

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

Art Monte-Carlo 2024

6th - 7th July

BOOTH D3

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- Pilar Albarracín^{ES}
- Julien Berthier^{FR}
- Julien Bismuth^{FR}
- Alain Bublex^{FR}
- Robert Cottingham^{US}
- John DeAndrea^{US}
- Massimo Furlan^{FR}
- 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}
- Arnold Odermatt^{CH}
- Henrique Oliveira^{BR}
- Peybak^{FR}
- Lucie Picandet^{FR}
- Emanuel Proweller^{FR}
- Lázaro Saavedra^{CU}
- 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}
- Winchluss^{FR}
- Virginie Yassef^{FR}

For the 2024 edition of Art Monte-Carlo, Galerie Georges-Philippe & Nathalie Vallois is showcasing a selection of exceptional works from the Nouveau Réalisme to the youngest generation.



Pierre Seinturier, *Sans titre*, 2024(detail)

Pierre Seinturier

Pierre Seinturier's painting precedes sentiment, focusing on grain rather than story, gesture rather than action, perspective rather than morality. Borrowing angles, crime scenes and the bath of stale technicolor from cinema stale technicolor, the painter evokes nostalgia for an atmosphere he has never known, and for a good reason : it doesn't exist anywhere. These films were never made, the plot is in abeyance, the dialogues we'll see later, and yet the climate is there, with its evening temperature.

Alain Bublex

Alain Bublex's project 'An American Landscape', initiated in 2018, is also a tribute to cinema, based on the film *Rambo: First Blood*. The artist redraws each frame, omitting the action and characters; all that remains is the landscape unfolding in a long cartoon. Here, the prints take the form of small placards, as they were found in theaters in the 1980s, or a large format echoing the long tradition of landscape painting in the United States.

Arman

A monumental accumulation of bronze propellers by Arman will adorn the outside of our booth. Titled 10.000 knots, this unique piece is typical of Arman's fondness for textual and visual puns, converted here in a play on words between nautical miles and the intertwined aspect of the welded and henceforth useless propellers.

John DeAndrea

John DeAndrea's sculpture *Standing brunette* displays the hyperrealistic skill of creating sculptures so lifelike one expects them to breathe, where subject and representation are amalgamated in an illusion meant to preserve the exact likeness of a loved being. DeAndrea's technical feat imbues the classical nude with details – birthmarks, wrinkles, and other flaws – which turn away from idealized representation in favor of sheer realism.

PARIS

36

Alain Bublex

Landscaping 풍경조망중

07.06 – 20.07.2024

33

Peybak

Abrakan Collapse

07.06 – 20.07.2024

Richard Jackson

What does this matter in the light of his clown self- portrait, ready to spit paint in the face of this same public? Because "art is dedicated to dubious and inappropriate behaviour" according to the definition of someone who "wants to make you feel uncomfortable" as the Californian Times described the agent provocateur exactly ten years ago.

Jacques Villeglé

A monumental iteration of the lacerated posters by Jacques Villeglé is also displayed on our booth. *Lille - Rue de Roubaix* and *La paix* demonstrates the artist's ability to embrace the ever evolving societal change reflected upon the urban landscape and rejuvenating of his practice. Villeglé is a flâneur. The streets were his workshop, and they gave rise to the torn posters that he began working on in 1949. Decades later, these fragments of ripped posters, taken from the walls without any transformation testimony the social and political values of this time in France.

Peter Stämpfli

Peter Stämpfli made less than forty Pop paintings between 1962 and 1964. Many were burnt in the fire that destroyed his studio some 30 years ago but most of the surviving works from this period are kept in noteworthy public collections throughout the world. Thanks to this body of work, the celebrated Swiss artist was immediately included in remarkable projects such as the third Paris Biennale in 1963, Salon Comparaisons 1964, or the Swiss Pavilion of the 1970 Venice Biennale. *Slow* is part of a very rare series in which the artist re-uses advertisements found in magazines, focusing on the object as a shared experience of widespread commercial techniques, a common denominator made possible by the industrialization and mass-consumerism of the 1960s.

William Wegman

The dogs, Wegman's constant companions and partners in his art, take on the role of fashion muses, lampooning magazine photo shoots and fashion shows. "I've always considered my work a shared recreational activity," claims William Wegman. In his pictures, the dog is no longer a mute bystander, such as Carpaccio's German Spitz, a background actor like Picasso's teckel Lump, or merely a 'little assistant', as Martin Luther dubbed his Pomeranian, but an equal partner in the creative process.

Niki de Saint Phalle

"We have Black Power, so why not Nana Power? It's really the only possibility. Communism and capitalism have failed. I think the time has come for a new matriarchal society". As is often the case, Niki de Saint Phalle's nanas reflect a pronounced taste for the world of childhood, as the artist says, "all nanas are sexy women in the eyes of a little girl". But there's also a dramatic dimension: the shapes evoke those of the "Hottentot Venus", so the Nanas also become "Monsters", a vision all the more plausible given that Niki was a great fan of "Freaks", the monsters of the circus... all the more so as Niki de Saint Phalle saw herself, despite her model physique, as a monster.

NEW YORK

Robert Cottingham's
Americana

(Works from 1965 to 2018)

16.05 – 26.07.2024



Niki de Saint Phalle, *Petit témoin*, 1971



William Wegman, *Cut to reveal*, 1997 (detail)