

GUILLAUME VALENTI

AD LIB.

Vernissage le 21 mai, 16h au 20h, 36 rue d'Enghien, 75010 Paris

The Latin phrase *ad lib* means “by choice”. In chess, it takes on a more particular meaning, defining a move whose arrival square is not specified because it no longer has any importance on the result.

Guillaume Valenti presents his first solo exhibition at Parliament. The artist unveils a series of recent works in which a particular approach to the notion of image appears today. The title intends to speak about the game of chess, an age-old game, which does not lead to chance and develops as a strategy, just like the artist's paintings. Valenti's art is built like a game, pushing us to make mistakes: what we see may not be the end. Our understanding of the chessboard and the painting is surely not the reality it seems.

Indeed, Valenti's way of understanding images is paradoxical. The artist has developed a body of paintings that take up compositions of exhibition spaces. These are stagings of places inhabited by works of art (galleries and museums in particular). The painter is inspired by photographs gleaned from the internet – he collects exhibition views, accumulating a colossal catalog today –and reassembles them, modifying their initial reality. He adds generic and symbolic work forms that play a very definite role in the composition. On the one hand, his realism demands a logical truth: what one sees becomes a fact. On the other hand, the image carries an element of strangeness that imposes doubt. The works presented in the exhibition highlight this fact.

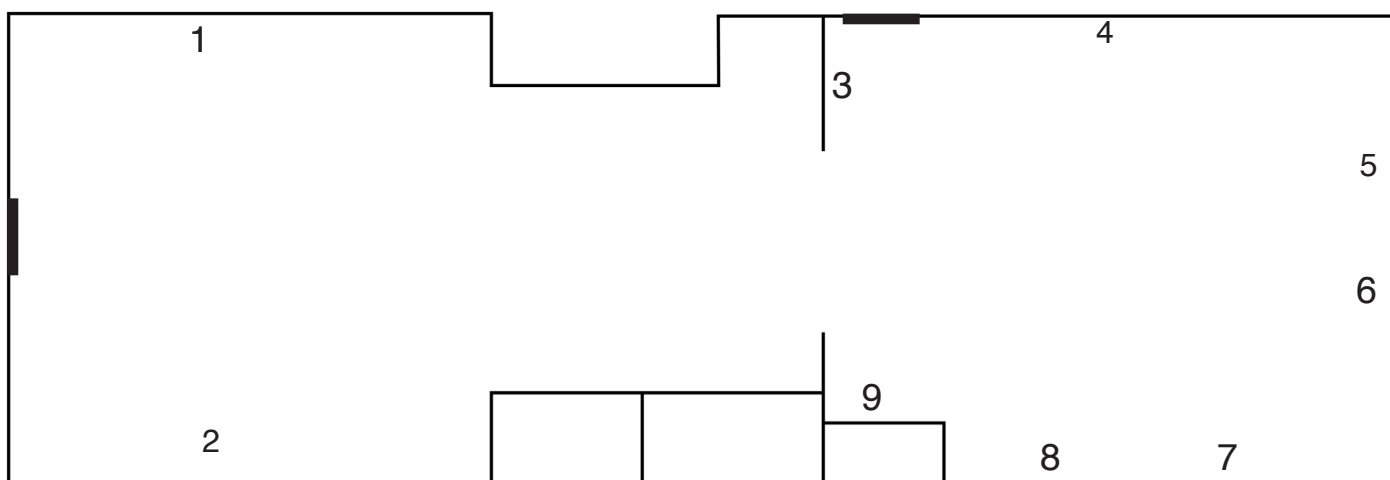
His new research on the questions of display and images has evolved from the simple idea of compilation to that of documentation of the work. The book and the exhibition catalog as objects became new intermediaries. A particular impetus for Valenti: a book by Guy de Cointet - an artist and conceptual poet, adept at manipulating language and signs - mixing Morse code and braille. Valenti was interested first in the form of the object: the aspect of this white monochrome regularly punched evokes the lexicon of abstraction. Ghosts and visual aberrations had been brought in by the digitization of the book, adding an extra layer of meaning or perhaps nonsense.

By problematizing the question of the reproducibility of images, Guillaume Valenti's paintings lead to a natural questioning: how does the image live in our real world after its absorption by the digital?

Guillaume Valenti was born in 1987 in Évry. He lives and works in Paris. After studying history and history of art at the Sorbonne (Paris IV) he graduated from l'École nationale supérieure des Beaux-Arts de Paris in November 2015 with honors, after spending five years in the studio of painter Philippe Ecole Nationale des Beaux-Arts Philippe Cognée. He has participated in several group exhibitions such as the Salon de Montrouge and the Jeune Création as well as several residencies, including the Casa de Velázquez in 2019-2020.

Parliament

36 rue d'Enghien, 75010 Paris
mardi - samedi, 12h – 18h
contact@parliamentgallery.com
+33 6 75 98 24 43



Ad Lib.

1. *Sans titre*, 2020, Oil on canvas, 150 x 200 cm
2. *Ecran*, 2019 - 2020, Oil on canvas, 195 x 130 cm
3. *Sans titre*, 2018, Oil on wood, 35 x 50 cm
4. *Sans titre*, 2020, Oil on canvas, 150 x 200 cm
5. *Bosch II*, 2021, Oil on wood, 30 x 40 cm
6. *Bosch I*, 2021, Oil on wood, 30 x 40 cm
7. *Le corps et le code I*, 2020, Oil on wood, 50 x 40 cm
8. *Guy*, 2020, Oil on canvas, 50 x 30 cm
9. *Le corps et le code II*, 2020, Oil on wood, 70 x 50 cm