

From March 9th to March 14th, 2024

For TEFAF Maastricht's 2024 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.

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Pilar Albarracín^{ES}
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Julien Bismuth^{FR}
Alain Bublex^{FR}
Robert Cottingham^{US}
John DeAndrea^{US}
Massimo Furlan^{IT}
Eulàlia Grau^{ES}
Taro Izumi^{JP}
Richard Jackson^{US}
Adam Janes^{US}
Jean-Yves Jouannais^{FR}
Martin Kersels^{US}
Paul Kos^{US}
Zhenya Machneva^{RU}
Francis Marshall^{FR}
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^{US}
Tomi Ungerer^{FR}
Jacques Villeglé^{FR}
William Wegman^{US}
Winchluss^{FR}
Virginie Yassef^{FR}

BOOTH 450

Le Chat by **Raymond Hains**, dated 1957, ushers in our presentation of significant Nouveau Réalisme works. A historic piece, *Le Chat* is one of the earliest examples of Hains' practice, elaborated with his friend and coconspirator Jacques Villeglé, consisting in harvesting posters, lacerated by nameless passerbys into abstract constructions of superimposed paper. Its simplicity is typical of the nearly abstract quality of these works, belied here by an accidentally figurative silhouette emerging from the ripped posters: the pointed ears and the sweeping curve of a cat's tail.

Also considered an 'affichiste', **François Dufrêne** approached his posters as a painter or an archaeologist would, working on the substrate and scraping his way back to the surface. Starting off with the back of the posters rather than the front-facing images, stripping the paper back layer by layer, he exhumed the ghostly images of pictures, characterized by unique nuances, pastel tones and fragile shapes.

PARIS

Proweller,

un souvenir de soleil

01.03 – 20.04

NEW YORK

Ceija Stojka

We lived in Secrecy
(a Roma Memory)

28.01 – 27.04

Niki de Saint Phalle, *Le Dragon Rouge*, 1964Jacques Villeglé, *Issy-les-Moulineaux*, March 1991

A monumental iteration of the lacerated posters by **Jacques Villeglé** is also displayed on our booth. *Issy-les-Moulineaux* demonstrates the artist's ability to embrace the ever evolving societal change reflected upon the urban landscape and rejuvenating of his practice. In this case, the work illustrates the early stages of the internet in the 1990s: the Minitel and its use as a new alternative to phone sex services.

The Nouveaux Réalistes are further represented through a remarkable unique welded iron sculpture by **César**, *L'Écorché*. The technique is a staple of César's work, using soldered iron refuse to create ironic monuments to art history, current events. Here, the sculpture's double facet evokes Rembrandt's *Slaughtered Ox* or Chaim Soutine's *carcasses*. The metal's natural oxidization, of rust and verdigris, emphasizes the play on words, materials, and imagery by the artist. Two of César's *expansions* are also included on the booth, controlled arbitrary sculptures resulting in the random mushrooming of his trademark foam build-ups.

Dragon Rouge, from 1964, is a major and rare sculpture by **Niki de Saint Phalle**. An assemblage of plaster, various fabrics, toys and figurines forms a monster whose plastic entrails consist of toy soldiers, airplanes, a gun, horses and wild animals. The dragon devours the childlike imagery of a certain fantasized virility, that of mimicking war; it is, moreover, crowned by a spider whose role, both maternal and voracious, perfectly illustrates the ambiguity of women's place in Niki de Saint Phalle's work.

VALLOIS

GALERIE
Georges-Philippe
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Vallois



Peter Stämpfli, *Pink*, 1963

Daniel Spoerri's *Tableau-piège fabriqué sous licence par Otto Hahn et Alain Jacquet* shows the artist's tongue-in-cheek notion of conceptualism. His typical 'tableaux-pièges' consist in freezing a moment in time, whether a finished meal, a work desk, or any kind of situation which, glued and fixed onto its support, becomes a painting. Here, in the artist's absence, he delivers a license, a permit to create in his name, in this case to critic Otto Hahn and artist Alain Jacquet. One of the earliest occurrences of reciprocal appropriationism, conceptual art, and a flippant commentary on the notion of authorship, this work is a brilliant example of Spoerri's endless wit.

Peter Stämpfli's *Pink*, from 1963, is a beautiful large format oil on canvas from his Pop art era – a series of paintings dated between 1963 and 1964, where the subject becomes a fragment, isolated in the monochrome background of a large canvas. Objects, morsels of the body or clothes become the singular focus of the artist's paintbrush, in order to reveal and elevate the trivial and the innocuous – in this case, a manicured finger and matching lipstick-colored mouth.

Completing this selection of major Nouveau Réalisme works, a monumental accumulation of bronze propellers by **Arman** will adorn our booth. Titled *10.000 knots*, this unique piece is typical of Arman's fondness for textual and visual puns, converted here in a play on words between nautical miles and the intertwined aspect of the welded and henceforth useless propellers.

In dialogue with the historic pieces are contemporary works by **Bertrand Lavier**. His practice, rooted in art history, interrogates the space occupied by the ready-made object in painting and painting within ready-made art. Here, a fire extinguisher and a ping-pong table become painted canvases; or, conversely, the act of painting is absorbed by the ready-made objects. The indexical cross-referencing further blurs the notion of art and non-art in an impredicative chicken-and-egg causality dilemma.

TEFAF MAASTRICHT

John DeAndrea's sculpture *Adam and Eve* displays the hyperrealistic skill of creating 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. Here, the art-historical references typical of DeAndrea's practice are emphasized by the depiction of the foundational myth of Adam and Eve.

Alain Bublex' work is steeped in photography and travel. From Paris to Hong Kong, from the United States to Japan, Bublex has been toying with the idea of 'landscape' for over twenty years. Here, the game lies within hybridization: between drawing and photography, blended inconspicuously in one image, and between past and present, evoking and reimagining the industrial landscapes depicted by Charles Sheeler in the early 20th century.



John DeAndrea, *Adam & Eve*, 2021