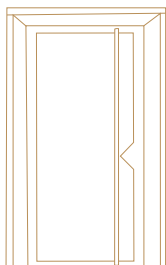
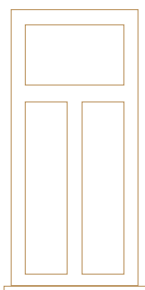




MUNICH
ARTWORK COLLECTION



www.fondationvalmont.com
www.lamaisonvalmont.com





La Maison
VALMONT



La Maison
VALMONT

When Art
meets
Beauty


VALMONT

l'ÉLIXIR
DES GLACIERS

STORIE
VENEZIANE
By VALMONT



ARTWORKS COLLECTION : LA MAISON VALMONT MUNICH

Located in the heart of Maximilianstrasse, the epicenter of Bavarian design, regrouping art galleries, luxury flagships and theaters, La Maison Valmont Munich is a space of surprises and discoveries.

Located between a courtyard and a garden, far from the tumult of the street, the Munich address of La Maison Valmont is spread over three floors of a sumptuous mansion with a red façade, completely renovated and transformed into an avant-garde curiosity cabinet.

The immaculate white of the walls echoes Valmont's clinical expertise, and the refinement of the furniture is perfectly combined with the numerous works of contemporary art scattered around the space.

A place of care, art, encounters and interactions, the Maison Valmont Munich was conceived and curated by Didier Guillon who chose each of the artworks adorning the walls.

Renowned German artists such as Astrid Köhler, Christian Lemmerz or El Bocho are honored alongside artists from around the world.



TRANSMISSION OF A PASSION : MAXENCE GUILLON TAKES OVER THE KEYS OF FONDATION VALMONT

At the beginning of 2022, Maxence Guillon became the new president of Fondation Valmont, taking over from his father, Didier Guillon.

At 23, after studying law, Maxence extended his academic career with a Master's degree in business management in Madrid.

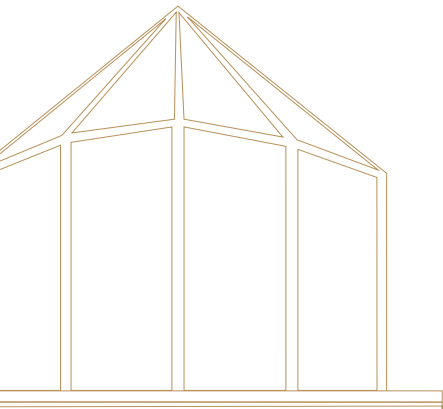
At the same time, he has an insatiable taste for discovery and human adventures that led him to carry out humanitarian missions, notably in Thailand with the WWF and in Tanzania with Raleigh.

Like Didier, Maxence Guillon has been immersed in the world of art from an early age, which has allowed him to train his instincts and hone his artistic eye over the years.

This paternal transmission has now become an intergenerational exchange where the two men complement and challenge each other, from discovering artists to betting on the future.

Thanks to his training and his interest in the digital world, Maxence Guillon will be able to lead Fondation Valmont towards new horizons and meet future challenges such as the dematerialization of art and the facilitation of its access.

Solitary and elusive accomplices, Maxence and Didier have just created the D&M Art Fund to support emerging artists and to make art accessible to the greatest number of people so that it is constantly renewed within the foundation.





Didier Guillon

Didier Guillon is an eclectic aesthete who defends art as a fundamental value, linking people and different human activities. This approach is logically declined in various materials, techniques and aesthetic inspirations always coherent. Strongly symbolic transversal patterns, from gorillas to masks, are reoccurring. Didier Guillon initiates a reflection, in which everyone is invited to be involved. His vision is a joyful, inclusive and sustainable way of conceiving contemporary art: you can stumble upon it while visiting traditional art fairs or by going shopping in exclusive boutiques.



My big Tintswalo

Didier Guillon
Screen print on vellum paper
80 x 120 cm, 2019

In this work, the silhouette of the gorilla rises up, underlined by the clarity of the silk-screened lines. The choice of serigraphy printing appears to be significant: it underlines the replicability of the artwork, in an ironic nod to Pop Art, demonstrating a strong democratic will. In a perpetually evolving world, Didier Guillon achieves a delicate balance between avant-garde and universality. The subject draws attention to the endangerment of animal species. This ecological awareness shows the importance of the artistic citizen action, in which the artist is committed. This artwork and its pendant initiate an exciting dialogue between the exterior and the interior.



My little Tintswalo

Didier Guillon
Print on vellum paper
50×65 cm, 2019

This silkscreen on paper is part of a vibrant artistic series, with multiple iterations, featuring Ivo the Gorilla from every angle. For Didier Guillon, through his research, breathes life into this character that we follow in different contexts. In this version, a tribute to South Africa, the stacking of simian forms evokes the many possibilities open to the eye and the mind. The liveliness of the coloring further highlights the multiple readings, while tinting them with a communicative cheerfulness. Enthusiasm in the conception, fluidity in the execution: one finds there all the commitment of Didier Guillon for the art and the beauty.



Spirit Keeper

Didier Guillon
Brass, 18×18×31 cm

A minimalist sculpture borrowing from the shades of another era, *Spirit Keeper* is one of Didier Guillon's first creations in brass. A fusion of multiple aesthetic inspirations and artistic syncretism, this work evokes religious and spiritual relics, symbols used by humans to communicate with the sacred. Here the brass, smooth and cold, replaces the warm wood traditionally.





Scarface, artist fragrance

Exclusive fragrance and limited edition

Fragrance - 200 ml

Scarface painting

Limited Edition 1/100 and signed by Didier Guillon

26 x 35 cm

Scarface is a fragrance created by Didier Guillon as a legacy to his children. A rite of passage from one generation to the next, symbolized by a masterpiece.

This fragrance is the scent trail of a painting crossed by a scar, combination of the artist's children Maxence & Capucine.

A composition that is both a precious olfactory creation and a tribute to the love of a father.



Sergi Aguilar

A multi-faceted artist born in 1946 in Barcelona, Sergi Aguilar started his artistic activity in the jewellery field. Fascinated by the sculptural aspect of metalwork, he created his first artworks in 1972, using materials such as bronze, brass and marble. His innovative post-minimalist style is inspired by Russian Constructivism and the work of artists such as Brâncuși.

Since the 1990s, Aguilar has diversified his art, incorporating new tools of expression such as photography and drawing into his palette of techniques.

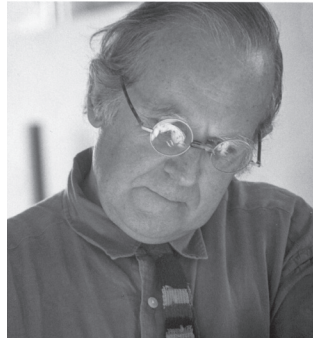


Canal

Sergi Aguilar,
25 x 50 x 40 cm, Black marble

In this piece entitled *Canal*, Sergi Aguilar explores sculpture at its most minimalist and essential: pure and angular lines, strong and dense fabric, and a deep and dark tone. Made from a single block of black marble, this work evokes the industrial and mechanical appropriation of the earth by man, digging, shaping and sculpting it for his modern needs. The jagged base of the artwork contrasts with the straightness of its upper part, evoking the lower layers of the earth's mantle, raw and unexplored. In this work, the artist draws parallels between landscape engineering and sculpting as an artistic discipline.





Joan Gardy Artigas

Son of the ceramist and collaborator of Miró and Picasso, Josep Llorens Artigas, Joan Gardy Artigas was born in 1938 and received his artistic education in Paris, where he studied at the Ecole du Louvre and the Ecole des Beaux Arts. His style was forged through contact with the Parisian artistic life where he worked with Giacometti, Braque and Chagall. Artigas spent twenty years collaborating with Joan Miró, taking over from his father who was unable to continue his art due to age, and created numerous ceramic walls with the artist.

He later designed fountains, buildings and also practiced engraving and lithography.



Vases

Joan Gardy Artigas,
Porcelain, 16 Ø x 24 cm / 17 Ø x 29 cm /
14 Ø x 23 cm

This trio of porcelain vases by Joan Gardy Artigas reflects the heritage of modern thinking and the technical reproducibility of objects and works of art.

Popular forms that become sources of inspiration, purified and polished, in a commitment to total stylisation, while taking care to keep some slight accidents or asperities, stigmata of the artist's passage, of manual and artisanal work.



Chamba African Art

The Chambas are a farmer community in West Africa, located in Nigeria and northwestern Cameroon. They are known for their important role in African art with sculpture, clay and metalwork.

Their carvings carry different spiritual roles, such as protection, fertility or healing.

Metalwork among the Chamba people has two main uses, to create objects used as currency for bartering and offerings and to create musical instruments used in tribal ceremonies.

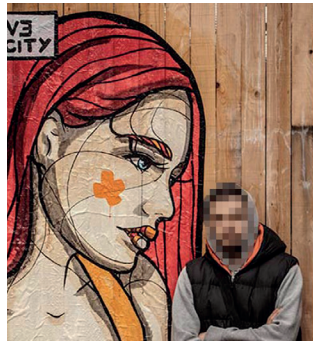


Moneda con forma de tortuga

Chamba

Copper and iron alloy, 81 x 58 cm

This pre-coinage currency, of high dimensions, was used for spiritual offerings and dowry in marriage offered to the father of the future wife. During the union ceremonies, this currency had a main role in the symbolic of celebration. Two parts are distinguished, a narrow handle by which the object was handled and a lower part in the shape of a turtle shell, a symbol of fertility in many African ethnies.

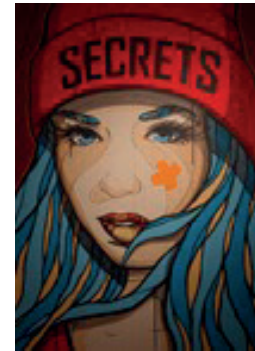


El Bocho

Based in Germany, the pseudonym of the enigmatic El Bocho, (Little Donkey, in Spanish) gives us a clue about the roots of this street artist who decided to preserve his anonymity since his appearance in 1997.

Berlin is his playground, and its walls are his canvas where El Bocho sticks his collages and stencils. The impressive size and the quality of the colors used in El Bocho's works have made his work a reference in Berlin.

Over the years, El Bocho has diversified his palette of characters, exclusively feminine, where bright colors are mixed with black humor.



Secrets

El Bocho

From the *Citizens* series representing urban and contemporary women, El Bocho focuses on the melancholy and romanticism of his characters. The sharpness of the line magnifies the feminine subject and allows the artist to express with precision her feelings. As in the whole series, the characters reveal their emotions through messages or inscriptions on their beanies or hats. The rich colors of the artwork are shown in the dark, creating an atmosphere of suspense and echoing the name of the painting, *Secrets*.



Pierrette Gonseth-Favre

Artist from the Canton of Vaud in Switzerland, Pierrette Gonseth-Favre was born in 1943 in Geneva. Passionate about weaving and drawing from an early age, she was trained at the Jobin School in Lausanne.

Fascinated by jute fabric, she began to work with this material at the end of her studies.

In 1989, during one of her exhibitions in Geneva, she was contacted by the director of the Museum of Modern Art in Buenos Aires, touched by the paintings of the artist, who inviting her to exhibit her artworks in Argentina.



Le Héros Lyrique II

Pierrette Gonseth-Favre,
Wood, wire and sheet metal,
100×50×40 cm, 2015

Pierrette Gonseth-Favre invents in her collection *Le Héros Lyrique* a new language of garments. In this creation, a real clothing sculpture, the artist introduces new materials such as wood or wire assembled with tree leaves in replacement of fabric and yarn. In this experimentation with artisan techniques related to Haute Couture, she weaves, with a sure grasp, a new gaze and enchantment of the body.



Astrid Köhler

Born in Munich, the painter Astrid Kohler brilliantly practices hyperrealism through different techniques such as oil paint, gouache, acrylic, colored pencil and airbrush.

Combining vintage and modern in her paintings, Astrid Kohler is in constant search of tension in her work, stimulating her creative inspiration.

Still life adept, the artist usually enhances her works with random bursts of color, contrasting with the surgical precision of her line.



Schlüssel

Astrid Köhler
Oil painting, 20×18 cm

Through *Schlüssel*, “the key” in English, Astrid Köhler plays on the register of the genre scene. Inspired by pastoral painting, the artist blends classicism, realism and abstraction.

A sweet nostalgia emanates from this painting, with soft and out of time accents.

The red spots, seemingly random and accidental, animate the canvas, to disturb the tranquility emanating from it.



Stapeltassen
Astrid Köhler,
Oil painting, 40×30 cm

In this painting, the artist Astrid Köhler discusses time with her strength and unique narrative skills. Inspired by surrealist thinking, the artist has created this immersive painting as a representation of an artwork. Stapeltassen, meaning “Stack of Cups” is a stunning mise en abyme. By shifting his gaze from the subject, the stack of cups, to the periphery of the work representing a painting chassis, we discover the different levels of immersion imagined by the artist.



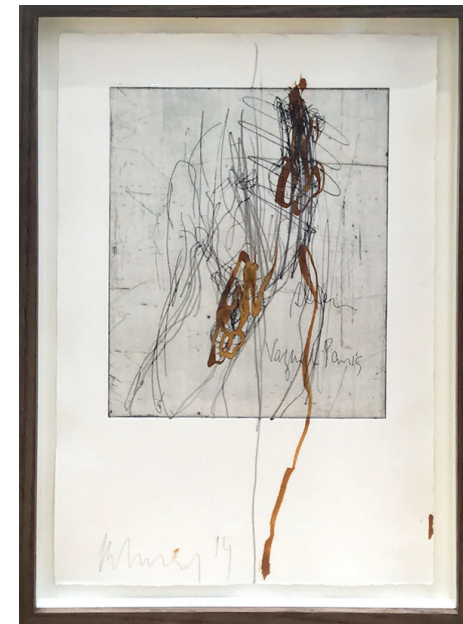


Christian Lemmerz

German-Danish sculptor and visual artist Christian Lemmerz, born in 1959 in Karlsruhe, left Germany at a very early age for Italy where he studied at the Accademia di Belle Arti in Carrara and then for Denmark where he joined the Royal Danish Academy of Fine Arts in 1983.

Originally trained as a classical sculptor, his inspiration was led by post-war pop art. According to Lemmerz, conflict and experience are essential to art, creating emotions and interactions with the spectator.

Complete all-rounder, the artist has also been recognized for his work in performance art field such as filmmaking, directing and set design.



Untitled

Christian Lemmerz
Pencil and oil on paper, 26×36 cm

A great tension in Christian Lemmerz's line is evident in this work that seems to break free from its frame. Mixing techniques and mediums, we can hardly

distinguish writing from illustration, everything is blurred in a nervous and instinctive style. The emergence of a form of chaos, of a quest for revelation emanates from this work on emotions and emancipation.



Nuno Raminhos

Born in 1971 in Portugal, Nuno Raminhos studied painting at the Faculty of Fine Arts of the University of Porto. Since 1999, he has participated in solo and group exhibitions in several national and international galleries.

Nuno Raminhos' works are strongly influenced by Pop Art, cartoons and comics. His characters evoke memories of childhood and adolescence, sometimes taken out of their original context. Using strong colors, sharp contours and clean paint, the precision of Raminhos' work feels like it was printed.



Drowning Girl

Nuno Raminhos,
Acrylic on canvas, 120 x 120 x 3 cm

Resurgence of memories of early childhood, adolescence and adulthood, Nuno Raminhos evokes with Drowning Girl the evolution of artistic references that he combines like a waking dream. Inheritor of pop art, Lichtenstein and cartoons, the artist creates a new field of expression where he questions the nostalgia of the naivety during childhood, the imagination and the fears that are related.

Between Dadaism and pop art, Nuno Raminhos opens the temporal borders and introduces comics and mangas in the sphere of painting.





Iliodora Margellos

Born in Minneapolis in 1985, Iliodora Margellos grew up and lives between Switzerland and Greece.

Graduated from Yale University in 2006 she continued her studies in photography and printmaking at Columbia University School of the Arts, while interning at Peter Halley's studio in New York, until 2007.

In a constant quest to improvement and versatility, she continued her studies in drawing at the Salzburg Academy of Fine Arts.

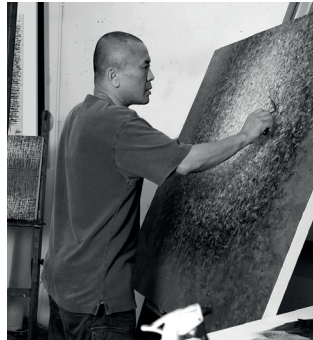
Iliodora Margellos' work mixes found objects, textiles, drawings, paintings, sculptures, installations and performances. She also participates in collaborative site-specific sculptural installation projects.



Untitled I, II & III

Iliodora Margellos
Recycled fabrics/wire,
35 x 72 x 26 cm

In this trio of artworks, Iliodora Margellos explores the rehabilitation of material, its transformation and reinvention. Based on the practice of upcycling, in which the artist does not produce or consume resources, she focuses on the re-creation of elements of her daily life. She apprehends new forms, gets out of the box, and questions the world and its modes of consumption. With this work, the artist proposes innovative perspectives, materials and processes to artistic



Lee Jung Woong

Born in 1963 in Korea, Lee Jung-Woong is a true disrupter of Korean painting. After an academic career in fine arts at the University of Keimyung, Lee started his stunning creations.

Mixing Asian and European influences, he creates his works on Korean rice paper with particularly impermeable properties, painted with occidental oil paint.

To create the myriad of details, present in his work, Lee Jung-Woong uses Chinese vintage brushes with thick bristles with which he brushes over the paint.



Brush

Lee Jung Woong
Oil painting - Korean rice paper
140×140×3.5 cm, 2011

Lee Jung Woong experiments with rice paper as a medium in *Brush 2011*.

The artist instills emotion and spirituality through these nine chaotic ink splatters brushed randomly, using the space and arrangement of the background and foreground to express the yin and yang important to his work.

An evocation of tradition blended with the randomness of creation and the subconscious.





Brush 1 - 3 - 4

Lee Jung Woong
Serigraphy - Korean rice paper,
94×137 cm

Inheritor of abstract expressionism, Lee Jung Woong adds to action painting a traditional dimension through the movement of the brush, evoking Korean calligraphy.

The inlay of the brush in the center of the artwork affirms the importance of the tool and the gesture, operating a fascinating mise en abyme.

Between painting and performance, the artist's ample gesture is felt in this triptych of silkscreens.



La Maison Valmont Munich
Maximilianstraße 22, 80539 Munich, Germany

 +49 89 21022113

Follow us
#lamaisonvalmont - @fondationvalmont

www.lamaisonvalmont.com - www.fondationvalmont.com