

VALLOIS

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Pilar Albarracín **ES**
Gilles Barbier **FR**
Julien Berthier **FR**
Julien Bismuth **FR**
Alain Bublex **FR**
John DeAndrea **US**
Robert Cottingham **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 Machevna **RU**
Paul McCarthy **US**
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 **GB**
Tomi Ungerer **FR**
Jacques Villeglé **FR**
William Wegman
Winshluss **FR**
Virginie Yassef **FR**

PARIS+
par Art Basel

19.10 - 22.10.2023

GRAND PALAIS ÉPHÉMÈRE

AVENUE PIERRE LOTI

75007

SITES

JARDIN DES TUILERIES

Julien Berthier

Henrique Oliveira

PARIS+ 2023

Booth B28

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 movements of the 1960s. For the second edition of Paris + by Art Basel, we will offer a dialogue between generations with masterpieces by New Realist artists (**César**, **Jacques Villeglé**, **Jean Tinguely** and **Niki de Saint Phalle**) and a focus on the works of four women artists of three different generations from our roster: **Eulàlia Grau** (born in 1946), **Pilar Albarracín** (born in 1968), **Lucie Picandet** and **Zhenya Machneva** (born in 1982 and 1988).

César's car compressions are a staple of his internationally recognized practice; the *Compression ZIM* and the *Suite Milanaise, Silver*, dated respectively 1961 and 1998, are prime examples of this long-lasting series, from the earliest to the very latest. Both are the result of the crushing of a car in an American hydraulic press. The *Compression ZIM*, one of the first large scale examples of an entire car - engine and all - crushed into a cubic meter of unrecognizable parts, was created from the Vicomtesse de Noailles' ZIM car, the Soviet response to the American Lincoln. The gratuitous destruction of the Vicomtesse's brand-new luxury vehicle into an unrecognizable hunk of twisted metal was both an homage, a critique, and a joke at the expense of consumer society and industrially produced goods, a cheeky mockery of opulence, and a masterful sculptural accomplishment by César. The ZIM is one of the last two historical car compressions from the 1960s outside of museum collections.

On the other hand, *the Suite Milanaise* was the very last series of compressions ever created by



César, *Compression ZIM*, 1961

César. The works were produced from the brand-new hulls of fifteen Fiat vehicles, crushed into evenly sized, monolithic blocks. The resulting compressions were then painted over, as one would a new vehicle, in fifteen different colors, radically upsetting the life-cycle of a car: produced, immediately scrapped and destroyed, and re-sent to the production line in order to become a glorified tribute to never-employed refuse. The *Silver* version of the *Suite Milanaise*, offered here, is one of the very last available works from that series; it was most notably exhibited in the Centre Pompidou, in César's 2017 retrospective.

Jean Tinguely began his international career with his *Meta-Reliefs* in the mid-fifties. They are, to this day, the rarest and most sought-after pieces by the Swiss artist. Inspired by Arp, Kandinsky, Malevich and others, Tinguely created his first kinetic reliefs using metallic forms moving with the aid of small electric motors hidden behind a wooden panel. These elegant works mixing classical appeal and modern kinetic movement immediately created excitement around the artist and opened the doors to Denise René's gallery. Across from Tinguely's *Incertitude n°5*, we are presenting a rare *Tableau éclairé* by Niki de Saint Phalle, echoing our gallery show dedicated to the artist, on view during Paris + and presenting this series created after Jean Tinguely's death in 1991.



Jean Tinguely, *Incertitude No. 5*, 1958

**CURRENTLY
AT THE GALLERY**

PARIS

15.09 - 28.10

Niki de Saint Phalle
Tableaux Éclatés

36

Group Show
Always the Sun

33

NEW YORK

07.09 - 22.11

Niki de Saint Phalle
Masterworks
1961-1970



Pilar Albarracín, *Trapio*, 2018

We are also happy to offer a major work by **Evelyne Axell**, whose brief but spectacular career spanned the 1960s before she died tragically in a car crash in 1973. Her very rare painting *La Sous-Préfète aux champs* is a free and liberated transcription of a fable by Alphonse Daudet. This version, updated using the language of the 1960s, becomes an ode to 'Flower power' while preserving an undeniable poetic value, tinted with eroticism.

Echoing this psychedelic feminism, **Eulàlia Grau's** *Etnografias* reflect the cruel and satirical image of a sexist and retrograde society the artist tackled in the 60s and 70s, under Franco's regime. Here, *Mare Felic* uses the artist's characteristic technique (an enlarged collage enhanced with paint) to depict a terrifying reflection of the expectations of a family life and a woman's "maternal duty".

Born 20 years later and an active member of the Movida, **Pilar Albarracín** declares "to me, art is a weapon and a soul". In her practice, photography is a staging. Through this medium, she archives and magnifies the performance which lies at the heart of her artistic practice. Displaying herself as the main protagonist of her works, she upends traditional values and encourages sexual liberation.

Lucie Picandet's work is steeped in esotericism and mystic references; her imagery oscillates between animal and vegetal representations, and her latest work depicts a mutating nature where plants become life-giving creatures, sprouting from an alien world.



Finally, Russian artist **Zhenya Machneva** has put tapestry - considered for years a traditionally feminine occupation - at the heart of her artistic practice. Thread after thread, her patiently elaborated works are inspired by the industrial landscape of the former and obsolescent USSR to recreate shimmering patterns.

Alain Bublex's most recent project is a literal twist on traditional photography, where frames are tilted in order to correct a picture purposely taken askew, creating an imbalance in the usual presentation of photography as an art.

Julien Berthier's maquettes show the boat he created, currently exhibited in the Jardin des Tuileries' Grand Bassin, as a model cruising off the shores of Southern France, camouflaged as a rock and creating stupor from the improbable image of a rapidly moving mass of limestone.

Pierre Seinturier's work is imbued with references to cinema; his art is that of a storyteller, where each painted scene implies a mysterious and sudden turn of events, immediately before or after the depicted scene.



Eulàlia Grau, *Etnografia. Mare felic*, 1972