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Richard Jackson ^{US}
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Paul Kos ^{US}
Paul McCarthy ^{US}
Jeff Mills ^{US}
Arnold Odermatt ^{CH}
Henrique Oliveira ^{BR}
Peybak ^{IR}
Lucie Picandet ^{FR}
Lázaro Saavedra ^{CU}
Niki de Saint Phalle ^{FR}
Pierre Seinturier ^{FR}
Peter Stämpfli ^{CH}
Jean Tinguely ^{CH}
Keith Tyson ^{GB}
Jacques Villeglé ^{FR}
Olav Westphalen ^{DE}
Winshluss ^{FR}
Virginie Yassef ^{FR}

CURRENTLY
08.06 - 21.07

JOHN
DEANDREA

36

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33

FORTHCOMING
14.09 - 20.10

STÄMPFLI POP
(1963-1964)

36

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33

Nouveau Réalisme Masterpieces & The Society of Consumption



Peter Stämpfli, *Glacière*, 1963

Over the last 25 years, **Galerie Georges-Philippe & Nathalie Vallois** has dedicated itself to promoting internationally renowned artists by combining Contemporary art with New Realism. Opened in 1990 in the heart of Saint-Germain-des-Prés, the gallery has managed to bring together established and contemporary artists in an ambitious exhibition program.

For our booth this year, we have selected masterpieces by **César**, **Niki de Saint Phalle**, **Lázaro Saavedra**, **Peter Stämpfli**, **Jean Tinguely** and **Jacques Villeglé** expressing their apprehension of consumerist society.

Relief tôle Klaxon by **César** (1962) is part of a series of four monumental wall pieces made in 1961-62, two of them belonging to important museum collections. It has been included in every major **César** exhibition and was just presented in his retrospective at the Centre Pompidou. Art Basel will be its first commercial presentation since its creation. By showing this piece, we intend to offer another way to explore automobile elements in **César's** work that is complementary to the Compressions.

In 1961, **Niki de Saint Phalle** was invited by Jacques Villeglé to participate in the salon Comparaisons. The work she exhibited, "Portrait of My Lover", was an assemblage depicting a man with a target-head towards which visitors were supposed to throw darts. **Niki** herself recounted that adjacent to her work was a large white piece by Bram Bogart. Upon seeing it, the artist got the idea of "making the

artwork bleed" and only a few days later, invited Pierre Restany to attend the first ever shooting-painting session executed by rifle. Thereafter she became a member of Nouveaux Réalistes and internationally famous with her public "Shooting Paintings".

Figure with Dartboard (c. 1962) is in many ways an exceptional piece: not only does it evoke the Dart Paintings but it is also one of the very rare works from the "Tirs" (or "Shooting Paintings") series that voluntarily remained untouched in order to appear virginally white, as a mystical altar. This intimate piece remained in the artist's collection for her entire lifetime.

Lázaro Saavedra (born in 1964) is considered as one of the leading artists of the Cuban Conceptual Art scene.

In Cuba, more so than anywhere, consumerism is not a given; with **Aire frío**, the artist gives one of the most relevant portraits of his country including the progression of international marketing strategies, each fridge representing one of the three different "eras" of Cuba: USA in the 50s, Russia in the 70s, China in the 90's. It will be exhibited for the first time at an art fair.

Among Swiss artists, **Peter Stämpfli** is considered as one of the European Pop Art forerunners. His early works are extremely rare as most of them were either purchased by notable museums or burnt in his studio.

Glacière (1963) is one of Peter's earliest and most influential paintings that shows his capacity to understand through everyday objects the symbols of consumerist society. It is being offered for the first time since 1966.

Jean Tinguely's remains among the less bourgeois sculptors of his generation: noise, movement, scale, materials - are still not domesticated.

May Fair (1963) belongs to the category of his wild sculptures. It was created for **Tinguely's**



Lázaro Saavedra, *Aire frío*, 2003

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Jean Tinguely, *May Fair*, 1963

first show at Dwan in Los Angeles, one of the leading galleries in the US in the 60's.

It then became the main character of the mythic theater play "The **Tinguely** Machine Mystery" by Kenneth Koch displayed at the Jewish museum on December 22, 1965. There are less than ten trolley pieces from the 60's; this one happens to be one of the earliest created, and one of the last remaining in private hands; purchased more than thirty years ago by its previous owner, it has not been exhibited since.

Jacques Villeglé is undoubtedly the leading promoter of anonymously torn street posters symbolizing a sociological and psychological portrait of society. Colette Allendy (where Yves Klein had his debut) offered Villeglé and Hains to organize their first exhibition in Paris in 1957.

Palissade aux Palmiers was part of this show and remains a unique masterpiece, one of the only works on wooden fence by the artist. It remained in his personal collection for 50 years.

UNLIMITED U16



Arman, *Fleurs*, 1959-2001

Fleurs (*Flowers*, 1959) is an historic piece: the very first monumental 'accumulation' Arman ever made.

Organized as an artistic event in his hometown Nice, the artist could not afford to store it afterward.

Fleurs is one of Arman's most successful examples of the genre he created: from an accumulation of common objects, he creates both a minimal and baroque sculpture.

From a forest of 60 coat stands, he reinterprets a classic subject of art history – the still life with flowers. His logic works perfectly: a coat stand is nothing other than a piece of furniture; sixty of them become a new animal, an environmental installation.

In an interview in 1992 with the French art critic Otto Hahn, Arman reflected: 'In 1959, everything happens at the same time. I am like a gun stuffed with powder that asks only to be discharged.'

My language is organized, the different facets are articulated [...] The object is the common denominator of my work.

I then have two well-defined directions: accumulation and destruction [...]

The quantity creates a change; the object is negated as an object.'

Given its historical importance, Arman decided to recreate this fantastic piece on the occasion of his first retrospective in his native city in 2001.