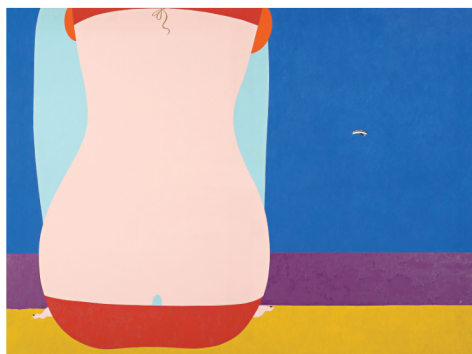


33 & 36, rue de Seine
75006 Paris-FR
T. +33(0)1 46 34 61 07
F. +33(0)1 43 25 18 80
www.galerie-vallois.com
info@galerie-vallois.com

Pilar Albarracín **ES**
Gilles Barbier **FR**
Julien Berthier **FR**
Julien Bismuth **FR**
Alain Bublex **FR**
John DeAndrea **US**
Robert Cottingham **US**
Massimo Furlan **CH**
Taro Izumi **JP**
Richard Jackson **US**
Adam Janes **US**
Jean-Yves Jouannais **FR**
Martin Kersels **US**
Paul Kos **US**
Zhenya Machevna **RU**
Paul McCarthy **US**
Jeff Mills **US**
Arnold Odermatt **CH**
Henrique Oliveira **BR**
Peybak **IR**
Lucie Picandet **FR**
Emanuel Proweller **FR**
Lázaro Saavedra **CU**
Niki de Saint Phalle **FR**
Pierre Seinturier **FR**
Peter Stämpfli **CH**
Jean Tinguely **CH**
Keith Tyson **GB**
Tomi Ungerer **FR**
Jacques Villeglé **FR**
William Wegman
Winshluss **FR**
Virginie Yassef **FR**

For Art Basel 2021, we set out to explore different approaches to Fiction, illustrated through a range of masterpieces by historical artists: Niki de Saint Phalle and Jean Tinguely, whose Estates the gallery represents, Jacques Villeglé, with whom the gallery has been working for the past twenty years, Raymond Hains, and Mimmo Rotella; American photorealists John DeAndrea and Robert Cottingham, and the gallery's newest collaboration: Emanuel Proweller, considered to be one of the precursors of 'Figuration Narrative.'

To begin with, one of the highlights of our booth is the early and exceptional 'shooting painting' by **Niki de Saint Phalle**: *Tir Avion*. In 1961, Jacques Villeglé invited Niki to participate in the Comparaisons salon. Noticing a Bram Bogart piece alongside her own work, she envisioned a technique to "make the artwork bleed," and began to frantically work on assemblages of objects and plastic bags full of fresh paint, hidden underneath a thick coat of white plaster. A few days later, she invited Pierre Restany to attend a shooting-painting session with a rifle at impasse Ronsin, and thus developed these 'Tirs'. Abstract at first, they soon evolved into large narrative compositions in which Niki could also develop her talent as a storyteller. *Tir Avion* is a beautiful and typical piece from this series. It is related to her most famous monumental 'Tirs', *King Kong* (Moderna Museet) and *Piroadactyl* over New York (Guggenheim Museum). Beautiful compositions by **Jacques Villeglé** echo this masterpiece: *Rue de l'Observatoire* and *Rue Réaumur - Rue des Vertus*, both emblematic works shown in the artist's most important survey shows (in the 1970s at Moderna Museet, and in 2008 at Centre Pompidou). By the end of the 1950s, Jacques Villeglé invented the 'Lacéré Anonyme' (Anonymous Tear): this fictional character



Emanuel Proweller, *Nu de dos et avion*, 1969

ART BASEL 2021 Booth E4



Jacques Villeglé, *Avenue de l'Observatoire*, November 7, 1961

represents all the passers-by who once ripped off a piece from a street poster following an impulse of desire, curiosity, or anger. Two other poster artists will be exhibited alongside Jacques Villeglé; his long-term friend **Raymond Hains** (with a masterpiece from 1961) and their Italian acolyte, **Mimmo Rotella**, with *Marilyn* (1963), his most iconic work!

Troika (also titled *Clochette*), created by **Jean Tinguely** in 1960, completes this selection. 1960 was a significant date in Tinguely's story, when he returned from New York after the success of his self-destructive sculpture performance at the MoMA, *Homage to New York*. It was also the beginning of his three-dimensional maturity, which followed the meta-reliefs period, what he called the 'Période des fous' (the Mad period). Tinguely's guiding principle is random movement as opposed to formal, motor-driven repetition; the objects are always given a certain freedom of movement. Besides, recycling is essential to Tinguely's work, a practice which affords salvaged materials a second life, offering an artistic future for objects destined to the waste collection center. *Troika* is one of the great examples of this major period.

To express the shift from Realism to Fiction, we chose to display another part of the gallery's program: Hyperrealism. This movement reveals another means of appropriating and apprehending reality.

Therefore, we will present a historical painting by **Robert Cottingham**, accompanied by its preparatory drawing, and sculptures by **John DeAndrea**, both founding members of the American movement in 1970 (first exhibited at the O.K. Harris Gallery in New York). Finally, we showcase the gallery's newest collaboration, a large oil painting from 1969 by **Emanuel Proweller**, born to a Jewish family in 1918 Lwow (at that time Lemberg), on the border between Poland and Ukraine. *Nu de dos et avion* perfectly demonstrates that "it is in color that there is hope [...] Painting is the start of a fight for life. Far beyond the geometry and abstraction of the 50s, color brings appeasement, contemplation, and a certain joy, in which life is still worth being lived," as the painter explained. At last, as a Contemporary counterpoint and as a 'totem' on our booth, *Bobble Head* by **Richard Jackson** will welcome visitors. Playing the self-portraiture exercise with humor, the Californian artist represents himself as a kitsch gadget adorning some cars' rear decks, with their head nodding as a result of vibrations. On the frail body, the enlarged sulking head sets the tone by evoking the deadpan sense of humor of a Buster Keaton movie.



Richard Jackson, *Bobble Head*, 2013

**CURRENTLY
AT THE
GALLERY**

06.09 - 09.10

**Emanuel
Proweller**

36

•

**Lucie
Picandet**

33

**FORTHCOMING
15.10 - 20.11**

**Alain
Bublex**

36

•

**Erwan
Venn**

33

ART UNLIMITED - U35

Galerie Georges-Philippe & Nathalie Vallois will show *American Alphabet II*, a monumental work by photorealist artist **Robert Cottingham**, in an unprecedented exhibition.



Robert Cottingham, *American Alphabet II*, 2015-2016

This piece is constituted of 26 separate canvases which correspond to the 26 letters of the alphabet. Representative of Cottingham's work, the letters are cropped from street signs previously photographed and drawn by the artist. With this alphabet, Robert Cottingham shows his obsession with typography and signs in a playful and encyclopedic way. The city became a subject matter in order for **Robert Cottingham** to paint the environment he grew up in. As the artist claims, "I'm an American Landscape painter and this is my landscape." The signs rising above eye level on the streets also captivated the artist as a whole world of communication, a golden age of outdoor signage, something that is an integral part of the American experience. This approach turned into an obsession: seeking out, photographing, collecting signs led the artist to accumulate an immeasurable photographic database. *American Alphabet II* stems from this effort to encompass American culture: it is an abecedarium that reflects America at its prime, a historical document. A preservationist, **Robert Cottingham** cleans up the letters cropped from 1930s and 1940s luminous signs for them to shine again and forever. Made of brands and injunctions, the street poetry of the greatest power in the world is organized, archived and arranged in alphabetical order.