

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

TEFAF MAASTRICHT

From March 11th to March 19th, 2023

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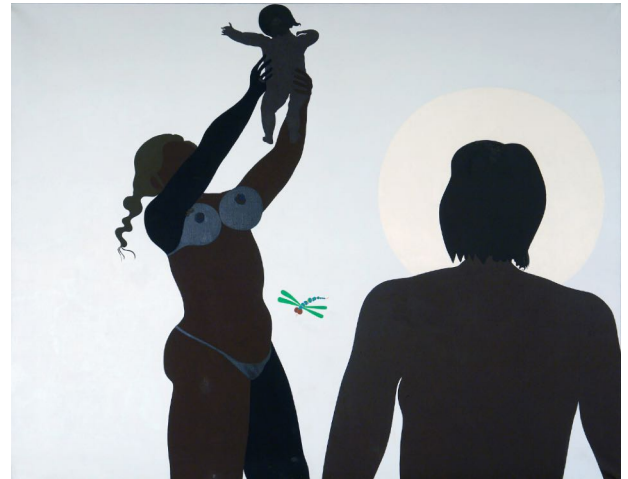
For TEFAF Maastricht's 2023 edition, Galerie Georges-Philippe & Nathalie Vallois is pleased to present a selection of works ranging from the late 1950s to the present, in keeping with its dedication to putting forward French avant-gardes, American hyperrealism, and contemporary art.

Pilar Albarracín ^{ES}
Gilles Barbier ^{FR}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Alain Bublex ^{FR}
John DeAndrea ^{US}
Robert Cottingham ^{US}
Massimo Furlan ^{CH}
Eulália 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}

BOOTH 425

Avenue Colette Villiers by **Jacques Villeglé**, dated January 1959, ushers in our presentation of significant Nouveau Réalisme works. This seminal torn poster was shown in the artist's first solo exhibition, in François Dufrêne's studio in 1959, as well as in two major retrospectives at the Moderna Museet (1971) and Museum Haus Lange (1972). Its simplicity is typical of the nearly abstract quality of the 'Sans lettre, sans figure' works; however, subtly appearing in a clear tear in the dark paper, the name 'De Gaulle' emerges. This discreet element reveals and foretells the deeply political facet of Villeglé's subsequent lacerated posters.

Echoing Jacques Villeglé's radical appropriation of urban landscape elements, **Jean Tinguely's** animated found object



Emanuel Proweller, *Familie et libellule*, 1974

sculptures from the 1960s and 1970s sublimate the grim sparseness of salvaged industrial refuse into alternatively jarring or whimsical machines.

Troïka (also dubbed *Clochette*) was created in 1960. Tinguely had returned from New York City following the success of his *Homage to New York* self-destructive sculpture performance at the MoMA; this event introduced random movement and chaos in his kinetic sculptures, as opposed to motor-driven repetition. This frenzied anarchy of reclaimed junkyard materials also appears in *Vive la liberté I* (Long Live Freedom), whose screeching rawness echoes Tinguely's anarchist proclivities, and coincides with a pivotal time in his artistic practice. The piece was created for the 'Bewogen Bewoging' ('Moving movement') exhibition at the Stedelijk Museum in 1961, curated by Pontus Hultén and Willem Sandberg. On the other hand, *Inca*, *Untitled (Briquolage)*, and *La Petite Roue*, works from the 1970s, herald a fresh understanding of the Dada spirit in the renewed context of industrialized consumer goods. Revamping Marcel Duchamp's famous gesture, Tinguely presents a tool deprived of its utility, altering its very essence. Drills, wrenches, vises, wheels: these common objects are raised on a pedestal in a pastiche of high art frivolously spinning in an unnecessary and repetitive movement.

AT THE GALLERY UNTIL MARCH 18TH

Aplatitudes!

Valerio Adami
Evelyne Axell
Matthew Brannon
Alain Bublex
Robert Cottingham
Antoine de Margerie
Gilles Elie
Bertrand Lavier
Emanuel Proweller
Peter Stämpfli
Emilio Tadini
Hervé Télémaque

UPCOMING

24.03.23

13.05.23

Tomi Ungerer

Tomi l'Alchimiste
Le Grand Oeuvre



Jean Tinguely, *Inca*, 1974

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Equally historic and remarkably rare, *XZZ 20* is one of the last available large-scale paintings by **Peter Stämpfli** from the 1970s outside of museum collections. This series marks a turning point in the artist's iconography, which turned away from any subject other than the tire and its tread, the definitive and systematic base of his pictorial vocabulary.

Famille et libellule by **Emanuel Proweller** demonstrates the painter's delicate treatment of both color and subject matter. Proweller's skill is apparent in the nearly imperceptible tone variations used to create effects of light and shadow to depict a touching backlit family scene. The graceful insight into motherly endearment is doubled with a voluptuous predilection for the human shape basking in a glowing summer sun. The sensuality of the scene is underscored by a licentious dragonfly, brightly colored and unaffected by the sun.

Proweller's classical evocations are reflected in the statuesque *Ariel III* by **John DeAndrea**. The artist creates sculptures so lifelike one expects them to breathe, where subject and representation are amalgamated in an illusion meant to preserve the exact likeness of a loved being. DeAndrea's technical feat imbues the classical nude with details – birthmarks, wrinkles, and other flaws – which turn away from idealized representation in favor of sheer realism.

This hyperrealism is paralleled by **Robert Cottingham's** nearly photographic watercolor depictions of street signs. The point of view is systematically that of the onlooker, gazing up at typically American marquees, here cropped in order to create an urban typographic chart from A to Z. These 26 letters evoke a golden age of outdoor signage, an integral part of the American experience. Seeking out, photographing, and collecting signs led the artist to accumulate an immense photographic database. *American Alphabet II* stems from this effort to encompass American culture: Robert Cottingham archives the urban poetry of America in alphabetical order. The 26 watercolors shown here are the counterpart to a monumental series of oil on canvas paintings.

William Wegman also compulsively amasses elements of Americana: his paintings are based on a wealth of collected postcards representing staples of American scenery. The artist affixes these postcards to a panel

and expands them into new architectures and perspectives, joyfully shedding light on the kitsch inherent to these idealized representations.

Finally, **Alain Bublex's** latest project, *An American Landscape*, is also a tribute to the picturesque sceneries of the USA. Based on the film *Rambo: First Blood*, the artist redraws each frame, omitting the action and characters; all that remains is the landscape unfolding in a long cartoon. Here, the large format echoes the long tradition of landscape painting in the United States, highlighted by the addition of a *trompe-l'oeil* frame.



John DeAndrea, *Ariel III*, 2011