

Louis Reed

Valentina Vaccarella
Post-Fair 2025

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Blowbang at the Tupperware party

oil on canvas
25 x 19 inch
64 x 48 cm
2025



One thousand beautiful girls and three ugly ones

oil on linen
25 x 19 inch
64 x 48 cm
2025



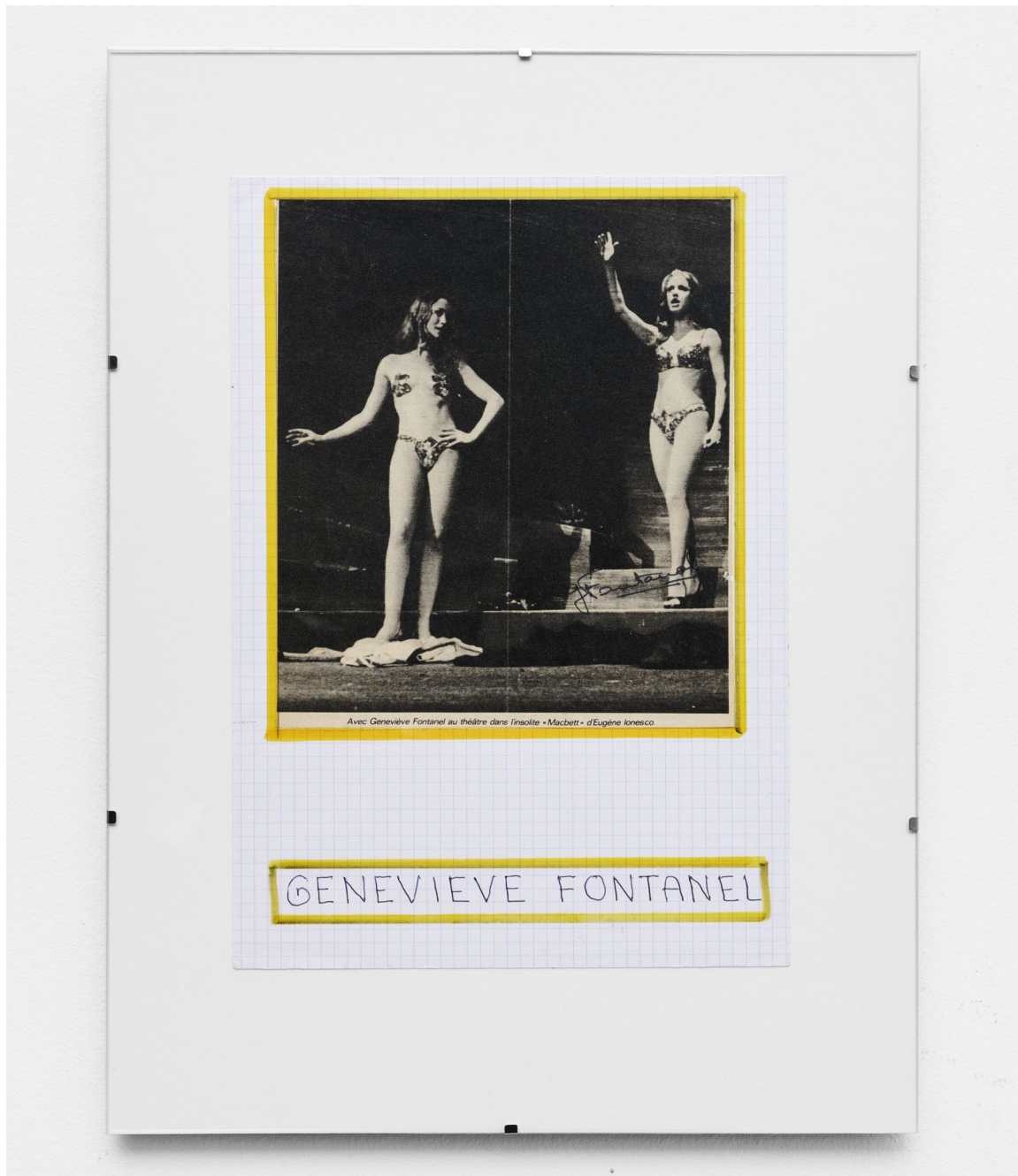
La monnaie vivante

oil on linen
25 x 19 inch
64 x 48 cm
2025



Reuben Sturman Lifetime Achievement Award

oil on linen
25 x 19 inch
64 x 48 cm
2025



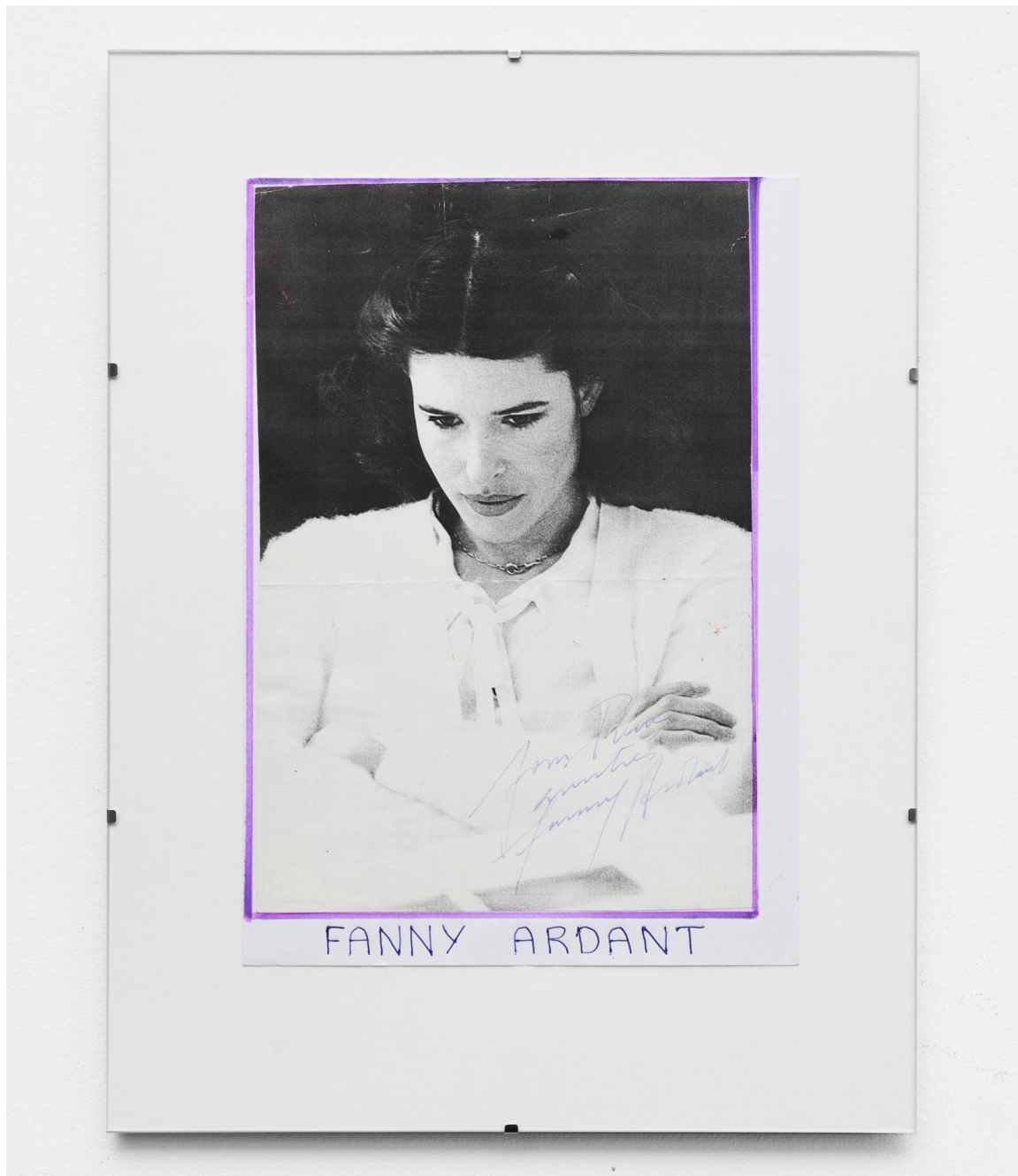
Autograph, Geneviève Fontanel

signature on press cut, on Bristol paper
mounted on rag board under glass
12 x 16 inch
30 x 40 cm
1993



Autograph, Bulle Ogier

signature on press cut, on Bristol paper
mounted on rag board under glass
12 x 16 inch
30 x 40 cm
1993



Autograph, Fanny Ardant

signature on press cut, on Bristol paper
mounted on rag board under glass
12 x 16 inch
30 x 40 cm
1993



Autograph, Catherine Deneuve

signature on press cut, on Bristol paper
mounted on rag board under glass
12 x 16 inch
30 x 40 cm
1993



Autograph, Claudine Beccarie 2

signature on press cut, on Bristol paper
mounted on rag board under glass
12 x 9 inch
30 x 23 cm
1993



Autograph, Véronique Lefay 2

signature on press cut, on Bristol paper
mounted on rag board under glass
12 x 9 inch
30 x 23 cm
1993



Autograph, Véronique Lefay 3

signature on press cut, on Bristol paper
mounted on rag board under glass
12 x 9 inch
30 x 23 cm
1993

Valentina Vaccarella
Post-Fair

Louis Reed is pleased to present a solo booth of new works from Valentina Vaccarella (b. 1993, New York) at Post-Fair.

I'll tell you how the booth came to be. When I first came across Valentina's works I was smitten. They attracted me, a gallerist with an eye for sculpture and painting, when they were solidly neither. Materially they were photo transfers of female politicians and madames onto European wedding linens and aluminum. The works were raunchy and smart, but more smart than raunchy. Similarly, they captured the power of sex, but even more, embodied the aphrodisiac that is power.

Valentina has brought the same energy to the works that will be featured in our booth. She went out on a limb by moving from a practice grounded in photography to making six oil paintings. The works feature the words Déjà Vu, stamped, rolled, brushed, and wiped across linen. The lure of repetition, the depth of unmixed Old Holland paints, and a reference to Deja Vu Services, Inc. mingle on the surface of each work. By the way, Deja Vu Services was founded by Harry Mohny, an elusive man often referred to as the "Howard Hughes of Porn." I'll let you do the research...

For me, the best part of the paintings is how the paint is applied, none of the nerdiness or anal self indulgence of a photo realistic or hard edge devotee is present. What you see is something better, freer, akin to Michael Majerus lounging at the Viper Room.

Accompanying the paintings are 27 collages from 1993, all feature autographed photos from the likes of Catherine Deneuve to minor adult actresses. No one is liberated and no one is caged. These are simply part of the world of an artist who listens to CNBC while she paints, perusing Bob Guccione drawings on auction. I needed to show Valentina's work because in a world of artists who constantly perform being raw, intelligent, and interesting, she actually is.

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