

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}
Massimo Furlan ^{CH}
Taro Izumi ^{JP}
Richard Jackson ^{US}
Adam Janes ^{US}
Jean-Yves Jouannais ^{FR}
Martin Kersels ^{US}
Paul Kos ^{US}
Paul McCarthy ^{US}
Jeff Mills ^{US}
Arnold Odermatt ^{CH}
Henrique Oliveira ^{BR}
Peybak ^{FR}
Niki de Saint Phalle ^{FR}
Peter Stämpfli ^{CH}
Lázaro Saavedra ^{CU}
Pierre Seinturier ^{FR}
Jean Tinguely ^{CH}
Keith Tyson ^{GB}
Tomi Ungerer ^{FR}
Jacques Villeglé ^{FR}
Olav Westphalen ^{DE}
Winchluss ^{FR}
Virginie Yassef ^{FR}



Gilles Barbier
The Treasure Room 2, 2019 (Detail)

For our first participation to Tefaf Maastricht, the Gallery will present major works from the Avant-gardes of the 60s and 70s along with an original creation of contemporary artist Gilles Barbier around the topic "Above Realism" to question the status of Object in Art.

The Treasure Room by **Gilles Barbier**, a monumental quadriptych of gouaches on paper, is the "backdrop" of our booth. Hyperrealist in its treatment, classical in its technique, excessive as Pop can be, this amazing painting can be interpreted as a humoristic portrait of both the Artist and the Art Collector. It is an ideal Museum, a personal treasure gathering all cultures and periods, from Antiques to Oceanic and African Art, from Classical and Modern Painting to Asian Arts, evoking a XVIIth century Dutch Vanitas emphasized by the excess of our society.

Fighting against established order and traditions, **Niki de Saint Phalle** realized with *Autel Noir et Blanc* (1962) one of her most engaged works. Niki presents it as "an homage to All the Beauties that Men built up for God" but at the same time "an angry cry against all the horrors made in the name of Religion." One is marked by very pure construction of this work: the shooting marks, all black, create an horizontal line in order not to alter the very symmetrical composition of the piece. There are very few elements, almost totally white, that transform what seemed to be a Christian Altar in a highly Pagan and Erotic One.

Until the end of the 1970s, **César** made very few car compressions; less than twenty were created in twenty years, most of them directly compressed from cars belonging to famous art collectors. *Alfa Romeo Giulietta* (1974) was made for the auctioneer Guy Loudmer and was later purchased by Adrien Maeght. It is one of the very rare in which César chose to keep the engine, giving the piece a totemic shape that transfigures it into a modern deity.

As a counterpoint, *Tara* by **John DeAndrea** can also be seen as a goddess, a classical Venus or Virgin evoking Antique sculptures and paintings. DeAndrea, along with Duane Hanson, Chuck Close and Richard Estes, is one of the founders of the Hyperrealism movement in 1970 in New York. The obsession of DeAndrea for human body and skin makes him a modern Pygmalion and pushes the limit between the Real and the Fake, the Sculpture and the Model. Here, the object doesn't acquire a second life... It is alive!

The principal that suddenly exposes the unfamiliar aspects in our lives and the "banal" becoming the main subject is one of the main components of Pop Art and New Realism. From the onset, **Peter Stämpfli** proved himself a master of those procedures by flattening and homogenizing shapes and colors, by radically cropping contours and by enlarging fragments of greatly simplified images like in his masterpiece *Slow* (1963).

Daniel Spoerri is clearly like-minded in spirit to this approach of Real. Yet, whereas his Swiss fellow uses classical tools, paint and brush, Spoerri turns the objects themselves into paintings. His "Tableaux-Pièges" are the capture of an instant. In 1964, Spoerri has his first solo show in New York, at Allan Stone. He thus organizes a dinner for 31 people among all the most prominent in the Artworld, from Warhol to Bruce Conner, from Arman to Leo Castelli and Noma Copley and made 31 assemblages with the leftovers. For the Fair, we will present two of them.



Niki De Saint-Phalle
Autel Noir et Blanc, 1962



Peter Stämpfli
Slow, 1963

CURRENTLY AT THE GALLERY

JACQUES VILLEGLE
"Jeune, gay et impudique"

-
LADIES ONLY
(group show)

02.22 - 04.12

FAIRS

DRAWING NOW
Paris

03.26 - 03.31

-
TEFAF New York

05.04 - 05.08

COMING SOON AT THE GALLERY

TOMI UNGERER

"Overdose"

04.17 - 05.25