

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

artgenève

From 26 to 29 january 2023

For the eleventh edition of artgenève, Galerie Georges-Philippe & Nathalie Vallois presents a selection of its program on booth D26. It will also dedicate a solo show to the painting and photography work of William Wegman on booth D24.

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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 James ^{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 ^{FR}
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}

BOOTH D26

Russian artist **Zhenya Machneva** has put tapestry at the heart of her artistic practice. Thread after thread, her patiently elaborated works are inspired by the industrial landscape of the former and obsolescent USSR to recreate shimmering patterns. With *Fallen*, she combines zoomorphic and mechanical representation, giving life and warmth to a seemingly decrepit machine.

For several years, **Lucie Picandet** has been imagining an esoteric and organic universe whose different aspects she explores through writing, sculpture and painting. *Le Monde vu par des chauve-souris* is one of her latest paintings, where successive worlds unfold, like so many progressively darker alluviums.



Alain Bublex, *An American Landscape - Mountain Saving*, 2020

The influence of American cinema in **Pierre Seinturier's** work is evident in his Cosmic Snake series: the motionless landscape seems to await the irruption of a disruptive element, a reversal of fortune that will disturb the artificial tranquility of the representation. The works are here juxtaposed with a wallpaper designed by the artist, echoing the scenography imagined for the exhibition *Le Serpent Cosmique* where they were first presented in 2022.

Alain Bublex's latest project, initiated in 2018, 'An American Landscape', is also a tribute to cinema, based on the film *Rambo: First Blood*. The artist redraws each frame, omitting the action and characters; all that remains is the landscape unfolding in a long cartoon. Here, the prints take the form of small placards, as they were found in theaters in the 1980s, or a large format echoing the long tradition of landscape painting in the United States.

Julien Berthier's *Doing Something Stupid While Listening to Something Interesting* plays a double role: first, by systematically rolling up miles of tape rolls on themselves, he praises repetitive and a priori sterile movement as intellectual ferment - keeping the hands busy to free the mind. Secondly, this task, which transforms a square into a circle through

**AT THE GALLERY
UNTIL JANUARY 28TH**

William Wegman
Agility conceptuelle

Curator:
Martin Béthenod

**FORTHCOMING
03.02.23 - 18.03.23**

Aplattitudes !

Valerio Adami
Evelyne Axell
Matthew Brannon
Alain Bublex
Robert Cottingham
Antoine de Margerie
Gilles Elie
Bertrand Lavier
Emanuel Proweller
Peter Stämpfli
Emilio Tadini
Hervé Télémaque
William Wegman



Pierre Seinturier, *Serpent cosmique #3*, 2022

tireless and meticulous work, proposes a resolution of the squaring of the circle: doing one thing to arrive elsewhere.

Henrique Oliveira imagines the enlargement of a tiny part of an oil painting, shaping a colorful and tactile impasto, a sculptural exaggeration of the trace of a brush.

Julia Wachtel appropriates images taken directly from a television screen - making a mockery of the technical reproducibility of the images that appear on it - and underlines their hyper-artificiality by inserting a grotesque character evoking the popular greeting cards of the American middle class in the 1980s. The mirror to which the artist refers leaves the viewer with a choice, confronted either with his own laughable caricature or with an illusory archetype shaped by mass culture.

Eulalià Grau's *Etnografias* reflect the cruel and satirical image of a sexist and retrograde society in Franco's

Spain. Here, *Pànic* uses the artist's characteristic technique (an enlarged collage enhanced with paint) to depict a traditional family car in which a screaming baby takes over the entire space, a terrifying reflection of the expectations of a nuclear family life.

Emanuel Proweller's two paintings exhibited in the booth illustrate his perpetual back and forth between figuration and abstraction. A decade apart, these works respond to each other with their unique colors, characteristic of a painter who never uses the same pigment twice.

Finally, a torn poster from the 1960s by **Jacques Villeglé** enters into conversation with *Bosch No. 1* by **Jean Tinguely**. In this 1974 work, Tinguely brings together a drill and a wheel which are activated in an absurd and repetitive movement. This incongruous and playful process derides the ultimate obsolescence of the mechanical object.

BOOTH D24

WILLIAM WEGMAN

The gallery's booth devoted to **William Wegman** features portraits of the Weimaraner dogs, characteristic of the artist's work, as well as small formats on paper of his conceptual paintings and drawings. The dogs, Wegman's constant companions and partners in his art, take on the role of fashion muses, lampooning magazine photo shoots and fashion shows. The drawings and paintings take postcards Wegman has been collecting for decades as their starting point, postcards which he extends on paper, to divert, parody, and increase the cliché inherent to these idealized and fantasized representations. The kitsch of the postcard ('absolute negation of shit' and of the unacceptable, according to Kundera) is here mocked by absurd additions: an umbrella-mushroom above a sleeping hunter, a dress that complements Michel Platini's jersey, rocks that render a scenic road impracticable...



William Wegman, *Mondo Bizarro*, 2015