

VALLOIS

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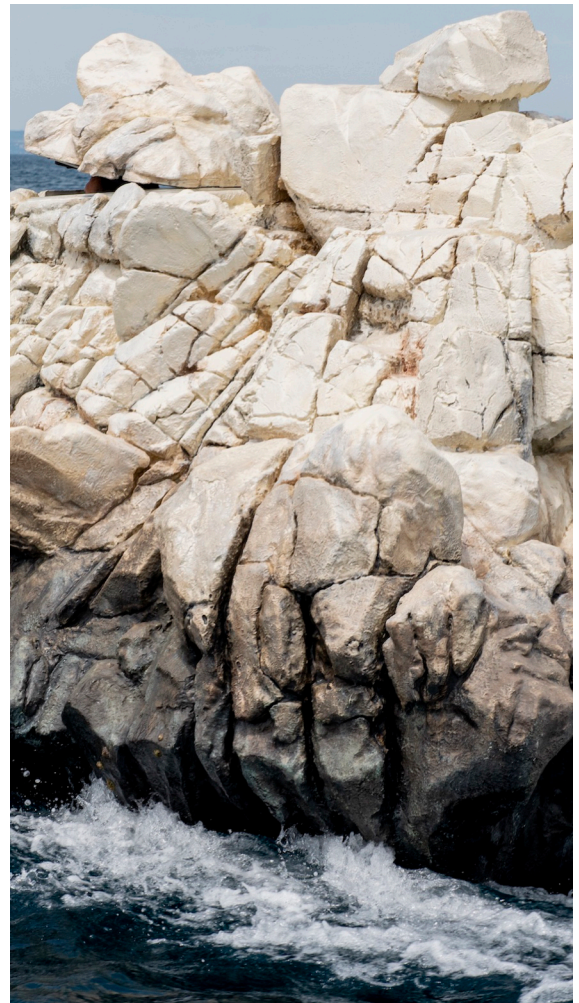
Julien Berthier, *L'invisible*, 2021

Galerie Georges-Philippe & Nathalie Vallois is proud to showcase major works by **Julien Berthier** and **Henrique Oliveira** in the Sites section of Paris + by Art Basel. Installed in the Jardin des Tuileries, the two installations will immerse themselves in the semi urban environment, creating an uncanny dissonance in the Louvre's Jardin à la française – straddling the borders between sculpture, installation, nature, mechanics, and organic shapes.

Julien Berthier's *L'Invisible* is an artificial rock meant to be driven like a motorboat. It modestly intrudes the environment of the Jardin des Tuileries' artificial pond and softly modifies its landscape, inserting an absurd element in the carefully constructed geometry of the garden it irrupts in. The unyielding aspect of a monolithic block of limestone is belied by the soft bobbing of the moored boat, the seemingly incompatible and incongruent movement of an immovable object. *L'Invisible* navigates between the idea of décor, enhanced reality, leisure object, survivalist anguish, and ecological stakes. The combination of a *prima facie* natural object with the mechanical engine of a motorboat embodies the contradictions of nature and our relationship to the environment.

Created as a site-specific work for the Marseilles calanques, whose unique geology it perfectly replicates, *L'Invisible* oscillates between camouflage and conspicuousness, depending on its setting. Here, the boat / rock becomes an incongruous yet strangely appropriate element of the Tuileries Garden.

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Julien Berthier, *L'invisible*, 2021

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*Masterworks
1961-1970*Henrique Oliveira, *Desnatureza 5*, 2022

The 7 meters-long monumental installation by **Henrique Oliveira** is made of wood marquetry from recycled pallets, and creates the illusion of tree roots emerging from the ground to join in a central node. Evoking both the massive trees indigenous to Brazil and the organic shapes of a reptile-like animal, the sculpture combines natural and unnatural aspects bound to elicit an uncanny experience for the viewer. Using recycled wood from construction sites, Henrique Oliveira gives new life and visibility to a cheap material, usually blended inconspicuously into the urban landscape of São Paulo. Evoking the contradictions between nature and human construction, refuse and recycling, growth and immobility, the fantastical structure is an incongruous and yet natural protrusion into the Tuileries' carefully maintained flowerbeds.

Henrique Oliveira, *Desnatureza 5*, 2022

Previously displayed at the Extatiques show on the Ile Seguin, *Desnatureza 5* is typical of Oliveira's public interventions, monumental irruptions into nature, architecture, and various landscapes which become hosts to tree-like creatures, which can be perceived either as parasites or natural inhabitants of their different environments.

Henrique Oliveira has been shown throughout the world, and has entered major collections such as the Centre Pompidou, the Queensland Art Gallery, or the Virginia Museum of Fine Arts, among others. His installations have been displayed in site-specific shows at the Palais de Tokyo, at the Domaine de Chaumont-sur-Loire, the Museu de Arte Contemporânea in São Paulo, or the Smithsonian Institute.