

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

33 & 36, Rue de Seine
75006 Paris-fr
T. +33 (0)1 46 34 61 07
F. +33 (0)1 43 25 18 80
galerie-vallois.com
info@galerie-vallois.com

208W 30th St, PH 1201
NYC, NY 10001-usa
By appointment

Pilar Albarracín ^{ES}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Alain Bublex ^{FR}
Robert Cottingham ^{US}
John DeAndrea ^{US}
Massimo Furlan ^{CH}
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 ^{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 ^{US}
Winshluss ^{FR}
Virginie Yassef ^{FR}

PARIS

10.09 - 31.10.2026

36

Jacques Villeglé,
Le Flâneur

33

Trafic - Tribute to
Peter Stämpfli

Group show

NEW YORK

10.09 - 28.10.2026

Secret Forms

Group show

For over 30 years, Galerie Georges-Philippe & Nathalie Vallois has implemented a unique and rigorous program of internationally renowned artists by bringing together contemporary art and historical European movements of the 1960s. For this new edition, the gallery is presenting a dialogue between generations with masterpieces by New Realist artists (Arman, Niki de Saint Phalle, Jean Tinguely, Daniel Spoerri, Jacques Villeglé and their friend Peter Stämpfli), and works by contemporary artists the gallery has long supported.

Following **Peter Stämpfli's** recent passing, the gallery continues its collaboration with the artist through his estate. Alongside the tribute at the Paris gallery, we are pleased to present *Champion de luxe n°2*, a monumental tire shown at the 1970 Venice Biennale and one of the last works of this scale still available.

His longtime friend **Jacques Villeglé**, whose centenary is celebrated with two survey exhibitions, at the gallery and at the Musée Carnavalet, is also shown on our booth, with a large torn poster from the late 1990s.

Taken from the streets of Paris, it resonates with two major historical works by **Daniel Spoerri**. Spoerri likewise elevates the mundane and preserves the transient, fixing the remnants of his themed dinners onto vertical surfaces. These are the last available works from the Galerie J dinners, rarities otherwise found only in museum collections.

Also linked to this radical appropriation of elements of daily life, **Jean Tinguely's** animated found object sculptures from the 1960s sublate the grim spareness



Daniel Spoerri, *Tableau-piège - Restaurant de la Galerie J*, 1963

Art|Basel Paris

Booth D26

23.10 - 25.10.2026



Jacques Villeglé, *Johnny Scorpio AC/DC - Toulouse*, mai 1999

of salvaged industrial refuse into alternatively jarring or whimsical machines.

Arman's *Summer Time* employs minimalist formalism and repetition in relation to materialist practices and mass-produced objects, revealing a more somber underside to the slick aesthetic of consumer culture found in American Pop art.

Contemporary artists from the gallery's roster likewise take refuse and the leftovers of consumer culture as a vector for societal and environmental commentary. **Duke Riley's** large-scale mosaics incorporate seashells and plastic waste, reinventing the traditional 'sailor's valentine' to highlight the pollution of our seas.

Henrique Oliveira builds hybrid sculptures from reclaimed wood that hover between the animal, the vegetal and the man-made.

Eulàlia Grau's montages are political statements, setting images that promoted the normalization of the post-war nuclear family and daily life against the harsh realities of contemporary conflicts, dictatorships and oppression.

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

33 & 36, Rue de Seine
75006 Paris-fr
T. +33 (0)1 46 34 61 07
F. +33 (0)1 43 25 18 80
galerie-vallois.com
info@galerie-vallois.com

208W 30th St, PH 1201
NYC, NY 10001-usa
By appointment

UPCOMING

PARIS

13.11 - 19.12.2026

36

William Wegman
Portraiture

33

Camera Obscura
Camera Lucida

Group show



Alain Buble, *Plug-In City* (2000) - Paris - Tokyo, 2026

Alain Buble's *Plug-in City* (2000), after Archigram, shows urban landscapes in which construction-site bungalows serve not only technical or industrial purposes but also domestic needs. With no overall plan, the modules proliferate and drift indiscriminately across building façades and monuments.

Julien Berthier's *Correction* simplifies the landscape: a superfluous signpost is removed, but a prosthesis is built so that every road sign remains in place, consolidated on a single structure. At once unauthorized and benevolent, the intervention blurs the line between right and wrong. The artwork consists of the removed post, accompanied by a before/after photograph of its original location.

Zhenya Machneva uses the slowness and softness of hand-weaving to explore modern subjects. Thread by thread, her patiently crafted works draw inspiration from the obsolete industrial landscape of the former USSR to create shimmering patterns. In *Le nuage dans le ciel bleu*, zoomorphic and mechanical representation merge, giving life and warmth to a seemingly decrepit machine: cogs, cables and metal hinges become eyes, mouths and mandibles.

Peybak, an Iranian duo living and working outside Tehran, create a fantastical universe rooted in the myths and legends of Persian antiquity and Zoroastrianism, populated by the AI, Simorgh, ghouls and djinns, and drawing on Attar's *The Conference of the Birds*. These mysterious, poetic canvases take on new meaning in the geopolitical and social context in which they are made, amid the turmoil of contemporary Iran.

Lucie Picander's work is steeped in esoteric and mystical references, with imagery that moves between the surreal and the fantastical, and between entropy and cosmogony.

Pierre Seinturier's paintings present enigmatic scenes reminiscent of comic-book mysteries or film noir. His recent works frame these images as if the viewer were looking through a window, heightening the playful, voyeuristic quality of the suggested narrative.

Emanuel Proweller's paintings, vibrant with color and sensuality, are a defiant response to a life of hardship and displacement: a Polish-Ukrainian Jewish artist, he overcame the Holocaust, war, poverty and illness, through a playful, poetic paintings.

Through humor and performance, **Pilar Albarracín** transforms an everyday object into a powerful exploration of gender, class, labor and Spanish cultural identity. Albarracín was recently received Spain's 2026 National Prize for Visual Arts.



Peter Stämpfli, *Champion De Luxe n°2*, 1971



Niki de Saint Phalle often drew on her personal life as a source of inspiration. Between 1972 and 1993, she created the *Tarot Garden*, a sculpture park in Tuscany which features 22 monumental figures covered in vibrant, reflective mosaic. After moving to California in the 1990s due to the poor condition of her lungs, she began a new project in the same spirit: *Queen Califia's Magical Circle*, her first American garden and final major project (begun in 2000, the garden is achieved post mortem, opening to the public on October 26, 2003 with work overseen by Niki's granddaughter, Bloum Cardenas, and her longtime assistants.) Drawing on Californian history, Native American mythologies, Mesoamerican culture and the study of indigenous plant and wildlife, the garden is conceived as a maze in the center of which a large plaza features a series of totems decorated with brilliant mosaics of glass, mirrors and shells that capture extraordinary shades of color and light. Some of these totems are declined in two versions in 2000 by Niki, one for the garden, one for indoor or outdoor use. *Cat Head Totem*, presented Avenue Winston Churchill, is one of them.