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For our first participation in TEFAF New York Spring, we will present a selection of masterpieces from Nouveau Réalisme, in which our gallery has been specialized for the past three decades.

Nouveau Réalisme = New perceptive approach of the real. (Pierre Restany)

On the 27th of October 1960 was signed the Constitutive Declaration of Nouveau Réalisme by Arman, Dufrêne, Hains, Klein, Raysse, Spoerri, Tinguely, Villeglé and Restany, gathered in Yves Klein's apartment. These artists were joined by César, Christo, Gérard Deschamps, Mimmo Rotella and Niki de Saint Phalle. Although this movement had a very short lifespan – Arman believed it lasted roughly 20 minutes, others consider the premature death of Yves Klein in June 1962 as the end of the movement – its influence and its importance still live on, as can testify the numerous collective and individual retrospectives dedicated to these artists in the most important museums worldwide.

Four major international artists of this movement have been selected for our booth:

Niki de Saint Phalle (American French artist, 1930-2002)

TIR - FRAGMENT DE DRACULA II belongs to the "Tirs" or "Shooting Paintings" series that allowed Niki de Saint Phalle to gain international recognition.

In 1961, Niki was invited by Jacques Villeglé to participate to the Salon Comparaisons. The work she exhibited, *Portrait of my lover*, is an assemblage figuring a man with a target-head on which visitors are supposed to throw darts. Niki herself recounted that next to her work was a large white piece by Bram Bogart. Upon seeing it, the artist got the idea of "making the artwork bleed." She began to work frenetically on assemblages made of objects and plastic bags full of fresh paint hidden under a thick coat of white plaster and invited, only a few days later, Pierre Restany to attend a shooting-painting session with a rifle. She thus developed these "Tirs", creating sometimes monumental compositions for public actions from which she would keep only autonomous fragments afterwards. *Dracula II* is a typical and beautiful example of one of them. A piece from the same series was recently shown at MoMA in New York, as part of « Robert Rauschenberg: Among Friends » exhibition.



MARILYN is a very rare piece from the series of portraits that comes after the "Shooting Paintings" and just before the "Nanas".

"Marilyn Monroe died in Los Angeles in August 1962. Did Niki identify with the star? Did Marilyn's misfortunes reawaken her own painful memories? Warhol made numerous works about Marilyn, duplicating her face ad infinitum. Niki makes the actress a unique being, sculpted from a material of little value, with none of the luxury that filled her world (...) As in all the works from this period, the body is wrapped up in fabric and newsprint and is the support for a whole load of plastic toys and tacky objects. Among these, the flowers placed on the idol's shoulder confirm the idea that this portrait is an ultimate homage, humble and pathetic." (extract of a text by Catherine Francklin)

Far from the glamorous and iconic sex symbol adulated by half the planet and immortalized by Warhol, Niki's portrait is an inner and psychologic one, that only a woman could depict.

CURRENTLY

04.26 - 05.27
Group Show
*La Maman &
la Putain*

FORTHCOMING

06.08 - 07.28
John de Andrea

09.14 - 10.20
Peter Stämpfli



Jean Tinguely (Swiss artist, 1925-1991)

Yves Klein (French artist, 1928-1962)

PERFORATEUR MONOCHROME happens to be one of the six major pieces born from the collaboration between Jean Tinguely and Yves Klein for the show «Vitesse Pure et Stabilité Monochrome» at Iris Clert in 1958.

This mythical exhibition consisted of four blue murals and only two «Ground pieces»: a white one (*L'Excavatrice de l'espace*, in Musée Tinguely's collection) and a red one (*Perforateur Monochrome*.) Both of them are very well described in a letter from Jean Tinguely to Pontus Hultén.

To our knowledge, only a blue wall piece and this very work are still available on the market as collaborations Klein-Tinguely; this is therefore undoubtedly one of the last opportunities to acquire what is considered as one of the most extraordinary collaborations of the second half of the twentieth century.

This masterpiece was recently show in the major retrospective of Tinguely held in Düsseldorf then in Stedelijk Museum in Amsterdam last year.



BALUBA FOURRURE N°3 by Tinguely is one of the last pieces available from the «Baluba» series. It has been remaining for the past 50 years in the artist family collection and has never been exhibited before 2016, when the gallery organized the exhibition «Tinguely 60s» commemorating the artist 25th anniversary of death.

The *Balubas* were inspired by the situation in Africa in the 1960s, and especially in the Congo, where independence was followed by serious disturbances during which several public figures came to a violent end. One of these was Patrice Lumumba, a member of the Baluba tribe and author of the famous *Le Congo, c'est moi*. In fact, when they were first presented in an exhibition at the Moderna Museet, Stockholm, these pieces were titled *Champs minés* (Minefields). Tinguely's *Balubas* were triggered by the public using buttons hidden under a carpet. Their title was anything but random: Tinguely meant to pay homage to that people and their struggle, but also to their magnificent warriors with their astonishing attributes.

"Very violent things with feathers, bells – wild things, very wild, very joyous. Like frenetic boxers?" "Yes. I named them after those wonderful Blacks with Christmas baubles on their heads, machine guns to which they attached bells."

Jacques Villeglé (French artist, born in 1926)

By the end of the 50's, Jacques Villeglé invented the «Lacéré Anonyme» (Anonymous Tearing), whose work he shows. This fictional and mythical artist actually represents all the passers-by who one day ripped off a piece of poster in the street following their impulse of desire, curiosity or anger. The result of their action of «déchollage», a piece of ripped posters, is transformed into a bi-dimensional work of art. As a matter of fact, Villeglé is not making the paintings, but collect the paintings made by anonymous people. This way of working allowed him later to ironically describe himself as a successful lazy artist.

Less than ten very large Villeglé's works from the early 60's remain nowadays in private hands; *BOULEVARD DU FRANÇAIS MOYEN* is one of them and is very emblematic of the spirit animating Paris at that time. It belongs to the "Images" series, certainly the most representative of urban landscapes that the artist has been crossing for more than fifty years.

Jacques Villeglé, one of the few Nouveaux Réalistes still alive, is already in major museum collections such as MoMA, Guggenheim, Detroit Art Institute, Modern Art Museum of Fort Worth or MoCA Los Angeles, USA; Tate Modern, London, UK; Musées Royaux de Belgique, Belgium; Centre Georges-Pompidou, and Musée d'Art Moderne de la Ville de Paris, France; etc. More recently, he was honoured with the catalogue cover of the MET Breuer exhibition: «Delirious : Art at the Limits of Reason, 1950-1980.»



ART FAIRS

JUNE 14 - 17
Art Basel

OCTOBER 18 - 21
Fiac