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Paul McCarthy <sup>US</sup>  
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Emanuel Proweller <sup>PL/FR</sup>  
Niki de Saint Phalle <sup>FR</sup>  
Lázaro Saavedra <sup>CU</sup>  
Pierre Seinturier <sup>FR</sup>  
Peter Stämpfli <sup>CH</sup>  
Jean Tinguely <sup>CH</sup>  
Keith Tyson <sup>GB</sup>  
Tomi Ungerer <sup>FR</sup>  
Jacques Villeglé <sup>FR</sup>  
William Wegman <sup>US</sup>  
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For Art Basel's 2022 edition, Galerie Georges-Philippe & Nathalie Vallois is showcasing a selection of exceptional works by artists ranging from 1960s European avant-gardes to contemporary art, all the way through American photorealism.

Introducing a selection of masterworks from the Nouveau Réalisme movement is **Gérard Deschamps' *Plaque de blindage***. In keeping with the movement's credo, Deschamps incorporates society's scraps and waste into his art; however, his practice is also deeply influenced by his trauma from the Algerian war, prompting him to turn to elements of military refuse as ready-mades. Here, Deschamps reclaims an American armor plate, used in ballistic tests to assess the shielding capacity of certain materials. The object's solid and monolithic appearance is belied by the gaping hole in its center, an antimilitarist signal deeply inscribed in the object's physical integrity.

**Jean Tinguely's *Les Souliers ou Les Escarpins*** echoes the *Plaque de blindage*, both formally and conceptually: here, the stability of the towering debris structure is denied by the frenzied and brutal activity impelled by the rotating motor. This work is a remarkable example of Tinguely's mechanized scrap metal sculptures from the 'junk period'. This cycle ushered an era of anarchy, of chaotic frenzy enabled by the bareness of raw materials reclaimed from junkyards here counterbalanced by the touching presence of a child's shoes.

Another Nouveau Réalisme masterpiece on the gallery's booth is **Niki de Saint Phalle's *Le Château de Gilles de Rais***. Much like her counterparts Deschamps and Tinguely, Saint Phalle deals with violence, exacting it in a cathartic, iconoclastic furor tinted with humor. This is one of her works from the 'Tirs' series, where she aims a rifle at her monochrome assemblages in order for them to bleed color. Gilles de Rais, companion-in-arms to Johan of Arc, was also the inspiration behind Bluebeard – and Niki de Saint Phalle's ancestor. In a defiant and provocative statement, the artist claimed him as the only forefather she was proud of, embracing the monster in each one of us.

Initiated in Paris, the "Store Fronts" series began in 1964, when **Christo and Jeanne-Claude** settled permanently in New York. These works stemmed from an initial set of real glass showcases to which the artists had added electric lighting, and lined with paper, paint or fabric.

# ART BASEL 2022

## Booth E11



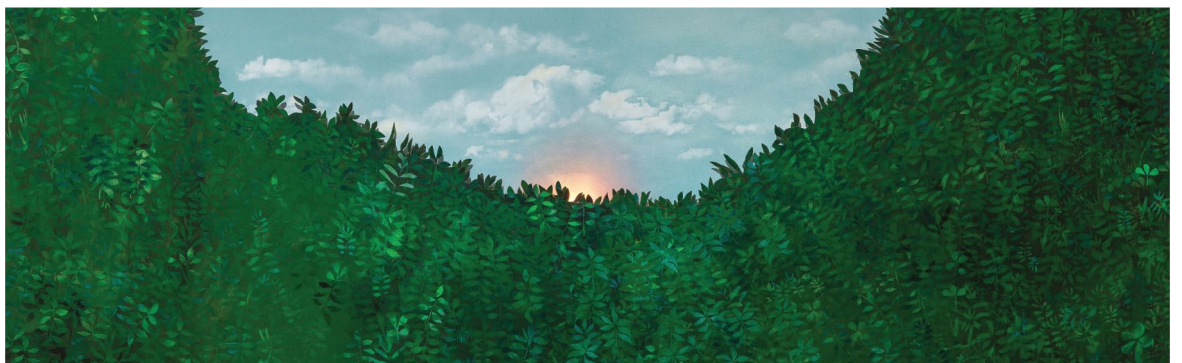
Robert Cottingham, *Jewel* (detail), 1986

With the "Store Fronts" series, inspired by New York architecture, Christo created life-size storefronts for which he first executed sketches, diagrams or models, much like in the *Store Front, Project* (1964) collage. It plays on the paradox of an exterior space moved indoors into a new architectural dimension, while maintaining the mystery of its contents.

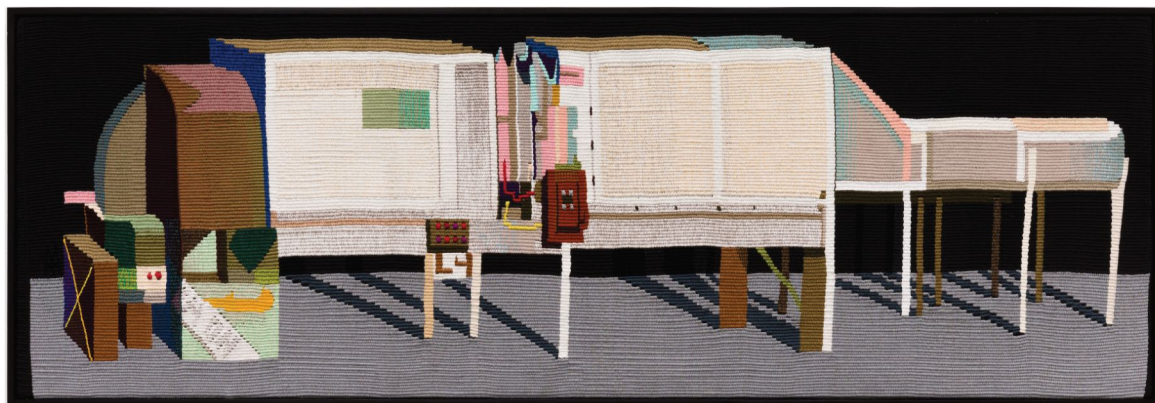
**Jacques Villeglé's** work, *Rue Neuve – Saint-Pierre*, is one of the largest pieces from the early 1960s 'Lettre Lacérée' series. The rarest of Villeglé's thematic explorations, the series consists in lacerated posters from theaters and cinemas, whose limited graphic and typographic options lead to a shimmer of superimposed and ripped letters in a remarkable display of fortuitous pictorial construction. This rare piece is also a demonstration of a certain inclination towards painterly abstraction which has constantly loomed in the background of the Nouveaux Réalistes' claims to aesthetic revolution.

This same inclination is apparent in **Martial Raysse's** exceptional monumental work, *Et voici à nouveau l'aurore* (Here comes the dawn again), a sprawling representation of a lush forest evoking the painterly prowess of the Douanier Rousseau and Nicolas Poussin. This extremely rare work announces Raysse's progressive distancing from the 'Hygiène de la Vision' (vision hygiene), anchored in Barthes' *Mythologies* and in the visual vocabulary of mass-produced objects. Nevertheless, his iconic neons are suggested here, beneath the almost DIY quality of theater-set like foliage: hidden in the ingenious contraption is a simple light bulb, painted red, portraying an eerie rising sun.

Mirroring Raysse's dawn is **Emanuel Proweller's** *Crépuscule dans la vallée* ('dusk in the valley').



Martial Raysse, *Et voici à nouveau l'aurore* (detail), 1965



Zhenya Machneva, *A Dog*, 2022

Proweller, in contrast to the Nouveaux Réalistes, embraced painting wholeheartedly, alternating between abstract and figurative pictures throughout his life.

Proweller came to France in 1948; his technique and subject matters naturally imparted him with the role of precursor to Figuration Narrative, although his stylistic shifts and free spirit made him shirk any kind of categorization. The work presented at Basel is exemplary of his extraordinary palette, especially in the later years of his production where joyful and bright color swatches gave way to a subtlety of darker tones, tinting poetic and familiar scenes with melancholy and grace.

The American hyperrealists of the 1970s pushed the notion of figuration further yet, in meticulous depictions of Americana. **Robert Cottingham**'s large-scale paintings are particularly striking, and their subject matters, repeated throughout decades, instantly identifiable. The point of view is almost systematically that of the onlooker, gazing up at typically American marquees, signs, and storefronts. The artist chooses elements whose typography, kerning, and colors correspond to his aesthetic sensibilities, and jewelry store signs are a staple of his repertoire. *Jewel* is remarkable in its display of Cottingham's constant strive to experiment with various techniques, usually in different canvases, but here, exceptionally, within one. Moving away from the crisp, clean photorealistic lines he is accustomed to, the artist allows for more apparent brushstrokes in order to render his subject matter's deterioration.

Finally, we are proud to present *A Dog*, a recent tapestry work by young Russian artist **Zhenya Machneva**. Currently shown at the Venice Biennale's Arsenale, Machneva's work is rooted in a dual exploration of materiality and history. The artist uses warm and colorful cotton and synthetic fibers to create woven tapestries representing the grim elements of post-industrial USSR. Here, the harshness of obsolete machinery is contradicted by the tactility of the yarn, and the uninviting nature of the subject matter is compensated by its zoomorphic nature.

## UNLIMITED

A monumental mural by **Jacques Villeglé** will be exhibited in the Unlimited section of Art Basel. Employing his iconic Socio-Political Alphabet, Villeglé quotes Jean Dubuffet, claiming that *What matters in a technique is to not control it*.

The Socio-Political Alphabet project began, as always in Jacques Villeglé's work, with an anonymous piece of graffiti which the artist discovered on February 28th, 1969 on the corridor wall of the République metro station. This graffiti spelled out the name of president Nixon, who was then visiting Paris, with the three arrows of the

former Socialist party for the N, a Cross of Lorraine for the I, a swastika for the X and a Celtic cross inside the circle of the Jeune Nation movement for the O. Jacques Villeglé memorized it, as he memorized all of the unique pieces of writing (cultural, urban, or from writers' alphabets) which he subsequently came upon and which, combined, became the source material for his constantly evolving socio-political alphabet, the matrix of drawings and writings to come. "Maybe I would like the graffiti of popular expression, those deviant phenomena that inspire disrespect, to compete with the hegemonic epigraphy of Western culture; for these signs drawn from the triviality of the everyday to be considered as the equals of formal inscriptions." But the Alphabet takes on its full meaning when it returns directly to the walls or the asphalt that it originated from. Beyond writing, the urban landscape is the guiding principle behind Villeglé's art: "All of my work is about this eruption of the street into the museum". The City, to him, is an invaluable source material.



**CURRENTLY  
AT THE  
GALLERY**

**10.06 - 23.07**

Enrico Baj  
Martin Kersels  
*Home Sweet Home*

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Blutch  
*Dessins Mish-Mash*

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