

# VALLOIS

GALERIE  
Georges-Philippe  
& Nathalie  
Vallois

# artgenève

From January 30  
to February 2, 2025

**On the occasion of the thirteenth edition of artgenève, Galerie Georges-Philippe & Nathalie Vallois presents its program on Booth B43, highlighting works by its historical and contemporary artists. A solo show is also devoted to Alain Bublex's works on Booth B43S.**

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## BOOTH B43

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

**Raymond Hains' *Le Chat***, dated 1957, inaugurates our presentation of significant Nouveau Réalisme works. A landmark piece, *Le Chat* is one of the earliest examples of Hains' practice, conceived with his friend and co-conspirator **Jacques Villeglé**, of collecting posters torn by anonymous passers-by and turning them into abstract constructions of superimposed paper. Its simplicity is typical of the almost abstract quality of these works, belied here by an accidentally figurative silhouette emerging from the torn posters: the pointed ears and curved tail of a cat.

Almost 25 years later, in 1981, the posters have lost none of their force, and Jacques Villeglé's *Hôtel de Tallard - Rue Pastourelle* demonstrates their evocative and political power at the time of François Mitterrand's presidential election. As historical testimonies, the fragmented political manifestos are interspersed with advertising posters or concert announcements (Alain Bashung, for example), all the while retaining a great graphic force in the dynamics of the lacerations and the liveliness of the colors.



Raymond Hains, *Le Chat*, 1957



Duke Riley, *Love Deluxe (détail)*, 2024

**Niki de Saint Phalle** is represented on our booth by a sculpture from 1985, taken from the imagery of the Tarot Garden. This cheerful, almost childlike version of *La Mort* perfectly expresses Niki's ambiguous treatment of themes dear to her, serious subjects such as death, femininity and power. Nevertheless, the artist's visual vocabulary of the 1980s is perfectly illustrated, using bright colors and voluptuous curves, and her familiar bestiary, which would become the hallmarks of her monumental masterpiece at the Tarot Garden in Italy.

Among the contemporary artists on our booth, **Duke Riley** offers detailed drawings at the intersection of maritime history, popular art and urban environments. His graphic works often incorporate elements of nautical culture and historical narratives, creating a dialogue between past and present, integrating resolutely contemporary ecological concerns, transcribed in an aesthetic generally confined to curiosity cabinets.

PARIS

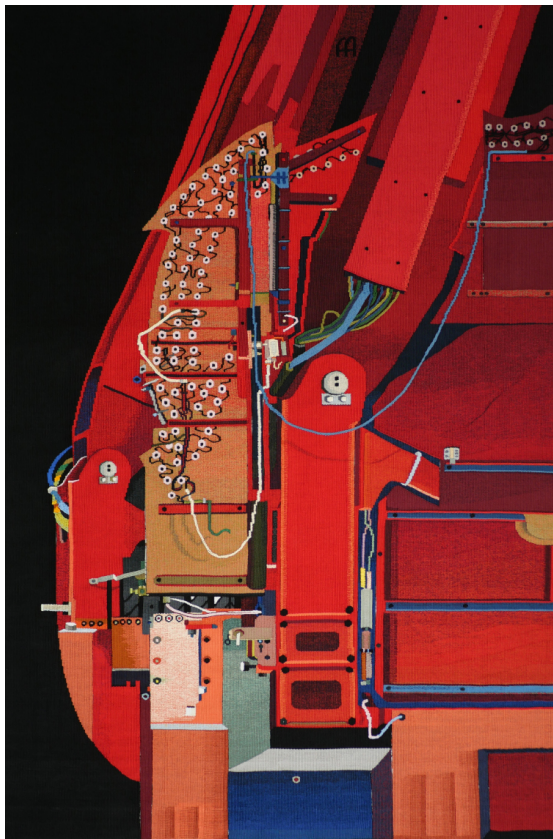
17.01-01.03.2025

**Musicology**  
Group show

NEW YORK

08.01-01.02.2025

**Face à Face**  
Group show



Zhenya Machneva,  
*La construction de la peur*, 2024

**Emanuel Proweller's** life's work is marked by his constant oscillation between figuration and abstraction. He paints everyday objects that are integrated into compositions full of poetry and joyful or tragic evocations. *Sortie d'usine* is typical of his unique pictorial language, in which a familiar scene is broken down into flat areas of vivid color, here depicting a man on a bicycle, the archetypal French worker of the 1950s.

In a similar process, **Zhenya Machneva** exploits the slowness and softness of hand-weaving to explore modern subjects. Thread by thread, her patiently crafted works draw inspiration from the obsolescent industrial landscape of the former USSR to recreate shimmering patterns. In *La construction de la peur*, she combines zoomorphic and mechanical representation, giving life and warmth to an a priori decrepit machine - cogs, cables and metal hinges become eyes, mouths and mandibles.

**Lucie Picandet's** work is imbued with esotericism and mystical references; her imagery oscillates between animal and plant representations, and her latest work depicts a nature in mutation where plants become life-giving creatures, springing from an extraterrestrial world.

**Pierre Seinturier's** latest series of works revolves around fictitious commissions from invented patrons, giving free rein to the fantasies of the very real painter. In this work, *Portrait d'Edith Cohaegen* (commissioned by the Antwerp Botanical Gardens), Pierre Seinturier chooses to blend his favorite subjects - imaginary botany, portraiture, a certain mystery, and the precise, poetic touch of a draughtsman who paints.

## BOOTH B43S

# ALAIN BUBLEX

**Alain Bublex**, born in Lyon in 1961, is a French artist whose atypical career has taken him from industrial design at Renault to a polymorphous artistic practice. His work explores themes of urbanism, architecture and mobility, often reinterpreting utopian projects from the 1960s and theories of urbanism, design and painting. His varied and infinite projects have led him to reinterpret the history of American landscape art through the film *Rambo*, or to integrate Mount Fuji into improbable landscapes.

While some of Bublex's projects are a continuation of his close relationship with the industrial world, his latest work confirms the importance of landscape in his work. The *Arrêts soudains*, for example, combining photographs in complete sequences, *An American Landscape*, or *Paysages* recompose heterogeneous landscape elements in a single image. Playing with our perception of the world, art, landscape and history, Alain Bublex's works presented in this solo show at artgenève are representative of a prolific body of work, both graphically and conceptually rich.



The 105x135 series (White sands 03) XL, 2024