

# 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  
www.galerie-vallois.com  
info@galerie-vallois.com

Pilar Albarracín <sup>ES</sup>  
Gilles Barbier <sup>FR</sup>  
Julien Berthier <sup>FR</sup>  
Julien Bismuth <sup>FR</sup>  
Alain Bublex <sup>FR</sup>  
John DeAndrea <sup>US</sup>  
Robert Cottingham <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>  
Paul McCarthy <sup>US</sup>  
Jeff Mills <sup>US</sup>  
Arnold Odermatt <sup>CH</sup>  
Henrique Oliveira <sup>BR</sup>  
Peybak <sup>IR</sup>  
Lucie Picandet <sup>FR</sup>  
Emanuel Proweller <sup>FR</sup>  
Lázaro Saavedra <sup>CU</sup>  
Niki de Saint Phalle <sup>FR</sup>  
Pierre 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  
Winshluss <sup>FR</sup>  
Virginie Yassef <sup>FR</sup>

# ART BASEL 2023

## Booth E9

For this new edition of Art Basel, Galerie Georges-Philippe & Nathalie Vallois highlights its area of expertise: Nouveau Réalisme and French Avant-Gardes from the 1960s and 70s. It will present exceptional masterpieces of Arman, Jacques Villeglé, Peter Stämpfli and Alain Jacquet. With a provocative and humorous stance, each of these works will revisit Art History from Antiquity to Abstract painting.

Between 1967 and 1969, **Arman** collaborates with a company for the first time, the carmaker Renault, and uses new materials in his sculptures. This gives way to the *Accumulations Renault* series. The main one by its size and history, *La Victoire de Saïmotrice*, is a masterpiece of transmutation: the R4 bodywork elements suddenly become - through the art of accumulation - the industrial version of one of the most famous sculptures of the Louvre, *Victory of Samothrace*. Exhibited in 1967 at the entrance to the French Pavilion at the Montreal World's Fair and in retrospective exhibitions dedicated to the artist, this sculpture is shown for the first time by a gallery since its creation.

**Jacques Villeglé** (1926-2022) is the leader of the Affichistes. He wanders in the streets of Paris, manifesting a great interest in present-day life, always in search of surprises. Jacques used to say 'by taking the poster, I take history'. From his series of 'Political Graffiti', *Rue des Gravilliers*, January 1973 is a historical artefact. One can observe a fragment of the French socio-political context of the time: bits of the Union Populaire (the leftist coalition which became a reality

in June 1972), and a rose in a fist, symbol of the Socialist party. *Rue des Gravilliers* also evokes the violent accusations against the American army's air raids in North Vietnam in December 1972. The graffiti, like the laceration, evoke a 'collective sensitivity'. But the striking part of the piece is the beautiful 'painting' at its center with a bright yellow spray-painted star shining on a purple and red sky: a humorous way to pay tribute to classical art by Villeglé, who always presented himself as a 'lazy painter' using no brushes nor canvas but the work made by all the anonymous people ripping off, dripping or graffitiing the walls of Paris. This exceptional work was in the Dubuffet / Villeglé retrospective organized at SOMA in Seoul from October 2022 to March 2023.

If **Alain Jacquet** has never been clearly attached to a movement, it is obvious that his work echoes that of the New Realists. This is particularly true of the *Camouflage Prophète Isaïe*. There exist only four notable three-dimensional *Camouflages* - one of the most iconic series of the artist realized between 1961 and 1963 - of which only two have survived. In this monumental plaster, Jacquet plays with the refinement of the prophet's antique drapery (a masterpiece of French Romanesque art, on the portal of the Souillac Abbey) by superimposing the folds of the girl's skirt (a motif from coloring books similar to those used by Henry Darger at the time). Like the New Realists, Jacquet deliberately tickles notions of art history, in an act of provocation and with the intention of aligning himself with great masters.

### PARIS

09.06 - 22.07

36

John DeAndrea  
Grâce

33

Ben Sakoguchi

• Oranges • pancartes  
• cartes postales

### NEW YORK

13.05 - 23.07

UPCYCLING



**Peter Stämpfli**, first described as a Pop artist, very quickly noticed by Harald Szeemann and exhibited by Bruno Bischofberger, was successively attached to Hyperrealism then to Narrative figuration, before finally being recognized for his formidable singularity: in 1969, Stämpfli painted a front-facing wheel before focusing specifically on the tire. This was the starting point of an extraordinary series celebrated by major curators such as Daniel Abadie or Alfred Pacquement. Today, young curators see it as one of the referents of the revival of contemporary 'constructed' painting. **Champion De Luxe n°2**, from 1971, is the last monumental tire from the 1970s still on the market. Homage to the Renaissance frescoes by its shape and measurements, it puts in majesty the artist's favorite and almost unique subject: the Tire, as symbol of our society.



## *Tomi Ungerer - The Joy of Sex*

Finally, only revealed to the most curious, is a cabinet of erotic drawings by **Tomi Ungerer**, one of the most brilliant illustrators of the second half of the 20th century, recently exhibited at the Sammlung Falckenberg in Hamburg. For those who dare to enter, it is a breath of freedom and joy in the face of the violent return of conservatism and an increasingly normalized society.

On the eve of the 1960s, America is shaken by incessant trepidations, including the sexual revolution. A perfect opportunity for Tomi to put an end to the Puritan tradition and Protestant education he grew up with. No more taboos. He finally accepts his 'strong taste for stockings and leather.'

Unlike his famous *Fornicon* (1969) - a work of mechanical recipes where machines replace bodies, for a pleasure devoid of feelings, soul and spirit - the selection presented here, evokes all the fantasy of Tomi's erotic art: imagination without limit, creation without fear or constraint, whimsical desire, unexpected whim. Sex life without concessions, a hot, noisy and sexy practice. Behind the red curtain, bodies entwine, twist, faces smile, nipples pinken and lips scream.



*The Joy of Sex* in a nutshell. An echo to one of the top five New York Times bestsellers from 1972 to 1974: *The Joy of Sex - A Gourmet Guide to Love Making* - written by British author Alex Comfort. Tomi's 'bad instincts' had a violent impact on his career: his children's books - which brought him international recognition - were boycotted for over 20 years by American publishers. He would be forced to leave the United States and take refuge in Canada in 1971, before moving to Ireland, where he never stopped thinking for a moment about 'angry buttocks, smiling buttocks. When a nice buttock starts smiling, it's fantastic!'



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1018 Madison Ave 78th Street,  
NYC, NY10075