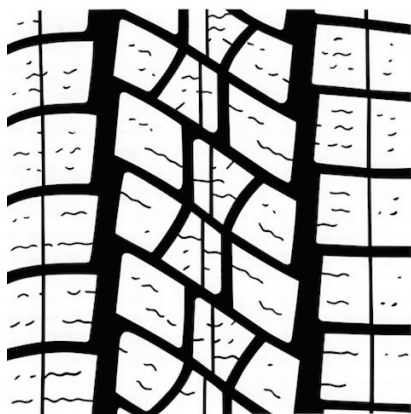


GALERIE

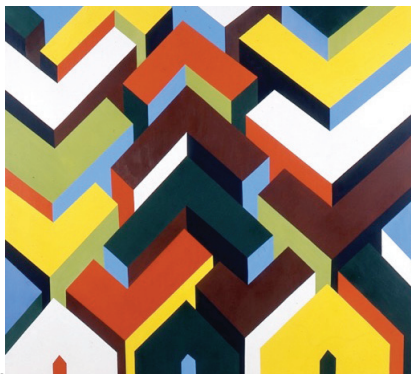
Georges-Philippe
& Nathalie
Vallois

33 & 36, rue de Seine
75006 Paris-FR
T. +33(0)1 46 34 61 07
F. +33(0)1 43 25 18 80
www.galerie-vallois.com
info@galerie-vallois.com

Pilar Albarracín ^{ES}, Gilles Barbier ^{FR},
Julien Berthier ^{FR}, Julien Bismuth ^{FR},
Alain Bublex ^{FR}, John DeAndrea ^{US},
Massimo Furlan ^{CH}, Taro Izumi ^{JP},
Richard Jackson ^{US}, Adam Janes ^{US},
Jean-Yves Jouannais ^{FR}, Martin Kersels ^{US},
Paul Kos ^{US}, Paul McCarthy ^{US}, Jeff Mills ^{US},
Arnold Odermatt ^{CH}, Henrique Oliveira ^{BR},
Peybak ^{IR}, Lucie Picandet ^{FR},
Lázaro Saavedra ^{AR}, Niki de Saint Phalle ^{FR},
Pierre Seinturier ^{FR}, Peter Stämpfli ^{CH},
Jean Tinguely ^{CH}, Keith Tyson ^{GB},
Tomi Ungerer ^{FR}, Jacques Villeglé ^{FR},
Olav Westphalen ^{DE}, Winchluss ^{FR},
Virginie Yassef ^{FR}



1



2



3

CAPTIONS

- 1 - All Season M2, 1999
2 - Atnor, 1986
3 - Le Demi, 1964

- ♥ Solo exhibition
* Catalogue
** Upcoming catalogue

Peter Stämpfli

Born in 1937 in Deisswil ^{CH}
Lives and works in Paris ^{FR} and Sitges ^{ES}

SELECTION OF EXHIBITIONS

- 2019** Eldorama, Lille 3000 Eldorado, Tripostal, curators : Jérôme Sans et Jean-Max Colard, Lille, France
- 2018** Stämpfli Pop (1963-1964), Galerie GP & N Vallois, Paris, France ♥*
Pastels, du 16e au 21e siècle, Liotard, Degas, Klee, Scully, Fondation de l'Hermitage, Lausanne, Switzerland
- 2017** Ligne continue, Galerie GP & N Vallois, Paris, France ♥*
Film Implosion! Schweizer Filmexperimente, Museum für Gestaltung, Zurich, Switzerland
Swiss Pop Art, Aargauer Kunsthau, Aarau, Switzerland *
- 2014** The Great Acceleration, Taipei Fine Arts Museum, Taipei, Taiwan *
- 2013** Une brève histoire des lignes, Centre Pompidou-Metz, Metz, France
Pop Art Design, Louisiana Museum of Modern Art, Humlebæk, Denmark; Moderna Museet, Stockholm, Sweden; Barbican Art Gallery, London, United Kingdom *
- 2011** 50 artistes, une collection, Fondation Maeght, Saint-Paul-de-Vence, France *
- 2008** Europop, Kunsthau, Zurich, Switzerland ♥*
La Figuration narrative, Paris 1960-1972, Grand Palais, Paris, France; Instituto Valenciano de Arte Moderna, Valencia, Spain *
- 2007** Project for a revolution in New York, Matthew Marks Gallery, New York, USA
Pop Art 1956-1968, Scuderie del Quirinale, Rome, Italy *
- 2003** L'Objet et moi, MAC/VAL, Vitry-sur-Seine, France *
Chiaopanshan International Sculpture Park, Fushing Township, Taipei, Taiwan *
MANIF Seoul 2003, International Sculpture Park, Gongju, South Korea *
- 2002** Peter Stämpfli, Galerie Nationale du Jeu de Paume, Paris, France (retrospective) ♥*
- 2001** Les années Pop, Centre Georges-Pompidou, Paris, France *
Pop Impressions Europe/USA, Saint Louis Art Museum, Saint Louis, USA
- 1999** Peter Stämpfli, Musée d'art et d'histoire, Freiburg, Switzerland (retrospective) ♥*
- 1997** The Sixties - Great Britain and France 1962-1973, Brighton Museum, Brighton, United Kingdom *
- 1994** Peter Stämpfli, Musée des beaux-arts, Dole, France (retrospective) ♥*
- 1993** Collection de la Fondation Maeght, Fondation Maeght, Saint-Paul-de-Vence, France
- 1992** Manifeste, Centre Georges-Pompidou, Paris, France
- 1985** Dinge des Menschen, Städtische Kunsthalle, Recklinghausen, Germany *
18th Biennial, Openluchtmuseum Middelheim, Antwerp, Belgium *
- 1984** Exposition 84, Musée d'Art et d'Industrie, Saint-Étienne, France
- 1982** Peter Stämpfli, Aargauer Kunsthau, Aarau, Switzerland (retrospective) ♥*
- 1980** Peter Stämpfli, Centre Georges-Pompidou, Paris, France (retrospective) ♥*
Peter Stämpfli, Galerie Maeght, Paris, France ♥*
- 1979** Peter Stämpfli, Musée d'Art et d'Industrie, Saint-Étienne, France (retrospective) ♥*
- 1978** Panorama of the French art, Fundação Calouste Gulbenkian, Lisbon, Portugal
Rétrospective de la Biennale de Paris 1959-1973, The Seibu Museum of Art, Tokyo, Japan
Museum of Drawers, The Smithsonian Institution's National Museum of Design, Washington, U.S.A.;
Kunsthau, Zurich, Switzerland
- 1977** Paris - New York, Musée national d'art moderne, Centre Georges-Pompidou, Paris, France *
- 1976** Peter Stämpfli, Musée de l'Abbaye Sainte-Croix, Les Sables-d'Olonne, France (retrospective) ♥*
Art contemporain IV, Musée national d'art moderne, Centre Georges-Pompidou, Paris, France
- 1974** Hyperréalistes américains, Réalistes européens, Kunstverein, Hanover, Germany; Centre national d'art contemporain, Paris, France; Museum Boijmans Van Beuningen, Rotterdam, Netherlands
- 1972** Peter Stämpfli, Palais des beaux-arts, Brussels, Belgium (retrospective) ♥*
Artistes suisses contemporains, Grand Palais, Paris, France
- 1971** 7th Paris Biennial, Parc floral de Paris, Vincennes, France *
- 1970** 35th Venice Biennial, Swiss pavilion, Venice, Italy ♥*
Sammlung Beck, Kunsthalle, Darmstadt; Museum am Ostwall, Dortmund, Germany
- 1969** Galerie Bischofberger, Zurich, Switzerland
Distances, ARC, Musée d'Art Moderne de la Ville de Paris, Paris, France
Galerie Rive Droite, Paris, France (followed by two exhibitions in 1970 and 1971) ♥
- 1967** 9th São Paulo Biennial, Swiss section, São Paulo, Brazil ♥*
- 1966** Galerie Jean Larcade, Paris, France (followed by two exhibitions in 1976 and 1978) ♥ *
- 1965** Hommage à Berlin, Galerie René Block, Berlin, Germany
4th Paris Biennial, Musée d'Art Moderne de la Ville de Paris, Paris, France
- 1964** 25 artistes bernois et biennois, Städtische Galerie, Bienne, Switzerland
Salon Comparaisons, Musée d'Art Moderne de la Ville de Paris, Paris, France (followed by participation in 1965, 1966, 1967)
- 1963** 3rd Paris Biennial, Musée d'Art Moderne de la Ville de Paris, Paris, France

Swiss artist Peter Stämpfli has settled in Paris since 1959, and established very rapidly his career in the international art scene, being represented by prestigious galleries such Bruno Bischofberger in Zürich and Jean Larcade in Paris.

Isolated on a plain white background, the character from "Autoportrait au raglan" ("Self-portrait with raglan"), as well as this dashboard of a car from "Ma voiture" ("My car"), both painted with much accuracy as distance, appear in 1963 already as a rare immediate answer in Europe in the surge of American Pop Art.

"Like other European artists who had begun to look to the brash imagery and large scale of advertising, poster art, photography and the cinema as sources of inspiration for a reconfigured representational art that could rival the intensity and formal impact of abstraction, Stämpfli was encouraged to pursue this new direction by his awareness of American and British Pop Art." (Marco Livingstone)

From 1966 onwards, he focused on a particular object of the consumer society - automobiles - and from 1970 on he restricted himself to tires, and precisely to tire treads. Peter Stämpfli developed a radically new pictorial language which featured an extremely magnified image of what he (paradoxically) calls the "sculpture of tire."

From this sole and specific subject, he revisited the history of geometrical abstraction, transforming a very ordinary theme to illustrate "the power of the art to convert every elements with aesthetical qualities." (Henry Martin, in *Art International*, 1971) This single subject is, for Stämpfli, a way to question, without ever repeating himself, every technique and means employed in the execution of the painting.

Working precisely and obsessively on tire tread prints, Stämpfli made this pattern his signature.

Today Peter Stämpfli's works are part of many public collections. Among them are: the Museum of Modern Art in New York, the Centre Georges-Pompidou in Paris, the Kunstmuseum in Zürich.

- 4 - Royal, 2017
- 5 - Magma, 2005
- 6 - Aquarelle n°10, 1991
- 7 - Sans titre (Rose jaune), 1963



4



5



7

6