

VALLOIS

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Emanuel Proweller **PL/FR**
Niki de Saint Phalle **FR**
Lázaro Saavedra **CU**
Pierre Seinturier **FR**
Peter Stämpfli **CH**
Jean Tinguely **CH**
Keith Tyson **GB**
Tomí Ungerer **FR**
Jacques Villeglé **FR**
William Wegman **US**
Winshluss **FR**
Virginie Yassef **FR**

PARIS+
par Art Basel

20.10 - 23.10.2022

GRAND PALAIS ÉPHÉMÈRE

AVENUE PIERRE LOTI

75007

True to its resolve to unite contemporary artists and 1960s avant-garde, **Galerie Georges-Philippe & Nathalie Vallois** demonstrates the breadth of its program for Paris+'s first edition. For its "Côté cour, côté jardin" project (*courtyard side* and *garden side* - French terms for stage left and stage right), the booth is composed of a series of works toying with the ideas of interior and exterior, the domestic and the natural, the intra and the extra-muros.

Acting as set or trim props, **Jean Tinguely's** lamp, **Enrico Baj's** picture/chest of drawers, **Martin Kersel's** hybrid bench, enter a dialogue. If, at first sight, these have little to do with each other, the artists' practices in fact correlate in their attempt to defy the traditional codes of art and bourgeois taste through the use of found objects and scrap. The superb and overlooked series of *Mobili animati* by Baj transposes elements of marquetry, trimmings, or elements of furniture on panels which become flimsy furnishings, scathing parodies of a conventional and insignificant décor. Martin Kersels recreates actual furniture pieces adapted to his scale, such as a bench cobbled together from flea-market elements and an Enzo Mari chair. The humor common to these pieces is reflected in Jean Tinguely's exuberant lamp, assembled with scraps from the 1970s' consumerist culture - in the spirit of his Nouveau Réaliste peers - in order to create joyous, flashy and utilitarian sculptures.

Adorning the walls of this unusual interior, four major works by the French avant-garde of the 1950s and 60s: an extremely rare 'Lettre lacérée' by **Jacques Villeglé**, testament to his determination, as founder and theorist of *Nouvea Réalisme*, to "paint without paintbrushes"; a monumental double metal sheet work by Raymond Hains from 1961 by his accomplice Raymond Hains completes this 'nouveau réaliste' collection.



Emanuel Proweller, *Nu hiératique*, 1964

PARIS+ 2022

Booth B28



Peter Stämpfli, *Dual S 90*, 1970

Nu hiératique by **Emanuel Proweller** is the only monumental nude from the 1960s by this painter, widely considered to be the spiritual forebear of 'Narrative figuration'. But, to an artist who invariably eschewed classification into any specific movement, it is first and foremost a demonstration of his mastery of a nuanced and singular palette.

Equally historic and remarkably rare, *Dual S 90* is one of the last available large-scale paintings by **Peter Stämpfli** from the 1970 Venice Biennale outside of museum collections. This series marks a turning point in the artist's iconography, which turned away from any subject other than the tire and its tread, the definitive and systematic base of his pictorial vocabulary.

Inside Outside by **William Wegman** depicts a man sitting at his desk, surrounded by landscapes which are both paintings and windows. Composed around a Munch postcard (a leitmotiv in Wegman's paintings), the work plays with the ambiguity between real sceneries and idealized representations, between presence and absence, indoors and outdoors.

On the 'garden side' appear new pastel works by **Pierre Seinturier**. The voyeuristic point of view crosses a luxuriant scenery built like a theater curtain in order to focus on mysterious fragments of stagelike events, the artist's *Theatrum mundi*.

Alain Bublex, *An American Landscape - A distant siren (!)*, 2022**CURRENTLY
AT THE GALERY****21.10 - 26.11****Zhenya Machnva
Minor Sublimations**

36

**Henrique Oliveira
Small Abstractions**

33 & 36

Brazilian artist **Henrique Oliveira**, also on show at the gallery alongside **Zhenya Machneva**, melds painting, sculpture and nature into a monumental high-relief. Mimicking a monumental magnification of a thick paintbrush stroke, the materials mutate and grow into a strange plant-like abstraction.

This organic aspect is also apparent in **Lucie Picandet's** large canvas, *Agartha*. There, the artist illustrates a secret and buried world, inhabited by strange creatures. Plants, microbes, jellyfish? – this myriad of organisms swarms an underground environment both idealized and wicked.

Gilles Barbier's *Page du dictionnaire* presented here belongs to a long-term project in which the artist meticulously copies, page after page, the 1966 *Petit Larousse illustré* dictionary. The page exhibited here includes the words from 'placidité' up to 'to rot'; the illustration for the 'poisson' (fish) entry of the dictionary is displayed prominently, like a pond filled with roaches, bullheads, and pikes, surrounded by a forest of 'P' words: bridge (*pont*), rainfall (*pluviosité*), or apple orchard (*pommerai*e). A picture-book of nature...

Alain Bublex depicts Americana landscapes: expanding a project begun in 2018, linked to the movie *Rambo – First Blood*, the artist rids said film of all its action and characters. The sequences of this animated fiction, redrawn with a graphic palette and materialized in large, melancholic prints, tell the pictorial story of the American landscape, from the Hudson River School all the way to Hyperrealism.

**SITES - JARDIN DES TUILERIES
NIKI DE SAINT PHALLE**

"Erection: said only of monuments" wrote Gustave Flaubert in his *Dictionary of Accepted Ideas*. *Blue Obelisk with Flowers*, Niki de Saint Phalle's sculpture presented in the Sites section, is indeed a monument: an edifice constructed as a flippant homage to phalocrats and misogynists. Deeply political, this work is also an opportunity for the artist to evoke the AIDS epidemic in the 1990s, through her unique and erudite iconography – simultaneously evoking Egyptian monuments, Indian lingams, or ithyphallic roman steles.

This work, exhibited in the Tuileries Garden (a stone's throw from the Luxor Obelisk it parodies) is the greatest and most monumental example of the series of obelisks created by Niki de Saint Phalle in the 1980s and 1990s. It displays the mirror mosaic technique invented for her famous *Tarot Garden*, created in Italy between 1979 and 1993.

Niki de Saint Phalle, *Obélisque bleu avec fleurs*, 1992