

From 25 to 28 January 2024

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Eulàlia Grau <sup>ES</sup>  
Taro Izumi <sup>JP</sup>  
Richard Jackson <sup>US</sup>  
Adam Janes <sup>US</sup>  
Jean-Yves Jouannais <sup>FR</sup>  
Martin Kersels <sup>US</sup>  
Paul Kos <sup>US</sup>  
Zhenya Machevna <sup>RU</sup>  
Francis Marshall <sup>FR</sup>  
Paul McCarthy <sup>US</sup>  
Jeff Mills <sup>US</sup>  
Arnold Odermatt <sup>CH</sup>  
Henrique Oliveira <sup>BR</sup>  
Peybak <sup>FR</sup>  
Lucie Picandet <sup>FR</sup>  
Emanuel Proweller <sup>FR</sup>  
Lázaro Saavedra <sup>CU</sup>  
Niki de Saint Phalle <sup>FR</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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## PARIS

01.12 - 02.24.2024

**Richard Jackson**  
*Wretched Excess*

/

**Pierre Seinturier**  
*Cher  
Monsieur Peinturier*

## NEW YORK

01.28 - 04.27.2024

**Ceija Stojka***We lived in Secrecy  
(a Roma Memory)*

For the twelfth edition of artgenève, Galerie Georges-Philippe & Nathalie Vallois presents its program on booth C44, echoing the latest news from its historical and contemporary artists. It is also devoting a solo show to Zhenya Machneva's tapestry work on booth B43.

## Booth C44

On the booth, **Jacques Villeglé** and **César** are the heralds of Nouveau Réalisme, a specialty of the gallery since its creation.

*L'Esprit de la Révolution française*, a 1956 iron by César, is a standard-bearer serving both the role of pastiche and homage to revolutionary monuments - the use of welded scrap pieces (typical of New Realist practice), the controlled patina and wear of the materials opposes the dynamic, heroic aesthetic of the revolutionary spirit.

*Rue des Vertus*, a torn poster from 1984 by Jacques Villeglé reveals snippets of the political, social and cultural life of the time - 'Lutte ouvrière' (a major communist political party) and Simone Veil are juxtaposed with the "first erotic video magazine" and tourist ferries to Great Britain. This remarkable large-format example of Political Graffiti offers a snapshot of an entire era.

**Ben Sakoguchi's** works adopt the whimsical aesthetic of the orange crates he grew up with in California, to evoke social issues, art history or political messages. Humor and controlled lightness of line camouflage a sharp satire and powerful political engagement.

Among the historic artists featured on the booth, **Emanuel Proweller's** *Allégorie du pouvoir* (*Allegory of Power*) is a striking demonstration of his mastery of color and of the evocative power of his images. Here, the skyline is cut by a dreamlike nuclear mushroom, in the variegated colors of a circus tent. In the foreground, a flower grows, its white simplicity evoking either the imminent destruction of a form of innocence, or the hope for renewal after a catastrophe.



Pierre Seinturier, *James Halpert (vie et oeuvre)*  
(commande pour un hommage à l'occasion de la première  
rétrospective de l'artiste au MoMA), 2023-2024



Emanuel Proweller, *L'Allégorie du pouvoir*, 1978

Satire is also a staple in the work of legendary artist **Richard Jackson** - his installation *Deer and Skeleton* is typical of his practice, which overturns the classical codes of painting and its precepts, in an impertinent and delirious homage. Here, the painter is supplanted by a mechanism in which cartoonish characters - the skeleton hunter and the ithyphallic deer - become the source of outrageous paint projections.

Young contemporary artists include the Iranian duo **Peybak**. This large-format painting bears witness to the evolution of their practice, while at the same time perfectly fitting in with their thinking. Here, the artists have devoted their attention to faces, inscribing their own physical presence in the line: the contours depend on the marks left by the thumb or forefinger, which determine the expression and size of each figure. Neither benevolent nor malevolent (or both disquieting and reassuring), these faces bear silent witness to their surroundings.

**Lucie Picander**'s work is imbued with esotericism and mystical references ; her imagery oscillates between animal and plant representations, and her latest work depicts a changing nature where flora become life-giving creatures, springing from an extraterrestrial world.

**Pierre Seinturier**'s latest series of works revolves around fictitious special orders from invented patrons, giving free rein to the fantasies of the very real painter. In this work, a tribute to artist James Halpert's first retrospective at the MoMA, Pierre Seinturier subtly evokes his passions for painting, television, landscape and architecture, in a kind of self-deprecating self-portrait.

**Alain Bublex**'s *An American Landscape* project is based on the film *Rambo: First Blood*. The artist redrew each individual shot from the film, omitting the action and characters and leaving only the landscape, which unfolds like a long cartoon. Here, the Diasec print presents a deserted street typical of a certain form of *Americana*, part of the long tradition of landscape painting in the United States.

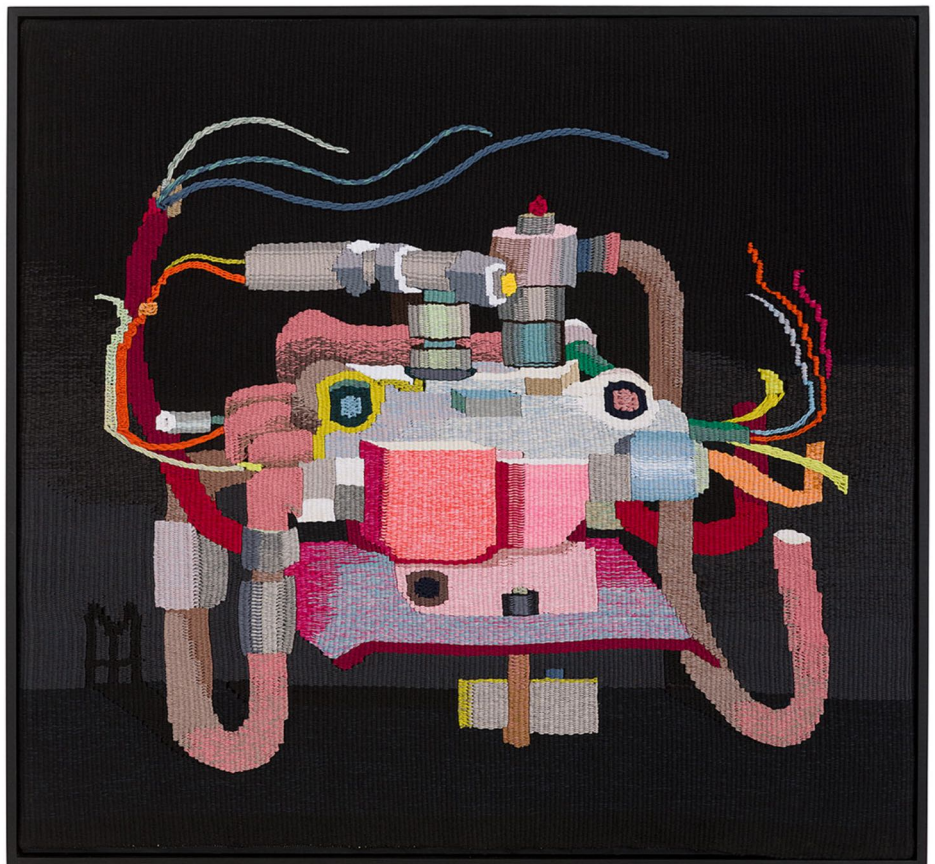
## Booth B43

# ZHENYA MACHNEVA

«The visual power of industrial landscapes always fascinates me and I preserve my impressions in my tapestries. Abandoned places, forgotten objects and useless machines are my source of inspiration.

I turn factories, buildings and machines into new non-existent creatures. Each one of them has a part of my memories, my personal random or specific associations and what is important for me is not to tell you my story but to invite you to a nonverbal conversation, to call your own interpretations of the piece.

Is it possible to create a new world? I don't think so. Maybe to repair the old one? Seems like it doesn't work either. Anyway, I continue to do it through my art. »



**Zhenya Machneva**

*Tarantula, 2023*