

# VALLOIS

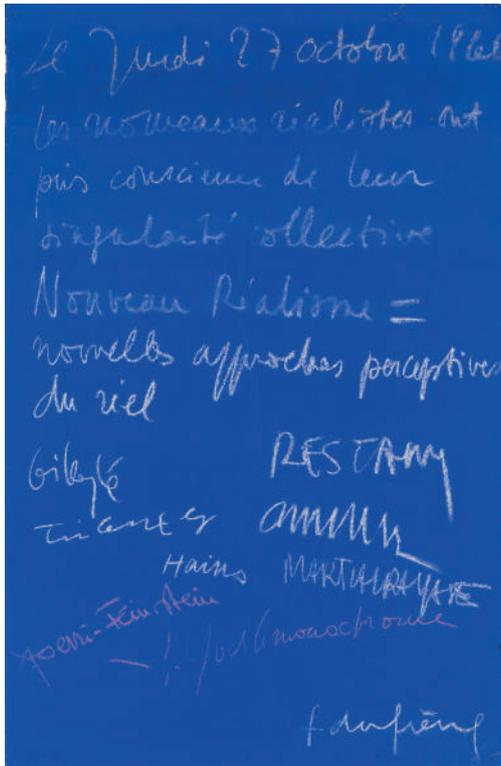
GALERIE  
Georges-Philippe  
& Nathalie  
Vallois

## NEW REALISM = NEW PERCEPTIVE APPROACHES OF THE REAL

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Arman , César, Christo, Gérard Deschamps,  
François Dufrêne, Raymond Hains, Yves Klein,  
Martial Raysse, Mimmo Rotella, Niki de Saint Phalle,  
Daniel Spoerri, Jean Tinguely, Jacques Villeglé

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>  
Robert Cottingham <sup>US</sup>  
John DeAndrea <sup>US</sup>  
Massimo Furlan <sup>CH</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 Machneva <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>FR</sup>  
Lucie Picandet <sup>FR</sup>  
Niki de Saint Phalle <sup>FR</sup>  
Emanuel Proweller <sup>PL</sup>  
Lázaro Saavedra <sup>CU</sup>  
Pierre Seinturier <sup>FR</sup>  
Peter 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 <sup>US</sup>  
Winchluss <sup>FR</sup>  
Virginie Yassef <sup>FR</sup>



Constitutive Declaration of New Realism, October 1960

The Georges-Philippe & Nathalie Vallois gallery has been committed to defending the artists of New Realism since its opening in 1990. We are not pioneers in this generation of artists: Iris Clert, Galerie J, Galerie Rive gauche (with Jean Larcade), and the Iolas Gallery were their great discoverers.

However, at a time when it was frowned upon to have a trans-generational programming, we were for a long time the only ones of our generation to claim our dedication to this exceptional group of artists. Since 1991, Arman, Jacques Villeglé, François Dufrêne, Niki de Saint Phalle and Jean Tinguely have been exhibited in our spaces. César also occupied a prominent place here.

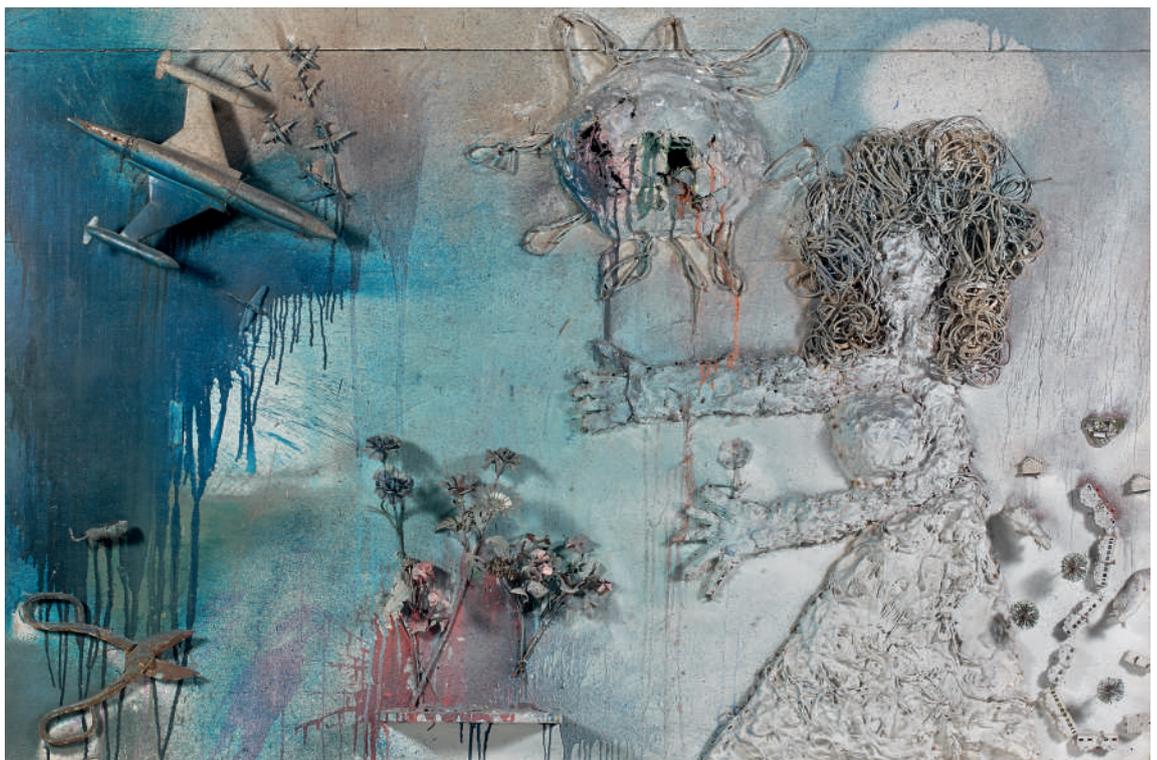
To have personally known these artists, to continue to show their most significant works, to have confronted them in several group shows with younger visual artists whom we are just as proud to represent, is the DNA of our gallery. The contemporaneity of the pieces gathered in this exhibition once again demonstrates the need for a plural perspective that will allow each of us to renew our apprehension about this extraordinary generation.

11.06

24.07.2021

### OPENING NIGHT

Thursday  
June 10<sup>th</sup> 2021  
from 6 p.m.

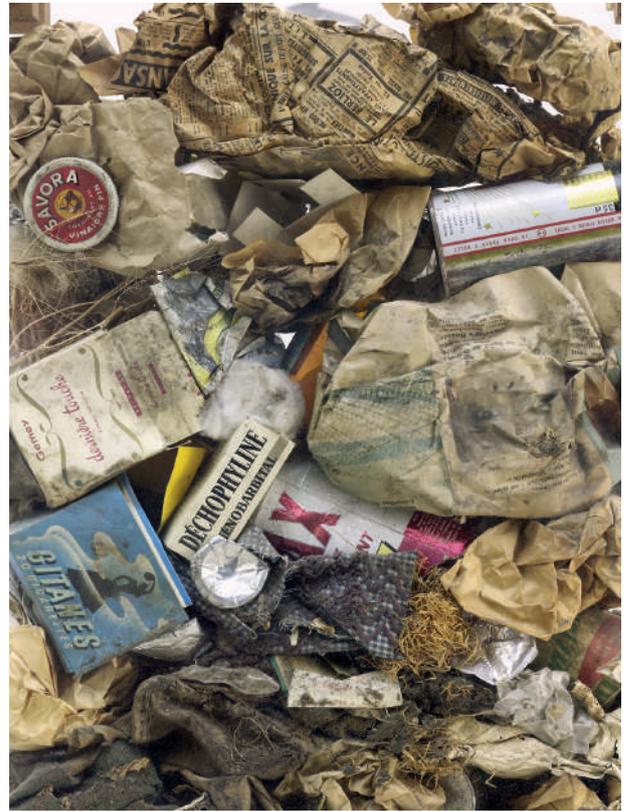


Niki de Saint Phalle, Tir Avion, 1961

"The New Realists inhabited the present, for the purpose of giving it a good clean. We should not be afraid of giving their actions a literal interpretation. Into the dustbin with old stuff that's cluttering us up! Arman also breaks the antiquated wireless and burns period furniture! Scrap metal is crushed! Compressed by César, it is squeezed tightly into carefully calibrated balls. Go to it! Christo lowers the curtain, and Klein creates a complete void. There is one woman in the group, Niki de Saint Phalle, and it is she who takes up arms, firing a rifle at symbols of the patriarchy and "Saint-Sulpician" relics. They are eliminated. Not for nothing does Martial Raysse speak of "hygiene of vision".

**"NEW REALISM IS THE MOVEMENT WHICH, IN THE ENTIRE HISTORY OF ART, HAS LASTED FOR THE SHORTEST AMOUNT OF TIME. TWENTY MINUTES AFTER IT FORMED, EVERYONE WAS ARGUING WITH ONE ANOTHER."**  
**-ARMAN**

The New Realists found much of their raw material, which they used or abused, at flea markets, in car scrapyards, on waste ground and along the board fences erected to conceal waste ground from view, and even in convenience stores and "pound shop" type stores. However, the ultimate aim of their actions was not to deny reality.



Arman, Déchets Bourgeois (detail), 1959



Jacques Villeglé, Avenue de l'observatoire, 1961

To use today's term, they were recycling. And they were trying to answer this question: what else can we do, which is not imposed on us, with the Real that we cannot escape? It is this realisation - that we cannot escape it - which is truly "Realist". (...)

**"WHEN PEOPLE SAY WE WERE RESTANY'S TOY SOLDIERS, THAT'S NOT TRUE. PIERRE RESTANY HAD THE IDEA OF UNITING US, OF GIVING US A NAME, OF GIVING US ADDED STRENGTH, BUT WE EXISTED WITHOUT HIM. WHAT HE DID HELPED US, AND HELPED HIM TOO."**  
**-JACQUES VILLEGLE**

There can be no doubt that those who refused to take the New Realists seriously were critical of the playful character both of their works and their approach. I believe, and I am sure about this with regard to those I have known personally, that deep down they were serious. But they knew it was best to make playful use of the Real if one did not want to be its plaything."

Extract of Catherine Millet's text in the book published on the occasion of the exhibition.



Gérard Deschamps, Trademark, 1963