

VALLOIS

GALERIE

Georges-Philippe
& Nathalie
Vallois

33

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

Pilar Albarracín ^{ES}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Alain Bublex ^{FR}
Robert Cottingham ^{US}
John DeAndrea ^{US}
Massimo Furlan ^{CH}
Eulália Grau ^{ES}
Taro Izumi ^{JP}
Richard Jackson ^{US}
Adam Janes ^{US}
Jean-Yves Jouannais ^{FR}
Martin Kersels ^{US}
Paul Kos ^{US}
Zhenya Machevna ^{RU}
Francis Marshall ^{FR}
Paul McCarthy ^{US}
Jeff Mills ^{US}
Arnold Odermatt ^{CH}
Henrique Oliveira ^{BR}
Peybak ^{IR}
Lucie Picandet ^{FR}
Emanuel Proweller ^{FR}
Lázaro Saavedra ^{CU}
Niki de Saint Phalle ^{FR}
Pierre Seinturier ^{FR}
Peter Stämpfli ^{CH}
Jean Tinguely ^{CH}
Keith Tyson ^{GB}
Tomi Ungerer ^{FR}
Jacques Villeglé ^{FR}
William Wegman ^{FR}
Winshluss ^{FR}
Virginie Yassef ^{FR}

PIERRE SEINTURIER

Cher Monsieur Peinturier



"Dear Monsieur Peinturier,

12.01
-
24.02.2024

36

rue de Seine

RICHARD JACKSON
WRETCHED EXCESS

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."

French artist Pierre Seinturier has created an intimate, imaginary protocol for his new exhibition at Galerie Georges-Philippe & Nathalie Vallois, at 33 rue de Seine in Paris from 12 January to 24 February. 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.

Of course, the characteristic atmosphere of his work is always present. An open-ended story condensed into a single image. Irreverent figurative art that invites free interpretation and expression. Environments inspired by travels, dreams and fantasies, or the very real photographs that the artist likes to make in film. A blue-black line that endures, as if to remind us of his profound taste for the incisive lines of the geniuses of the world of comics. For example Robert Crumb's comic books, Edgar P. Jacobs's *Blake and Mortimer* or Jean-Michel Charlier and Jean Giraud's *Blueberry*. These deliberately wide-ranging references show that Pierre Seinturier likes to mix influences, not fond of overly rigid categories.



Gods and Monsters



Le jardin exotique

Then there are the vibrant colours, which this time invoke his attraction to painting and the brilliant trajectory of Philip Guston and David Hockney, or to the more contemporary works of David Shrigley or Glen Baxter. All these leading figures celebrated by Pierre Seinturier were able to transfigure and transcend drawing to give it a new dimension, combining technique, density and humour. Pierre Seinturier in turn transforms the situations he creates into pure emotion with his nuanced lighting, different perspectives, appearances of people and an atmosphere that lends a mysterious radiance, stretching from hardboiled noir to fiction. And allows our eyes to fall on his work as freely and openly as possible...

But he also invites us to reflect on his actions. And on the artist's place in today's world. From the very title of the exhibition, "Cher Monsieur Peinturier...", which mimics the opening words of an e-mail about a commission. Pierre Seinturier is putting on a performance of his everyday life as an artist. Without cynicism or seriousness. With a precious off-beat tone and a great deal of humour. He shows us how the perpetual movement of drawing, expertise and talent are not always enough and are at the service of a system that sometimes weighs on the artist by dictating what it wants. How do you turn passion into work? How do you turn talent into a profession?

Pierre Seinturier answers our questions with a light touch. He looks back on his career and his past style, celebrating ten years of collaboration with the Galerie Georges-Philippe & Nathalie Vallois. He continues to blur the lines between drawing and painting. Most importantly, he has kept genuine sincerity and palpable pleasure in his liberated creativity. It is a way of taking ownership of all these commissions that are part of an artist's life. And injecting a breath of love into them. There is one truth: His.

Boris Bergmann