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Paul Kos ^{US}
Paul McCarthy ^{US}
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The Game of Seduction & Chance

For Art Basel 2019, we will exhibit a selection of works of a very high historical level exploring the different approaches of Seduction through the lens of Chance (Chance being the fortuitous, accidental and spontaneous in movement, found objects, advertisement, etc.)

With masterpieces by **Peter Stämpfli**, **John DeAndrea**, **Jean Tinguely**, **Raymond Hains**, **Martial Raysse**, **Niki de Saint Phalle** and **Jacques Villeglé**.



Peter Stämpfli, *Untitled*, 1963

Peter Stämpfli made less than 40 Pop paintings between 1962 and 1964. Many were burnt in the fire that destroyed his studio some 30 years ago but most of those that survived are nowadays in noteworthy public collections. Thanks to this body of work, this celebrated Swiss artist was immediately included in outstanding projects such as the third Paris Biennale in 1963, Salon Comparaisons 1964, or the Swiss Pavilion of the 1970 Venice Biennale.

At the beginning of the 60's, Peter Stämpfli was discovered and represented by the Bischofberger Gallery in Zürich.

Hyper-Realism or Photo-Realism has sometimes been used to define the Pop paintings of Stämpfli. Such a terminology is wholly associated with American artist **John DeAndrea**.

Mesmerized by the human form and obsessed by the seduction of skin and bodies, **DeAndrea** worked from life casting and developed techniques to create hyper-realist sculptures that belong amongst the very pioneers of the movement. He thus joined OK Harris in 1970, exhibiting with his friends Chuck Close, Richard Estes, Robert Bechtel or Duane Hanson. This movement quickly took hold, skyrocketing them to success and notoriety with John DeAndrea being one of the first American artists to show in Paris at the Centre Georges Pompidou in the early 70's. Over the course of 50 years, DeAndrea has refined his technique to capture the human spirit and beauty and to re-create the new each time.

Jean Tinguely starts his international career with *Meta-Reliefs* in the mid-Fifties. They remain nowadays among the rarest and most sought-after pieces by the Swiss artist. Jean Tinguely created his first kinetic reliefs with metallic forms moving with the aid of small electric motors hidden behind a wooden panel. These extremely elegant works mixing Classical seduction and Modern kinetic movement immediately created excitement around the artist and offered him an entrance into Denise René's Gallery. This exceptional gathering of early masterpieces outstandingly reveals how, with a minimum of elements, Jean Tinguely creates a complete and creative renewal of 20's avant-garde. Our gallery has been representing the estate of Jean Tinguely for the last eight years.



Jean Tinguely, *SYN (Écllosion permanente n°3)*, 1956

CURRENTLY
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de voir les
obstacles et de les
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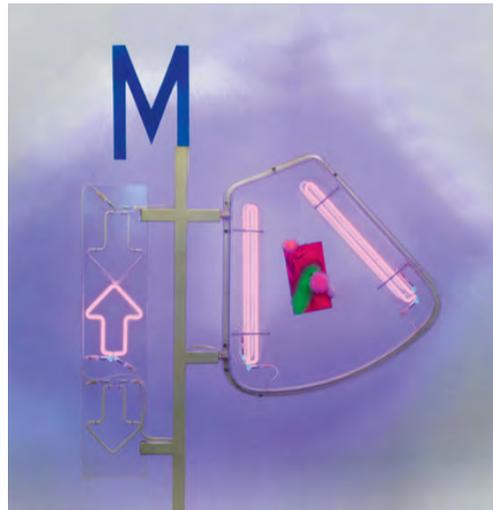
Hains and Villeglé started to work as a duo at the beginning of the 50s with the experimental movie *Pénélope*, an experimental film project which, after four years (1950-1954) of studies, sketches, endeavours, tests and interminable discussions, ended up...coming to «nothing». The title (imagined by Villeglé) refers to the stratagem of Ulysses' wife, unravelling at night what she wove during the day, a symbol of incompleteness as much as of ruse, and of the undulating and balmy atmosphere of the Mediterranean.

The pieces exhibited on our booth come from the Jacques Villeglé's precious archives of this project.

A few years later, while Villeglé focused on *Ripped Posters*, Hains discovered the «Palissades», large iron sheets found in the streets. *La Grande Palissade* is one of the most famous examples of this series, coming from the prestigious Onnash collection.



Raymond Hains, *La Grande Palissade*, 1964
Villeglé & Hains, *Pénélope* (Grand Gouachage), c. 1950



Martial Raysse, *Métro* (detail), 1964

Martial Raysse, one of the youngest artists among the New Realists members, immediately appears as one of the most singular. Introduced by Arman to the group, he quickly becomes one of its most famous international figures.

"Métro" (from 1964) is first exhibited in 1965 at the Stedelijk museum which was at that time under the direction of the famed William Sandberg. In 2014 and 2015, on the occasion of major surveys of the artist, it is shown at Centre Georges Pompidou and then at Palazzo Grassi. Preserved by the artist for years, the sculpture was finally acquired directly from him and was therefore never exhibited in any gallery prior to its planned inclusion in our booth. It appears as one of the very rare historical sculptures that integrates constitutive elements from urban life, elements dear to the artist; *M*, the sign for Métro, and neons linked to the development of flashing signs, as well as a characteristic double-sided small painting, a portrait of his wife France, that mixes modernity and kitsch with an Ingresque style. Erotism, Seduction and Modernity are closely linked in this very rare and historically significant masterpiece.

UNLIMITED L17.5



François Dufrêne, *Mot Nu Mental* (detail), 1964

The piece by **François Dufrêne** that we intend to propose decomposes into distinct letters (the founding principal of Letterism) the word *MOT-NU-MENTAL* from backward posters. Out of this ensemble emerges a game of associations of shapes and images; the word "monumental" sticks to it, both literally and figuratively.

Dufrêne was a poet, with his famous *Scream-rhythms*, oral performances with dislocated semantics. He became a plastic artist after meeting Raymond Hains and Jacques Villeglé, which allowed him to further explore his Letterist experiments by becoming a "poster artist". But Dufrêne exhibited his posters stuck on backwards, calling them *Back*, *Underside* or *Behind*. This subterfuge gave a unique patina to his canvases, reversing the meaning and the readings of the words on the posters.

A concrete and upside-down poetry.