

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

ART BASEL 2024

10th - 16th June

BOOTH E9

For the 2024 edition of Art Basel, Galerie Georges-Philippe & Nathalie Vallois is showcasing a selection of exceptional works from the avant-gardes of the 1950s, 60s, and 70s, as well as recent works from Brazilian artist Henrique Oliveira.

Nouveau Réalisme masterworks constitute the majority of the booth, with emblematic and seminal works by the standard-bearers of the movement, Jean Tinguely, Niki de Saint Phalle, Jacques Villeglé, Raymond Hains, Daniel Spoerri, François Dufrêne, and Arman.

Raymond Hains, pioneer of Affichisme and founder of Nouveau Réalisme alongside Jacques Villeglé, saw the poetry of ripped street posters as well as the potency of their message. In his seminal and fundamental show at the Galerie J in 1961, *'La France déchirée'* (France Ripped Apart), he exhibited fragments of political placards pertaining to burning contemporary issues. *Paix en Algérie*, dated 1956, one of the most iconic pieces from the series, evokes the then ongoing Algerian war for independence which tore popular opinion apart in France until 1962 and beyond. Its message, 'Peace in Algeria', calls for a nonviolent resolution of the conflict; the passersby's conscious acts of tearing away at the poster demonstrate the divisiveness of a seemingly consensual statement. In addition to the 1961 show, this work was included in the Paris Modern Art Museum's 1986 Nouveau Réalisme exhibition.

François Dufrêne's *Ma palissade* (1958) shows the result of years of systematic pasting and plastering of posters on a simple wooden fence, undecipherable and yet inevitably characteristic of the city's landscape. This major piece is directly linked to the intertwined histories of the affichistes, friends, collaborators, and amicable competitors. Indeed, Dufrêne claims Raymond Hains had wanted to use palisades as artworks as early as the 1950s – admiringly, Dufrêne warned his fellow artist that someone might steal the idea if he did not hurry. In 1958, Dufrêne made *Ma palissade*, and showed it to Hains, glibly remarking, 'I told you so'. Hains immediately began making his own palisades, which became some of his most well-known works. The story is a testimony to the friendship and artistic emulation between the founding members of Nouveau Réalisme.



François Dufrêne, *Ma palissade*, 1958



Raymond Hains, *Paix en Algérie*, 1956

Our selection of works by affichistes ends with a major iteration of the lacerated posters by **Jacques Villeglé**, instigator and theoretician of the movement. *Rue Tiquetonne* demonstrates the artist's ability to embrace the ever-evolving societal change reflected upon the urban environment and rejuvenating of his practice. In this case, the work illustrates the political landscape of the early 1970's, in post-May 1968 France, amidst major referendums dealing with the place of a sovereign nation within Europe, violent protests, and a contested presidency by De Gaulle's successor, Pompidou.

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- Emanuel Proweller^{FR}
- Lázaro Saavedra^{FR}
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- Keith Tyson^{FR}
- Tomi Ungerer^{FR}
- Jacques Villeglé^{FR}
- William Wegman^{FR}
- Winshluss^{FR}
- Virginie Yassef^{FR}

PARIS

36

Alain Bublex

Landscaping 풍경조망중

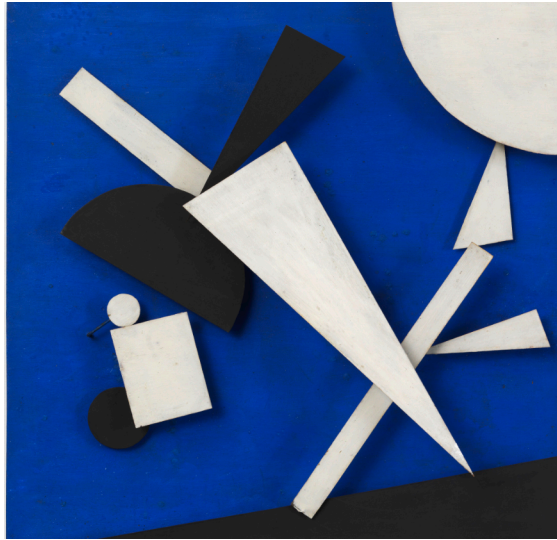
07.06 – 20.07.2024

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Peybak

Abrakan Collapse

07.06 – 20.07.2024

Jean Tinguely, *Bleau, Blanc, Noir*, 1955

Arman's *Poubelle (de Paul Wember)* from 1960 is a prime example of the artist's provocative take on the early days of an increasingly materialist culture. While Pop Art explored the slick, playful aesthetic of mass-consumerism, Nouveau Réalisme found beauty – and travesty – in the day-to-day, lowlife aspects of post-war existence. The refuse, leftovers, and waste of society became fertile grounds for artistic production, and Arman's 'Poubelles' epitomized the process of the discarded 'found object'.

A snapshot of an individual's private life, the trashcan is a portrait, an insight into habits and everyday reality. Presented in a glass case, trash becomes a scientific accumulation of attention-worthy ephemera.

Daniel Spoerri's *Tableau-piège fabriqué sous licence par Otto Hahn et Alain Jacquet* shows the artist's tongue-in-cheek notion of conceptualism. His typical 'tableaux-pièges' consist in freezing a moment in time, whether a finished meal, a work desk, or any kind of situation which, glued and fixed onto its support, becomes a painting. Here, in the artist's absence, he delivers a license, a permit to create in his name, in this case to critic Otto Hahn and artist Alain Jacquet. One of the earliest occurrences of reciprocal appropriationism, conceptual art, and a flippant commentary on the notion of authorship, this work is a brilliant example of Spoerri's endless wit.

Motorcycle Heart is a masterpiece by **Niki de Saint Phalle**, a large-scale version of her 'Shooting paintings'. In this series, Saint Phalle deals with violence, exacting it in a cathartic, iconoclastic furor tinted with humor. The artist aims a rifle at her monochrome assemblages in order for them to bleed color, a symbolic upheaval of institutions, the status quo, and conservatism. Be they directed at cathedrals, castles or famous figures, these 'revolver drip paintings' are an attack on all that is considered immovable: "In 1961 I shot at Daddy, all men, small men, tall men, big men, fat men, men, my brother, society, the Church, the convent, the school, my family, my mother, all men, Daddy, myself, men." Combining a symbol of the male ego, the motorcycle, and a traditionally feminine heart composed of toy figurines, this work is an extremely rare painting, exhibited in innumerable major shows devoted to Niki de Saint Phalle.

Niki de Saint Phalle was responsible for a shift in **Jean Tinguely's** work, encouraging him to include feathers and color in his sculpture when they were a couple. Jean Tinguely's exuberant lamp, assembled with scraps from the 1970s' consumerist culture –

in the spirit of his Nouveau Réaliste peers – is a joyous, flashy and utilitarian sculpture defying the traditional codes of art and bourgeois taste through the use of found objects, crudely assembled by an amateur electrician.

Nevertheless, the work's nearly zoomorphic aspect and shape lend it the status of high-art sculpture. Having belonged to Jacqueline Matisse Monnier, this work is a major example from the lamp series.

At last, *Bleu Blanc Noir* (1955) by Jean Tinguely is one of the most striking examples of the Meta-Reliefs, the artist's ever-changing compositions of superimposed shapes activated by a makeshift motor, pulleys, and rubber transmissions. These works are both an homage and a parody of 20th century art history, deriding painting, sculpture, Malevich and Calder. However, above all, they denounce immobility, celebrate change, invite movement, life and liberty. *Bleu Blanc Noir* is found in constant motion, under the uncertain impetus of a whirring motor, driven by a whimsy, subject to incertitude, reflecting Tinguely's anarchist proclivities and his rejection of any kind of fixity. The work belongs to the series of 'Reliefs polychromes', a rarity on the market.

Had he known the painter, who was showing at Denise René and Colette Allendy, like the Nouveaux Réalistes, Tinguely could have been deriding the abstract work of **Emanuel Proweller** in his Meta-Reliefs. In the 1954 composition by Proweller, a prima facie abstract aspect reveals, upon closer inspection, a playful dance around signs, symbols and indexes. Shapes turn into forms, evoking games, faces, ideograms, while evading literal interpretation. This balancing act, typical of the painter's work, is heightened by his undeniable mastery of color and composition.

Finally, **Henrique Oliveira's** practice can be considered an extension of the methods used by the Nouveaux Réalistes: his own found objects are elements of palisades, typical of São Paulo construction sites, which he reappropriates into sculptures oscillating between animal and vegetal shapes. The large-scale work presented on our booth evokes both a decaying tree, roots, and intertwined snakes; perhaps, even, embracing lovers. This blending of elements creates a slightly uncanny feeling, while touching upon contemporary concerns of ecology, preservation, and our relationship to nature.

Henrique Oliveira, *Human nature*, 2023

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NEW YORK

Robert Cottingham's
Americana

(Works from 1965 to 2018)

16.05 – 26.07.2024