

## NIKI DE SAINT PHALLE

*En joue ! Assemblages & Tirs (1960-1964)*

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Mike Bouchet <sup>US</sup>  
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Massimo Furlan <sup>CH</sup>  
Taro Izumi <sup>JP</sup>  
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*En joue ! Assemblages & Tirs (1960-1964)*, the solo show we will present on our booth for Art Basel Miami is covering a key period in the French / American female artist Niki de Saint Phalle's work, when the young woman joined the Nouveau Réalisme movement.

This presentation is articulated around a cusp in the artist's work when Niki Mathews chose her artist's name Niki de Saint Phalle and went from the practice of pure assemblage to a "proactive" practice which led her to the production of her famous "Tirs" (shooting-paintings).

This first magical moment (there will be others in her long career) only lasted for five dazzling years. These are the years we chose to present in Art Basel Miami this Year.

Galerie Georges-Philippe & Nathalie Vallois is officially representing the Estate of the artist and of Jean Tinguely, her husband. We have thus been closely collaborating with Grand Palais in Paris for the Survey Show of the artist that just opened on September 16 and that will tour to Guggenheim Bilbao in 2015.

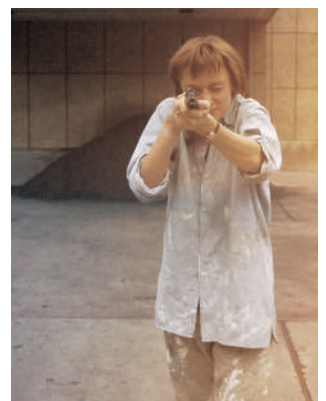
5 - 7

December

2014

In 1961, when the artist had the idea of "making the artwork bleed", she began to work frenetically and invited, only a few days later, the famous French art critic Pierre Restany to attend a shooting-painting session done with a rifle. She was then immediately incorporated by the art critic into the *Nouveaux Réalistes* movement. He also invited her to have her own first solo show in Paris, "Tir à volonté" at Galerie J, where Leo Castelli and her friends, Jasper Johns and Bob Rauschenberg were present, alongside numerous actors from the international art scene of the time. The international career of the artist was then launched with exhibitions in Los Angeles (Dwan Gallery), Amsterdam (Stedelijk Museum), and New York (Iolas Gallery).

Each step of this burgeoning career will be represented in the exhibition by major works which have punctuated it, from the tiny "landscape-assemblages" from 1960-61 to the *Hearts* and *Cathedrals* which figure a return to narration in this singular oeuvre.



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## FILM SECTOR

DECEMBER 4-7 2014

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Pilar Albarracín  
*Musical Dancing Spanish Dolls*  
2001  
New World Center &  
Film Library



Julien Bismuth  
*Willie Billy*  
2013  
Film Library



Julien Berthier  
*Love-Love*  
2007  
Film Library

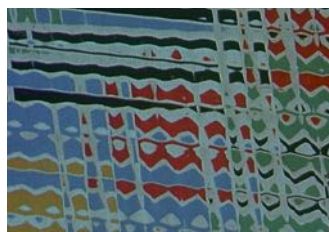
**Pilar Albarracín** (born in 1968, lives and works in Sevilla and Madrid), has focused on the analysis of dominant narratives and, specifically, on the *clichés* which represent Andalusian identity. In *Musical Dancing Spanish Dolls* (2013) the viewer takes more than a minute to notice that, among the dancing marionettes contorting themselves in front of the camera, the artist, in the flesh, has been placed among them, lost in her own sensuality. Finally, she has moved on to inhabit the world of spells and fantasy of the stereotype, to which she has descended in miniaturised form, trapped in the spell of the *cliché*. The image eloquently suggests the meaning of the notion of 'intervention': this entering of the territory of signs, in order to breath a new power of seduction into the seemingly inert.

**Taro Izumi** (born in 1976), a representative of the new Japanese generation, creates a world reminiscent of the plays of Samuel Beckett, a place where absurdity meets slapstick, and where dark humour is always underlying. Video, installation and performance artist Taro Izumi creates innovative and playful pieces. In front of the camera, the artist carries out all sorts of absurd or wacky experiments staging with irony the great or the very small dramas of human existence. In the video *Steak house* (2009) two puppets take advantage of the situation and paint Taro Izumi's face while sleeping.

Internationally known as members of the historical French movement «New Realism» in the 1960s, **Jacques Villeglé** and **Raymond Hains** are the first «*affichistes*» to create works with ripped posters. Before, in the beginning of 1950, they work together in Paris on an experimental film. They develop a new kind of camera, the «*Hypnagogoscope*» (instrument described by three Greek words (*hypno*, *Agogos*, *skochein*), created large colourful collages, inspired by the colours of Matisse, Breton folk costumes and Ravenna's mosaics and started to shot a silent film. The unfinished and mythical film took the name of *Penelope* in 1954.

By building hyperrealistic yet fictional objects that he confronts in public space, **Julien Berthier** (born in 1975, lives and works in Paris) seeks a permanent ambiguity in the works or situations he produces. *Love-Love* is the permanent and mobile image of a wrecked ship that has become a functional and safe leisure object. Julien Berthier adapted an abandoned 6.5 metre yacht so that it appears to be perpetually sinking. To create this, the vessel was split and a new keel was constructed allowing it to be sailed by Berthier at a 45 degree angle off the coast of Normandy, France. The sculpture is now in a private collection but this video trace one of its numerous trip inside harbours. *Love-Love*, like much of his oeuvre, is impressive, poetic and humorous.

Born in 1973, **Julien Bismuth** lives and works between New York and Paris. His mode of expression is diverse, from performance to theatre, from text to object, oscillating from written to oral forms and often combining them. Conceptual artist Julien Bismuth has always been fascinated by the figure of the clown. In the video *Willie Billy*, two clowns appear in a strange landscape and start to make up and manipulate their faces. If both disguises has been inspired by the two historical clowns Billy Hayden and Emmet Kelley known as «*Weary Willie*», the story itself evoke the art of the clown, which combine the pantomime and the caricaturen, the smile and the grimace, the comical and the melancholic.



Jacques Villeglé  
& Raymond Hains  
*Penelope*  
1953-1954  
Film Library



Taro Izumi  
*Steak House*  
2009  
New World Center &  
Film Library