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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
09.06 - 22.07

Keith Tyson
Les Fleurs
/
Pilar Albarracín
Anatomia Flamenca

36

33

Peter Stämpfli
Ligne continue

FORTHCOMING
08.09 - 21.10

Niki de Saint Phalle
*Belles ! Belles !
Belles ! Les femmes
de Niki de Saint
Phalle*

33 & 36

This 2017 edition of Art Basel is the opportunity to showcase Masterpieces from the French avant-gardes of the 60s. Among them : Jacques Villeglé that the gallery has been representing for the past twenty years; Niki de Saint Phalle and Jean Tinguely, whose Estates the gallery represent; and Peter Stämpfli, the gallery's new collaboration.

To start with, one of the highlights of our booth are two exceptional and early « Reliefs Tirs » by **Niki de Saint Phalle**. This series of performance paintings done with a rifle at the very beginning of the 60's instantly made the young woman internationally famous.

Another work is *Radio WNYR 10* by **Jean Tinguely**, Niki's life lover, which is one of the biggest mural radio pieces he created. This specific work was first presented at Sidney Janis' gallery in New York in 1962.

Le Nouveau Demours is a striking example of the "Lettre Lacérée" series from **Jacques Villeglé**, revealed on the occasion of his very first show. Initially exhibited as a polyptych set and directly presented on the ground, it has later in the 60s been divided in four distinct artworks two of them being in Centre Georges-Pompidou (Paris) and Mumok (Vienna) collections.

A large diptych by **Alain Jacquet** from the *Images d'Épinal* series (1962) recall by its title it was inspired by these small illuminated engravings popularised by peddlers in the 19th century. After several preparatory drawings, starting from an image and ending into a set of abstract forms, the result revealed itself in a monumental painting of shimmering colours.

The gigantic *Seita* matchbox by **Raymond Hains** is another iconic work from the 60' that has been held in private hands for decades. Hains, in his series *Seita* (French match brand) and *Saffa* (Italian match brand) imagined a ironical fiction in which two conceptual artists would have a unique "oeuvre" composed of different size match boxes.

The fascinating golden *Expansion n°1* by **César**, is an outstanding exemple of when he allowed the material to perform the role of a sculptor. This piece will be loaned to the Centre Georges-Pompidou for his retrospective by the end of 2017.

Last but not least, the beautiful mural «germination» by Young Brazilian artist **Henrique Oliveira** will create a dazzling organic contrast with the chemical aspect of César's expansion.



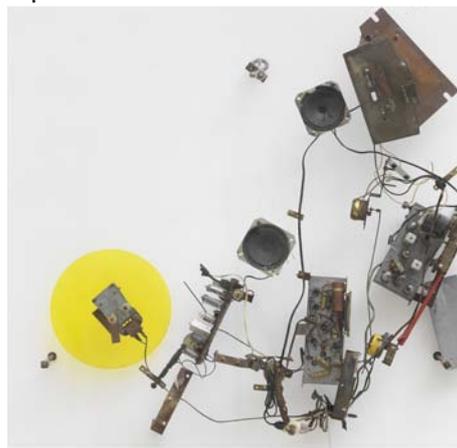
Raymond Hains, *Seita*, 1966



César, *Expansion n°1*, 1969



Henrique Oliveira, *Untitled*, 2009



Jean Tinguely, *Radio WNYR n°10*, 1962

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The gallery presents Peter Stämpfli with *Royal* (1971).

At the end of the 1960s, as one of the forerunners of European Pop Art, Peter Stämpfli developed a radically new pictorial language which featured an extreme enlargement of what he (paradoxically) calls the 'sculpture of tire'.

From this sole and specific subject, he revisited the history of geometrical abstraction, transforming a very ordinary theme to illustrate 'the power of the art to convert every elements with aesthetical qualities' (Henry Martin, in *Art International*, 1971).

Royal (1971) is a monumental installation made of a large-scale canvas (of more than 5 meters high) depicting a tire in a vertical position, which extends to the floor by a trompe-l'oeil tire mark (of variable dimension), giving an impression of speed and movement. It is the first significant landmark from a series of nine, six of which are already in museum collections; it was created on the occasion of the 7th Paris Biennale in 1971 and was shown in 1979 at the The Museum of Modern and Contemporary Art Saint-Étienne Métropole in a survey show.

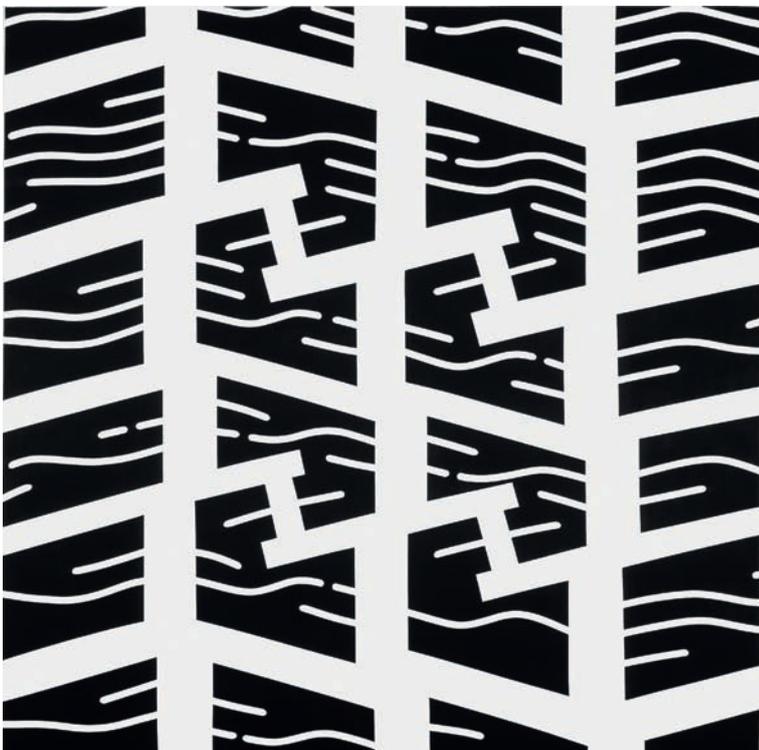
Royal, held in the artist collection, has not been exhibited for more than 20 years. Furthermore it is presented for the very first time on the art market.

ART UNLIMITED

Peter Stämpfli



Royal, 1971
© André Morain



Snowstar, 1999
© Jacques Faujour

Alongside this exhibition of *Royal* at Art Unlimited, the gallery presents «Ligne continue», Peter Stämpfli's new solo show in Paris. Both events mark our new collaboration with the artist. At least, visitors will also have the occasion to discover masterpieces from the artist in the current show *Swiss Pop Art* at the Aargauer Kunsthau in Aarau (CH).

Swiss artist Peter Stämpfli has settled in Paris since 1959, and established very rapidly his career in the international art scene, being represented by prestigious galleries such as Bruno Bischofberger in Zürich or Jean Larcade in Paris. His work appeared then as a rare immediate answer in Europe in the surge of American Pop Art.

« Since 1969 Stämpfli has kept rigorously to his decision to limit himself to a single subject - pneumatic car tyres and the tracks they make - as the basis for ingenious variations encompassing oil paintings on a monumental scale, vast site-specific murals and sculptures, intricately worked lead pencil drawings, gouaches, watercolours and pastels ablaze with colour (...). Stämpfli is by no means alone among modern artists in limiting himself so severely to a signature style or image, but he is certainly exceptional in aligning himself so forcefully with an object of such banal ordinariness that no meaning can be read into it other than as a sign of modern technology: an immediately accessible symbol of car culture which insists on the impact of machinery and assembly-line production on the urbanization of the landscape in developed nations. » (Marco Livingstone)

ART FAIRS

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