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TRAFIC

Tribute to Peter Stämpfli

With
Peter Stämpfli
Eulàlia Grau,
Peter Halley,
Emanuel Proweller,
Daniel Spoerri,
Jacques Villeglé

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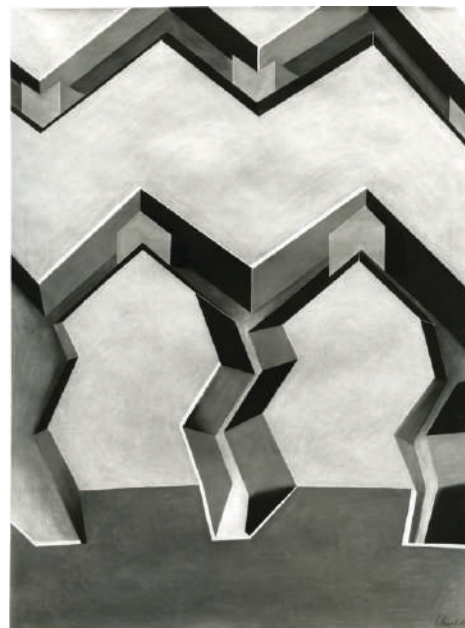
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By appointment

Pilar Albarracín ^{ES}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Alain Bublex ^{FR}
Robert Cottingham ^{US}
John DeAndrea ^{US}
Massimo Furlan ^{CH}
Eulàlia Grau ^{ES}
Taro Izumi ^{JP}
Richard Jackson ^{US}
Adam Janes ^{US}
Jean-Yves Jouannais ^{FR}
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Peybak ^{IR}
Lucie Picandet ^{FR}
Emanuel Proweller ^{FR}
Duke Riley ^{US}
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 ^{US}
Winshluss ^{FR}
Virginie Yassef ^{FR}

Between 1969 and 1971, **Jacques Tati** filmed *Trafic*, depicting the adventures of his famed Monsieur Hulot (now tasked with presenting his vacation vehicle prototype at the Amsterdam auto show), constantly hindered by a series of humorous and poetic incidents. A road-movie à la française, the film praises wandering, detours, and pauses rather than the ubiquitous automobile itself.

In the same period, **Peter Stämpfli**, having moved to Paris in 1959 with the intention of becoming a painter, decided to focus his iconography on everyday objects, on the car, on its radiator grille, its fender, before zeroing in on its tire, and more precisely its tread.

The object is a source of fascination and becomes a pretext for both artists to develop an aesthetic, a body of work both rooted in its time and immediately recognizable!



Peter Stämpfli, *Cisa*, 1979

Peter Stämpfli passed away in February 2026. He would have turned 90 next year, and an exhibition had long been planned with him then, hand in hand with his Foundation in Sitges (Spain).

10.09.26

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**Jacques Villeglé,
le flâneur**

11.09.26

31.10.26

ART BASEL PARIS

23 - 25.10.26



Eulàlia Grau, *Collage Etnografia*, 1973

However, we wished to pay him homage this year already, through *Trafic*, an exhibition where Peter's work dialogues with other artists, where images circulate, in a back-and-forth, a joyous and colorful pile-up. Thus, a Pop painting by Stämpfli will face a lacerated poster by his friend **Villeglé**; **Spoerri**'s flea-market *Good Year* answers the *Super Mileage Lug*; a small collage by **Eulàlia Grau** sits near a large 1970s graphite drawing; **Peter Halley**'s geometric abstraction echoes a large 1980s canvas, *Coronado*; and the colors of *Palmier Deborah* answer those of **Proweller**, while a series of monumental sculpture projects from 2005–2006 punctuate the exhibition, leaving Stämpfli's print everywhere.