



Peter Valentin
Paintings

Text
Martin Hildebrand

Peter Valentina

As I work, friendly, strange, evil, inexplicable, mute, sleeping forms appear. They form as if I had done nothing.

Jean Arp

Peter Valentiner. Painting controlled chance.

Valentiner's paintings are like looking through a kaleidoscope. This means two things: firstly, the emphasis is on the playfulness of the maieutic, and secondly, his works are not fixed views of something that is completely beyond his control.

By rotating the toy, one can change the constellation of the crystals at will or voluntarily stop them in a determined combination, which then seems random: "My chance is not the same as yours", Marcel Duchamp once said. The magical character of the search for images in

Peter Valentiner presents himself as an illustrative model of this observation. With the laws of chance, he ventures into areas of the irrational that can sensitise both freedom and constraint at the same time. Basically, the methodical transformation can be observed as a conscious balancing of pictorial and technical representations and intellectual and theoretical representations.

His lack of confidence in visual reality is compensated for by a thoughtful process of making his paintings, a process of

The final work of art is an anthology of quotations, which the painter incorporates in a refined manner as a deliberate risk.

Valentiner's skill, which can literally be interpreted as abstract, uses the achievement of the take-off to enchant the canvas into a pictorial landscape treated as a mosaic. (In 1957 François Dufrene obtained his "dessous", i.e. the under layers of torn posters, to be understood as abstract paintings).) Moreover, the artist's obvious interest in cubism is not related to the withdrawal of colour in favour of form, nor to the sculptural aspect of the work, which is always in motion.

The views are at the same time a representation of space on the surface.

What fascinates Valentiner is rather the prismatically decomposed representation of a truth that is generally not recognised in its simultaneity. Moreover, one must be aware that in the end, a violent act, which comes from the technique and not from the thing represented (Bacon), produces a situation with an indeterminate outcome: what has been removed is lost forever, the surviving forms are irreversibly dependent on one another.

One phenomenon in particular characterises this painting, which for the time being is in no hurry to free itself from illustrative aspects, as an original position: it is a structural principle achieved by judicious random accumulations, which can be named by the formula of the attraction force of the referent.

From an incalculable number of possible events on the homepage, it is possible to establish a cause and effect relationship.

Valentiner separates the favourable cases of these eventualities in a concentrated and decisive manner, which also have a remarkably intense affinity for harmonious alternation.

In this context, the will to camouflage proves to be an essential perspective. The systematics of image production can indeed be traced back to reflections based on the observation of mimicry in nature. The result is an intention of deception that aims to surprise the viewer, who suddenly discovers, behind an instantaneous impression that he thought he had already grasped, new structures of order that destabilise him: the comparison with a camouflage net is justified.

For Valentiner's images, which track down the imaginary dimensions of the unconscious, are characterised not only by what they reveal on the surface, but also and above all by what they reveal in depth.

They hide, or even try to hide.

These creative modalities, which play on our careless disposition to fleeting perception, give the illusion of a reality that has only the appearance of itself.

The holistic idea that presides over the painter's associative combinatorial arrangements cannot be reduced by the first impression of fragmentation of the compositions; in each fragment there remains the perpetual idea of an absolute vision that must include both the visible by recording it and the hidden by completing it.

The whole complexity of vision is achieved in the successive learning of each individuality of image, just as Valentiner's works are characterised by a temporal moment: the impression of movement, the auditory vision of musically orchestrated timbres, the experience of rhythm, the perception of space and time.

Excitement and calm are characteristics of creation, as are charges and tensions, falls and rises.

What counts is the state: the mastery of the moment keeps the images in a nervously sensitive floating zone, between obstinacy and reference, which can emit a magnetic force of attraction.

An example (Blue Night Shadows 1984) illustrates this:

In front of an indefinable image background of a consistent blue-black, irregular, clearly differentiated and inserted colour spots of different size and shape float; they assert their flat structure.

But does the absence of geometric perspective also imply the absence of spatiality? Probably not. Otherwise, how could one speak of floating, of movement? There must be another kind of space

into which the image wants to take us. This imaginary space, which seems to extend beyond the limits of the painting, is inaccessible and mysterious.

The viewer can distinguish three illusory levels, particularly because of their small difference in height: the unreal presence of the blue-monochrome background, which provides no reference point, however misleading, of calculable depth, and two layers of overlapping coloured shapes.

The silent, even apathetic existence of the background seems of great urgency. This background seems almost untouched by the precise processes of the moment that dominate the other two planes. But it must also be seen as an enveloping medium, in front of which all events take place and which acts in everything. Opening and closing at the same time, the blue-black can be seen as a possible expression of transcendence.

Blue is always dark and tends towards darkness in its greatest splendour. It is an impalpable nothingness and yet present as the transparent atmosphere.

This overall conception is counterbalanced by the fragmentary character of the islands of colour with strict contours that move freely at first glance. Their irregular outline oscillates between long straight cuts and sharp-angled jagged break edges. During their downward movement, which tends to fall while their heaviness is almost non-existent, the front colour segments overlap those below.

The light layer, developed solely from modulated orange tones, is composed of seven individual elements that are used (to help with the plastic) in the manner of steles. Through its conscious insertion into the structure of the image, which functions as a sort of buttress, the picture is formally divided into its dominant vertical part.

The high rectangular surface is not structured horizontally.

From a chromatic point of view, the long orange lines are in extreme light-dark contrast to the blue-black that envelops them; the spiritualised blue almost evokes its opposite colour, orange. While the blue, which is in the background, is perceived in an introverted way and can have a suggestive effect, the orange has a radiant energy. It often comes close to a flamboyant orange-red or is tinged with a vegetal-looking olive shade. In this way the colour achieves a new quality, a materiality other than that of the background colour.

If isolated traces of gestural drawing can be detected on the coloured forms of the central background, they are marked in the foreground by a dynamic will of their own. The writing, guided by a spontaneous excitement, appears as a choreography.

broad brushstrokes, vitalised by prismatic glazes. There is no doubt that the individual colour fragments were once part of a whole.

The muted colours of the foreground range from a blue transfigured by white in the upper right, through a grey dramatically enhanced by red, to light-dulled shades in the sensitive light-blue-pink zone in the centre of the picture, which evaporates downwards to an earthy ochre-olive value ending in a dull, glowing red. All the remaining fragments can still give an idea of the strength of the colours brought together, especially the right half of the painting, where the red of the lower edge is placed in counterpoint to the blue of the upper edge; on the intermediate fragments, one can still glimpse the transitions from one extreme colour to the other.

From a formal point of view, the arrangement of the seven parts of the foreground surface

The brightest model acts as the centre for the whole picture and for the fragments that surround it.

The question that arises here is that of the relationships between the various elements of this organism that is the picture. Is it not precisely the organisation of the picture as a whole that can prevent the viewer from becoming disoriented? We must speak of tensions, tensions between the timeless blue of the background and the transitory atmosphere of the play of shapes and colours, tensions between the antagonistic vertical and circular movements, tensions skilfully measured between chaos and order, serenity and gravity, freedom and coercion. The form is not the expression of the content, but only its incitement, the door and the path to the content. If this works, the hidden background also opens up, as Franz Kafka knows.

Martin Hildebrand

Plates and repertoire of
selected works

Composition non déterminée

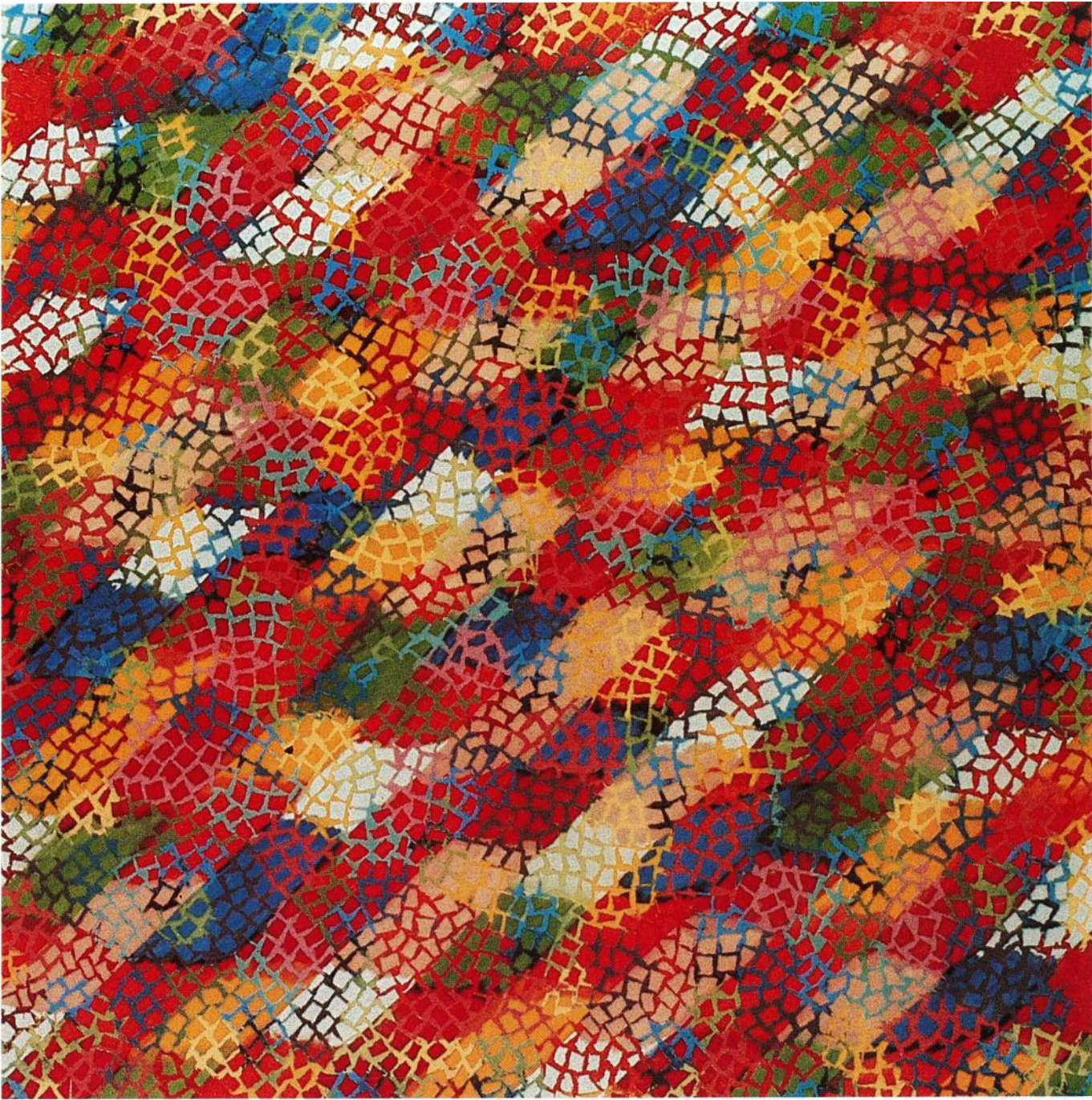
1976, oil on canvas, 150x150 cm
signed on the back Peter Valentiner 1976
composition not determined

Exhibition

Da Rocha, Limerat, Valentiner, Quadrum Gallery,
Lisbon, Portugal 1976.

Peter Valentiner, "Souvenirs de camouflage",
Galerie Stevenson-Palluel, Paris 1976.

Collection Denyse and Philippe Durand-Ruel, Paris



ohne Titel

1983, acrylic on canvas, 120x120 cm sign.
Peter Valentin January 1983 u.l.

Private property, Forbach, France



Empreintes d'Euclide

1983, acrylic on canvas, 160x130 cm
signed . Peter Valentin 1983 u.l.

Exhibition

Peter Valentin, French Institute Cologne 1984,

printed as invitation card

Contemporary European Painting, "Traces and Signs",
Tuchfabrik, Trier 1984

Private property Cologne



ohne Titel

1983, acrylic on canvas, 120x120 cm
sign. Peter Valentin 1983 u.m.

Private property, Trier



Frühlingsbild

1983, acrylic on canvas, 205x145 cm
signed . Peter Valentiner 1983 u.r.

Exhibition

Peter Valentiner, Galerie Françoise Palluel, Paris 1983

Art Köln '83, Galerie Françoise Palluel, printed as flyer

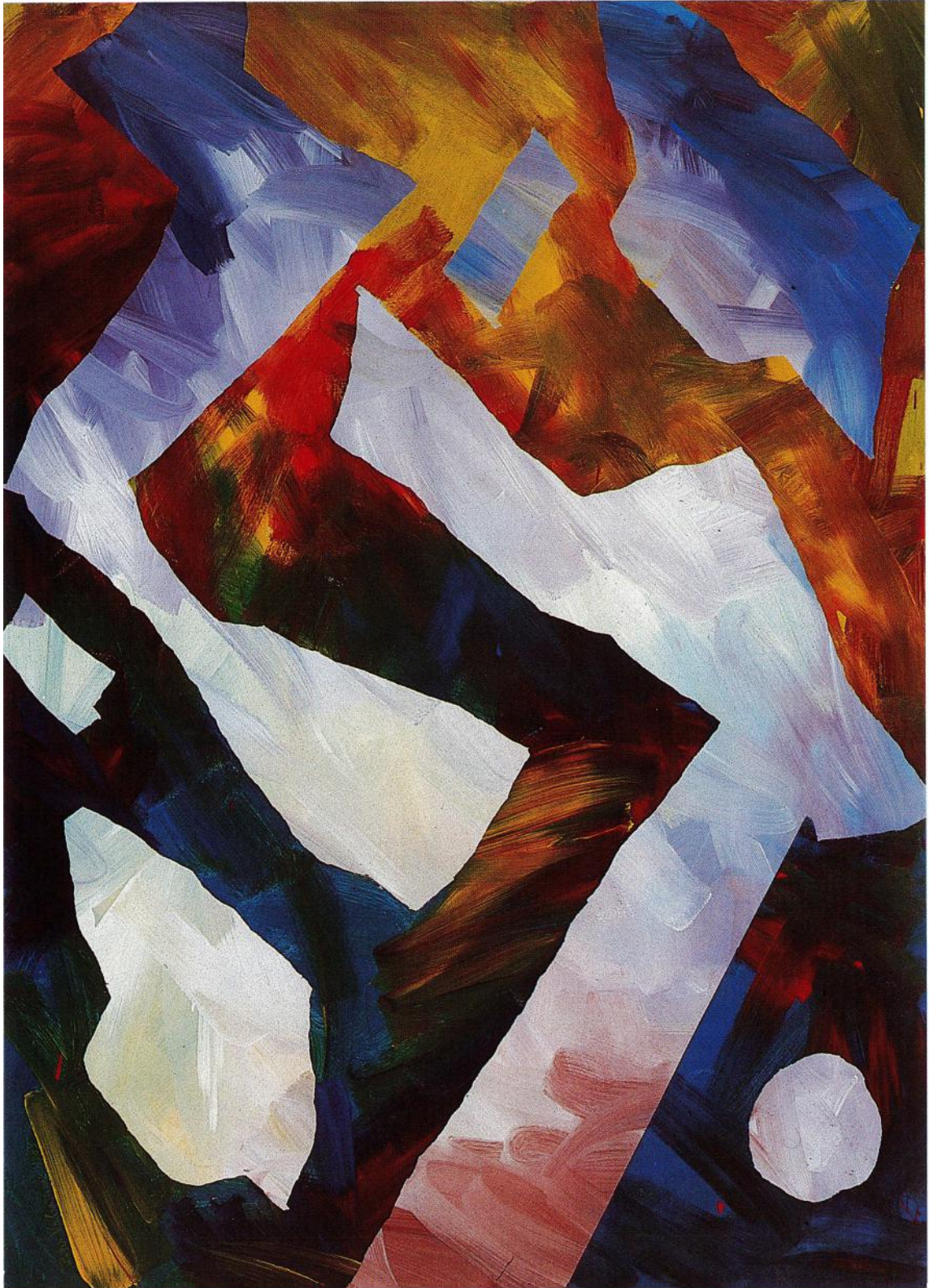
Peter Valentiner, Tina Resch, Ratingen (Düsseldorf) 1984
printed as invitation card

Private property, Düsseldorf



Positiv - Negativ

1983, acrylic on canvas, 185x134 cm
sign. Peter Valentiner 1983 u.l.



Univers

1984, acrylic on canvas, 134x182 cm

signed on the back Peter Valentin Berlin 1984 Universe

signed: Peter Valentin u.l.

Exhibition

Peter Valentin, French Institute Cologne 1984

Private property, Cologne



Acht

1984, acrylic on canvas, 182.5x134 cm

signed on the back Peter Valentiner Berlin 1984 Acht

signed. Peter Valentiner u.l.

Exhibition

Contemporary European Painting, "Traces and Signs",

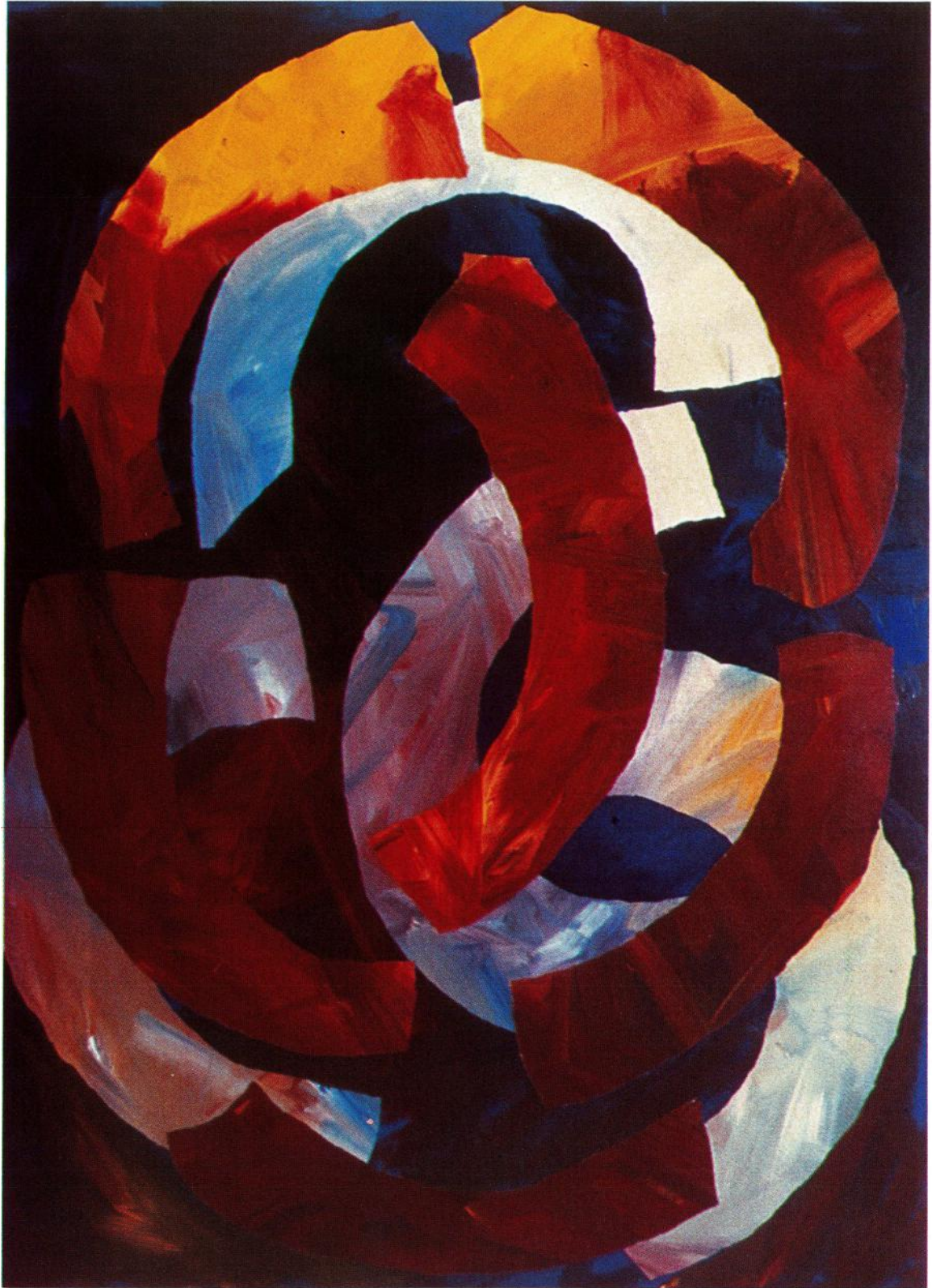
Tuchfabrik, Trier 1984

Peter Valentiner, Büttgen town hall, Kaarst 1985

Literature

Lorenz Dittmann, in: Catalogue of "Europäische Malerei der Gegenwart -
Spuren und Zeichen", ibb. catalogue p. 163

In possession of the painter, currently in Cologne



Hommage à Paracelsus

1984, acrylic on canvas, 225x192 cm

signed on the back Peter Valentiner Trier 1984 Hommage a Paracelsus

sign. Peter Valentiner u.r.

Exhibition

Contemporary European Painting, "Traces and Signs",

Tuchfabrik, Trier 1984

Peter Valentiner, Büttgen town hall, Kaarst 1985

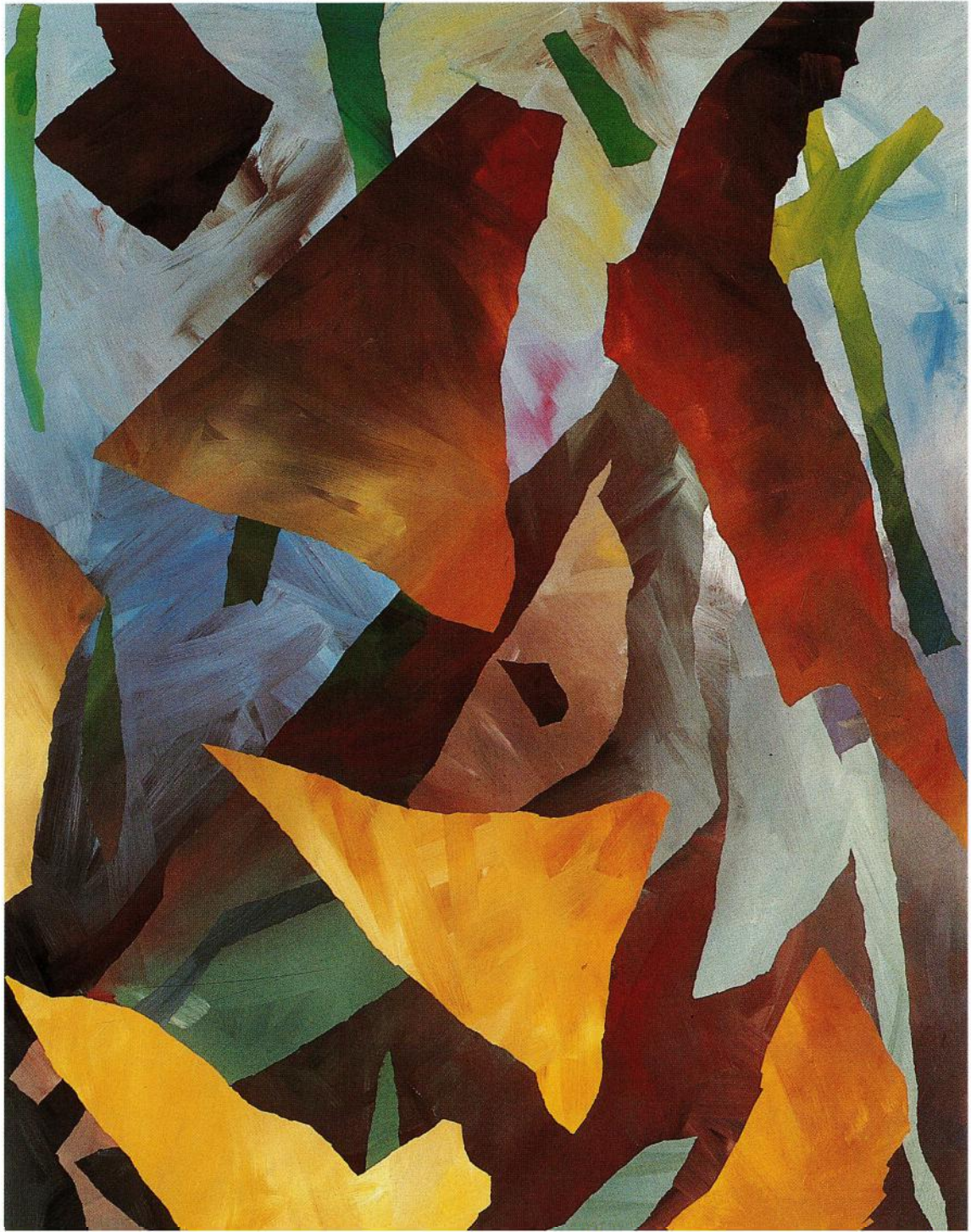


Pan, Hommage à Julius Meier-Graefe

1984, acrylic on canvas, 185x145 cm
signed on the back Peter Valentiner 1984
signed. Peter Valentiner u.r.

Exhibition

Peter Valentiner, Büttgen town hall, Kaarst 1985



ohne Titel

1984, acrylic on canvas, 185x145 cm
sign. Peter Valentiner u.r.

Private property, Gummersbach



Blue Night Shadows

1984, acrylic on canvas, 184x145 cm

signed on the back Peter Valentiner 1984 Blue Night Shadows

sign. Peter Valentiner u.r.

Exhibition

Peter Valentiner, Büttgen town hall, Kaarst 1985

Literature

Martin Hildebrand, in: Catalogue Peter Valentiner 1985



ohne Titel

1984, acrylic on canvas, 184x145 cm
signed . Peter Valentiner 1984 u.l.

Exhibition

Peter Valentiner, town hall of Büttgen, Kaarst 1985



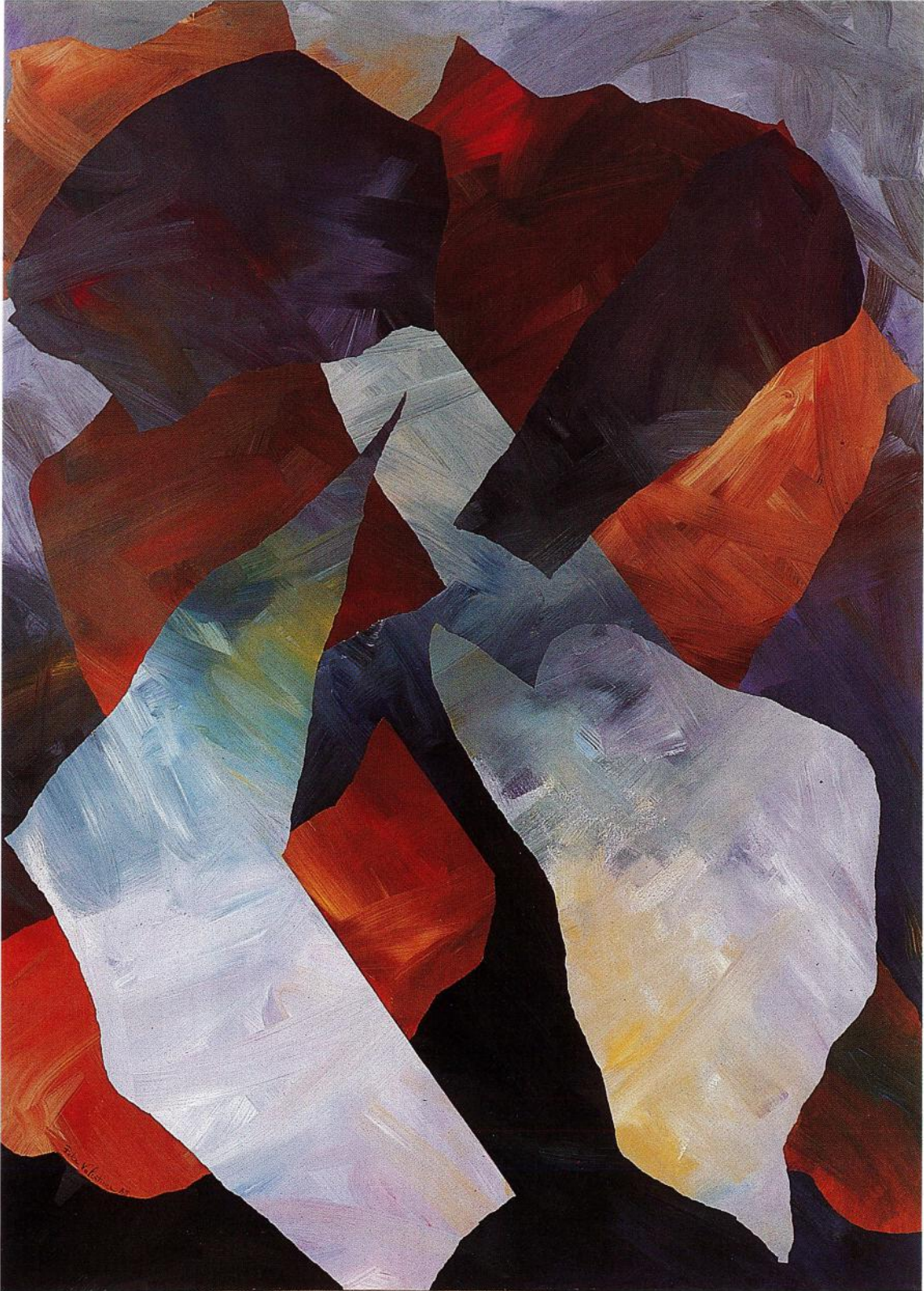
Le Combat avec L'Ange

1985, acrylic on canvas, 182x134 cm

signed on the back Peter Valentinier Cologne 1985, The Fight with the Angel
signed. Peter Valentinier u.l.

Exhibition

Peter Valentinier, town hall of Büttgen, Kaarst 1985



ohne Titel

1985, acrylic on nettle, 140x13 cm
signed . Peter Valentiner 1984 u.r.

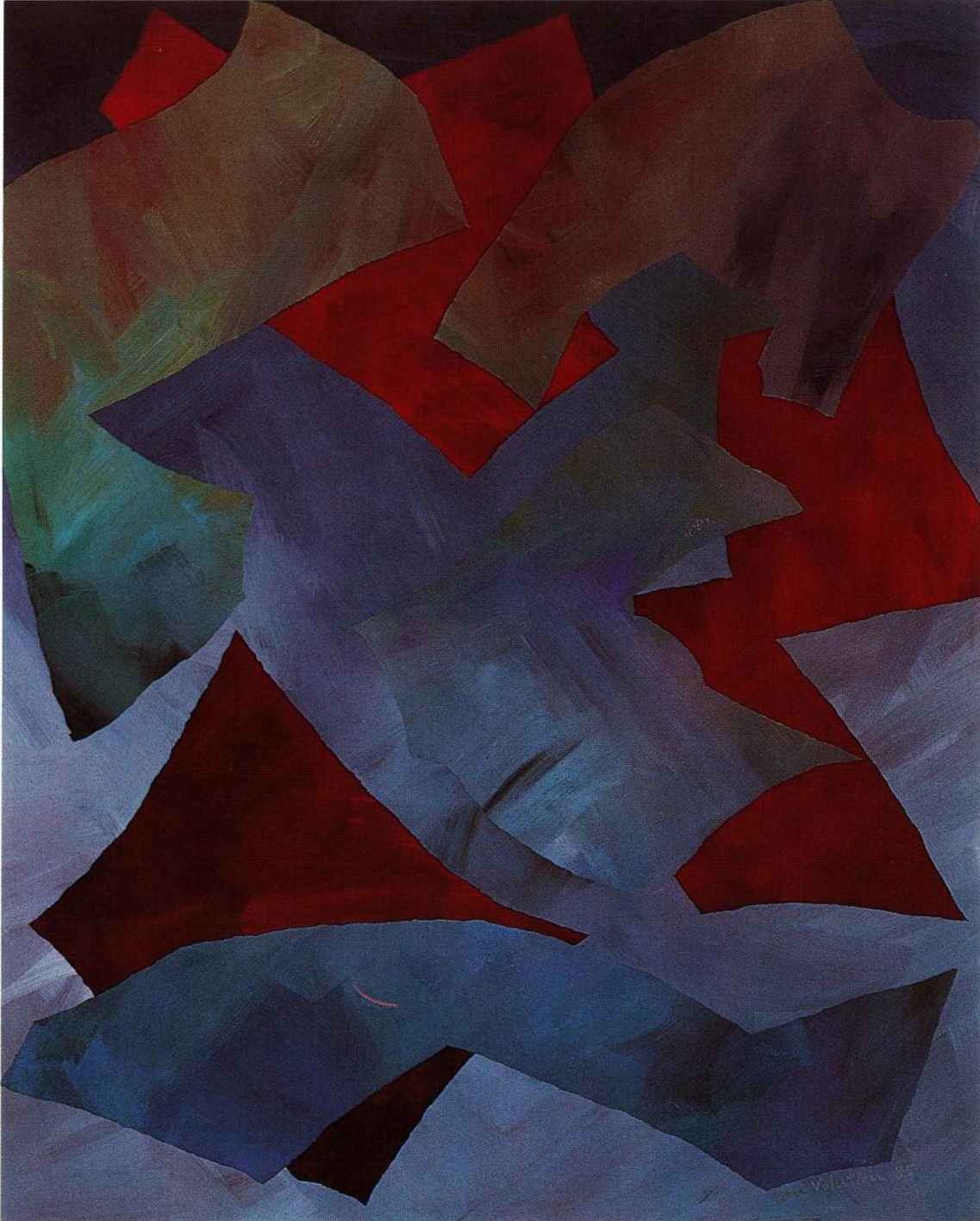
Exhibition

Peter Valentiner, town hall of Büttgen, Kaarst 1985



Sehnsucht

1985, acrylic on canvas, 140x15 cm
sign. Peter Valentiner 1984 u.r.



Peter Valentiner

Born on 7 July 1941 in Copenhagen (Denmark)

French nationality

Moskauer Str. 50, 1000 Berlin 30,

Tel: 030 -2618316

Rösberger Str. 18, 5000 Cologne 50,

Tel: 0221 -371418

1960-1963 Studies at the Ecole des

Art School in TOURS (France)

1969-1971 Founder and president of Sa-

lon "ENVIRONS", municipal library

library: TOURS

1970-1971 Founder and member of the group "Groupe 37", TOURS

1971-1972 Founder and member of the "Collectif d'Intervention" "POLYPTYQUE", Paris

Sept. 1971 Winner of the 7th Biennale de

PARIS, RODIN Museum grant

1973-1975 Member of the committee of the

"Salon de le Jeune Peinture", PARIS

1973-1975 Co-founder with

Françoise Palluel of the AARP gallery,

PARIS

1977-1978 Collaborator of the Galerie Michelle Lechaux, PARIS

since October 1979, professor at the European Academy of Fine Arts, Trier

(FRG): Painting and free creation since

1971 lives and works in PARIS

since 1980 lives and works in BERLIN,

COLOGNE and PARIS

1984 with Erich Kraemer conception

and organisation of the exhibition

European contemporary painting,

"Traces and Signs", Trier



EINZELAUSSTELLUNGEN

1967 LEMERRE / VALENTINER,
Kulturzentrum von Saint Pierre des Corps
1971 "Camouflage", Salle des Metiers
d' Arts Saint-Roch, CERET
1973 "Du Camouflage et du Mimétisme
Anima!", im Rahmen von "Huit Expositions
Individuelles", Ancienne Ecole Sainte
Ursule, DIJON
1974 "Decoupages / Reports", Galerie
Entre, PARIS
1976 DA ROCHA / LIMERAT / VA-
LENTINER, Galerie Quadrum, LISBON-
NE, Portugal.
"Souvenirs de Camouflage", Galerie
Stevenson-Palluel, PARIS
1980 "Skulptur, Malerei",
TUAL/V VALENTINER, 91 rue Quincam-
poix, PARIS.
1981 "Skulptur, Malerei",
TUAL/VALENTINER, Atelier Wroblews-
ki, PARIS
1982 "Complements/Contrastes",
ESTEBAN/V VALENTINER, Galerie
Frarn:ois Palluel, PARIS
1983 "Peintures recentes", Magasin Richy,
SARREBRUCK, BRD
Galerie Frarn:oise Palluel, PARIS
"Skulptur, Malerei" ,
VALENTINER/WEBER, Palais Walder-
dorff, TREVES, BRD.
1984 Institut Frarn:ais, KÖLN, BRD Tina
Resch, RATINGEN
(DÜSSELDORF), BRD
1985 Rathaus Büttgen, Kaarst, BRD;
Cusanushaus, Bernkastel-Kues, BRD;
Galerie Westernhagen, Köln, BRD 1986
Kunstverein Marburg, RF A
GRUPPENAUSSSTELLUNGEN
1961-1965 Gruppen, Galerie Paule Wahl,
TOURS
1967 Petit Salon d' Art Contemporain, Ga-
lerie Sainte Croix, TOURS
1968 Art et Paix, Foyer du Cinema
!Olympia, Tours
1969 "ENVIRONS" Bibliotheque Muni-
cipale de TOURS. "Pour une Ecole de
TOURS", Salon d' Automne, Palais de
Bondy, LYON. "Police et Culture", Salon
de la Jeune Peinture, Musee d' Art Moder-
ne de la Ville de PARIS.
1970 "Groupe 37", Environs 2, Bibliothe-
que Municipale de TOURS. "Groupe 37",
Rencontres, Salle Blanqui, LIMOGES.
"Groupe 37", Maison de la Culture, OR-
LEANS. "Groupe 37", Vision 70, Palais
des Congres et de Jeunesse, PERPIG-NAN.
Salon de Mai, Centre Culturel, SAINT
GERMAIN EN LA YE. "Aspects du
Racisme", 12, rue de Thorigny, PARIS
1971 "Groupe 37", Environs 3, Bibliothe-
que Municipale de TOURS. "Groupe 37",
Standford University in France, TOURS.
"Polyptyque", Maison des Jeunes et de Ja
Culture, VILLEJUIF. Salon de Mai, Mu-
see d' Art Moderne de Ja Ville de PARIS
1972 Salon Grands et J eunes d' Auj our-d'
hui, Grand Palais, PARIS. "70
Peintres" (70 Maler), ENSEEIHT,
TOULOUSE.
"Impact 2", Musee d' Art Modeme, CE-
RET. "Polyptyque", Salon d' Automne,
Palais de Bondy, LYON. Salon de Ja Je-
une Peinture, Musee d' Art Moderne de la
Ville de PARIS.
1973 "Rencontres 73", Centre Culturel et
Social, LIMOGES. Salon Grands et Je-
unes d'Aujord'hui, Grand Palais, PARIS.

"Signal", Maison des Jeunes et de Ja Cul-
ture, GRASSE. Gruppe, Galerie de
l'AARP, PARIS. Gruppe, Galerie Rencon-
tres, PARIS (mit ARNAL, LAKSINE,
PERICAUD, PINCEMIN, REIGL).
1974 Salon Grands et Jeunes d' Aujour-
d'hui, PARIS. Salon de la Jeune Peinture
(Salon der jungen Malerei), Musee d' Art
Modeme de Ja Ville.
von PARIS
1975 "Aspects de! Avant-Garde, METZ.
"Collectif d'Exposition", Galerie de
l'AARP, PARIS. "Couleurs, Matieres,
Coulures", Galerie Fenetral, DEAUVIL-
LE. Salon de Jaune Peinture (Salon der
jungen Malerei), Musee
d' Art Modeme de la Ville de PARIS 1976
Salon Grands et Jeunes d' Aujour-d'hui,
Grand Palais, PARIS.
1977 ARNAL / BIOULES / LAKSINE /
PINCEMIN / VALENTINER, Galerie Pa-
rallele, GENF, Schweiz. Caja de Ahorros
de Navarra, PAMPELUNE, Spanien. Ga-
lerie Vandres, MADRID, Spanien. Galerie
Temps, VALENCIA, Spanien. Galerie Eu-
palinis, CLERMONT-FERRAND. Grou-
pe, Galerie Stevenson et Palluel, PARIS.
"Regards 77", Foyer des Theatre Muni-
cipal in CAEN. "Accrochage d'Inaugura-
tion", Galerie Michelle Lechaux, PARIS
1978 Selection du Prix Kereroudan, FIAP,
PARIS. Retrospektive FIAP 1968-1978,
PARIS. Gruppe, Galerie Michelle Le-
chaux, PARIS.
1979 "Petits Formats", 26 Maler, Gale-rie
Eupalinos, CLERMONT-FERRAND.
"Support a l'Imaginaire", Galerie Noire,
PARIS. Selection du Prix Kereroudi,m,
FIAP, PARIS. "Untere SAAR e.v." Dil-
lingen, Saarland. "Portfollio", Galerie
Jung, TREVES, BRD.
1980 Artistes du Kunstzentrum de TRE-
VES, - Galerie Paul Bruck, LUXEM-
BOURG, Grand Duche du Luxembourg.
Librairie-Galerie Berens, TREVES, BRD.
"Deutsche und Französische Künstler",
Librairie-Galerie Berens, TREVES, RF A.
"Portfolio", Galerie Fran9oise Palluel,
PARIS. Galerie Paul Bruck, LUXEM-
BOURG. Salon Grands et Jeunes d' Au-
jourd'hui, Grand Palais, PARIS. Landes-
kunstausstellung Rheinland-Pfalz, Kur-
fürstliches Palais, TREVES, RF A. Stand
Galerie Fran9oise Palluel, FIAC, Grand
Palais, PARIS.
1981 Gruppe, Galerie Anne Roger,
NIZZA (mit CASTEX, GODART).
Gruppe, Ga-lerie Fran9oise Palluel (mit
CASTEX, JULLIEN-MINGUEZ, LE
GLOANNEC). Salon Grands et Jeunes d'
Aujourd'hui, Grand Palais, PARIS.
1982 Rückblick auf den Salon
ENVIRONS von 1969, Musee des Beau-
Arts de TOURS, im Rahmen der von der
Association TOURS-MUL TIPLE im Mai
organisierten Veranstaltungen.
Camouflage des Standes von Ja revue
ARTISTES", FIAC, Grand Palais, PARIS.
1983 "Les Lettres sont des Choses" (Die
Buchstaben sind Dinge), Espa-ce
Alternatif Creatis, PARIS. Stand Gale-rie
Fran9oise Palluel, Foire Internationale
de ! Art, COLOGNE, BRD.
1984 "J eune Abstraction", Maison des
Jeunes et de Ja Culture des Hauts de
Belle-ville, PARIS.
1984 Europäische Malerei der Gegenwart,
TREVES
1985 Art Köln '85, Köln, BRD; Galerie
Fran9oise Friedrich;
Syntax '85, Tuchfabrik Trier, BRD

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1971 Denys Chevallier dans "les Lettres
Fran9aises", "Point de Vue", n° 1406,
20-26 octobre 1971. "Lettres Fran9aises",
n° 1407, page 10, "Spécial PICASSO".
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gue de Ja 7eme Biennale de PARIS
Beatrice Janicot in catalogue Maison des
Jeunes et de Ja Culture, VILLEJUIF.
1972 Hélène Parmelin dans "L' Art et Ja
Ro-se", collection 10/18, page 137. "20
Ans Magazine", n° 116 avril 1972, tribune
li-bre des Arts, page 80. "Art in America",
décembre 1972, n° 6, "Art, Para and Meta
Art at the Biennale of Paris", par Michael
Gibson, illustration page 138.
"Art Vivant", n° 33, "la Province bou-ge",
par Jacques Lepage, page 9.
1973 Egidio Alvaro, catalogue Rencontres
73, Centre culturel et social LIMOGES
1975 Fran9oise Palluel, brochure de l'ex-
position "Couleurs, Matières, Coulures",
Galerie Fenetral, DEAUVILLE.
1976 Interview de Jean-Pierre Pincemin
dans "Artitudes", n° 20. Egidio Alvaro
dans ca-talogue galerie Quadrum,
LISBONNE, Portugal. Benazit Dictionary
of Painters, Sculptors, Graveurs
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sculpteurs et graveurs).
1977 Catalogue de la Biennale de Paris,
texte sur Oui à la peinture d'Irene Laksine.
1977 /78 Fran9oise Palluel dans les
catalogues des galeries Parallele,
Eupalinos, Vandres, Temps 1979 Egidio
Alvaro dans le catalogue "Support a
l'Imaginaire", Galerie Noire, Fevrier-
Mars, PARIS.
1980 Jean-Luc Chalumeau dans Opus
Inter-national.
1982 Jean-Luc Chalumeau dans "Arts", n°
66 "L' Art n' a pas de frontières", page 10,
illustration page 11. Brigitte Cornand,
"Cache-Cache Pinceau", dans
"Libération", 29-31 mai 1982, page 29.
Patrice Bloc et Laurent Pesenti dans
"Artistes", n° 13,
"War/ Art", page 21. Illustrations pages
21,22,36 et 37. Couverture et page 4 de la
couverture d'après un tableau "Camouflage
camoufle" de mars 1972. Peter Valenti-
ner, Historique du Salon Environs, in cata-
logue Association Tours-Multiple, TOURS
1983 Monique Daubigne in Art-Press, No.
74, pages 56 a 58.
1984 Richard Crevier in "AT AC", février,
page 9
1983 Francis Parent - Raymond Perrot, Le
Salon de Jaune Peinture, Une histoire
1950-1983, pages 122, 136, 147, 148, 153,
158, 160.
1984 Lorenz Dittmann dans : Catalogue de
la peinture européenne contemporaine,
"Traces et signes", page 28, illustration
page 163.
Collection publique :
Musée National d' Art Modeme, Centre
Georges Pompidou, PARIS. Musée d'Art
Moderne, SARAJEVO, Yougoslavie.
Collections privées et privées :
Allemagne, France, États-Unis

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