

RICHARD JACKSON WRETCHED EXCESS

36

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

1018 Madison avenue
NYC, NY 10075
www.fleiss-vallois.com

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Julien Berthier ^{FR}
Julien Bismuth ^{FR}
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At the end of the 1960s, art in California (a history still written in the masculine) was dominated by two distinct and opposing trends: Light and Space - minimalism and reduction to the essential by Robert Irwin - and assemblage - installation and maximalism at the Ferus Gallery founded by Walter Hopps and Edward Kienholz. On the fringes of this two-lane highway, isolated temperaments gradually emerged, tackling the limits of art's mediums and questioning this duality: Bas Jan Ader, Michael Asher, John Baldessari, Guy de Cointet, David Lamelas and Richard Jackson.

Born in Sacramento in 1939 under the sign of Leo, Richard Jackson says he grew up with tools not books and claims to have been influenced by Abstract Expressionism and Jackson Pollock's Action Painting, cathartically pushing his homage to the New York painter to extremes - even to the obscene - by flooding the surface of his installations with paint. Thanks to his radical use of colour (splashing, squirting, spraying and shooting), his work has been compared to an outrageous version of Yves Klein and Niki de Saint Phalle's Nouveau Réalisme. With his Action Painting and his painting machines, made from scratch and equipped with pipes spitting out eruptions of colour, Richard Jackson is above all the missing link between the Viennese Actionists and his American contemporaries Paul McCarthy and Bruce Nauman. He was also one of a host among Californian artists (Chris Burden, Mike Kelley, Raymond Pettibon, Charles Ray) and writers (Charles Bukowsky, Dennis Cooper) involved in MOCA's cult exhibition, the grotesque and macabre *Helter Skelter* (1992) dedicated to the disruptive forms of 1990s L.A. in which he was a maverick, remembering how the public had to lean against his installation to better appreciate Kelley's work...



Stacked Paintings (detail)

What does this matter in the light of his three clown self-portraits, presented in his sixth exhibition at the Galerie GP & N Vallois, ready to spit paint in the face of this same public? Or his four cherubs inspired by *Manneken Pis*, who will, for their part, urinate paint as they mark out their territory in the literal sense, reclaiming the space of art while profaning it! Because "art is dedicated to dubious and inappropriate behaviour" according to the definition of someone who "wants to make you feel uncomfortable" as the Californian *Times* described the agent provocateur exactly ten years ago. With regard to Richard Jackson's act/action of painting in the *Stacked Paintings* (which first appeared in 1980), we can now confirm that painting is not used as a means of image representation or creation and an object for aesthetic contemplation. Instead it is a coloured liquid applied to canvas for its sculptural qualities, it is stacked canvases for their potential to be both conceptual and subversive, and above all as a monumental experience to be explored. Or perhaps it is just a question of "making paintings more exciting than looking at some flat thing on the wall".

Tristan Bera

¹ "My definition of art is Unusual Behaviour. Art is a place for people that don't fit in." Quote by Richard Jackson in *"Meet the Artist: Richard Jackson"*, film directed by Derek Klein. All rights reserved © 2016 Museum of Glass.

² Jori Finkel, "Richard Jackson wants to make you feel uncomfortable," in *The Los Angeles Times*, 15 February 2013.

³ "What I'm trying to do is to extend or make paintings more exciting than looking at some flat thing on the wall," Richard Jackson in conversation with Dennis Szakacs for the exhibition *"Richard Jackson. Ain't Painting A Pain"* (S.M.A.K. Stedelijk Museum Voor Actuele Kunst, Ghent, Belgium, 2014), Hauser & Wirth London, 24 May 2014.

12.01

24.02.2024

OPENING

Thursday
January 11

6 PM - 9 PM



Duck Tank 1 (detail)

VALLOIS

GALERIE

Georges-Philippe
& Nathalie
Vallois

33

PIERRE SEINTURIER

Cher Monsieur Peinturier

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"Dear Monsieur Peinturier,

You don't know me but I've been following your work for ten years now. I didn't want to bother you but I couldn't resist writing to you today. I hope this doesn't upset the balance of your days and nights, which I imagine rich and fertile, especially before a new exhibition. I'm contacting you today to submit my commission. A crazy desire! It's very simple. I'd like you to do my family portrait: me and my ten dogs. One instruction, however, because I think it's essential. You'd have to come and work from my home, set yourself up here or at least take some photos. I hope that this very special place will inspire you. I live on the edge of a forest, where nature overflows. I love this natural invasion. I believe that the rare atmosphere that surrounds me could trigger certain colours, certain perspectives in you. My home will be perfect. In my garden or in my bedroom, in my bed or in their kennels. My pack and I will be posing for you in all our finery. I want so much to have myself depicted alongside my family. All of this, of course, in your own style, with the characteristic light of your settings and the incisiveness of your hand. The painting will take pride of place in my entrance hall so that my guests can admire me without having to wait too long. I'll let you surprise me... But not too much! I hope you like the idea as it stands. My constraints are merely the boundaries of a protected space in which you can flourish. I look forward to hearing from you, Monsieur Peinturier.

Kind Regards to you.
A collector"

artgenève

25.01

28.01.2024

Booths B43 & C44

NEW YORK

28.01

27.04.2024

CEIJA STOJKA

We lived in Secrecy
(a Roma Memory)



Gods and Monsters

French artist Pierre Seinturier has created an intimate, imaginary protocol for his new exhibition at the Galerie Georges-Philippe & Nathalie Vallois, at 33 rue de Seine. Each work responds to a commission invented and given to Pierre by himself. In this fantasised dialogue, the painter unfolds his visions and his universe, inviting us to reflect on the role of the artist and the relationship with his own creative gestures. With humour, talent and inventiveness.

There is a poster for a major city's national ballet, where the bodies are dancing in the middle of a forest. Another invites us to a science fiction festival where a mysterious flying saucer appears in the distant sky. We also find a biopic of a genius forger. And the cover of the DVD box set retracing the unjustly overlooked career of a forgotten artist. Finally, an invitation to travel, a postcard from an exotic and enticing elsewhere... All these paintings by Pierre Seinturier are in fact fake commissions, imagined fictitious projects that the artist has conceived and shaped for and by himself.

Boris Bergmann