



VALLOIS

GALERIE

Georges-Philippe
& Nathalie
Vallois

ART BASEL 2023

33/36 rue de Seine
75006 Paris
www.galerie-vallois.com
info@galerie-vallois.com

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 ^{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 ^{IR}
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 ^{US}
Winshluss ^{FR}
Virginie Yassef ^{FR}

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 Salementrice*, 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 of, 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!'



fleiss-vallois

1018 Madison Ave 78th Street,
NYC, NY10075

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois



ARMAN

Accumulation Renault n°101 (La Victoire de Salemotrice)
1967

Éléments de carrosserie de R4 assemblés et soudés
R4 body parts assembled and welded
220 x 350 x 300 cm

Expositions

- 1967 Pavillon de la France, Exposition universelle de Montréal Expo 67, Montréal, CA
Arman, Galerie Sonnabend, Paris, FR
- 1968 *Documenta 4*, Kassel, DE
- 1969 *Arman : Accumulations Renault*, Galerie Lebensstrasse Berlin, DE
Arman : Accumulations Renault, exposition itinérante :
Union Centrale des Arts Décoratifs, Paris, FR
Louisiana Museum of Modern Art, Humlebaek, DK
Städtische Kunsthalle, Düsseldorf, DE
- 1970 Moderna Museet, Stockholm, SE
Städtische Kunstsammlungen, Ludwigshafen, DE
Kunsthaus Zurich, CH
Amos Anderson Taidemuseo, Helsinki, FI
- 2001 *Arman : Passage à l'acte*. Musée d'Art Moderne et d'Art Contemporain de Nice, FR
- 2002 *L'enfance de l'art*, Association La Source, Domaine de Villarceaux, Chaussy, FR
- 2010 *Arman*, Musée National d'Art Moderne, Centre Pompidou, Paris, FR
- 2011 *Arman*, Musée Tinguely, Bâle, CH

Bibliographie

- 1967 Exposition universelle de Montréal, Expo 67, invitation
Publicité de la Galerie Sonnabend
Frank Elgard, *Tribune de Lausanne*, 30 avril [à vérifier selon fiches de DDR]
L'Action automobile et Touristique, juin
"Ile-de-France", *Routes et voyages*, juin
L'Automobile, juin
Echo de la mode, 4 juin
Art in America, juillet-août, p. 123
- 1968 *documenta 4*, catalogue d'exposition n°1, Cassel, p. 25, n°8
Otto Hahn, "Les cent jours de Cassel", *L'Express*, juillet, p. 69
- 1969 "Les grandes expositions dans les musées et galeries en France et à l'étranger",
XXe siècle, n° 69
Panorama 69, p. 107
Arman : Accumulations Renault, catalogue d'exposition, Union Centrale des Arts
Décoratifs, Paris, p. 17, n°1
Arman : Accumulations Renault, catalogue d'exposition, Düsseldorf, n°1
Arman : Accumulations Renault, catalogue d'exposition, Galerie Lebensstrasse, Berlin,
dépliant
Arman : Accumulations Renault, catalogue d'exposition, Humlebaek, n°1
- 1970 *Arman : Accumulations Renault*, catalogue d'exposition, Helsinki, n°1
Arman : Accumulations Renault, catalogue d'exposition, Kunsthaus Zürich, p. 21, n°1
Arman : Accumulations Renault, catalogue d'exposition, Ludwigshafen, n°1
Arman : Accumulations Renault, catalogue d'exposition, Stockholm, n°1
- 1972 *Rousseau Life* n°609, juillet, p. 4
- 1973 Henry Martin, *Arman*, Paris, p. 40, n°24
- 1977 Henri Le Charles, *B.T.* n°844, p. 43
- 1984 *The Public sculpture of Arman*, Marisa Del Re Gallery, New York, p. 15
- 1997 *Arman*, Ed. Enrico Navarra, Paris page 132
- 1998 *Arman*, catalogue d'exposition, galerie du Jeu de Paume, Paris, p. 207

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

- Arman*, catalogue d'exposition, Wilhelm Hack Museum, Ludwigshafen, p. 213
Philippe Verheyden, *L'auto journal* n°481, 15 janvier, p. 74
1999 Anne Hindry, *Renault et l'Art, une épopée moderne*, Paris, p. 13
2001 *Arman : Passage à l'acte.*, catalogue d'exposition, Musée d'Art Moderne et d'Art Contemporain, Nice, p. 173
2002 *L'enfance de l'art*, catalogue d'exposition, La Source, Domaine de Villarceaux, Chaussy
Philippe Piguet, *L'Œil* n°541, p. 109
2003 *Arman*, catalogue d'exposition, Musée d'Art Contemporain, Téhéran, p. 57
2006 Serge Bellu, *Automobiles classiques*, n°151, p. 40.
2009 Anne Hindry, Micheline Renard, *Renault, la collection d'art*, Paris, p. 194
2010 *Arman*, catalogue d'exposition, Musée National d'Art Moderne, Centre Pompidou, Paris, p. 223
2011 *Arman*, catalogue d'exposition, Musée Tinguely, Bâle, p. 223

Provenance

Galerie Sonnabend

Jean Hamon

Centre d'Art Contemporain, donation Jean Hamon, Issy-les-Moulineaux

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois



ALAIN JACQUET

Camouflage Prophète Isaïe
vers 1963
Huile sur moulage en plâtre
Oil on moulded plaster
207 x 90 x 33 cm

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

n°: AJ-CAM-REL-PI-63-Camouflage

d'après le prophète Isaïe, Abbatale Sainte-Marie, Souillac (France), XIème siècle

Principales expositions

1978 Alain Jacquet Donut Flight 6078, ARC, Musée d'Art Moderne de la Ville de Paris, Paris, France (27 avril 11 juin)
1998 Alain Jacquet, œuvres de 1951 à 1998, Musée de Picardie, Amiens, France (21 mars 17 mai)
2002 Alain Jacquet, Camouflages 1961-1964, Couvent des Cordeliers, Châteauroux, France (19 mars 15 juin)
2015 Des Images d'Épinal aux Camouflages (1961-1963), Galerie GP & N Vallois, Paris, FR

Bibliographie

1978
Suzanne Pagé, Pierre Restany, Alain Jacquet Donut Flight 6078, Catalogue d'exposition, éd. Musée d'Art Moderne de la Ville de Paris, Paris
1998
Alain Jacquet, œuvres de 1951 à 1998, Catalogue d'exposition, Cat. Exp. Collectif, Musée de Picardie, Amiens
1998
Richard Leydier, Alain Jacquet, dans Art Press, n°236, juin
2002
Guy Scarpetta, Alain Jacquet, Camouflages 1961-1964, Catalogue d'exposition, Couvent des Cordeliers, Châteauroux, éd. Cercle d'Art, Paris, p.70
2005
Guy Scarpetta, Alain Jacquet, Camouflages et trames, Catalogue d'exposition, Musée d'Art Moderne et d'Art Contemporain, Nice, p.73
2015
Alain Cueff, Catherine Millet et Anne Tronche, Des Images d'Épinal aux Camouflages (1961-1963), Catalogue d'exposition, éd. Galerie GP & N Vallois, Paris, p.61

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois



PETER STÄMPFLI

Champion De Luxe n°2
1971

Huile sur toile sur châssis découpé
Oil on shaped canvas
213 x 587 cm

Expositions

- 1971 Galerie Richard Foncke, Gand, Belgique
Hedendaagse Kunst, Utrecht, Pays-Bas
- 1972 Palais des Beaux-Arts, Bruxelles, Belgique
- 1974 Musée Galliéra, Paris, France
- 1979 *Rétrospective*, Musée d'art et d'industrie, Saint-Étienne, France
- 1987 *Salon d'automne Lyon 87*, Palais municipal, Lyon, France
- 1989 *1er Salon de la voiture d'occasion*, Espace Champerret, Paris, France
- 1994 *Rétrospective*, Musée des Beaux-Arts, Dole, France
- 2002 Galerie nationale du jeu de Paume, Paris, France
- 2011 *Rectangle and square*, Kunstmuseum, Berne, Suisse
- 2022 *Fast and Furious*, Galerie Georges-Philippe & Nathalie Vallois, Paris, France

Bibliographie

- 1978 Alfred Pacquement, *Art cahier n° 5 - Peter Stämpfli*, SMI, Paris
- 2022 *Fast and Furious*, exh. cat. ed. Galerie Georges-Philippe & Nathalie Vallois, Paris, pp. 34-35
Harry Bellet, "Sélection galerie : le pneu, de la gomme en pop art géométrique",
in *Le Monde* (online), 8 septembre
Ferran Martínez Sancho, « Peter Stämpfli i l'objecte del segle », in *L'hebdomadaire de Sitges*,
19 septembre
Catherine Millet, « Transportés », in *Artpress*, novembre, pp. 11-12

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois



JACQUES VILLEGLÉ

Rue des Gravilliers, janvier 1973
1973

Affiches lacérées marouflées sur toile
Ripped posters mounted on canvas
130 x 195 cm

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

Expositions

- 1989 *Catalogue thématique des affiches lacérées de Villeglé*, Vol. II, Marval, p. 42 (color), Paris, FR
2012 *Rétrospective Jacques Villeglé*, Musée d'Art Contemporain de Marseille, Marseille, FR
2014 *Villeglé Graffiti Politiques (1962-1991) / Brassaï Graffiti*, Galerie GP & N Vallois, Paris, FR
2022 *Jean Dubuffet, Jacques Villeglé : une affiche dans la ville*, SOMA, Séoul, KR

Bibliographie

- 2012 *Rétrospective Jacques Villeglé*, Exh. Cat., Musée d'Art Contemporain de Marseille, éd. MAC, Marseille, p.114
2014 *Villeglé Graffiti Politiques (1962-1991) / Brassaï Graffiti*, ed. Galerie GP & N Vallois, Paris, pp. 86-87(color)
2022 *Dubuffet / Villeglé : une affiche dans la ville*, Exh. Cat., SOMA, Seoul (color)

Filmographie

- 1992 *Jacques Villeglé*, Marie Mahé
2012 *Rétrospective Jacques Villeglé*, Musée d'Art Contemporain de Marseille, éd. MAC, Marseille, France

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois



TOMI UNGERER

Sans titre

Circa 1960

Encre et Conté sur papier transparent

Ink and Conte on translucent paper

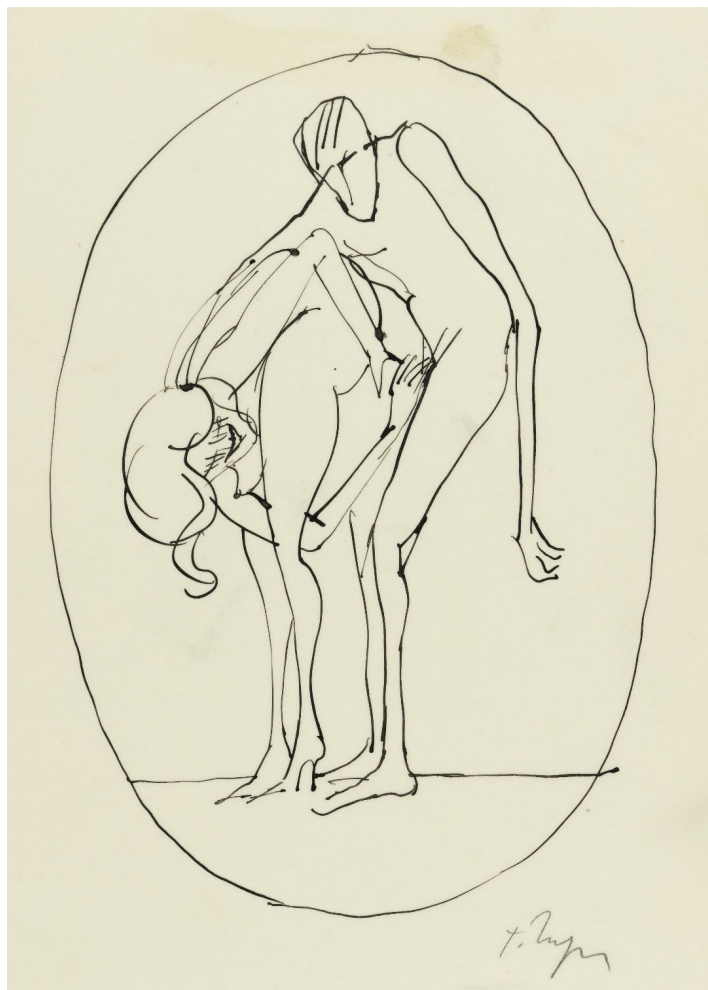
20 x 22,5 cm

7 ¹³/₁₆ x 8 ¹³/₁₆ inches

Pièce unique

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois



TOMI UNGERER

Sans titre

Circa 1961

Stylo à encre sur papier transparent

Ink pen on translucent paper

21 x 15 cm

8 1/4 x 5 7/8 inches

Pièce unique

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois



TOMI UNGERER

Sans titre

Circa 1961

Encre sur papier transparent

Ink on translucent paper

17,5 x 22,5 cm

6 ⁷/₈ x 8 ¹³/₁₆ inches

Pièce unique

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois



TOMI UNGERER

Sans titre

Circa 1963

Stylo à encre sur papier

Ink pen on paper

29 x 22 cm

11 ³/₈ x 8 ⁵/₈ inches

Pièce unique

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois



TOMI UNGERER

Sans titre

Circa 1966

Encre sur papier transparent

Ink on translucent paper

43 x 33 cm

16 ⁷/₈ x 12 ¹⁵/₁₆ inches

Pièce unique

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois



TOMI UNGERER

Sans titre

Circa 1961

Encre, crayon et Conté sur papier transparent

Ink, pencil and Conte on translucent paper

43 x 35 cm

16 ⁷/₈ x 13 ³/₄ inches

Pièce unique

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois



TOMI UNGERER

Sans titre

2012

17,5 x 11,2 x 6,8 cm

6 ⁷/₈ x 4 ³/₈ x 2 ⁵/₈ inches

Pièce unique