

VALLOIS

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Vallois

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ART BASEL UNLIMITED

BOOTH E10

BOOTHS U5 & U50

Faithful to its desire to highlight masterpieces from the avant-gardes of the 1960s and 1970s while maintaining a contemporary counterpoint, the Galerie Georges-Philippe & Nathalie Vallois hopes to illustrate the full extent of its program on the occasion of this new edition of Art Basel.

On the occasion of Art Basel 2026, Galerie GP & N Vallois is proud to present an exceptional selection of works that brings together some of the most emblematic figures of the Nouveau Réalisme movement alongside leading voices from the gallery's roster of international contemporary artists. This carefully curated presentation is conceived as both a celebration of art history and a testament to the gallery's commitment to bridging past and present.

A highlight of the exhibition will be **Niki de Saint Phalle's** major work. *Grand Mural* is exemplary of Niki de Saint Phalle's practice, incorporating emblematic elements of her visual vocabulary in a new and unexpected fashion. A prominent member of Nouveau Réalisme, Niki de Saint Phalle imbued the movement with her pioneering feminism; *Grand Mural* is no exception.

The work operated a turn within the artist's mastery of materials, announcing a soon to be widespread smooth, controlled use of fiberglass and painted resin. Contrasting with the rough and gritty aspect of her previous assemblages, the technique allowed for a different and renewed type of narrative quality. Storytelling as a psychoanalytical and therapeutic method echoes Saint Phalle's fascination for comic books and fairytales, and allows for the repeated occurrence of symbolic elements for which *Grand Mural* acts as a lexicon. Here, the fable's conventional knight is replaced by a female hero, a feminine counterpoint to Uccello's *Saint George slaying the dragon*.

In the Unlimited section, as a response to this piece, we will present *Blue Obelisk with Flowers* (1992). Deeply affected by the Aids pandemic, during which she lost friends including Keith Haring and her assistant Ricardo Menon, Niki de Saint Phalle got involved early on in the fight for prevention. She wrote a book with the Swiss immunologist Dr. Silvio Barandun and created a new series, *Obelisks*. Imagined as monuments and taking up the iconography (and name) of the Egyptian obelisk and Indian lingam, these were intended by the artist to be cheerful, colorful, and covered with the classic motifs of her vocabulary – hearts, stripes, flowers – using the mosaic technique she developed for her Tarot Garden. With her characteristic joie de vivre and humor, de Saint Phalle succeeds with *Blue Obelisk with Flowers* – the largest and most exhibited piece from this body of work – in intertwining her private life, monumental architecture, and art history.



Niki de Saint Phalle, *Grand Mural*, 1969

PARIS

June 5 - July 18
2026

36

alain bublex, vous faites
des cartes postales ? (alain
bublex de A à B)

curator: anaël pigeat

33

Winshluss

Le goût de la matière
noire



Jacques Villeglé,
Boulevard du Montparnasse, 1950

The gallery will also mark the centenary of **Jacques Villeglé** with a special homage, showcasing two very early and mythical works on our booth as well as a monumental one, *Poterne des Peupliers* (1991) in Art Unlimited. These pieces, highly representative of his practice, illustrate the evolution of an artist who played a pivotal role in shaping the language of Nouveau Réalisme: in 1958, Jacques Villeglé invented the fictional artist Lacéré Anonyme (Anonymous Tear), who created work representing Parisian pedestrians who would rip off pieces of posters pasted up along the streets as they passed by, whether out of desire, curiosity, or anger. The results of this 'déchocage' were transformed into bi-dimensional pieces.

Another key focus will be **Arman**, whose estate has recently joined the gallery's program. To mark this important moment, Galerie GP & N Vallois will present a major work from the very beginning of his practice, *Cachet Oeil de Tigre* (1959). That pivotal work foreshadows the beautiful *Allures d'objet* but also the forthcoming *Accumulations*.

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Daniel Spoerri, *La rencontre d'une machine à coudre et d'un parapluie sur une table d'opération (detail)*, 1960

Arman came to create what Buchloh himself sees primarily as a “gesture,” perhaps even something close to performance—a means by which the work could free itself from the aesthetic codes of post-war humanism.

The exhibition will further highlight the groundbreaking work of **César**, with two historically significant pieces from 1956 and 1960. The first, *Pare-choc*, is a landmark in his career as it represents the very first sculpture in which he incorporated car parts, a gesture that would revolutionize his practice.

The second, one of the earliest small-scale car compressions created in 1960, has since been widely exhibited in the artist’s most important retrospectives, cementing its place as a cornerstone of his artistic legacy.

Finally, two incredible *Flea Markets* by **Daniel Spoerri**. Born Daniel Issac Feinstein in Romania in 1930, Spoerri became Swiss by adoption and was, in turn, a poet, dancer, director, founder of the MAT publishing house, exhibition curator, visual artist, and restaurateur. Considering himself stateless, having lived throughout Europe, and a man of solid, multiple, and artistic friendships, Spoerri is one of the major artists of the 20th century, and one of the founding members of Nouveau Réalisme. “What do I do? I try to affix situations prepared by chance in order for them to stay truly fixed, and I hope they make the viewer uneasy.”

In parallel, the gallery will reaffirm its dedication to photorealism, one of its longstanding specialties, by presenting *Lola*, a masterpiece by **John DeAndrea**. Exhibited in Europe for the very first time since 1972, this iconic sculpture has just completed a two-year restoration overseen by the artist himself, allowing it to be rediscovered in its original brilliance.

Finally, looking towards the contemporary scene, Galerie GP & N Vallois is pleased to introduce for the first time in Art Basel the work of **Duke Riley**, a singular and acclaimed artist whose practice intertwines history, storytelling, ecology and social commentary. Riley has recently been the subject of two major retrospectives at the Brooklyn Museum and at the Virginia Museum of Contemporary Art and his inclusion in this presentation reflects the gallery’s commitment to engaging with the most compelling artistic voices of today.

UPCOMING IN PARIS

September 11
-
October 31
2026

36

Jacques Villeglé,
The Wanderer
Survey Show

33

Trafic: Tribute to
Peter Stämpfli



Duke Riley, *Codlaidh Muid Ar Chroim iasc Ramha*, 2025