 cm - 2022



off again - 128 x 105 x 68 x 21 cm - 2021





After Since Now - 59 x 33 x 10 cm - 2022



dial D - 182 x 20 x 6 cm - 2022



rolling - 120 x 120 x 22 cm - 2022



Will you Willow - 148 x 96 x 20 cm - 2022





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