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The gallery presents Peter Stämpfli with *Royal* (1971).

At the end of the 1960s, as one of the forerunners of European Pop Art, Peter Stämpfli developed a radically new pictorial language which featured an extreme enlargement 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).

*Royal* (1971) is a monumental installation made of a large-scale canvas (of more than 5 meters high) depicting a tire in a vertical position, which extends to the floor by a trompe-l'oeil tire mark (of variable dimension), giving an impression of speed and movement. It is the first significant landmark from a series of nine, six of which are already in museum collections; it was created on the occasion of the 7th Paris Biennale in 1971 and was shown in 1979 at the The Museum of Modern and Contemporary Art Saint-Étienne Métropole in a survey show.

*Royal*, held in the artist collection, has not been exhibited for more than 20 years. Furthermore it is presented for the very first time on the art market.

# ART UNLIMITED

## Peter Stämpfli



*Royal*, 1971  
© André Morain



*Snowstar*, 1999  
© Jacques Faujour

Alongside this exhibition of *Royal* at Art Unlimited, the gallery presents «Ligne continue», Peter Stämpfli's new solo show in Paris. Both events mark our new collaboration with the artist. At least, visitors will also have the occasion to discover masterpieces from the artist in the current show *Swiss Pop Art* at the Aargauer Kunsthau in Aarau (CH).

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 as Bruno Bischofberger in Zürich or Jean Larcade in Paris. His work appeared then as a rare immediate answer in Europe in the surge of American Pop Art.

« Since 1969 Stämpfli has kept rigorously to his decision to limit himself to a single subject - pneumatic car tyres and the tracks they make - as the basis for ingenious variations encompassing oil paintings on a monumental scale, vast site-specific murals and sculptures, intricately worked lead pencil drawings, gouaches, watercolours and pastels ablaze with colour (...). Stämpfli is by no means alone among modern artists in limiting himself so severely to a signature style or image, but he is certainly exceptional in aligning himself so forcefully with an object of such banal ordinariness that no meaning can be read into it other than as a sign of modern technology: an immediately accessible symbol of car culture which insists on the impact of machinery and assembly-line production on the urbanization of the landscape in developed nations. » (Marco Livingstone)

### ART FAIRS

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