

**VALLOIS**

GALERIE  
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# TEFAF NEW YORK SPRING 2019

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On the 27th of October 1960 was signed the Constitutive Declaration of Nouveau Réalisme. Although it had a very short lifespan, the influence and importance of this movement which our gallery has been specialized in for the past three decades still live on.

*Nouveau Réalisme = New perceptive approach of the real. (Pierre Restany)*

This definition fits to the selection of masterpieces that we are presenting this year on TEFAF, even though all the artists we have selected were not members of the movement. And yet, they do all have in common a fascination for the Real and the ability to transcend its Triviality.

Pilar Albarracín <sup>ES</sup>  
John de Andrea <sup>US</sup>  
Gilles Barbier <sup>FR</sup>  
Julien Berthier <sup>FR</sup>  
Julien Bismuth <sup>FR</sup>  
Alain Bublex <sup>FR</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>  
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>  
Lázaro Saavedra <sup>CU</sup>  
Niki de Saint Phalle <sup>FR</sup>  
Pierre Seinturier <sup>FR</sup>  
Peter Stämpfli <sup>CH</sup>  
Jean Tinguely <sup>CH</sup>  
Keith Tyson <sup>GB</sup>  
Tomy Ungerer <sup>FR</sup>  
Jacques Villeglé <sup>FR</sup>  
Olav Westphalen <sup>DE</sup>  
Winshluss <sup>FR</sup>  
Virginie Yassef <sup>FR</sup>

### Niki de Saint Phalle (American French artist, 1930-2002)



#### **CURRENTLY**

#### **UNTIL MAY 25**

Tomi Ungerer

#### **FORTHCOMING**

#### **06.07 - 07.13**

Virginie Yassef

#### **ART FAIRS**

#### **JUNE 13 - 16**

Art Basel

#### **OCTOBER 17 - 20**

Fiac

*Tir Avion* belongs to the "Tirs" or "Shooting Paintings", the series that allowed Niki de Saint Phalle to gain international recognition.

In 1961, Niki was invited by Jacques Villeglé to participate to the Salon Comparaisons. The work she exhibited, *Portrait of my lover*, was an assemblage figuring a man with a target-head on which visitors could throw darts. Niki herself recounted that next to her work was a large white piece by Bram Bogart. Upon seeing it, the artist got the idea of "making the artwork bleed." She began to work frenetically on assemblages made of objects and plastic bags full of fresh paint hidden under a thick coat of white plaster. A few days later, she invited Pierre Restany to attend a shooting-painting session with a rifle. She thus developed these "Tirs". At first abstract, they soon mutate into large narrative compositions in which Niki could also develop her talent as a storyteller.

*Tir Avion* is a typical and beautiful example of this series. It is related to her most famous monumental "Tirs", *King Kong* (Moderna Museet) and *Pirodactyl over New York* (Guggenheim Museum).



### ◀ Peter Stämpfli (Swiss artist, 1937) - detail

Swiss artist Peter Stämpfli is not a member, but a close friend of the Nouveaux Réalistes.

The «banal», the «Real» becoming the principal subject of Art is one of the main components of Pop Art and New Realism. From the onset, 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 found in magazines.

*Allo Plombier*, from 1963, is a rare example still in private hands of his very first paintings. Since it was on view at Bruno Bischofberger's gallery in 1966, this piece has been included in all the main exhibitions on the artist and his most important book.

### Jacques Villeglé (French artist, 1926) - detail >

On the wall along with *Allo Plombier* -this seminal painting inspired by advertisements in the city (in size and subject)- we will present *Rue au Maire*, (February 1960) by Jacques Villeglé, that reveals another means of appropriating the issues pertaining to Consumerist Society.

By the end of the 50', Jacques Villeglé invented the «Lacéré Anonyme» (Anonymous Tear), whose work he shows. This fictional and mythical artist actually represents all the passers-by who one day ripped off a piece of poster in the street following their impulse of desire, curiosity or anger.

One of the ultimate monumental works from the sixties still in private hands, *Rue au Maire* belongs to a very small series of works that finds its origin in natural abstraction coming from not rented walls: when a wall wasn't finding any new advertiser, the former advertisements would be covered with large monochromic posters in order to "clean" or erase the surface. This work is the result of a mix between a grey layer and some concealed parts revealed thanks to the action of the «Anonymous Tear». It was first exhibited in Salon Comparaisons in 1960 at Musée d'Art Moderne de la Ville de Paris, particularly renowned as it was one of the first occasions to see a Museum Space dedicated to Nouveau Réalisme.



### ◀ Raymond Hains (French artist, 1926 - 2005)

Raymond Hains started his career with his friend Jacques Villeglé at the beginning of the 50', first with the experimental movie *Pénélope*, on which they worked for four years, then with the first Ripped Posters.

While Villeglé theorized the concept of the «Anonymous Tear» in 1959, Hains imagined in 1964 a fiction in which two artists would have a unique "oeuvre" composed of different size match boxes, the French *Seita* and the Italian *Saffa*.

The matchboxes evoke the irony induced by the conceptual posture of Contemporary art, while the result is clearly Pop. Among them, this monumental *Saffa* -one of the biggest he ever conceived- was first shown in 1964 in Venice and then in the 1968 Documenta in Kassel.



### John DeAndrea (American artist, 1941) - detail >

Among the founders of Photorealism movement, John DeAndrea is now represented by our gallery in exclusivity for Europe. His Hyperrealist sculptures are the extraordinary results of his obsession for classicism and the representation of human skin. When the Nouveaux Réalistes create Pagan idols, De Andrea resuscitates the myth of Galatea. 2018 has been a significant year for this artist who has been exhibited in leading public and private locations such as the Met Breuer (*Like Life*), Jeffrey Deitch (*People*), the Frankfurt Museum (*I am a Problem*), the Voorlinden Museum (*Stage of Being*) or the National Gallery of Parkes, Australia (*Hyper Real*).

We have decided to seize the opportunity of TEFAF to show *Rêverie*, his very last production made of painted bronze that will be exhibited for the first time at an art fair.

