

VALLOIS

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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}
Francis Marshall ^{FR}
Paul McCarthy ^{US}
Jeff Mills ^{US}
Arnold Odermatt ^{CH}
Henrique Oliveira ^{BR}
Peybak ^{IR}
Lucie Picandet ^{FR}
Emanuel Proweller ^{FR}
Duke Riley ^{US}
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 ^{US}
Winshluss ^{FR}
Virginie Yassef ^{FR}

For over 30 years, **Galerie Georges-Philippe & Nathalie Vallois** has developed a unique and rigorous program of internationally renowned artists by bringing together contemporary art and historical post-war movements.

For Art Basel Paris 2024, the gallery will present a dialogue between generations with masterpieces by New Realist artists (**Arman, Raymond Hains, Jacques Villeglé, Jean Tinguely** and **Niki de Saint Phalle**) and works by contemporary artists from its roster, **Eulàlia Grau, Alain Bublex, Pierre Seinturier**, and **Henrique Oliveira**. The fair is also the opportunity to introduce American artist **Duke Riley** for his first collaboration with the gallery.

Jacques Villeglé, founder of 'Affichisme' with Raymond Hains, collected street posters as early as 1949. *Rues Lafayette / d'Hauteville* explores posters from the 1980s, where images appropriated from city walls act as a sample of popular culture, a conflation of movie posters, concert announcements, advertisements, where the lacerated surface is a crucible for memorabilia and bears the distinct impression of a bygone and nostalgic era. This work echoes the gallery's first exhibitions dedicated to Villeglé since his passing, on show in our New York and Paris locations.

Raymond Hains had been collecting ripped-up advertising posters from the streets of Paris for several years before he presented the results of this practice at the turn of the 1960s.



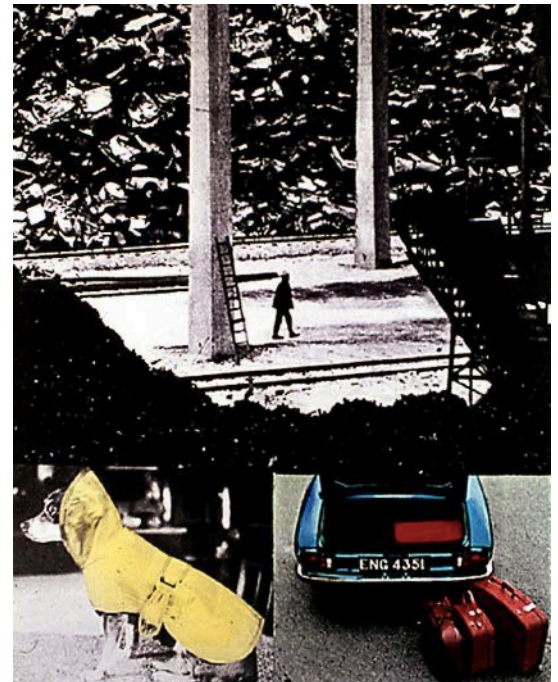
Jacques Villeglé, *Rues Lafayette / d'Hauteville*, 1988

Art | Basel

Paris

Booth D26

18.10 - 20.10.2024



Eulàlia Grau, *Etnografía. De viaje*, 1973

With *Cet homme est dangereux*, Hains appropriates the political slogans of *poujadisme*, a one-man far-right movement which hoped to attack the political status-quo, embodying the turmoil of post-war France – highlighted by the violent lacerations of the poster, symbolic of the divisiveness of an increasingly fractured political discourse.

The gallery is proud to present a masterpiece by **Arman** on its booth – *Subida al Cielo* is one of the greatest examples of the 'Coupes', where he slices musical instruments in a cathartic and controlled destruction of the representation of harmony. The monumental aspect, the title (*Ascent to the heavens*) and the evocative dislocation of the massive instrument recalls the religious depictions of the Assumption of Mary and the Christian concepts of resurrection, ecstasy, eternal life and sacrality – here, the destroyed double bass finds new life as a major artwork. *Subida al Cielo* was shown in most seminal shows and retrospectives for Arman since 1964.

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.

GALLERY

CURRENTLY

PARIS

19.09 - 26.10

Jacques Villeglé
STAR

36 33

NEW YORK

10.09 - 21.12

Jacques Villeglé
The French Flâneur
(works from 1947
to 2006)

FORTHCOMING

PARIS

36

08.11 - 21.12

Francis Marshall
*Objets de passions
infernales et
peintures d'horizons
tristes*

33

08.11 - 21.12

Eulàlia Grau
Etnografias - Collages

Niki de Saint Phalle's *White Goddess* is on par with masterpieces by the artist found in major museum collections. This monumental work embodies the artist's complex treatment of strength and fragility : the Goddess is towering, monolithic, seemingly self-generating; and yet she exudes a sentiment of frailty, a strange kind of aloofness which dampens the sheer power of the work's materiality.

Eulàlia Grau's *Etnografias* series was created in the 1970s; the artist was twenty-three years old and Franco was in power. Using collages which she photographed, enlarged and printed in black and white before hand-coloring them, the series addresses the issues of her time with a prescient and provocative visual vocabulary. *Etnografia. De viatge*, presented on our booth, displays a remarkable contrast typical of the oppositions present in 1970s Spain. Eulàlia (as she likes to be called) will have a solo show of her collage work at the gallery's Paris space in November.

Alain Bublex's *An American Landscape* project is based on the film *Rambo: First Blood*. The artist redrew each individual shot from the film, omitting the action and characters and leaving only the landscape, which unfolds like a long cartoon. Here, the Diasec prints present a deserted street typical of a certain form of *Americana*, part of the long tradition of landscape painting in the United States, or the melancholy image of a roadside parking lot at night, evoking the Hudson River School all the way to Hyperrealism.

The influence of American cinema in **Pierre Seinturier's** work is evident: the motionless landscape seems to await the irruption of a disruptive element, a reversal of fortune that will disturb the artificial tranquility of the representation. The disquiet which pervades his images lets the viewer's mind wander into a myriad of possible events, as if one were observing a scene bound to unfold into drama.

Finally, **Henrique Oliveira's** practice is based on found objects such as elements of palisades, typical of São Paulo construction sites, which he reappropriates into sculptures oscillating between animal and vegetal shapes. The large-scale work presented on our booth evokes both a decaying tree, roots, and an insect or crustacean. This blending of elements creates a slightly uncanny feeling, while touching upon contemporary concerns of ecology, preservation, and our relationship to nature. Henrique Oliveira was recently commissioned to create a monumental installation for Maison Ruinart in Reims.



Duke Riley, *O'er The Wide and Plastic Sea*, 2023

Art Basel Paris 2024 is also the opportunity for the gallery to introduce its first collaboration with American artist **Duke Riley**.

A former tattoo artist, Riley lived in a pigeon coop while attending RISD in the early 90s before earning his MFA from Pratt Institute. Over the past two decades, he has produced critically acclaimed works that explore the interface of institutional power and the natural world. His highly intricate drawings, mosaics, and scrimshaw made from maritime detritus evoke folk arts, historic and mythical references, while questioning our links to history, the environment, and the cultural, societal, and material impact of consumerism. Duke Riley's most recent solo exhibitions include the Brooklyn Museum and Queens Museum of Art. His work can be found in the permanent collections of the National Gallery of Art, the Whitney Museum, the Brooklyn Museum, and the Museum of Fine Arts Boston. He will present his first solo show at the gallery in 2025.