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Pilar Albarracín ^{ES}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Alain Bublex ^{FR}
Robert Cottingham ^{US}
John DeAndrea ^{US}
Massimo Furlan ^{US}
Eulàlia Grau ^{ES}
Taro Izumi ^{JP}
Richard Jackson ^{US}
Adam Janes ^{US}
Jean-Yves Jouannais ^{FR}
Martin Kersels ^{US}
Paul Kos ^{US}
Zhenya Machneva ^{RU}
Francis Marshall ^{FR}
Jeff Mills ^{US}
Henrique Oliveira ^{BR}
Peybak ^{FR}
Lucie Picandet ^{FR}
Emanuel Proweller ^{FR}
Duke Riley ^{US}
Lázaro Saavedra ^{AR}
Niki de Saint Phalle ^{FR}
Pierre Seinturier ^{FR}
Peter Stämpfli ^{CH}
Jean Tinguely ^{CH}
Keith Tyson ^{US}
Tomi Ungerer ^{FR}
Jacques Villeglé ^{FR}
William Wegman ^{US}
Winshluss ^{FR}
Virginie Yassef ^{FR}

PARIS

36

Robert Cottingham

*Cameras, Typewriters and
Components*

06.12 – 07.19.2025

33

Group show

*Focus #2 -
American Photorealism*

06.12 – 07.19.2025

ART BASEL 2025

19 - 22 June

BOOTH E10

For the 2025 edition of Art Basel, Galerie Georges-Philippe & Nathalie Vallois is showcasing a selection of exceptional works from Nouveau Réalisme, as well as contemporary work by artist Pilar Albarracín.



Niki de Saint Phalle, *I woke up last night*, 1994

In celebration of what would have been **Jean Tinguely's** centenary, the gallery is pleased to present a selection of works ranging from the 1950s to the 1970s in his hometown of Basel, demonstrating the artist's search for life in chance movement. Above all, his moving sculptures (be they slow and contemplative – *Incertitude no. 5* –, frenzied and gleaming – *Vive la Liberté I* –, or gleaming and ferocious – *Inca*) denounce immobility, celebrate Change, and invite Movement, Life and Liberty. In constant motion, under the uncertain impetus of a whirling motor, driven by a whimsy, subject to uncertainty, they reflect Tinguely's anarchist proclivities and his rejection of any kind of fixity. This focus will be continued in the gallery's booth at Art Basel Paris, and will be the opportunity for the gallery to present a publication dedicated to Tinguely's centenary.



Jean Tinguely, *Incertitude No. 5*, 1958

Niki de Saint Phalle's *Tableaux Éclatés* are an homage to Tinguely's moving paintings – using her distinctive imagery and joyful color palette, she explores symbols of life, death, sex, and rebirth in a bittersweet echo of Tinguely's works. In *I woke up last night*, the sun, the moon, flowers, a knife cutting through a pear, and a dislocating skull are animated by a hidden mechanism evoking themes of loss, grief, healing, and remembrance.

This year also marks the 20-year anniversary of **Arman's** passing – an opportunity for the gallery to showcase a monumental work in the *Unlimited* sector of the fair, and a major work from 1969 on the gallery booth – *Garbage New York*: frozen in time and space, the contents of a New York trashcan act as a portrait of the city at a precise moment, the embodiment of an uber-consumerist society through its refuse. In celebration of Arman's decades-long artistic practice, the gallery will present an exhibition of seminal works in its Paris location in September 2025.

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NEW YORK

Proposal by Julia Wachtel :

**Julia Wachtel, Wendy
White and Jason Yates**

Windchimes and Prayers

05.07 – 07.25.2025

UPCOMING PARIS

ARMAN

09.12 – 10.31.2025

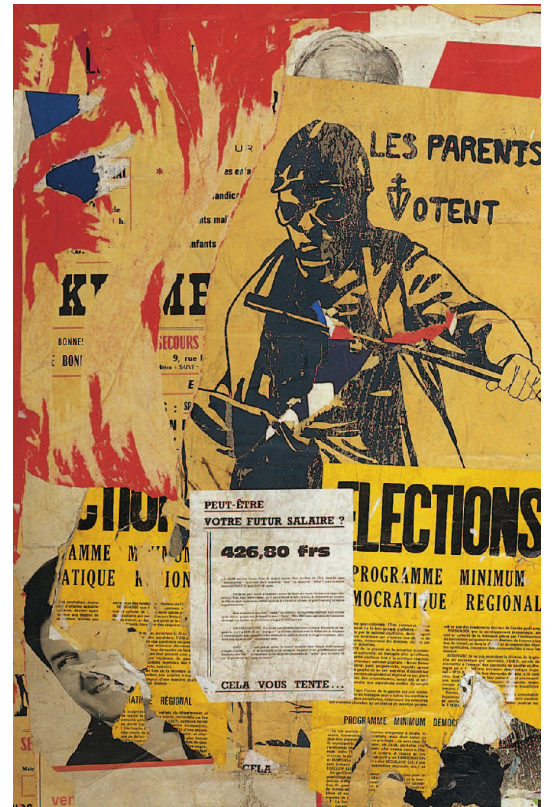
This use of seemingly worthless and relinquishable items in art is a practice dear to the Nouveaux Réalistes – the process of collecting and glorifying street posters as symbols of their time and heralds of a society was initiated by **Jacques Villeglé** in the 1950s. *Gare Montparnasse - Rue du Départ* is a major and precious example from a year where the street poster's political importance took on unprecedented heights in the midst of the student and blue-collar protests of May 1968.

Robert Cottingham's *Luggage* is one of his earliest paintings - an extremely rare example of his work in the 1960s, revealing the influence of his original calling as an advertiser while demonstrating the early signs of his prowess as a photorealist: Cottingham's attention to detail draws him towards reflections or shade while keeping apparent the painterly aspect of brushstrokes and swathes of color. The work shown in Basel echoes the gallery's current exhibition in Paris, dedicated to Cottingham's series from the late 1990s and 2000s dedicated to Cameras, Typewriters and Components.

Finally, contemporary Andalusian artist **Pilar Albarracín's** *Garzas* reproduces and enlarges a pattern found on Manila shawls, brocaded stoles closely associated with Spain, into a drawing which is then entirely covered in pins pierced through the back of the paper, adding a shimmering, ambivalent layer to the delicate drawing. The surface of the work transforms into a nearly weaponized version of embroidery, subverting expectations around a technique traditionally viewed as delicate and feminine.



Pilar Albarracín, *Garzas*, 2023



Jacques Villeglé, *Gare Montparnasse - Rue du Départ (detail)*, 1968

UNLIMITED BOOTH U32

Arman's unique monumental sculptures (as opposed to edited bronzes) are extremely rare, with no more than twenty works produced between 1970 and the end of the 1990s.

In the 1990s, the artist was given access to gigantic, out-of-use 19th century stills used in the making of Fragonard perfumes, giving way to the creation of **Captain Nemo**.

The alembic's aesthetic is rooted in the image of modernism born of the industrial revolution, which has spread to our collective imagination through Jules Verne's novels and a number of contemporary movies, short films and advertisements (from Miyazaki's *Howl's Moving Castle* to Jean-Paul Gaultier).