



...Colour as a colour to be
used,
is different from
the use of paint, to paint a
picture... Although I
use objects,
I put
in the first place
the colour.
and not the motif.

Der Maler
John Marin, USA
1870-1953

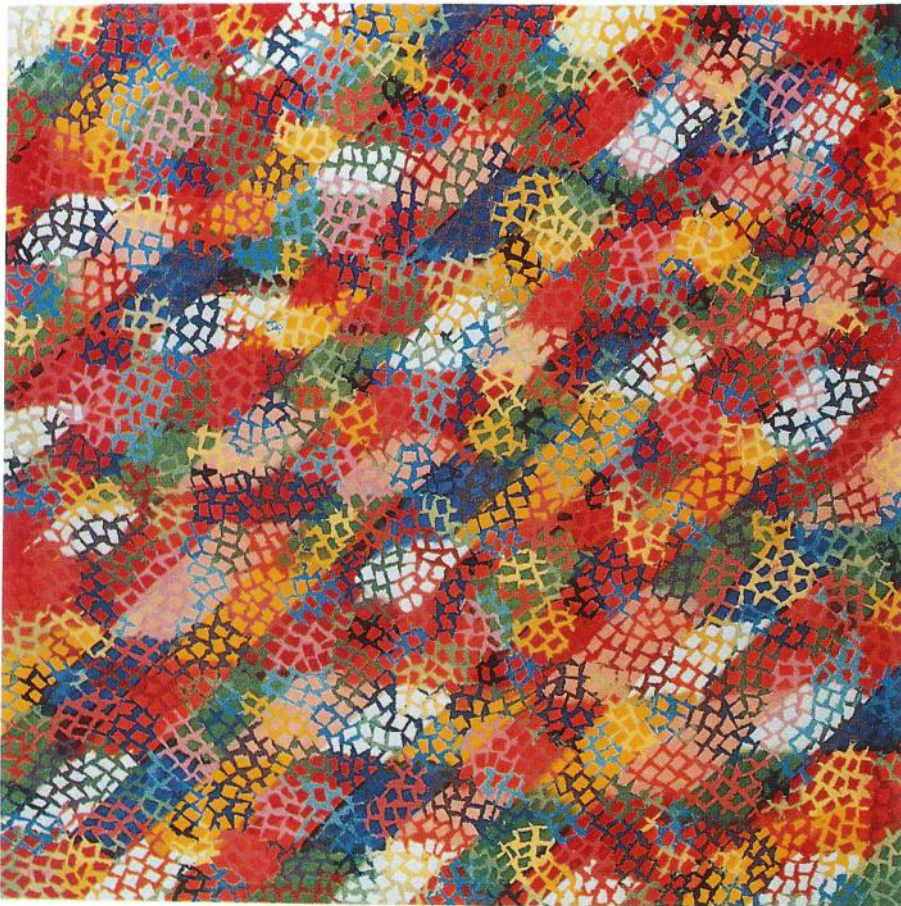


1

Peter Valentiner
in his Cologne
studio in 1990
In the
background
"Marlene
180 X 140,
1990 Mixed
media on canvas

Photo: Frank Rosbach

VALENTINERS ART OF REVERSIBLE ABSTRACTION



2

Galerie
Westernhagen

**PAVEL
LISKA**

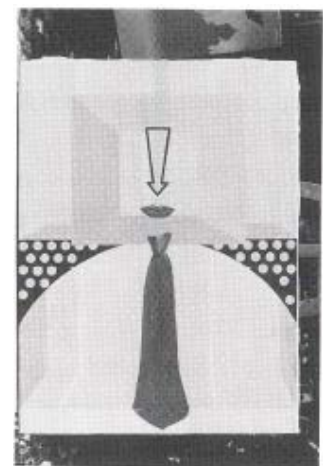




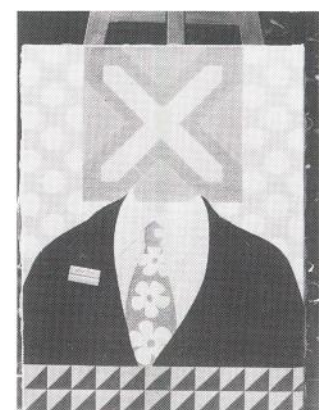
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Valentiner's artistic career began in the early 1960s in the French city of Tours. At the age of twenty-two, the student of the École Régionale des Beaux-Arts immersed himself in the effects of the abstract geometry of the "hard edge" and combined them with the French tradition of the absurd attitude of surrealism. In 1967, he produced paintings with titles such as "Portrait of a young professional". All in a tie! "or "Monsieur X, 18 years old, 1.65 metres", recall the ironic Dadaist enigma of Man Ray or Francis Picabia. In both paintings there is a combination of identical formal elements - a square with an abstract geometric grid, a tie, a segment of a circle and finally a field of dots - which, although they appear in each case in a different motivic context, give the character of variations of the same motif. Here we can already see an important characteristic of Valentiner's working method: the creation of variations and mutations of a basic motif or of a few basic forms. This artistic "method" remains one of the most important factors in Peter Valentiner's artistic work.

The Parisian May 1968, which represented the peak of the student movement in Europe, and the attempts at liberalisation in the Soviet Union and China brought the French art scene into the political mainstream. In the book "L'art en France depuis 1966", Marie Louise Syring describes the situation at the time as follows: "Many artists and intellectuals, [...] have [...] renewed at the time a dialogue with Marxism and also with that of the PCP, in the face of the destabilization and the role that the party played in the struggle for Algerian independence. But more than that, the 1966 Cultural Revolution in China contributed to the general politicisation of the scene. A large number of visual artists in France

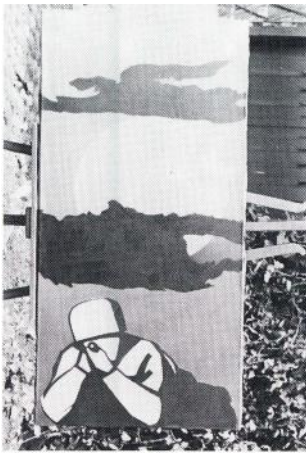


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In line with the politicised attitude of the French intellectuals, he felt obliged to thematise politics in his paintings.

Peter Valentiner also abandons the motifs of general irony and replaces them in his paintings with motifs of "class struggle". Although he feels mentally close to the "Supports/Surfaces" group, which strives to concretise its pseudo-Marxist political attitude and its aspiration to a complete "de-ideologisation" of art in a decorative abstraction, his paintings "Tourists in Moscow" (1969) and "The SaW Man, Detektiv" (1969) show more of a formal kinship with Gudmundur Erro's critical and realist "collage paintings".

In the 1969 painting "I'm a lonesome cowboy", Valentiner "collages" different images in a picture surface divided according to the order of the Mondrian grid. However, the grid is only respected in the orientation and distribution of the partial images, but not in its limits, so that the impression is that of postcards stuck on top of each other and next to each other. The impression of postcards is further reinforced by the motifs and their striking formal reduction to simple silhouettes: the silhouette of a rodeo cowboy appearing on the back of a horse in front of the bright circle of a rising sun, the image of the shadow of another cowboy driving a cow home at dusk, the silhouette of an American downtown, and the image of a Korean flag fluttering in the wind. Combined with the central figure of a GI in full armour, who gets lost - "I'm a lonesome cowboy" - as a lone figure in a Far Eastern landscape, they all acquire a political and critical content that stems from the contrasting opposites of these advertising-oriented "idylls".



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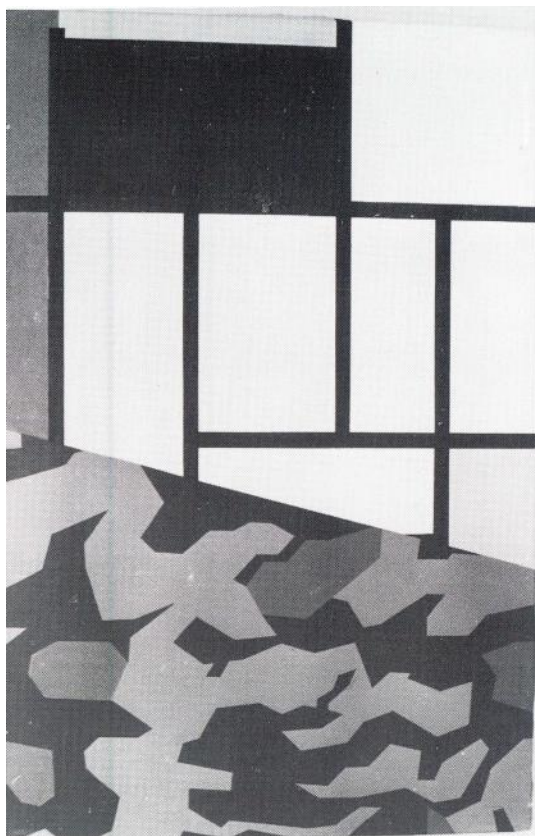
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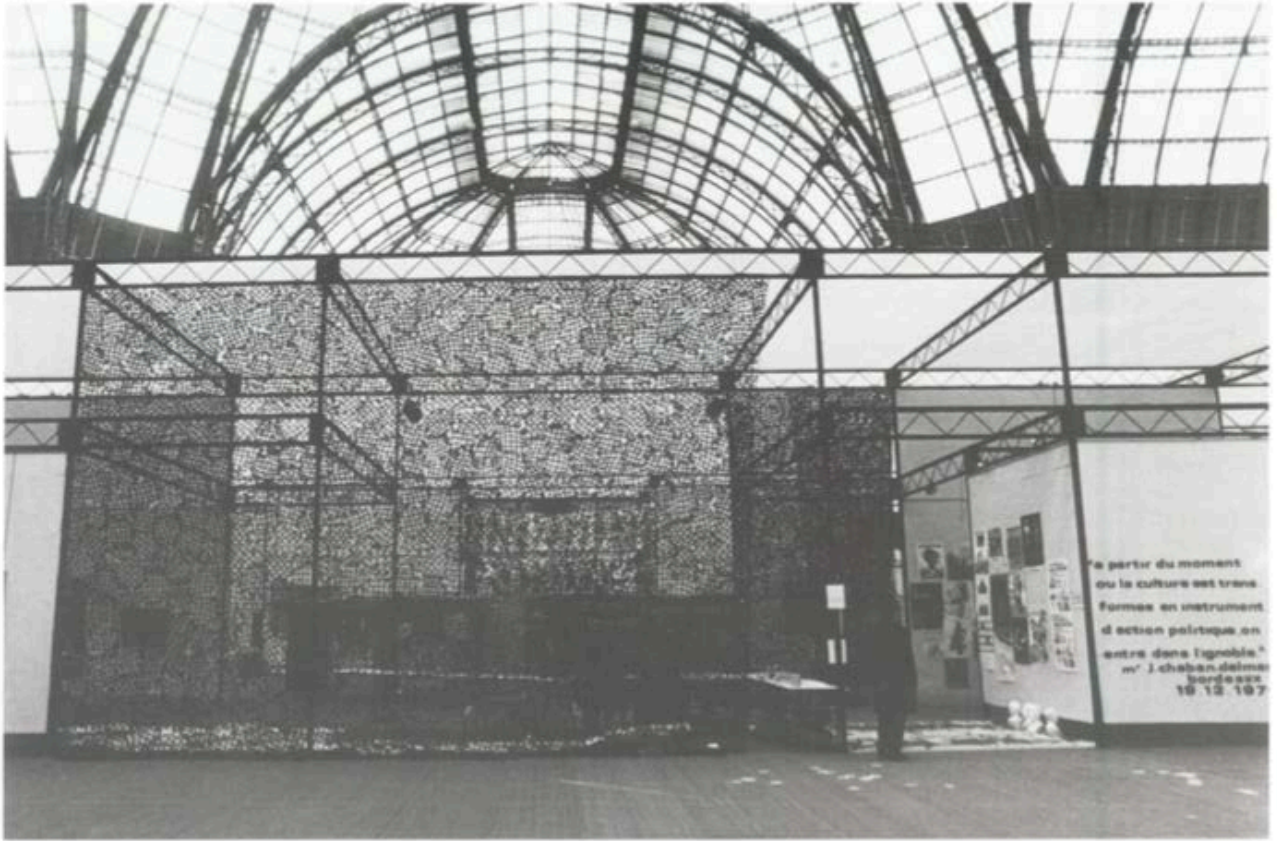
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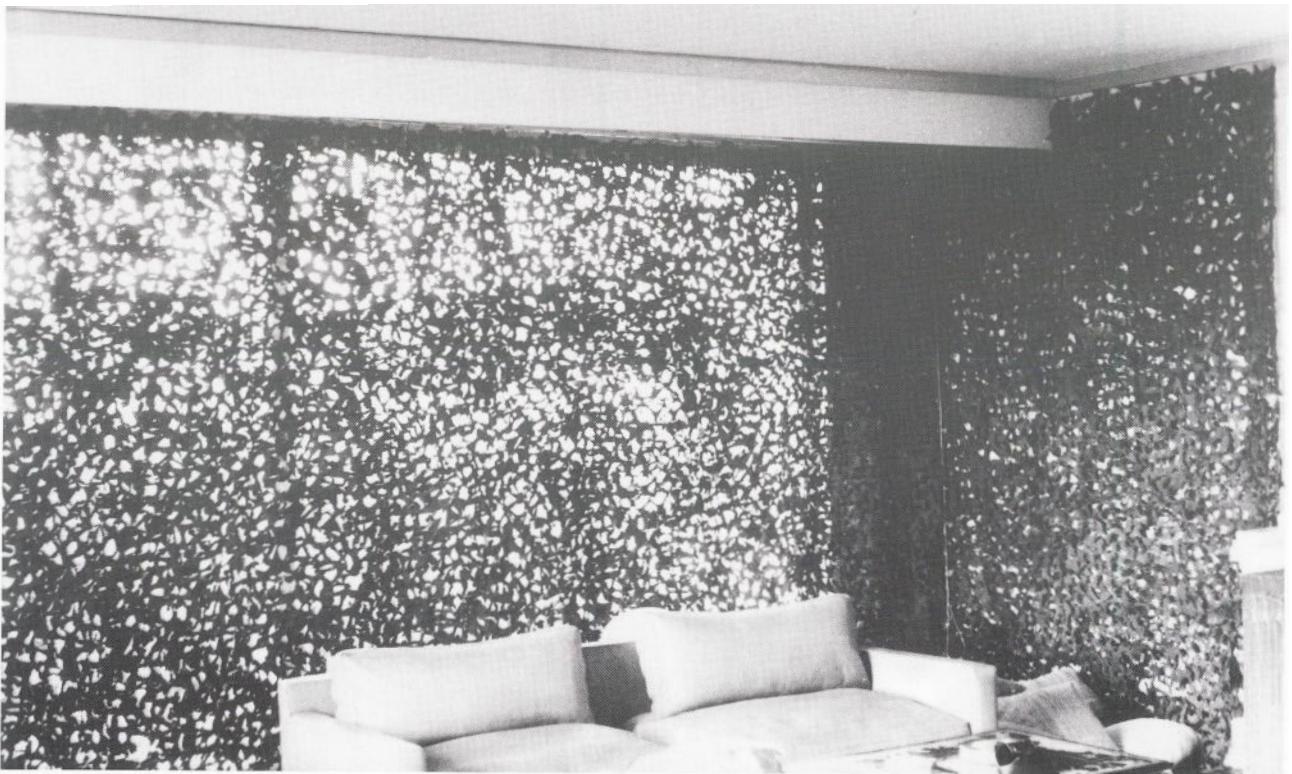
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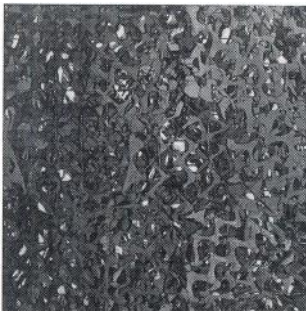
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In the "War and Peace" paintings of 1969, Valentiner uses both the geometry and the colours of Robert Indiana's four-field compositions, as found in his paintings from 1964 onwards, to distribute the images. Through the targeted simplification and placidity as well as the repetition of the same motif, Valentiner creates in these paintings a kind of insistence that is able to convey the intended political message. Here too, the method of varying the same motifs appears to be one of the main creative factors. Although Valentiner still painted pictures with striking political motifs into the 1970s, he began works in November 1969 that were fundamentally different in both senses of the word: here the artist abandoned the iconography of politics and, formally too, resorted to creative modes that were outside the framework of the traditional painting practised up to then.

In the work "Camouflage Tent on Frame", also called "Homage to Jackson Pollock" (1969), he stretched a military camouflage tent on a stretcher and thus created the appearance of a painting that aesthetically resembles Pollock's action paintings. The use of prefabricated "found materials" - the camouflage tent - corresponds historically to the cubist collages and Marcel Duchamp's "ready-mades" derived from them, but here it is concretely linked to the use of materials in American pop art and to the painted fabric samples made in the 1960s by the French group BMPT (Daniel Buren, Olivier Mosset, Michel Parmentier and Niele Toroni).



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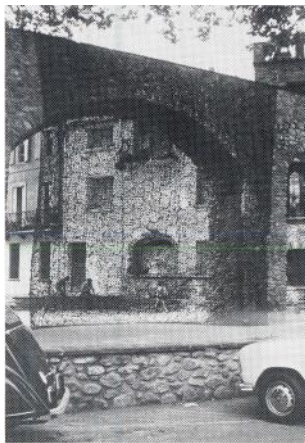
Around 1971, Valentiner "liberated" the camouflage tent from the frame - in the "Groupe 37"(1) exhibition at Stanford University in France (Tours), he nailed two triangular pieces of camouflage tent directly to the wall. The two triangles together form a diamond shape divided diagonally by a white strip of the wall. The decorative camouflage pattern of the tents and the strict minimalist geometry of the strip form a striking contrast, which is further accentuated by the interaction of two fundamentally different artistic materials - white paint and a real object. In this and similar object images, Valentiner's initial proximity to the strict geometry of the representatives of the "hard edge", as found in Barnett Newman, Ellsworth Kelly and Frank Stella, is apparent. However, Valentiner always places the strict geometric order in a context of contrast with the irregular and "random" forms of the found objects, creating a discontinuity which he uses as a bridge to convey his message.



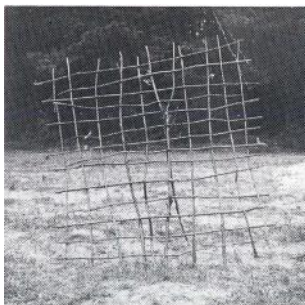
In the same year, 1971, Valentiner left the traditional exhibition space of the museum and integrated the camouflage tent into natural environments: he wrapped it with tree trunks, stretched it in the treetops, nailed it to tree branches. These actions not only bring about a captivating formal result - the contrast between an abstract fabric pattern and a wooden structure.

Valentiner wants to draw attention to the contrast and irreconcilable contradiction between the military - represented by the camouflage tent - and nature, i.e. between the latent destructive military violence and the peaceful character of natural life.

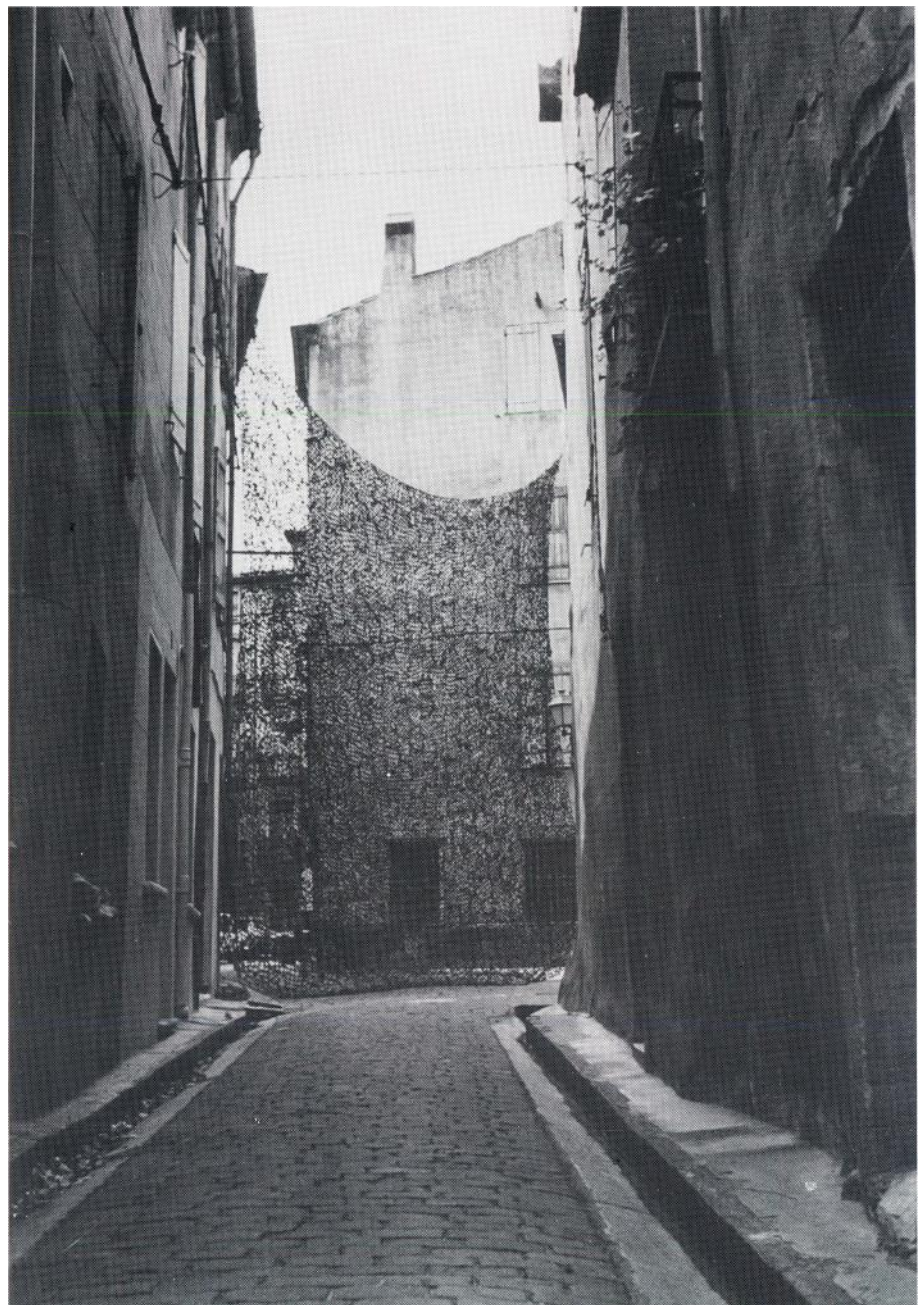
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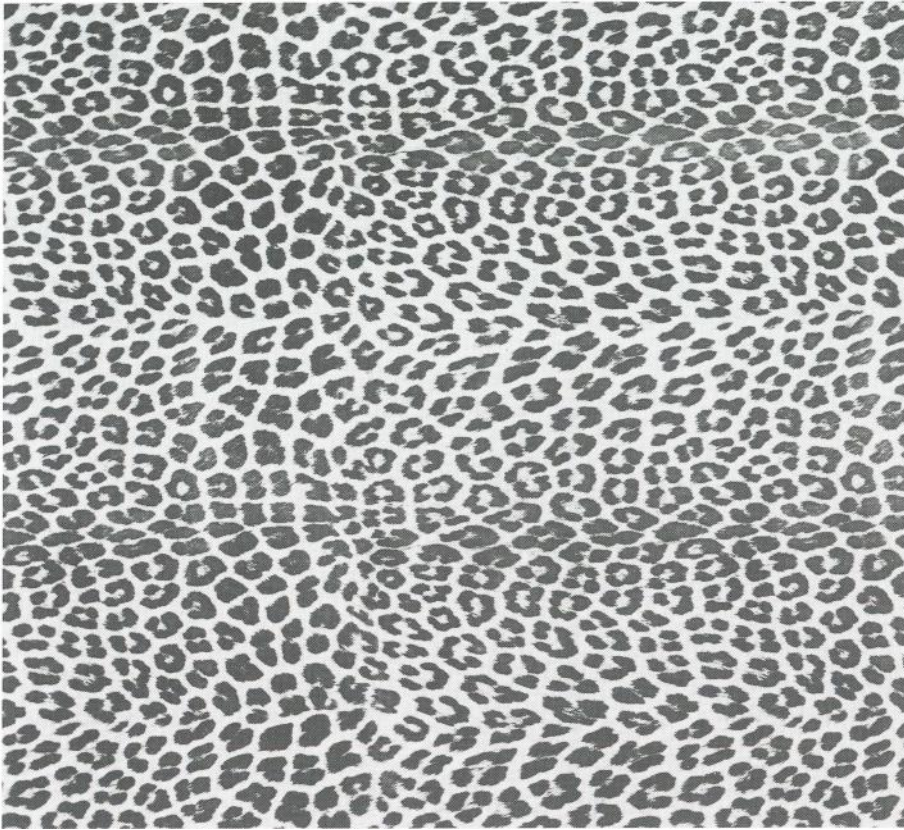




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LÉOPARD

(Panthera pardus)

Classe: mammifères

Ordre: Carnivores

Famille: Félidés

Longueur de la tête et du tranoc: 1,50 m

Longuer de la Queue: 90 cm

Hauteur au garrot: 70 cm

Régime: carnivore

Gestation: 93 - 103 jours

Portée: 2 ou 3 petits, quelquefois 6

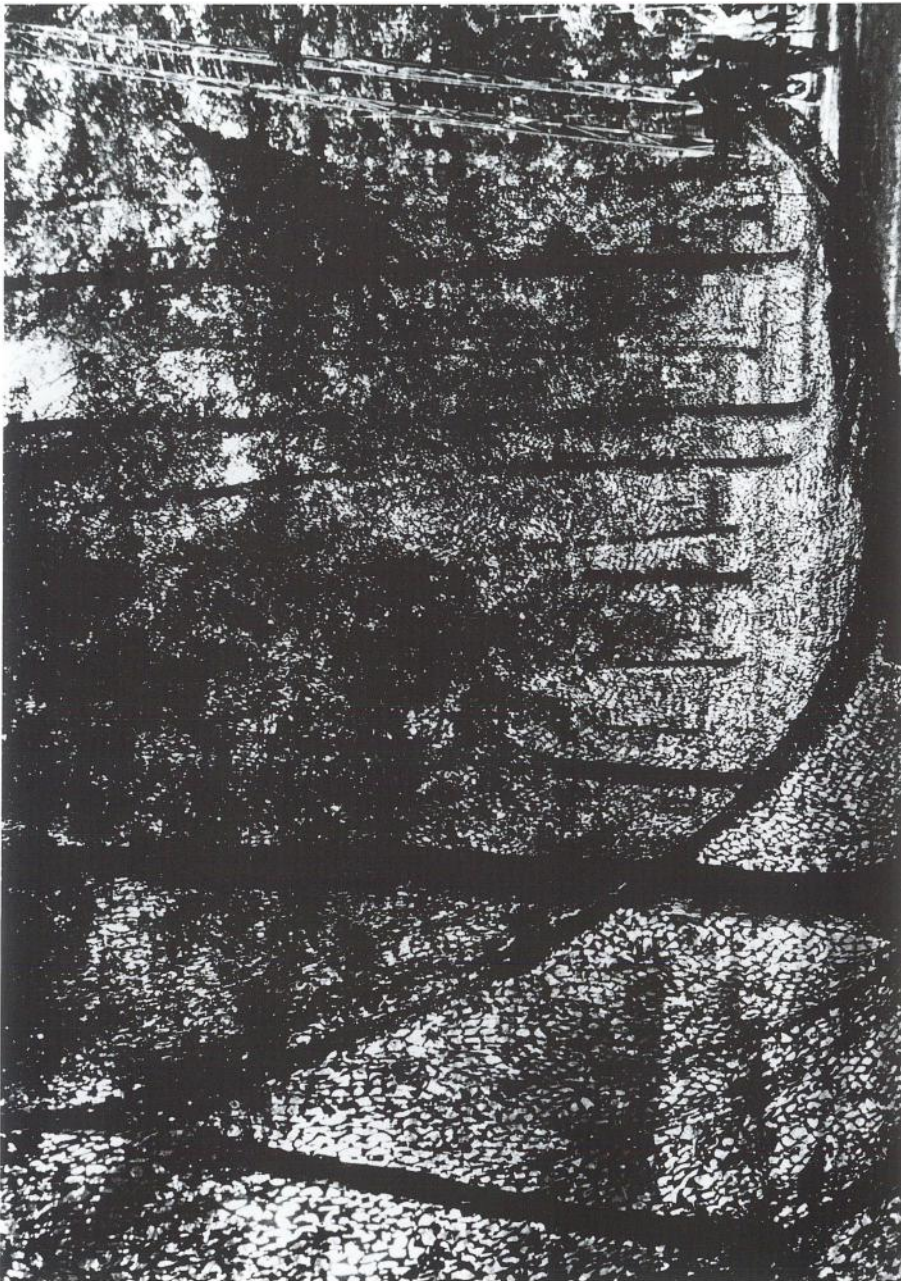
Longévité: jusqu'à 23 ans

Adulte

De forte constitution, il a les membres relativement courts et la queue longue. Le pelage, blanc sur la partie interne des pattes et le ventre, jaune par ailleurs, est parsemé de taches noires en rosettes.

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(VII Biennale de Paris, lauréat du Prix Rodin, photo A. Morain)

camouflage
opérationnel
1971

PETER VALENTINER

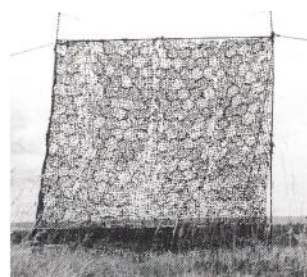


In the summer of 1971, Valentiner found an even more sophisticated "found object" to "replace" the canvas: military camouflage netting. The artist organises creative processes in which huge camouflage nets are attached to buildings, bridges or trees, he has camouflage nets stretched between the houses in a narrow alley or uses them as window curtains. Whereas the patterned camouflage tent, stretched on a frame, still had the effect of a painted image and was also reminiscent of a painted canvas in its confrontation with nature - thus marking the difference between art and nature - the transparent mesh structure of a camouflage net now enters into direct optical interaction with the environment visible through it. The visual coincidence between the details of the chosen environment and the irregular structure of the mesh, weighted by the weight of the fabric, results in images with a strong impression of impressionism, in which the shapes and colours of the 'hidden' objects are stylised and unified - modulated - by the colourful play of light and shadow of the moving and undulating net, in the manner of Cezanne.

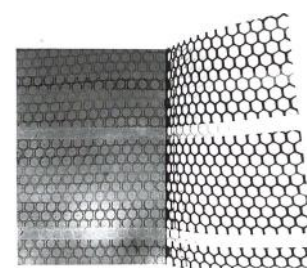


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But here too, Valentiner's play with the artistic interplay of form and colour is not limited to the realm of aesthetics: the contrast between a military apparatus and a peaceful environment, as well as the "curtain" activity, are understood - in the sense of Brecht's "distancing" - as a method of unmasking the military violence that threatens peaceful reality. This is probably where the difference lies between Valentiner's "curtains" and Christo's concealment activity, which does not associate any political or moral message with the objects he packs. However, the aesthetic and conceptual object character of Peter Valentiner's "net works" should not be overlooked, as evidenced by certain installations entitled "Gitter" (1971), in which the machine structure of the camouflage net is materialised in a lattice of brushwood branches. Here, the predominance of the interaction between the purely artistic links, i.e. the reification of the world grid into a "lattice" over virgin nature - the branches as artistic material, the forest as the lattice's atmosphere - relegates politics to the background. Such a confrontation of an art object with nature places the message of the work of art in general human dimensions that go beyond the framework of current politics.



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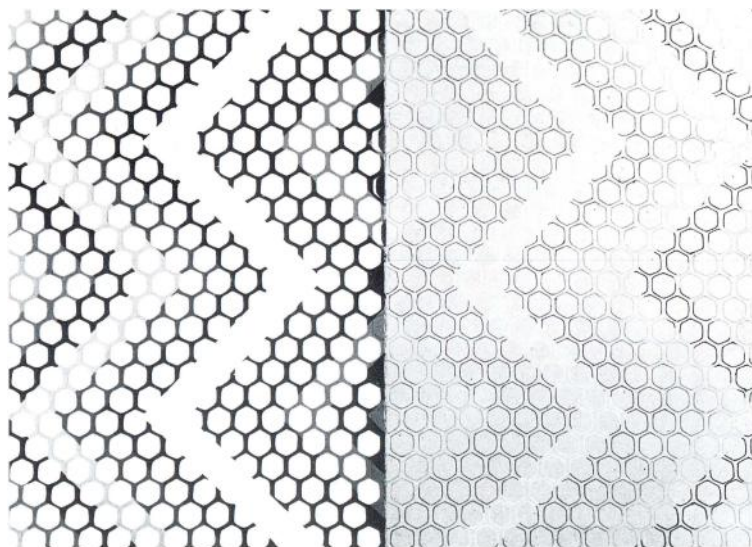


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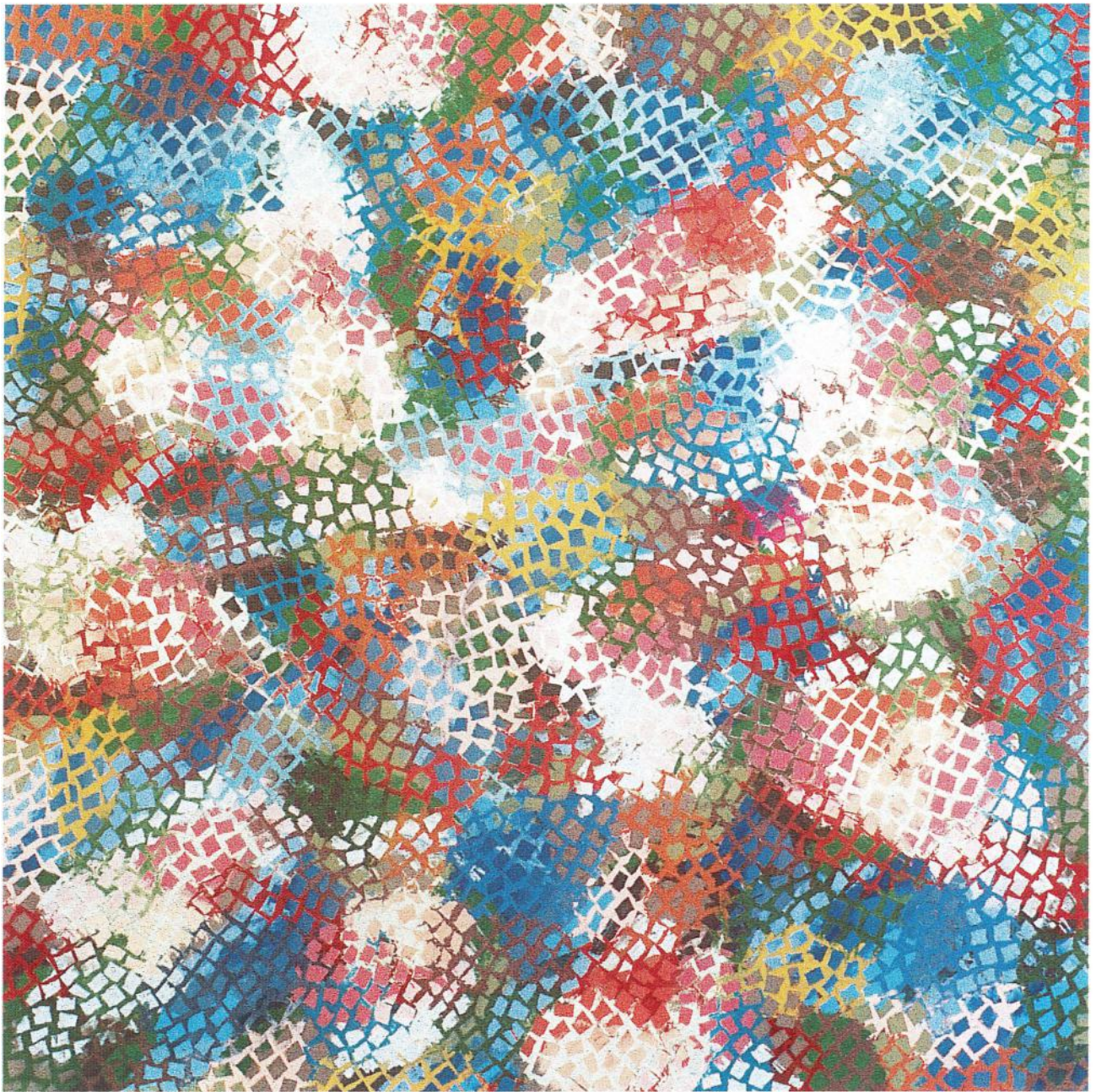


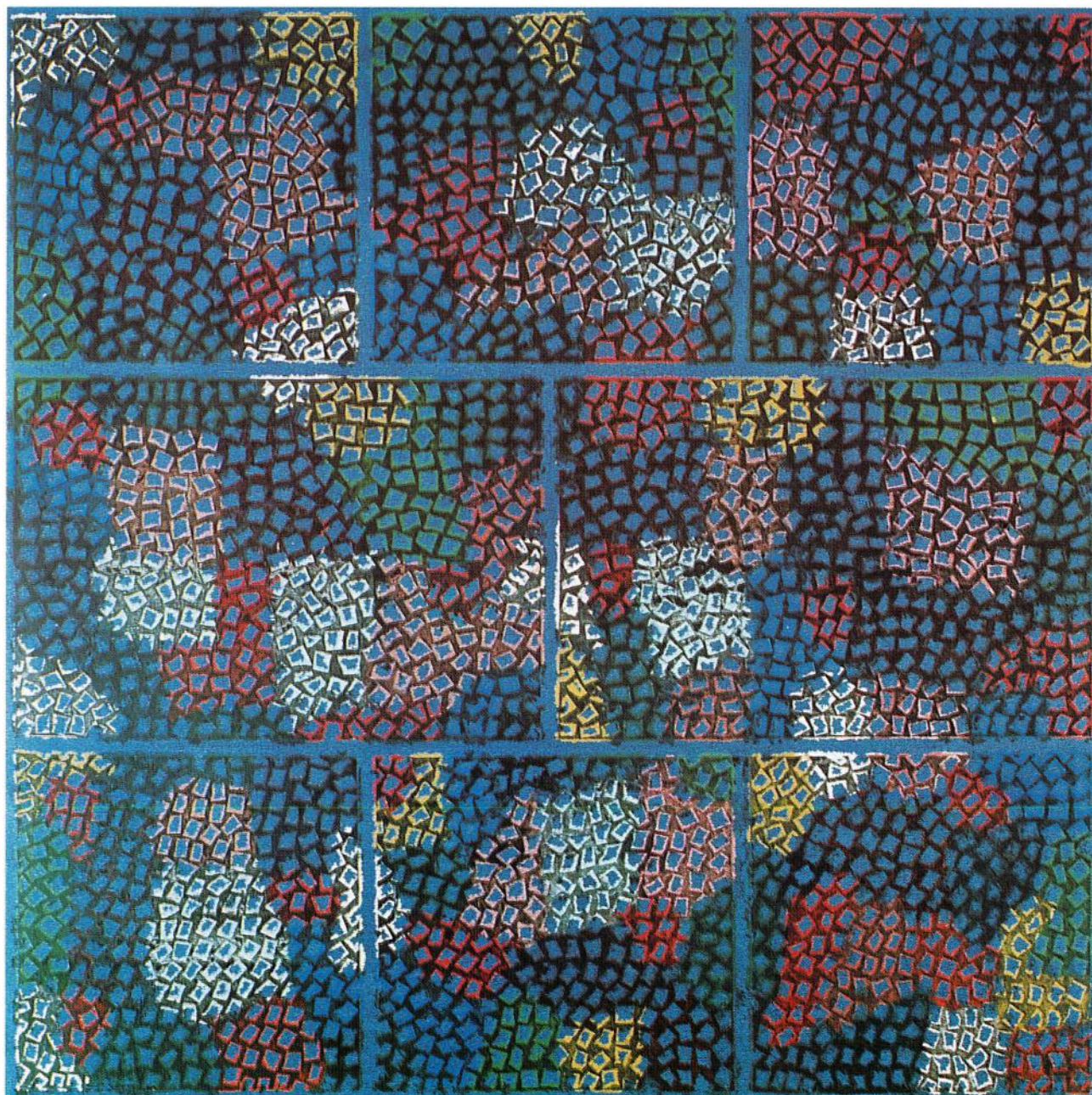
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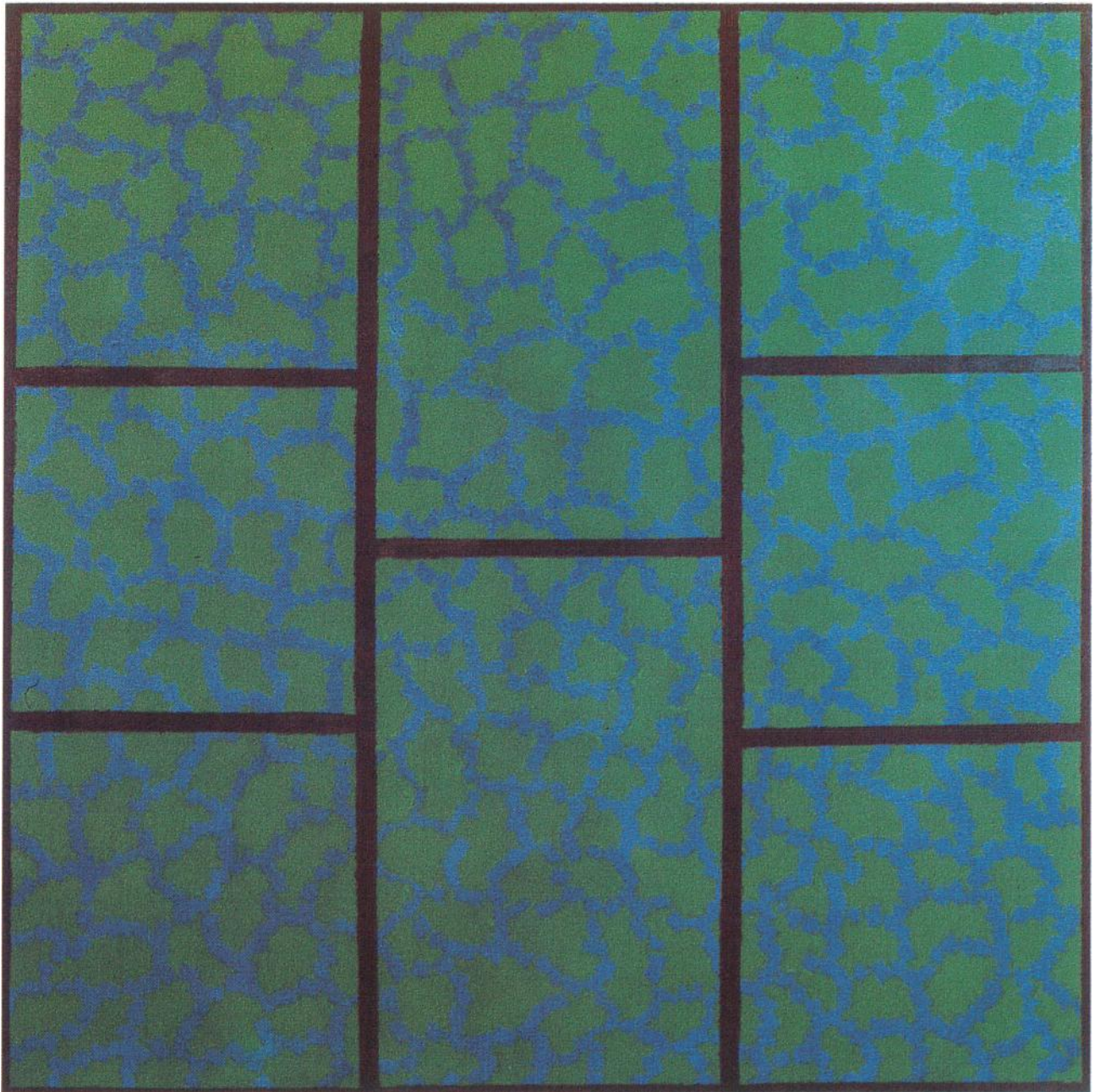
The year 1974 marks a decisive turning point in Valentiner's work, as he abandons the object-based working method and returns to painting. However, he remained faithful to the mesh structure of the nets and the interaction of several layers of images that visually interpenetrate each other. In the first painting of this phase, "DecoupageReport Nr. 7", he transfers a regular structure of small hexagons onto cardboard - drawn in one half of the painting's surface, painted and cut out in the other. Valentiner covers this hexagon grid with another, apparently deeper, patterned structure of zig-zag strips in graded colours. The formation of the two layers in the image is interesting and aesthetically decisive: the artist cuts out a honeycomb pattern on the back of a surface painted with greasepaint with another abstract pattern, a zigzag pattern, and then tears off the - in this case hexagonal - shreds of paper, thus revealing the lower layer at these points. The interaction between the upper and lower layers of the image results in colourful and formal assemblages, sometimes random, sometimes planned, that make for effective aesthetic play. This working method, which consists of covering, cutting and tearing pieces of paper, is called by the artist "cut and paste". It is a synthesis of collage and decollage. Until the 1990s, cutting remained the most important working method for Valentiner. The visual interpenetration of two abstractly painted surfaces, which results from cutting, is reversible for the viewer's perception - it can be seen either as a series of views on a background, or as a series of particles floating in front of a background. The abstract and decorative works that Valentiner creates by means of decoupage reveal once again his proximity to the conception of art of the "Supports/Surfaces" group² : the apparent de-individualisation of artistic expression in favour of an abstract and anonymous formal language, largely subject to the randomness of a technology - The idea of a "decoupage" - which has its source in art - corresponds to the claim of the "Supports/Surfaces" artists of a complete de-ideologisation of art



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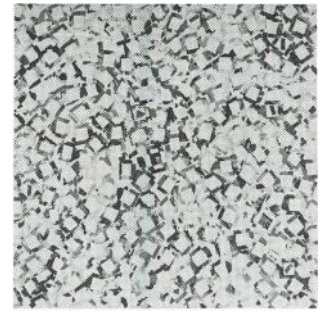


In works such as "Composition indéterminée" from 1976, the reproduction of the grid of a camouflage net is evident in the shape, size and distribution of the traces left by the glued and unglued pieces of paper. The result is a double-layered, coloured and value-weighted structure: one formed by diagonally oriented bands of colour, the other resembling a mosaic field structured like a wave. The illusion is perfect: there are in fact three structures - a coloured lower layer, whose colour change is actually diagonally oriented, the structure formed by the glued pieces of paper, which only temporarily appear in the image as a grid of colourless shapes, leaving a mesh field after their removal, simulating a wave-like movement, and finally the coloured upper layer, which presents horizontal bands with a colour change. The interaction of these three systems with each other, i.e. the interaction of the two colour layers by removing the formal colourless grid of the glued papers, results in a stacked visual unit that provides little information about how it was created. A reminder of the political significance of the "Tarn" weave remains in this painting, but does not manifest itself directly to the viewer.

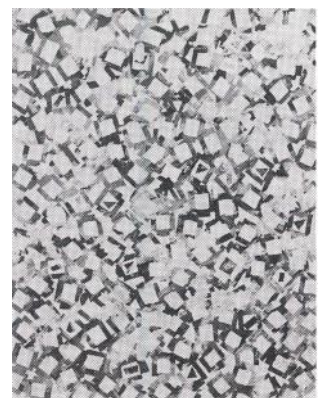
In Valentiner's "cut-up" works from 1977 to 1979, the connection between the multiple structures and the starting grid of the camouflage net is increasingly lost. The artist varies - albeit marginally at first - both the size and the shapes of the covered squares - besides short strips of the same width, triangles and elongated squares also appear, they often lose the uniform and recognisable formal connection and thus also their initial resemblance to the net structure. Nevertheless, the structures still remain "narrow" and thus appear compact and tachistic, similar to the paintings of abstract structures by Bradley Walker Tomlin or Mark Tobey from the fifties.

In the painting "Kallima" from 1978, for example, the diagonal orientation of the upper layer of paint dominates, while the lower layer of paint, which is visible through the "little windows" of the removed pieces of tape, gives little information about its nature. These "little windows" thus acquire an autonomous visual value that makes them float like confetti in a sea of colour. Valentiner's paintings from this phase reach a high degree of abstraction, in which sometimes a spontaneous double chromatism dominates, as in the abstract expressionism of Jackson Pollock or Willem de Kooning, sometimes a monochrome integrated into a multicoloured, almost "supremacist" field, as for example in the painting "Louisiana 1" from 1978.

At this time, Valentiner composed complicated structural fields that resulted from a double application of "cutting" - i.e. the result of the interaction of three layers of colour - as for example in the acrylic painting "Abalvina" (1978), in which a few larger "small windows" offer even deeper views. Although this increases the depth of the spatial illusion of the coloured structures, all the paintings in this phase give the impression of a more or less dense mosaic of bas-reliefs.

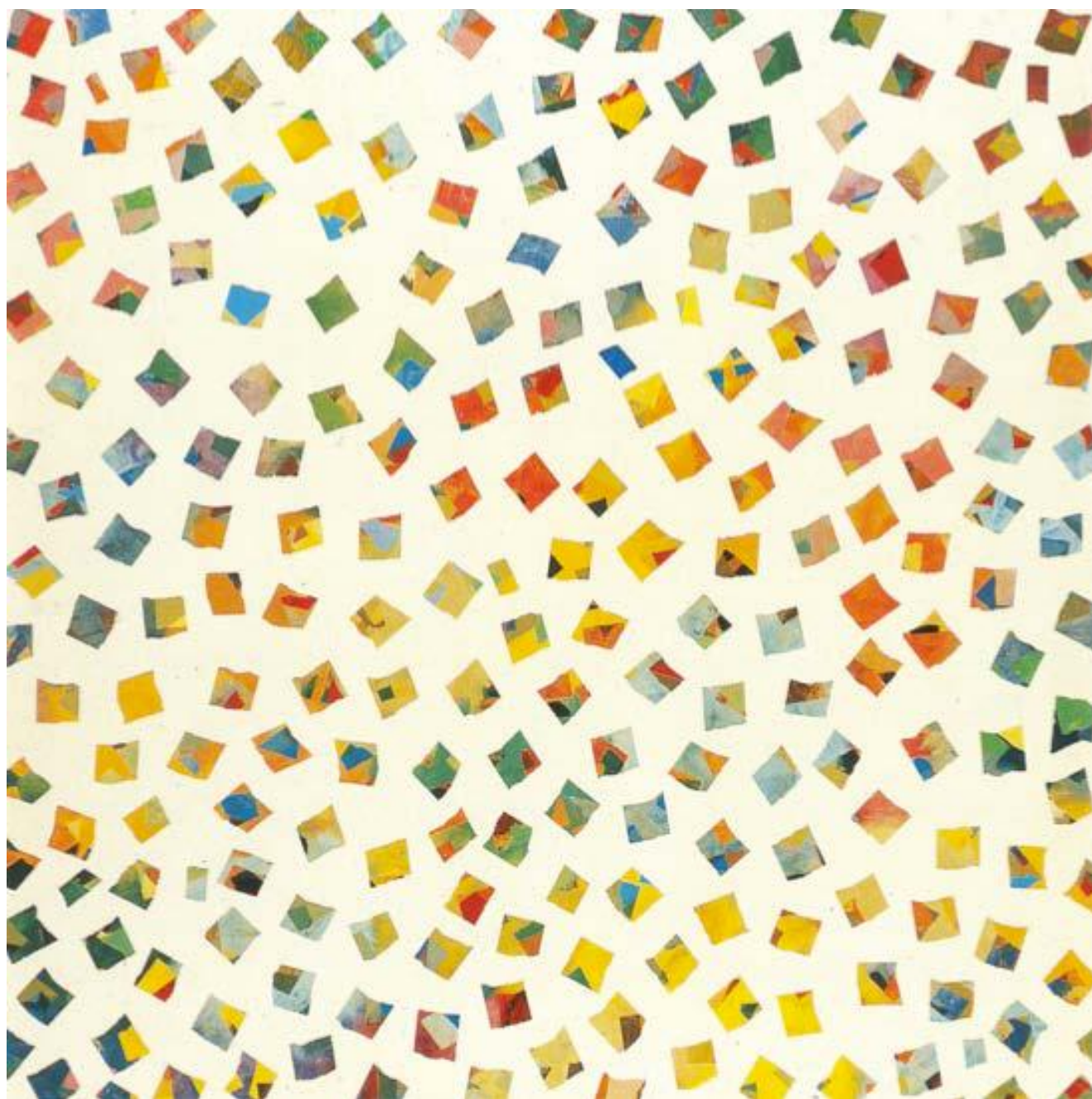


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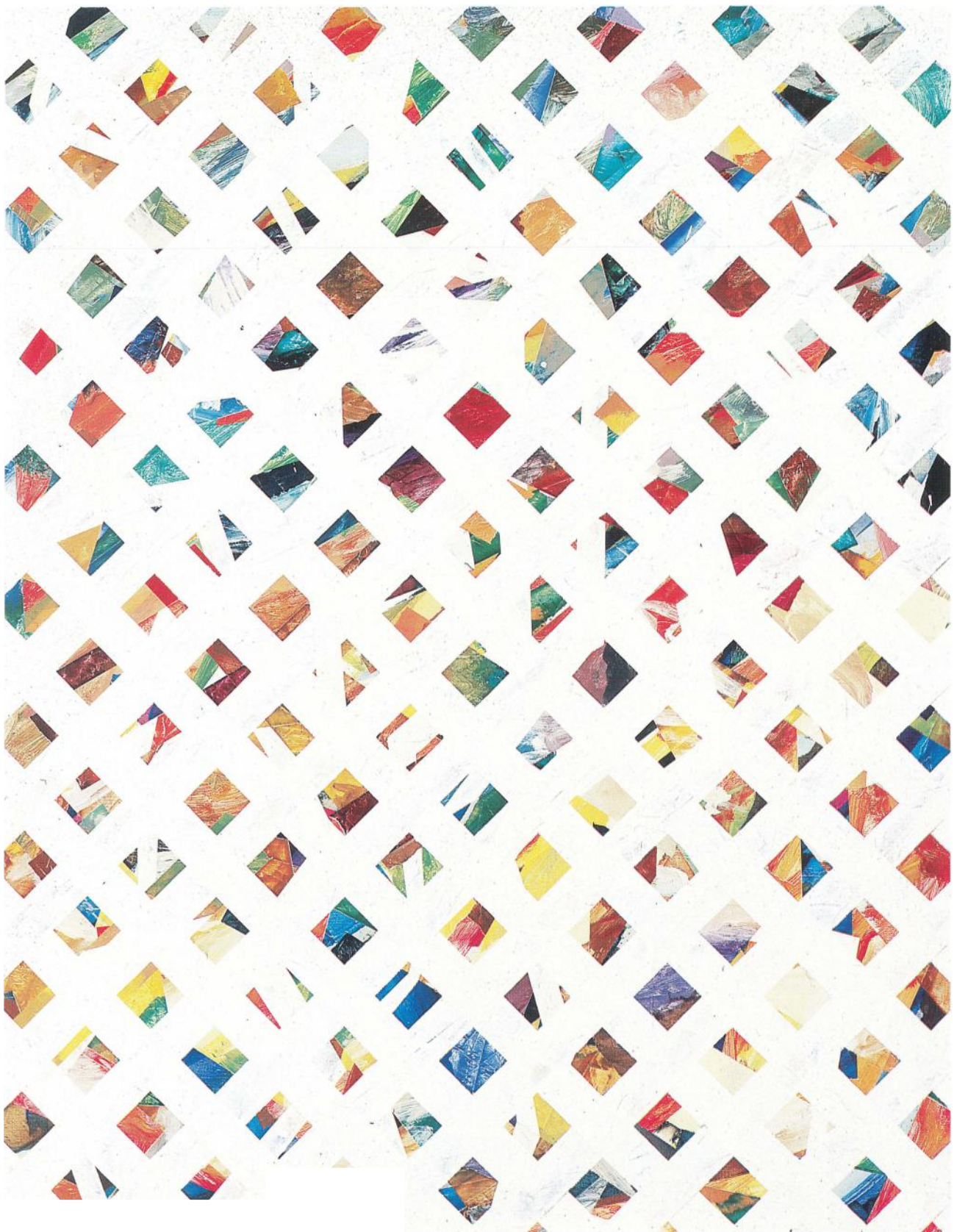


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Peter Valentiner's contact with the Berlin art scene and his subsequent move from France to Berlin in 1981 are also evident in his work: At this time he abandoned the small-mesh grid of "découpage", which was responsible for the mosaic character of the multi-layered structures and thus for the formal proximity to the net paintings of Tarn. It is as if Valentiner, in moving from the French art scene to the Berlin art scene, had left behind in France both his link with the "Supports/Surfaces" group and the small-scale decorativism of a François Rouan or a Simon Hantaï. By radically renouncing the uniform size, the similarity of the forms of the "small windows", their density and any recognisable systematic of their distribution, the artist achieves a qualitative change of expression in the interaction of the different layers of paint. The individual layers of paint now assume distinct compositional functions in the painting: the upper layer acts as a "background", the lower layer - which is visible through the covered areas - is distributed over the individual "small windows" and gives them an individual, almost real character. From 1980 onwards, he produced paintings that Martin

Hildbrand rightly calls them "kaleidoscopic paintings" ³ - The fact that the coloured background - i.e. the top layer of paint - is no longer tightly meshed, but rather pierced by individual geometrically shaped bars, offers more continuous surface for an autonomous illusionist effect.

While until 1982 Valentiner's paintings still gave a rather quiet impression of particles floating in an "infinite" space, and thus a "science fiction" atmosphere, from 1982 onwards the artist increases the dramatic character of his compositions to a baroque expressiveness.

The colour nuances of the layers become more generous, he dramatically changes the intensity of the colours and exploits the dynamic effect of the visible brushstrokes. In the painting "Giverny" (1982), the top layer of paint - which appears as the background of the painting - has an independent dramatic character. The colours - from yellow to violet and green to ochre, reddish-brown and blue - accumulate in bright colour centres through a glaze-like application of paint. In contrast to the colourful drama of this surface, the cut-out "little windows" bring out a formal rigour of geometric appearance. The viewer perceives this contrast by association as a dialectical contradiction between formlessness and geometry, between chaos and order. The interaction between colours and forms seems to take place in an intense force field and according to unknown rules.

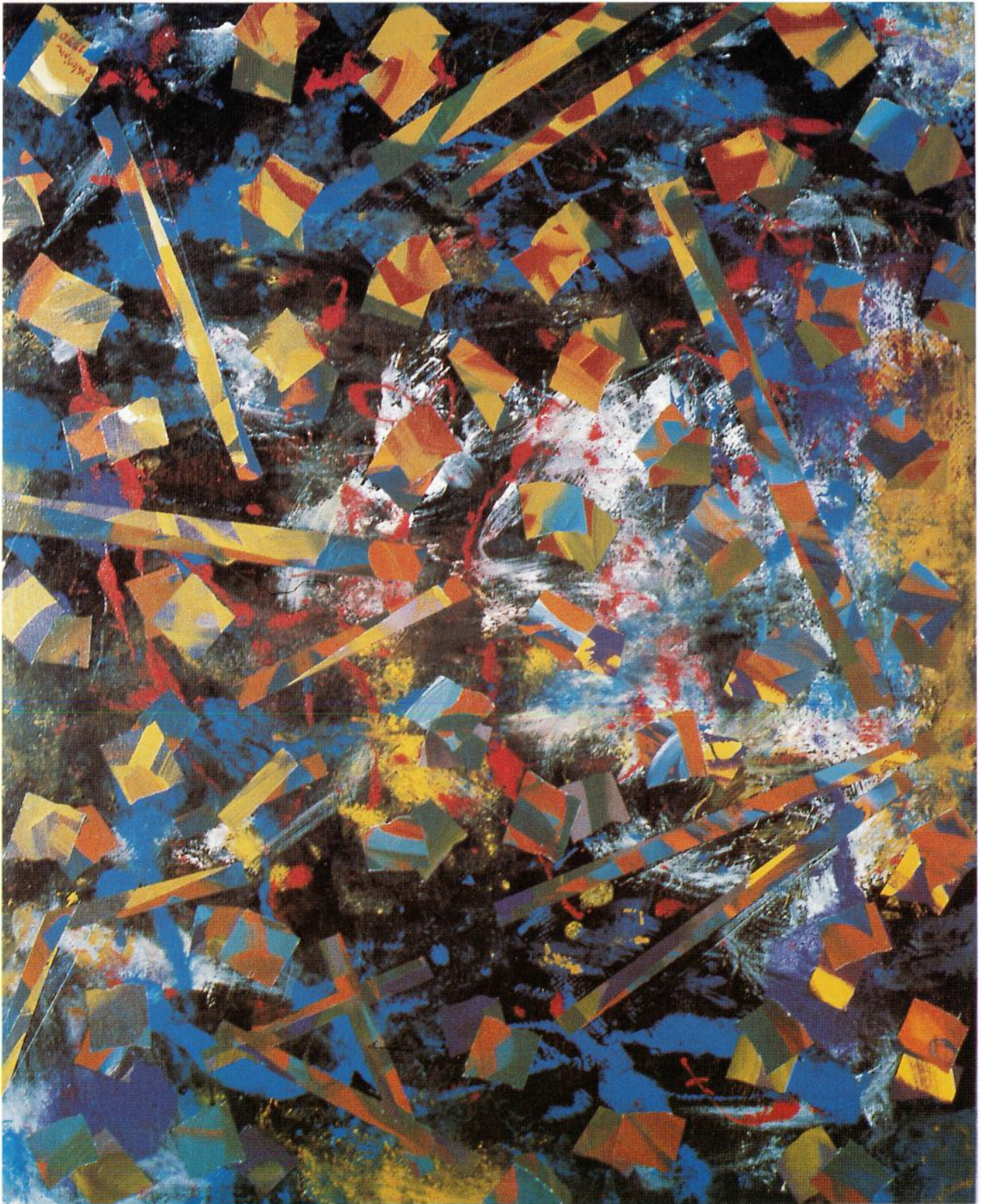
The transfer of the grid into the painting in 1974 led to a formal separation of the painting's composition into two interlocking layers. While the first layer - that of the "small windows" - seemed particular and formative, the other covered the entire surface, formed the space and was continuous.



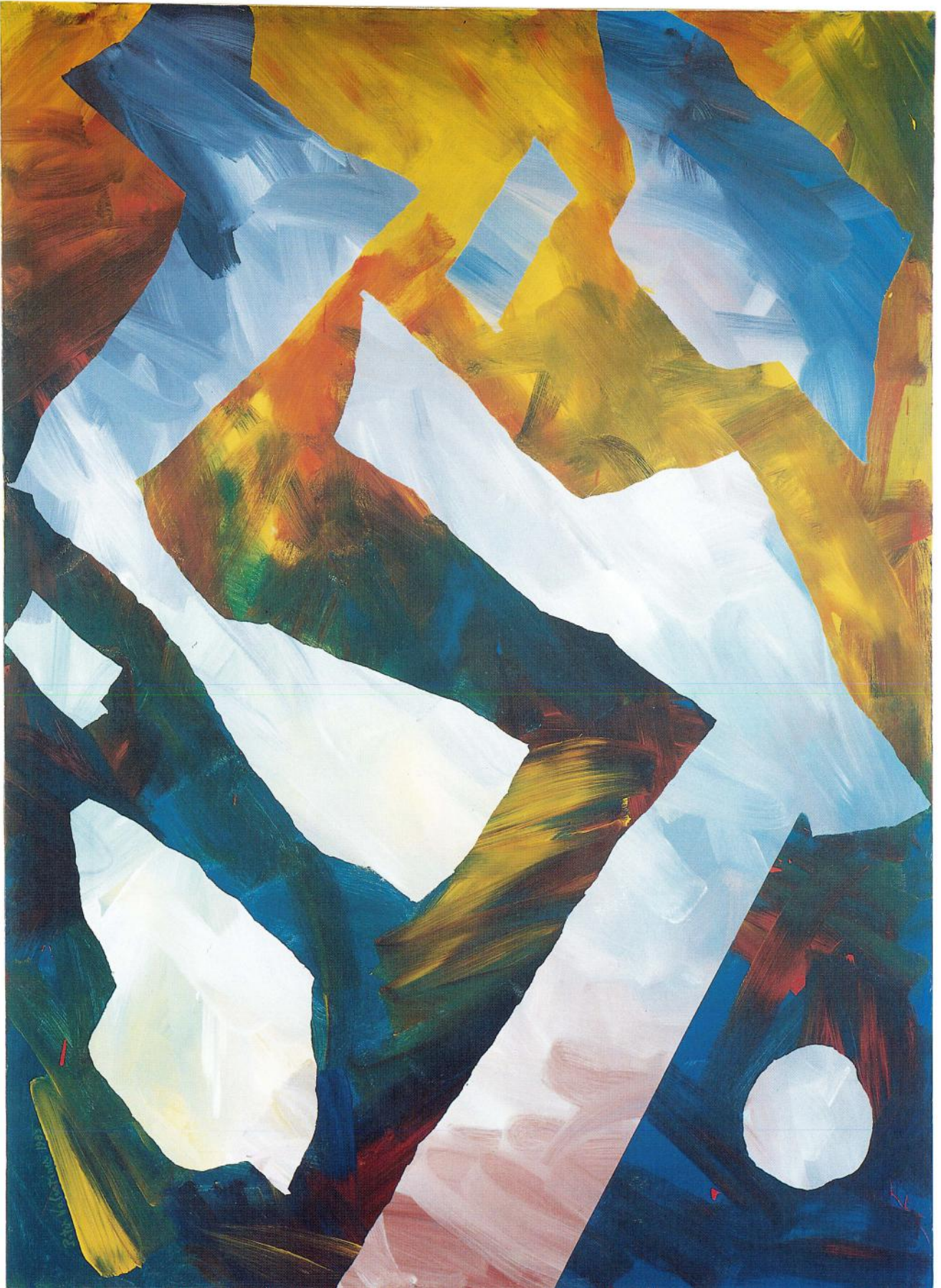
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In the way Valentiner continues to work with these two visual factors, there is an increasing tendency to equalise the two planes, so that by the mid-eighties there is a broad equivalence in the surface shares. This equivalence leads to a visual reversibility of the two planes: whereas up to now the upper layer appeared to me mainly as the background of the composition, this role is now also relevant for the lower layer, as the painting "Positive-Negative" (1983) clearly shows. The original number of small openings in the upper layer of paint - the "small windows" - has been reduced to seven larger openings, clearly and neatly distributed over the surface of the painting. They are no longer elements of a structure, because their shape and size are so different that they no longer appear as variants of a basic element and thus as components of a structure. In addition, they occupy as much surface area as the 'foreground': the two planes now appear equivalent in the image. Two of the light "corridors" do not form closed openings, but "overflow" the picture frame, which gives them even more continuity and potential grandeur. The reversibility of the compositional roles of the two planes - light and dark - is further intensified by the chromaticism - they are both modulated by four colours - the three primary colours and green. In both planes there are large, dynamic brushstrokes that give the surfaces an additional spatial expression. The light plane contains, at the intersection of the two lines marking the left and lower golden sections, a light centre of value from which the colour range gradually shifts upwards to blue and downwards to red. The upper level is dominated at the top by yellow, at the bottom by blue. Depending on whether we perceive the light areas as breakthroughs in the dark layer or as surfaces floating above a dark background, the pictorial space appears to us either open in a boundless way like the sky or closed in a mysterious way like the earth. The possibility, indeed the necessity, of perceiving the two layers both positively and negatively is further enhanced by the reversible ambiguity of colouring, brushstrokes and the distribution of colour values.

The reversibility of the appearance of the layers of colour with which Valentiner works in his compositions, i.e. the possibility of assigning them different roles in the illusory space of the image, creates an irritation in the viewer that the artist deliberately seeks: "Through the composition and interaction of simple colours and forms, I invite the viewer to reflect on his or her emotional relationship to space and colour. Each painting is a representation in which colour becomes light and form becomes space. The relationship between space and light creates a work in which a world of balance, tension and depth is expressed, without us knowing exactly what provokes this feeling: colour or form. From this ambivalence, which places the viewer in a state of confusion, arises his curiosity, which initiates the process of confrontation. "





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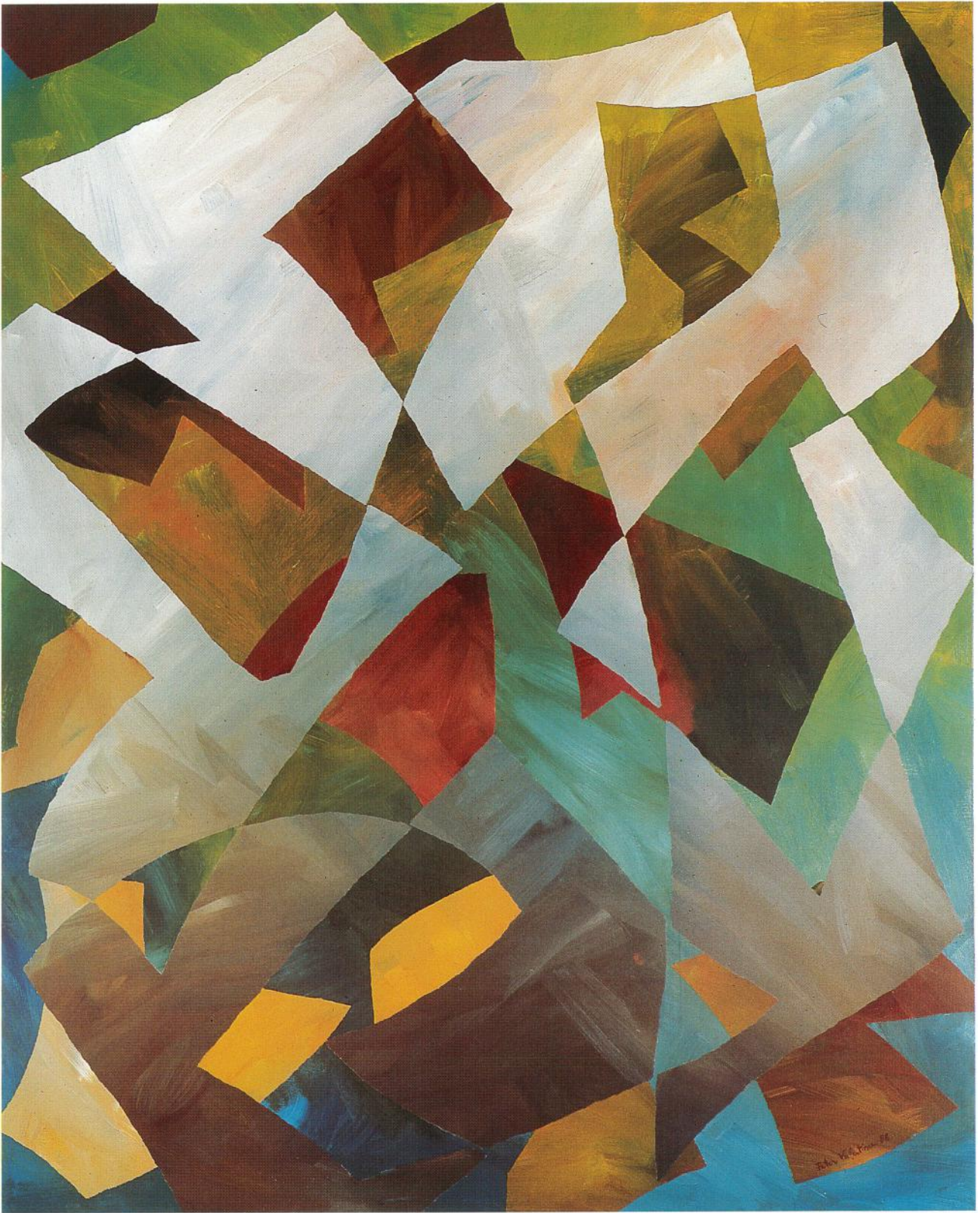
The visual play with reversibility - reversibility - involves a tightrope walk between several formal interpretations: a coloured surface can appear as background or foreground of the image, two intersecting surfaces can be seen as a coloured division of a plane or as two superimposed layers, closed forms can be perceived as "windows" through which one has a view on the image space or as particles floating in the front space of the image: The discoveries of cubism are here clearly taken up and reused by Valentiner to achieve his aims. This never results in a surrealist effect, which is normally inherent in any pictorial reversibility.

In contrast to op-art, the play with reversibility in Valentiner's work does not stop at pure geometry: by combining the reversibility of the optical effect of the coloured surfaces with an almost organic irregularity of the forms and a dynamic dramatism of the application of colour, Valentiner achieves a radiation close to a futuristic science-fiction atmosphere with a high degree of imagination. This imaginary atmosphere is further intensified in Valentiner's works by the fact that the viewer perceives in these paintings a balance between order and chaos, between rule and chance, without, however, being able to identify this "order" as a system.

In fact, Valentiner integrates adherence to the pre-established rules of the system into a whole set of anticipated contingencies and spontaneous decisions, making it impossible to recognise the system underlying the construction of the image. Although the system varies from image to image, there is a basic pattern that serves as a systematic basis for the artist. In his first sketches for a painting, the artist divides the surface of the painting into several fields by means of axes, diagonals or cutting lines. He then determines the formal qualities that the geometrical figures he draws in these fields must fulfil: whether they should/can touch the boundary of the fields once, twice or several times and whether they should/can be at least triangular or quadrangular. This is followed by a second step, in which a second composition sketch is made, which is similar to the first, but the distribution of the image areas is different. In a third step, the two compositional sketches are superimposed on each other in an orientation determined by the artist. The figures in the fields of the two sketches intersect at "random" points of intersection and, in their interaction, give rise to a whole series of new possible "systems", from which the painter chooses one only through the modulation of the colours - that is, through the quality and intensity of the colours. As Valentiner often repeats steps two and three, he has an almost infinite number of possibilities for variation. The repeated interactions between the creative results of the freely determined rules on the one hand constitute Peter Valentiner's true creative system.







The years 1984 to 1987 are marked by variants of this "balanced interaction between established formal rules and programmed chance". When Valentiner repeats the first step and chooses to overlap the initial irregular shapes several times, he achieves small, almost filigree surface complexes, and when he sticks to a single interaction, he achieves large-scale colour compositions. The strip-like contours of the "surface cut-outs", introduced in 1987, are an innovative factor in marking the space, which is partly empty and partly filled in with colours creating abstract balls reminiscent of De Buffet's from the seventies. Valentiner updated the cubist model of this design in his 1988 work, in which he incorporated the main result of cubist experiments - the "glued paper" - into his abstract scaffolding. Newspaper clippings, photographs, advertising images and posters appear broken down in the prism of the abstract spatial scaffolding, partly as an integral part of it, partly as its "filling", and form with their apparent materiality a further contrast to the abstraction of the composition. But here, too, Valentiner develops the original collage into a refined variant: he does not paste original found images onto the canvas, but first makes photographs of them, in which their real materiality - as paper - appears again in an illusionistic way: for they are photographed so that they cast shadows - as sheets of paper. It is only these photographs, with the illusion of spatiality fixed by the photograph, that are used as "paper collage" - as an image within the image.

Valentiner's work has several creative phases, but they are logically linked. From 1984 onwards, the principle of reversible ambiguity of form, colour, light and shadow dominates his work.

With these four creative factors, Valentiner creates abstract worlds in which - depending on the viewer's perceptual disposition - surfaces, spaces, lines and colours can change function, creating an imaginary tension that never lets up. The viewer is forced to expose himself to this tension and to search for the ordering force field in the image, without ever being able to find it.

Pavel Liska, Köln 1992

Footnotes :

Number 1: Members of Groupe 37, Aimelet, Collandre, Le Bouil, Lemerre, Valentiner, founded in 1969

Number 2: Supports-Surfaces, association of artists: A.P. Arnal, Bioules, Devade, Louis Cane, Pincemin, Valensi, Viallat, founded in France in 1971

Number 3 : see catalogue, Peter Valentiner, painting text : Martin Hildebrand, 1985





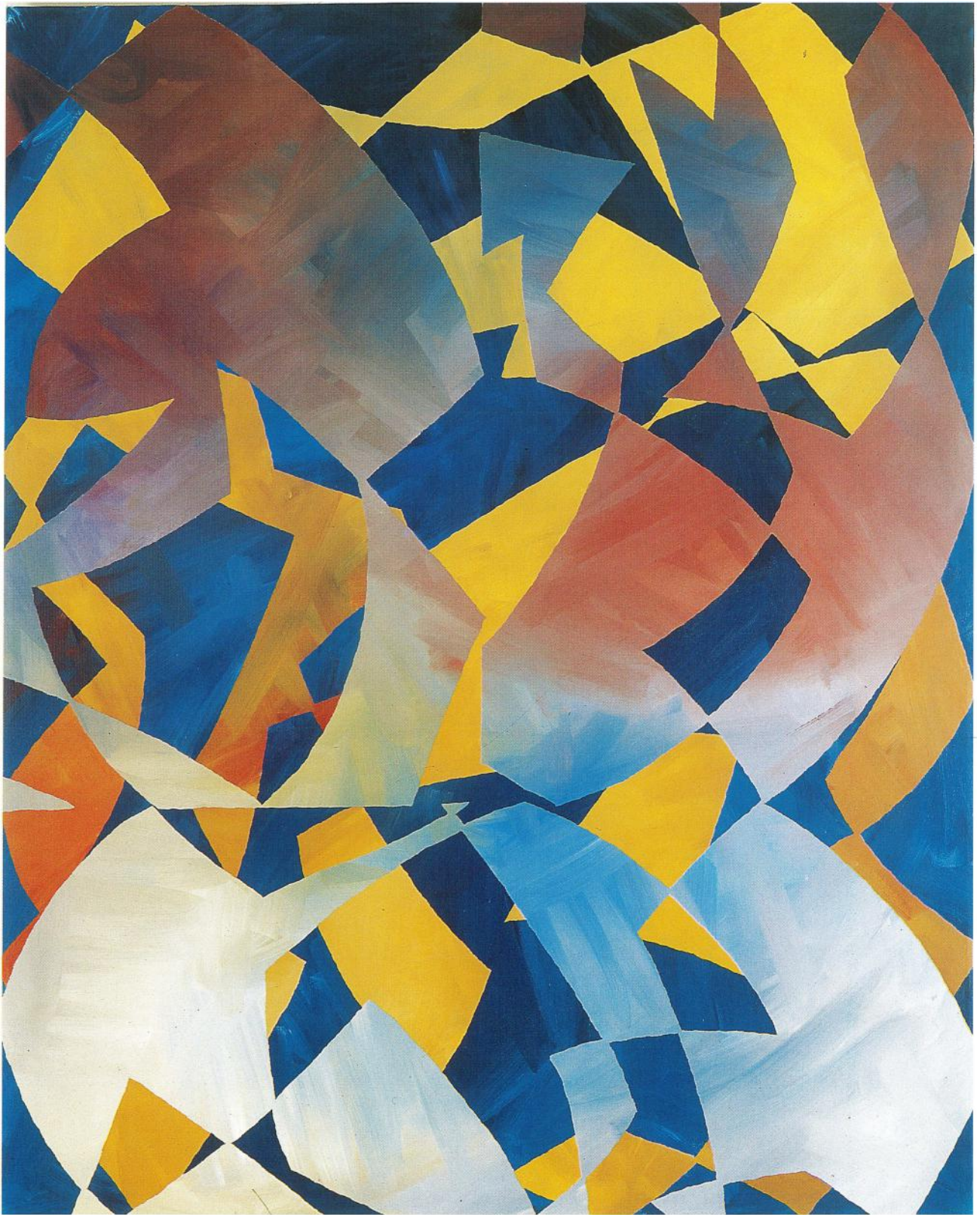
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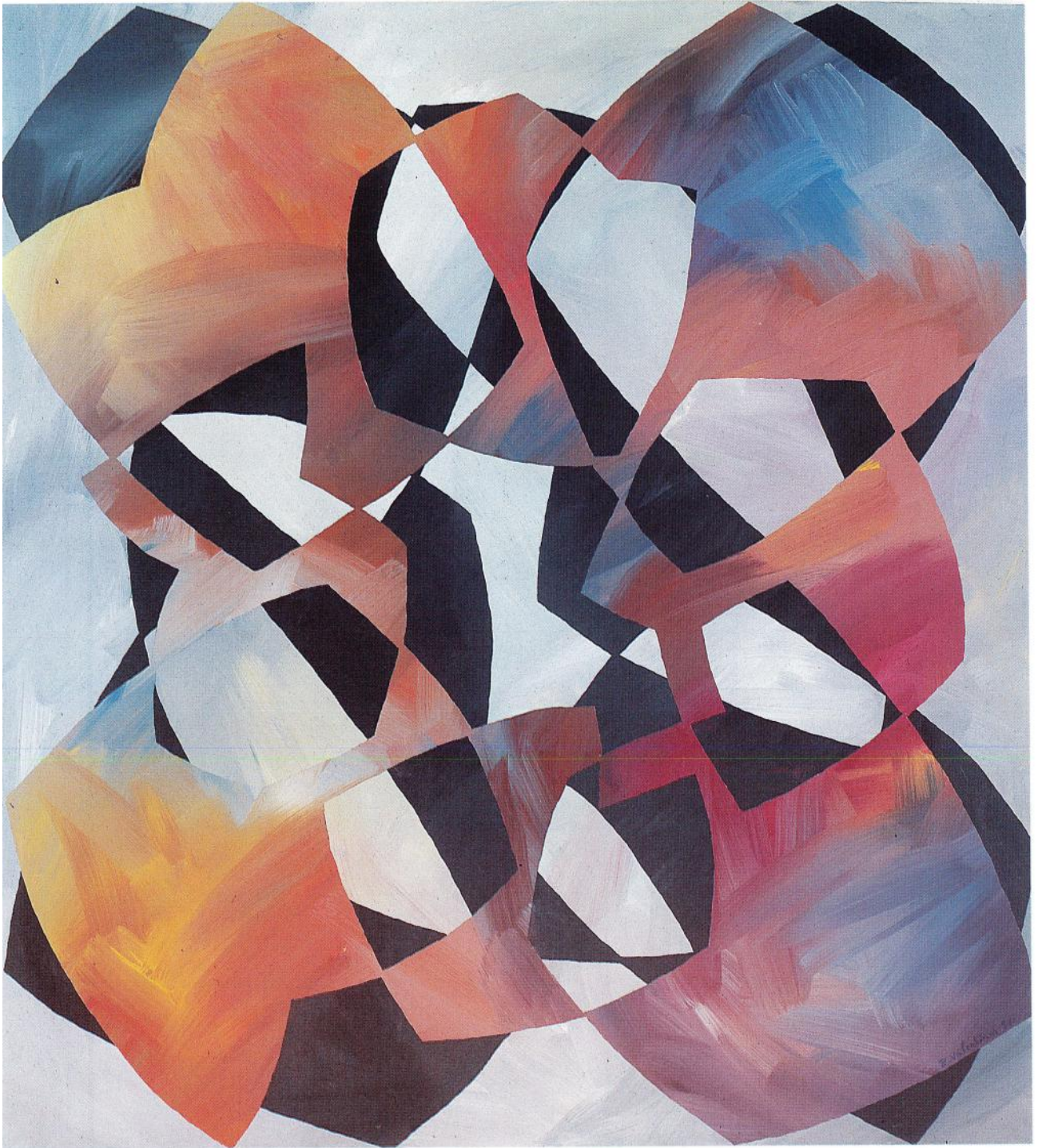


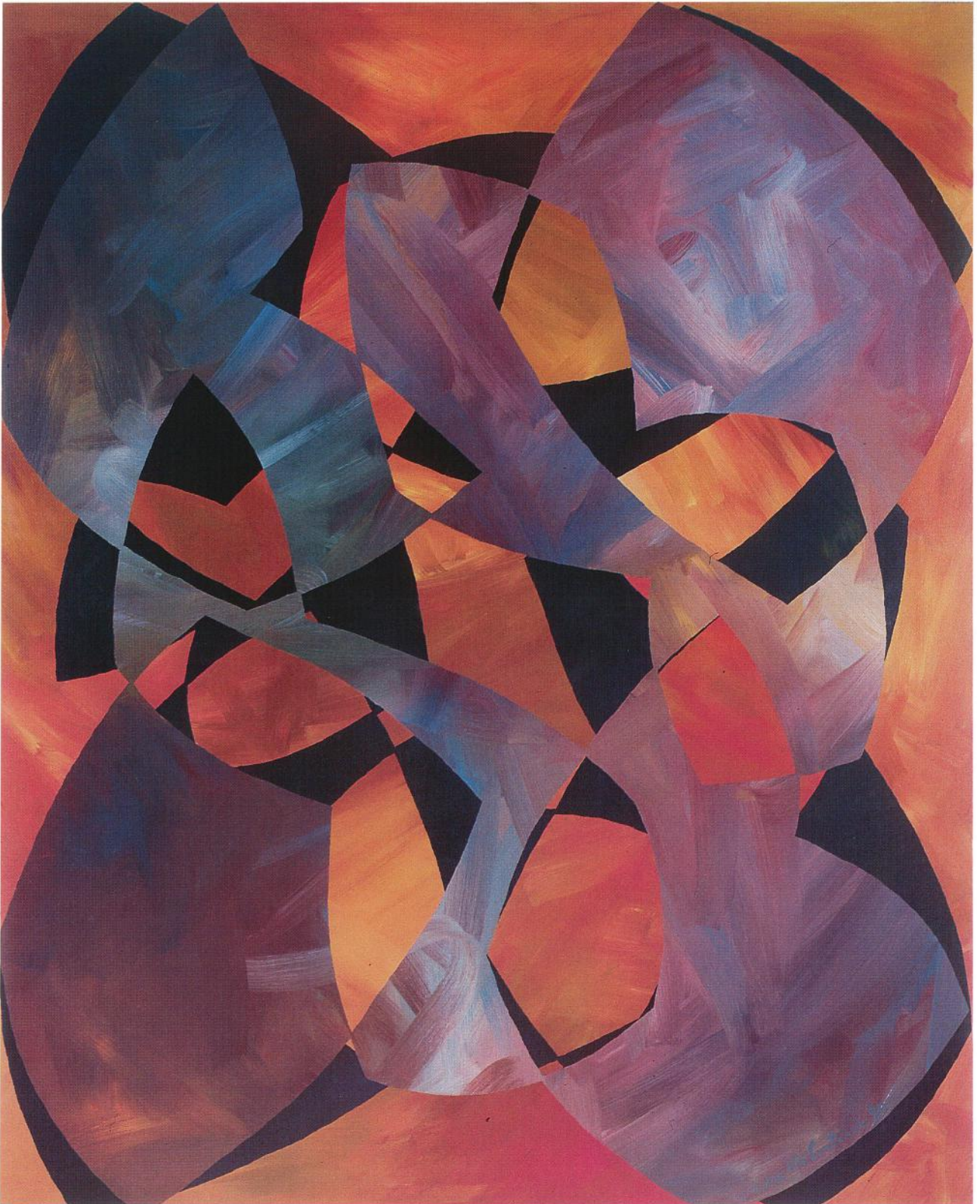


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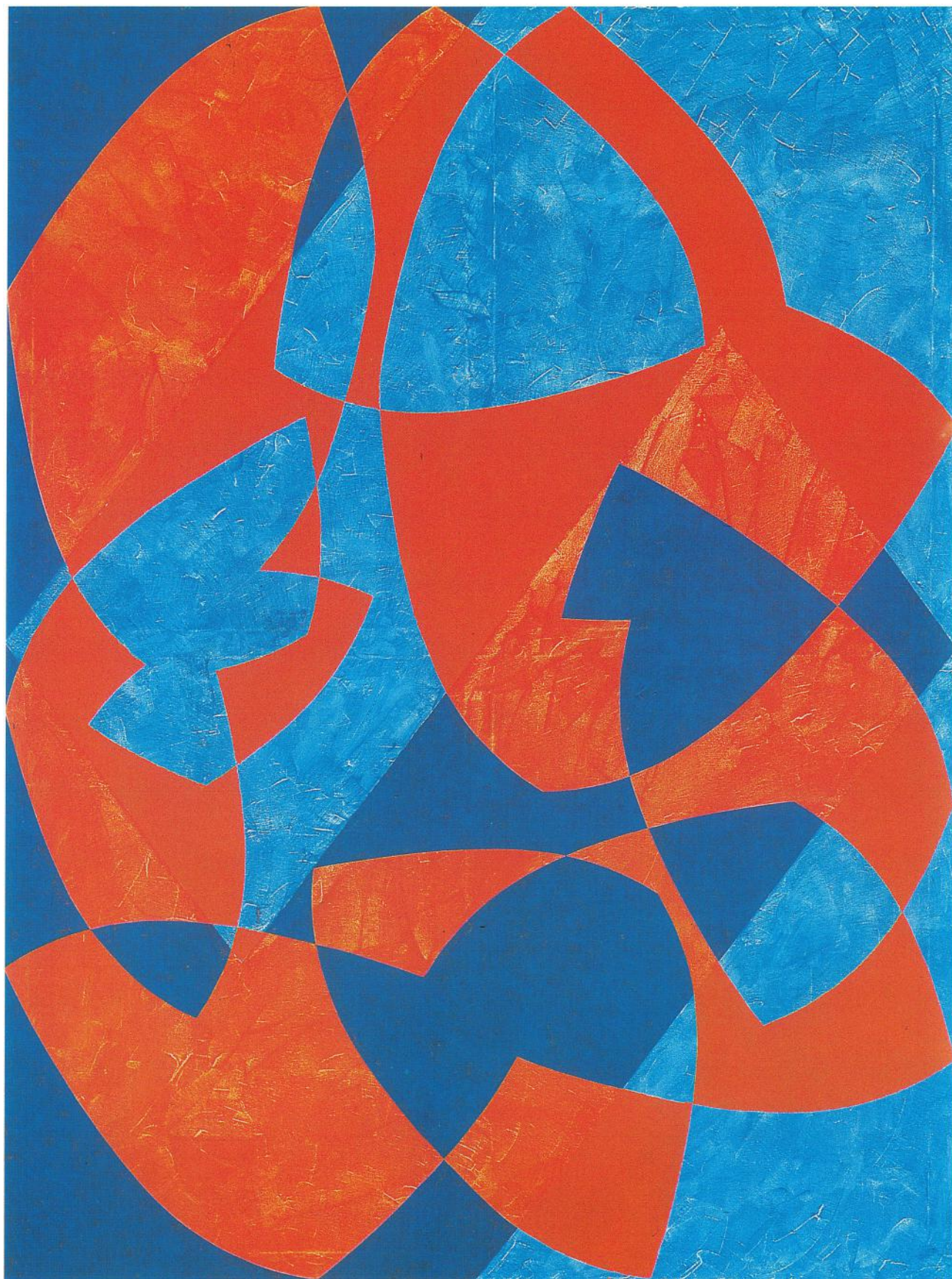






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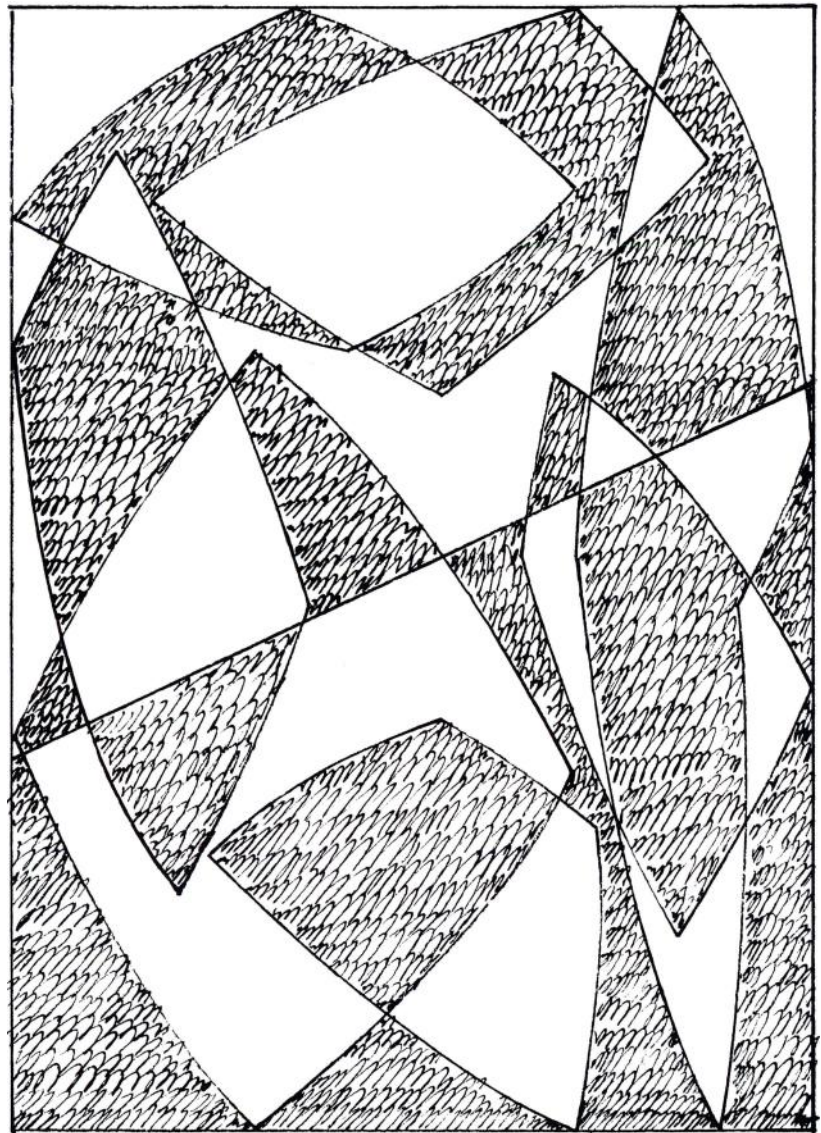
50







Dr. Pavel Lis ka, born in 1941 in the Czech Socialist Federal Republic, studied art history, philosophy and history in Hamburg, Berlin (FU) and Osnabrück. He completed his doctoral thesis in 1977 on "New Objectivity Painting in Germany". Since 1976 active in teaching and research (University of Bielefeld, University of Osnabrück, FHS Dortmund, Münster, Düsseldorf). 1986 - 1989 He prepared the exhibitions "Arthur Segal Retrospektive 1875 - 1944" and "Hans Salentin Retrospektive" at the Kölner Kunstverein and published the exhibition catalogues. In 1990 - 1991 he collaborated in the preparation of the exhibition "1909 - 1925 Cubism in Prague" at the Kunstverein für die Rheinlande und Westfalen in Düsseldorf and was responsible for the catalogue. Numerous publications on modern and contemporary art in exhibition catalogues and specialist journals. He lives in Cologne as a freelance curator and journalist.



PETER VALENTINER

Geboren am 7. Juli 1941 in Kopenhagen (Danemark)
1949 Umzug nach Frankreich
französisches Nationalität

1960 - 1963	Studium an der Ecole des Beaux-Arts von TOURS (Frankreich)
1964	Studienaufenthalt bei Alberto Greco, MADRID
1969- 1971	Gründer und Präsident von Salon „ENVIRONS“, Stadt. Bücherei, TOURS
1970 - 1971	Gründer und Mitglied der „Groupe 37“, TOURS
1971 - 1972	Gründer und Mitglied der Collectif d'intervention „POLYPTYQUE“, PARIS. Sept. 1971 Preisträger der 7. Biennale der Jugend, PARIS. Stipendium des Musée RODIN
1973 - 1975	Mitglied des Komitee des „Salon de la Jeune Peinture“, PARIS
1973 - 1975	Mitbegründer zusammen mit Françoise Palluel der Galerie de l'AARP, PARIS
1977 - 1978	Mitarbeiter der Galerie Michelle Lechaux, PARIS
1979 - 1987	Dozent an der Europäischen Akademie für bildende Kunst, TRIER : Malerei und freie Gestaltung mit Erich Kraemer Konzeption und Organisation der Ausstellung „Spuren und Zeichen“, Europäische Malerei der Gegenwart, TRIER, im Rahmen der 2000 Jahrfeier
seit 1971	lebt und arbeitet in PARIS
seit 1980	lebt und arbeitet in BERLIN, KÖLN und PARIS

EXPOSITIONS DE GROUPE

1961-1965	Galerie Paule Wahl, TOURS
1967	Petit Salon d'Art Contemporain, Galerie Sainte Croix, TOURS
1968	Art et Paix, Foyer du Cinéma l'Olympia, TOURS
1969	„ENVIRONS“ Bibliothèque Municipale de TOURS „Pour une Ecole de TOURS“, Salon d'Automne, Palais de Bondy, LYON „Police et Culture“, Salon de la Jeune Peinture, Musée d'Art Moderne de la Ville de PARIS
1970	„Groupe 37“, Environs 2, Bibliothèque Municipale de TOURS „Groupe 37“, Rencontres, Salle Blanqui, LIMOGES „Groupe 37“, Maison de la Culture, ORLEANS „Groupe 37“, Vision 70, Palais des Congrès et de la Jeunesse, PERPIGNAN Salon de Mai, Centre Culturel de SAINT GERMAIN EN LAYE „Aspects du Racisme“, 12, rue de Thorigny, PARIS „Groupe 37“, Environs 3, Bibliothèque Municipale de TOURS „Groupe 37“ University Standford in France, TOURS „Polyptyque“, Maison des Jeunes et de la Culture, VILLEJUIF Salon de Mai, Musée d'Art Moderne de la Ville de PARIS
1972	Salon Grands et Jeunes d'Aujourd'hui, Grand Palais, PARIS „70 Peintres“, ENSEIHT, TOULOUSE „Impact 2“, Musée d'Art Moderne de CERET „Polyptyque“, Salon d'Automne, Palais de Bondy, LYON Salon de la Jeune Peinture Musée d'Art Moderne de la Ville de PARIS
1973	„Rencontres 73“, Centre Culturel et Social de LIMOGES Salon Grands et Jeunes d'Aujourd'hui, Grand Palais PARIS „Signal“, Maison des Jeunes et de la Culture, GRASSE Galerie de l'AARP, PARIS Galerie Rencontres, PARIS (avec ARNAL, LAKSINE, PERICAUD, PINCEMIN, REIGL) Salon Grands et Jeunes d'Aujourd'hui, PARIS Salon de la Jeune Peinture, Musée d'Art Moderne de la de Ville PARIS
1974	„Aspects de l'Avant-Garde“, METZ „Collectif d'Exposition“, Galerie de l'AARP, PARIS, „Couleurs, Matières, Couleurs“, Galerie Fenetral, DEAUVILLE Salon de la Jeune Peinture, Musée d'Art Moderne de la Ville de PARIS
1975	Salon Grands et Jeunes d'Aujourd'hui, Grand Palais, PARIS
1976	ARNAL/BIOULES/LAKSINE/ PINCIJ./MIN/VALENTINER, Galerie Parallèle, GENEVE Galerie Vandrès, Madrid Caja de Ahorros de Navarra PAMPELONA, Espagne Galerie Temps, VALENCIA, Galerie Eupalinos, CLERMONT-FERRAND Galerie Stevenson et Palluel, PARIS „Regards 77“, Foyer du Théâtre Municipal de CAEN „Accrochage d'inauguration“, Galerie Michelle Lechaux, PARIS
1977	Sélection du Prix Kereroudan, FIAP, PARIS Rétrospective FIAP 1968 - 1978, PARIS Galerie Michelle Lechaux, PARIS
1978	„Petits Formats“, 26 Peintres, Galerie Eupalinos, CLERMONT-FERRAND „Support à l'imaginaire“, Galerie Noire, PARIS Sélection du Prix Kereroudan, FIAP, PARIS „Untere SAAR e.v.“, DILLINGEN, SAARLAND „Portfolio“, Galerie Jung, TRIER Artistes du Kunstzentrum de TRÈVES, Galerie Paul Bruck, LUXEMBOURG Grand Duché du Luxembourg. Librairie-Galerie Berens, TRIER „Deutsche und Französische Künstler“, Librairie-Galerie Berens, TRIER „Portfolio“, Galerie Françoise Palluel, PARIS Galerie Paul Bruck, LUXEMBOURG Salon Grands et Jeunes d'Aujourd'hui, Grand Palais, PARIS. Landeskunstausstellung Rheinland-Pfalz, Kurfürstliches Palais, TRIER FIAC, Galerie Françoise Palluel, Grand Palais, PARIS
1979	
1980	

EXPOSITIONS INDIVIDUELLES

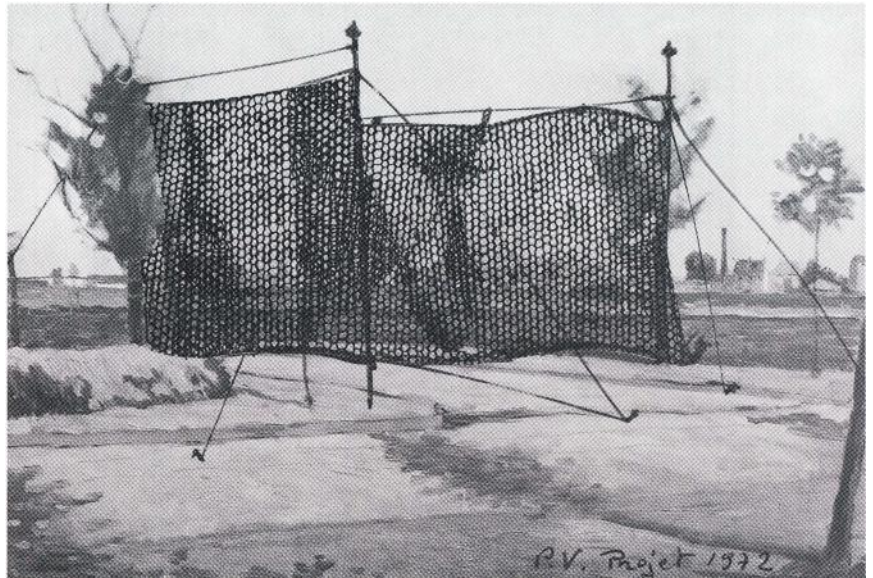
1967	LEMERRE/VALENTINER Centre Culturel de Saint Pierre des Corps
1971	„Camouflage“, Salle des Métiers d'Arts Saint-Roch, CERET
1973	„Du Camouflage et du Mimétisme Animal“, dans le cadre de „Huit Expositions Individuelles“, Ancienne Ecole Sainte Ursule, DION
1974	„Découpages/Reports“, Galerie Entre, PARIS
1976	DA ROCHA/LIMERAT/VALENTINER, Galerie Quadrum, LISBOA „Souvenirs de Camouflage“, Galerie Stevenson-Palluel, PARIS „Sculpture, Peinture“, TUAL/VALENTINER, 91, rue Quincampoix, PARIS
1980	„Sculpture, Peinture“, TUAL/VALENTINER, Atelier Wroblewski, PARIS
1981	„Compléments/Contrastes“, ESTEBAN/VALENTINER Galerie Françoise Palluel, PARIS
1982	„Peintures récentes“, Magasin Richy, SAARBRÜCKEN, Galerie Françoise Palluel, PARIS „Sculpture, Peinture“, VALENTINER/WEBER, Palais Walderdorff, TRIER
1983	Institut Français, KÖLN Tina Resch, RATINGEN (DÜSSELDORF)
1984	Rathaus Büttgen, Stadt KAARST Cusanushaus, BERNKASTEL-KUES Galerie Westernhagen, KÖLN Foyer der Deutschen Bank, GUMMERSBACH
1985	Kunstverein MARBURG Galerie Westernhagen, KÖLN Galerie Françoise Palluel, PARIS
1986	Galerie Sisyphos, BERLIN Kunstverein SCHMÄLLENBERG Galerie Westernhagen, KÖLN
1987	Galerie Françoise Palluel, PARIS Galerie Angelika Bernutz, DÜSSELDORF Stadt Museum, BAD HERSFELD
1988	Galerie Westernhagen, KÖLN Galerie Marianne Meyer, BAYREUTH
1989	Galerie Westernhagen, KÖLN
1991	
1992	

1981	Galerie Anne Roger, NICE (avec CASTEX, GODART). Galerie François Palluel (CASTEX, JULLIEN-MINGUEZ, LE GLOANNEC). Salon Grands et Jeunes d'Aujourd'hui, Grand Palais, PARIS	1986	FIAC, Galerie Françoise Palluel, PARIS „Tendenzen", Trier, Saarbrücken, „Nancy", Tuchfabrik, TRIER NOVARINA, COUSINIER, VALENTINER, Galerie Françoise Palluel, PARIS
1982	Rétrospective du Salon ENVIRONS de 1969, Musée des Beaux-Arts de TOURS, dans le cadre des Manifestations organisées par l'Association TOURS-MULTIPLE au mois de Mai. Camouflage du Stand de la revue ARTISTES, FIAC, Grand Palais, PARIS	1987	„Offenbarung" Tuchfabrik, TRIER FIAC, Galerie Françoise Palluel, PARIS „Papier à la une", BOJ/RQUIN, GUERIN, LAGOUTTE, SOULIE, VALENTINER, Galerie Françoise Palluel, PARIS
1983	„Les Lettres sont des Choses", Espace Alternatif Créatis, PARIS ART COLOGNE '83, Galerie Françoise Palluel	1988	FIAC, Galerie Françoise Palluel, PARIS
1984	„Jeune Abstraction", Maison des Jeunes et de la Culture des Hauts de Belleville, PARIS „Spuren und Zeichen", Europäische Malerei der Gegenwart, Tuchfabrik, TRIER ART COLOGNE '84, Galerie Françoise Palluel	1989	FIAC, Galerie Françoise Palluel, PARIS
1985	ART COLOGNE '85, Galerie Françoise Palluel Galerie Françoise Friedrich, KÖLN Syntaxe '85, Tuchfabrik, TRIER FIAC, Grand Palais, Galerie Françoise Palluel, PARIS Seoul • Paris, Exposition de Manière, Seoul Art Center, SEOUL, KOREA	1990	Galerie Duras, PARIS „Un Français à Berlin" Galerie Westernhagen, KÖLN
		1990	„La Grandeur du Petit Format", Galerie Françoise Palluel, PARIS
		1991	DÉCOUVERTES, Galerie Françoise Palluel, Grand Palais, PARIS „Gemeinsame Unterschiede", Gewandhaus, LEIPZIG

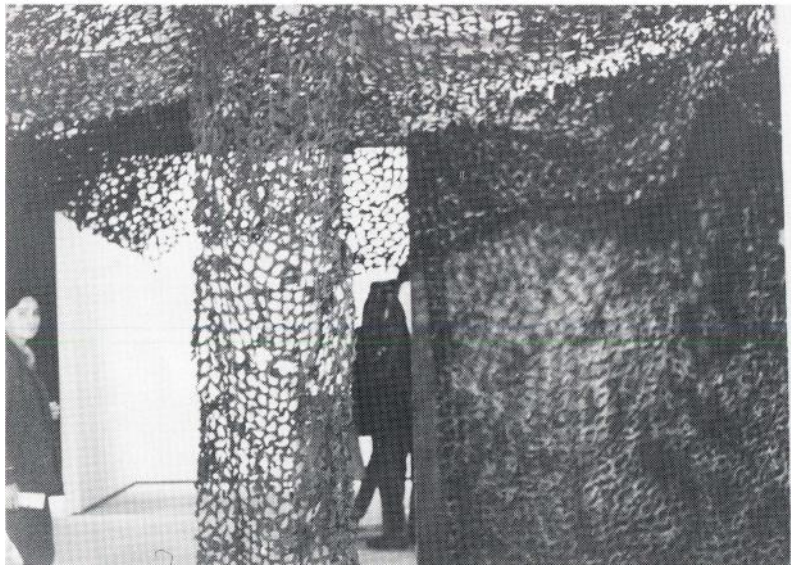


LISTE DES NUMÉROS DE CATALOGUE

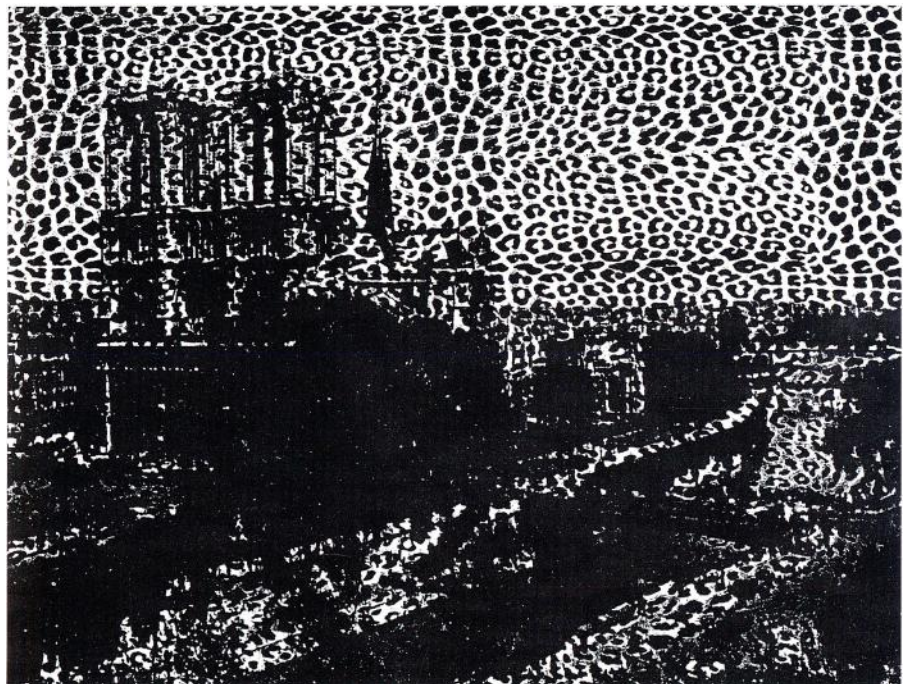
1. Peter Valentiner in seinem Atelier, Kain 1990. Im Hintergrund „Marlène“ (1990) Mischtechnik auf Leinwand 180 x 140 cm
2. Composition non déterminée (Unbestimmte Komposition), 1976, Öl auf Leinwand, 150 x 150 cm
3. „Détective, 1969 (The Saw Man at the Taj Mahal)“ Öl auf Leinwand, 100 x 100 cm. Im Besitz des Künstlers
4. „Jean Marais“, 1964 Collage auf Papier, 114 x 160 cm Im Besitz des Künstlers
5. „Porträt eines jungen Fachmanns. Alles in der Krawatte“, (1967) Öl auf Leinwand, 70 x 54 cm
6. „Monsieur X, 18 Jahre alt, 1 Meler 65“, 1967 Öl auf Leinwand 73 x 60 cm
7. „Schiellübung, Sonnenaufgang“ 1968. Öl auf Leinwand 195x97cm Privatbesitz, Tours
8. „Touristes à Moscou“, 1969 Öl auf Leinwand, 116 x 73 cm Privatbesitz
9. Ausstellungsausschnitt, Salon d'Automne Lyon, 1969 links: „I'm a lonesome Cowboy 1“ 1969, Öl auf Leinwand. 89 x 130 cm
rechts: „I'm a lonesome Cowboy 2“ 1969, Öl auf Leinwand 130x97 cm
- 10., 11., 12. „Trotzky-Camouflage“, Fotoaktion am Ufer des Plusses La Loire, Tours 1970 mit Claude Gilles Boutillon (links) Peter Valentiner (mitte), Gérard „Gus“ Martineau (ais Trotsky, rechts)
13. „Mondrian Camouflage“, 1970. Öl auf Leinwand, 100 x 73 cm Im Besitz des Künstlers Jose Luis da Rocha, Paris/Vevey.
14. „Zielscheibe. Auf der Schmetterlingsjagd“, 1968 Öl auf Leinwand, 100 x 73 cm Im Besitz Michel Fisson Nizza.
15. „Rideaux Camouflage“ bei Marc Landau, Paris 1971.
16. Tarnaktion Rideaux Camouflage Salon de la Jeune Peinture, Grand Palais, Paris, 1971
17. „Rideaux Camouflage“ bei Alain de Marotte, Paris 1971
18. „Krieg und Frieden“, 1969 Öl auf Leinwand, 116 x 89 cm Im Besitz des Künstlers.
19. „Camouflage Camouflé“, 1971. Tarnnetz und Tarnstoff auf Keilrahmen. 100 x 100 cm Im Besitz des Künstlers.
20. „Intervention Camouflage“ 1972. Siebdruck auf rohes und buntes Nessel. 130 x 89 cm. Im Besitz des Künstlers.
21. Zwei dreieckige Tarnzeltstücke. Ausstellungsausschnitt „Gruppe 37“ in der Tourser Standfor9 University in France, 1971
22. Italienische Tarnzeltstück auf einen Baum genagelt. Tours 1971
23. Tarnnetz auf römisches Denkmal. Cérêt 1971
24. „Gitter“ 1971. Aste circa 150 x 150 cm
25. Tarnaktion in der rue Juan Gris, Cérêt 1971
26. „Zivil, Militär“, 1971. Hemd, Nylon Krawatte. Deutsche Tarnjacke aus dem 2. Weltkrieg. Im Besitz des Künstlers.
27. „Tarnanzüge“, 1971, Ausstellungsausschnitt „Camouflage“, Salle des Métiers d'Art Saint Roch, Cérêt 1971
28. „Die getarnte Ausstellung“, getarnte Werke im Wald, Bois de Boulogne, Paris. Mai 1972. Aufnahme Patrick Poirier.
29. „Léopard“ 1972, Pelzkunststoffe auf Keilrahmen, 100 x 100 cm
30. Fiche signalétique du Léopard 1972 Foto Abzug auf Silberpapier auf Holz gezogen. 35 x 35 cm Im Besitz des Künstlers.
31. Peter Valentiner bei der Hiingung seines grollen Tarnnetzes 17 x 25 m 7 Biennale der Jugend, Parc de Vincennes, Paris, September 1971
32. Flugblatt „Camouflage Opérationnel 1971“, zur Tarnaktion der Biennale der Jugend, Paris, September 1971 Mit diesem Werk „Camouflage Opérationnel“ 17 Meler hoch x 25,50 Meler lang wurde Peter Valentiner Preisträger 7 Biennale von Paris, Stipendiai des Musée Rodin.
33. Peter Valentiner bei der Arbeit eines 5 x 5 m grollen Holzgitters. Schloll Chadebec (Lot, Frankreich) Sommer 1972
34. „Camouflage Test“, 1971 Tarnzeltstück, Tours.
35. „Tarnnetz“, 1971. 850 x 850 cm Tours
36. „Découpage Report“, 1974 Ölkreide auf Karton. 108 x 77,5 cm
37. Peter Valentiner beim Fotografen Gérard Martron, Paris Februar 1974
38. „Découpage Report“, 1974 Ölkreide auf Karton 108 x 77,5 cm
39. „Composition non déterminée“, 1976. (Unbestimmte Komposition) Öl auf Leinwand. 150 x 150 cm Im Besitz des Künstlers.
40. „Composition non déterminée“, 1976. (Unbestimmte Komposition) Öl auf Leinwand. 150 x 150 cm Im Besitz des Künstlers.
41. „Composition non déterminée“, 1976. (Unbestimmte Komposition) Öl auf Leinwand. 150 x 150 cm Im Besitz des Künstlers.
42. „Composition non déterminée“, 1976. (Unbestimmte Komposition) Öl auf Leinwand. 150 x 150 cm Im Besitz des Künstlers.
43. „Louisana 2“, 1978. Acryl auf Leinwand 200 x 200 cm. Im Besitz des Künstlers.
44. „Abalvina“, 1978. Acryl auf Leinwand, 162 x 130 cm Privatbesitz, Paris.
45. „Kallima“, 1978. Öl auf Rupfen 162 x 200 cm. Im Besitz des Künstlers.
46. „Louisana 1“, 1978. Acryl auf Leinwand 200 x 200 cm. Im Besitz des Künstlers.
47. „Ohne Titel“, 1978. Acryl auf Leinwand 195 x 130 cm. Im Besitz des Künstlers.
48. „Ohne Titel“, 1978. Acryl auf Leinwand 146 x 114 cm. Im Besitz des Künstlers.
49. „Ohne Titel“, 1978. Acryl auf Leinwand 146 x 97 cm. Im Besitz des Künstlers.
50. „Einladungskarte der gleichnamigen Ausstellung in der Galerie Westernhagen, Kain, vom 10. Juni bis 7. Juli 1990
51. „Ohne Titel“, 1983. Acryl auf Nessel, 120 x 120 cm. Privatbesitz.
52. „Ohne Titel“, 1980. Acryl auf Nessel, 100 x 80 cm. Im Besitz des Künstlers.
53. „Giverny“, 1982. Hommage à Claude Monet „Ohne Titel“, 1983. Acryl auf Nessel, 120 x 120 cm. Im Besitz des Künstlers.
54. „Positiv-Negativ“, 1983. Acryl auf Nessel, 120 x 120 cm. Im Besitz des Künstlers.
55. „Hommage à Mortensen“, 1985. Acryl auf Nessel, 120 x 100 cm. Privatbesitz, München
56. „Ohne Titel“, 1981. Acryl auf Nessel, 100 x 80 cm. Privatbesitz, Düsseldorf.
57. „Vallauris“, 1985. Acryl auf Nessel 160 x 130 cm. Im Besitz des Künstlers.
58. „Et Satan conduit le Bal“, 1985 Acryl auf Nessel, 140 x 180 cm Im Besitz des Künstlers
59. „Eos“, 1986. Acryl auf Nessel 182 x 140 cm. Privatbesitz, Kain
60. „Skagen, Hommage à Krøyer“, 1987 160 x 130 cm. Privatbesitz.
61. „Hommage à Lewis Carroll“, 1989 160 x 130 cm. Im Besitz des Künstlers.
62. „Hommage à Wolfgang Mattheuer“, 1987, Mischtechnik, 182 x 140 cm. Im Besitz des Künstlers.
63. „Danse Infernale“, 1990. Acryl auf Nessel. 180 x 145 cm. Im Besitz des Künstlers.
64. „Hommage à Johann Strauß“, 1989. Acryl auf Nessel. 180 x 145 cm. Im Besitz des Künstlers.
65. „Ohne Titel“, 1990. Acryl auf Nessel 155 x 140 cm. Privatbesitz, Siegen.
66. „Ohne Titel“, 1990. Acryl auf Nessel 180 x 145 cm. Im Besitz des Künstlers.
67. „Ohne Titel“, 1991. Tempera auf Nessel 180 x 145 cm. Im Besitz des Künstlers.
68. „Ohne Titel“, 1991. Tempera auf Nessel 180 x 145 cm. Im Besitz des Künstlers.
69. „Ohne Titel“, 1992. Tempera auf Nessel 180 x 145 cm. Im Besitz des Künstlers.
70. „Ohne Titel“, 1990. Tempera auf Nessel 180 x 145 cm. Im Besitz des Künstlers.
71. Ohne Titel, 1992 Tusche auf Papier, 15 x 10,5 cm
72. Computer Fotografie, Zigarette L & M im Rahmen der Pop Art Ausstellung, Museum Ludwig, Kain.
73. Projekt auf Kunstpostkarte, 1971
74. Blick auf die Ausstellung „L'oreille oubliée“ Centre Georges Pompidou, November 1982.
75. Flugblatt „Léoparis“, 1972. Salon de Mai, Musée d'Art Moderne de la Ville de Paris.
76. Informationsblatt der Ausstellung „Huit expositions individuelles“, 1973. Ancienne école Sainte Ursule, Dijon.
77. Einladungskarte „Collectif d'exposition“, 1975 Galerie de l'AARP, Paris
78. Einladungskarte „Souvenir de Camouflage“, 1976, Galerie Stevenson & Palluel, Paris
79. Einladungskarte, 1977 Galerie Palluel, Genève (Genf).
80. Ausstellungsplakate, 1973. Galerie Rencontres, Paris (Siebdruck von Jean-Pierre Pincemin)
81. Foto mit Peter Valentiner, Sonntag, den 25. März 1990, 17 Uhr vor der Berliner Mauer in der Nähe des Gropius Baus. Am nächsten Tag war dieser Mauerteil abgerissen. (Aufnahme Günther Burrichter)
82. Bestätigung 1984 der Erwerbung 1979 eines Tarnnetzes 1970 von Peter Valentiner für das Centre Pompidou.
83. Einladungskarte 1984 der Ausstellung „Europäische Malerei der Gegenwart“ im Rahmen der 2000 Jahresfeier von Trier, Tuchfabrik, Trier.
84. „Batman“ Skizze, 1969, Tusche auf Papier. Im Besitz des Künstlers.



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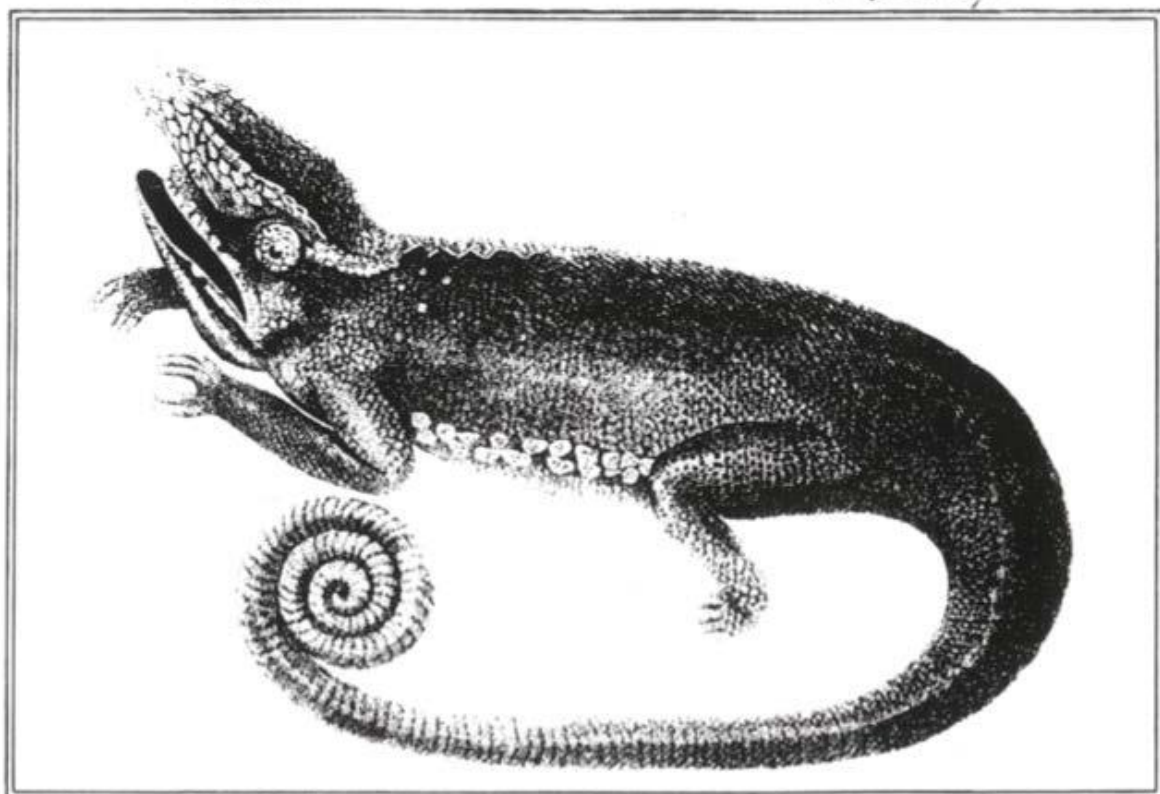


75

Peter VALENTINER

N. LIV.

T. 4. Pl. 217.



M. de Pons del.

CAMELEON NEZ-FOURCHU de l'Inde.

Requet sculp.

Du CAMOUFLAGE et du MIMETISME ANIMAL

diJon ancienne école sainte ursule rue danton du 2 au 21 juillet 1973

A A R P JANVIER · FÉVRIER

Françoise PALLUEL présente :

- **du 27 Janvier au 15 Février,**
Collectif d'exposition, Texte et présentation Ch. Le BOUIL
BIOULES · BURAGLIO · CHACALLIS · GRANDJEAN
HALDORF · LAKSINE · MAHOU · MAZEAUFROID
PINCEMIN · VALENTINER
- **du 17 au 22 Février,**
J. F. DUBREUIL : " Lecture quantitative d'un support
d'information "
- **du 24 Février au 1^{er} Mars,**
Jean ROUALDES

A A R P - 17, rue Campagne Première - 75014 PARIS
ouvert tous les jours sauf le lundi de 11 h. à 19 h.

77

PETER VALENTINER

du 24 Mai au 9 Juin 1976
Vernissage Lundi 24 Mai à 18 h.

„Souvenir de Camouflage“

STEVENSON & PALLUEL
80, rue Quincampoix 75003 Paris Tél. 887 60 81
Ouvert tous les jours sauf lundi de 11 h à 19 h

78

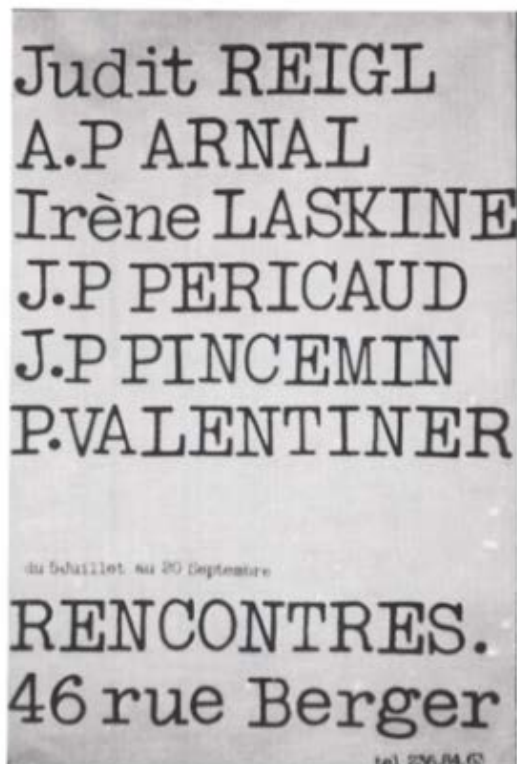
arnal
bioulès
laksine
pincemin
valentiner

VERNISSAGE MERCREDI 27 AVRIL 1977 DE 18 A 20 HEURES

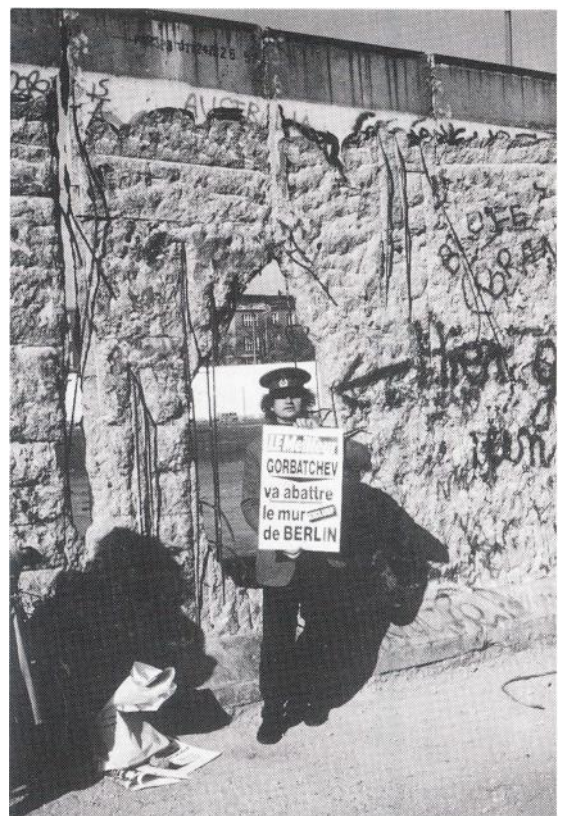
GALERIE PARALLÈLE

S.A. 19, BOURG-DE-FOUR - 1204 GENÈVE (SUISSE) - TÉL 022/29 13 44

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81

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date: 21 mars 1984

Vos réf:

nos réf: Col/NP/BJ/N°

objet:

4923

Mr Peter VALENTINER
c/o Mme Gisela von Westernhagen
Rosberger Str. 18
5000 - KOLN 51
R.F.A.

Cher Peter Valentiner,

Ainsi que vous me l'avez demandé récemment, je vous confirme ici que dans la collection du Musée national d'art moderne figure bien une oeuvre de vous. Il s'agit de :

- Filet de camouflage, 1970
Fibres synthétiques et chlorure de polyvinyle
H. 850 ; L. 850 cm
Acheté par l'Etat (n° 1.540)
par arrêté du 5 mai 1974
Attribué au Musée par arrêté du 29 novembre 1979
Le numéro d'inventaire est : AM 1980-53

Malheureusement, étant donné les problèmes techniques que pose cette oeuvre en raison de ses grandes dimensions, elle n'a pas encore pu être photographiée.

En espérant vous revoir bientôt, je vous prie de croire, cher Peter Valentiner, à l'assurance des mes sentiments les meilleurs.



Nadine POUILLON
Documentaliste, adjointe au Chef
du Service de la Documentation et de la
Recherche sur les Collections

Musée
national d'art moderne

Centre Georges Pompidou
75191 Paris Cedex 04 Téléphone 277 12 33 Telex CNAC GP 212 226

Pierre Alechinsky	Gudmundur Erro	Jean-Pierre Pincemin
Karel Appel	Corine Ferté	Mario Radina
Martin Assig	Lionel Godart	Gabi Schilling
Frank Auerbach	José Guerrero	Emil Schumacher
Frank Badur	Simon Hantai	Paco Simon
Basil Beattie	Peter Klasen	Jochen Stenschke
Alfonso Bonifacio	Erich Kraemer	Antoni Tàpies
John Christie	Liv Mette Larsen	Peter Valentiner
Ruth Clemens	Markus Lüpertz	Herman Westendorp
Corneille	André Nouyrit	Anthony Whishaw
Alan Davie	Mimmo Paladino	Gary Wragg
Piero Dorazio	Daniel Pandini	

Die Europäische Akademie für Bildende Kunst lädt Sie ein zur Eröffnung ihrer Ausstellung

EUROPÄISCHE MALEREI DER GEGENWART

Spuren und Zeichen

durch den Kultusminister des Landes Rheinland-Pfalz,

Dr. Georg Gölter

am Freitag, 24. August 1984, 18.00 Uhr, Tuchfabrik, Weberbach/Wechselstraße, 5500 Trier.

Felix Zimmermann
Oberbürgermeister

Erich Kraemer
Peter Valentiner

Die Ausstellung ist geöffnet vom 25. August bis 18. November, täglich 10.00 bis 20.00 Uhr - Katalog - Plakat

IMPRESSUM

HERAUSGEBER

Galerie Westernhagen
Bismarckstr. 33, 5 Köln 1
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LAYOUT

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BESONDEREN DANK AN

Gisela von Westernhagen
Dieter Fischer

FARBREPRODUKTIONEN

Litholennartz, Köln

DRUCK

Fischer & Bronowski, Köln

AUFLAGE

1000

ANLASS

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anlässlich der Ausstellung
Peter Valentiner
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