

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

THE ARMORY SHOW 2-5 March 2017

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Gilles Barbier **FR**
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Massimo Furlan **CH**
Taro Izumi **JP**
Richard Jackson **US**
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Jean-Yves Jouannais **FR**
Alain Jacquet **FR**
Martin Kersels **US**
Paul Kos **US**
Paul McCarthy **US**
Jeff Mills **US**
Arnold Odermatt **CH**
Henrique Oliveira **BR**
Peybak **FR**
Niki de Saint Phalle **FR**
Pierre Seinturier **FR**
Peter Stämpfli **CH**
Jean Tinguely **CH**
Henrique Oliveira **BR**
Keith Tyson **GB**
Jacques Villeglé **FR**
Olav Westphalen **DE**
Winshluss **FR**
Virginie Yassef **FR**

Gallery Georges-Philippe & Nathalie Vallois is very pleased to participate to the Armory Show 2017 for the 4th time and will present a sharp selection of works from International contemporary artists of the gallery and masterpieces of French Avant-Gardes from the 60's.

Contemporary artists from the French scene will be presented such as Gilles Barbier, who had recently a solo show at MMCA, the most prestigious South Korean Museum, and Pierre Seinturier whose paintings are driven by a sense of stillness, a both poetic and gloomy atmosphere inspired by the Hollywood movies from the 50's.

Young Iranian duo Peybak will show a new painting from the « Abrakan » series, playing through an « all over » composition characterized by a profusion of half-human and half-animals creatures inspired by the Persian iconography.



Jean Tinguely,
Vive la Muerta, 1963

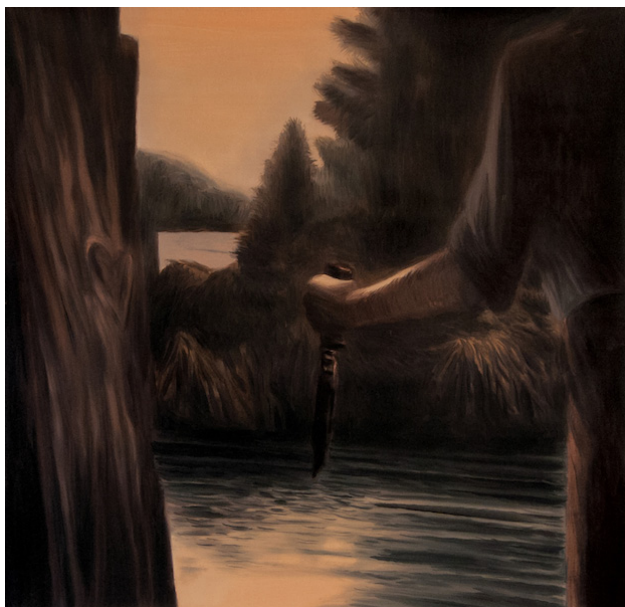
Lázaro Saavedra, a major role model of the Cuban art scene, will display one of his most iconic and subversive sculptures featuring Karl Marx. This artist received last year the Premio Nacional, the Cuban most important art Prize. His works were shown at the 2013 Venice Biennial and he will be soon participating to a major show at the Houston Museum of Fine Arts called *Adiós Utopia: Dreams and Deceptions in Cuban Art Since 1950*.



Peybak,
Abrakan #56, 2016

Regarding the masterpieces from the 60's, the gallery will propose one of the last available historical works by Niki de Saint Phalle belonging to the «Hearts» series. This assemblages made of vernacular objects, cosmetics containers, plastic animals and various random artifacts stuck into swirl of white impasto are the transition between the *Shooting paintings* that made her famous, and the *Nanas* that at first were in the same technique. We will show this evolution in September at the Gallery in a major show about the *Woman in Niki de Saint Phalle's work*.

«Vive La Muerta», 1963, by Jean Tinguely shows a leaping horseman mounted on springs which seems to echo the «Circus» by Calder, an artist Tinguely admired for his early exploration of movement and humour. Like the famous dances of death popular in the Middle Ages, epitomised by the famous fresco by Konrad Witz in Basel (now lost), this piece shows that death and destruction, a central theme in the artist's work



Pierre Seinturier,
Indian Summer, 2016

of the 1980s, was in fact already a pervasive feature of his art in the 1960s with a refined sense of humor and poetry. It is one of the rare sculptures of Tinguely whose formal aspect is appreciated as much in immobility as in movement.

« Gaby d'Estrées », by French artist Alain Jacquet, is a modernist version of the famous «Gabrielle d'Estrées and her sister the Duchess of Villars», a masterpiece from the Renaissance. Using the serigraphy technique that he discovered at the same time than Andy Warhol or Roy Lichtenstein - they were all showing at Iolas gallery in New York- Jacquet is at equal distance between the European New Realism and American Pop Art. This work is part of the same series as «Le Déjeuner sur l'Herbe», recently acquired by the Guggenheim Museum, exploring the distortion of great iconic paintings from Art History changed into products of the mass consumption (the Mec'Art.)

Alongside, we will propose another masterpiece « Rue de Clignancourt », by Jacques Villeglé, one of the first «Affichistes» and leader of New Realism. His works already belong to all major museum collections such as MoMA, Tate Modern, Centre Georges Pompidou or Reina Sofia Museum. He is actually shown in « Atlantic/Pacific, Avant gardes from 1945 to 1965 », curated by Okwui Enwezor at Munchen Haus der Kunst, Germany.

In « Fear of Mannequins, Wig Heads, Hollywood Boulevard », mannequins in a showcase reproduce stereotyped Hollywood attitudes on the famous Los Angeles Avenue. As ambiguous objects, they embody the process of contamination by which the living body becomes a representation. Unlike Paul McCarthy's posteriors works, mannequins are not used as artefacts for performances but reveal the natural ferocity of our society which exploit the female body. The artist's relevance consists on not distorting an image which is already a disguise of contemporary society. This diptych of photographs conveys a sense of staging which alludes to the atmosphere of David Lynch's movies or Hans Bellmer's body of work. Paul McCarthy has used dolls and mannequins throughout all his career to denounce the preeminence of the social body over the living body in a society dominated by media imagery.



Paul McCarthy,
Fear of Mannequins, Wig Heads, Hollywood Boulevard, 1971

FORTHCOMING

Gilles Barbier
Artist Impression
/
Project room :
THEO MICHAEL
Arthropodos
10.03 - 22.04.2017

CONTACT

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FORTHCOMING

Taro Izumi
/
Peter Stämpfli
Ligne Continue
28.04 - 27.05.2017