

**TEFAF
Maastricht
2020**

07-15.03.20

Gallery Georges-Philippe & Nathalie Vallois is pleased to present a selection of masterpieces for artgenève 2020, showing the latest works of the contemporary artists represented by the gallery.

Spanish artist Pilar Albarracín's work focuses on the clichés embodying Andalusian identity, folklore and popular traditions, as well as the role women play in society. Staging herself as a sexual object or a piece of meat, she depicts a portrait of a sensual and at the same time humorous woman in her series *Carne y Tiempo*. Her new solo show will open on February 27 at the gallery.



26-29.03.20

Gilles Barbier revisits the exercise of portraiture with his family of *Hawaiian Ghosts*: large colored gouaches of ghostly figures adorned with Polynesian fabrics.

A feeling of strange reality continues with the works from the series *An American Landscape* by Alain Bublex. The artist strips a famous American blockbuster of its characters in order to reveal the backdrop and emphasize the landscape. It is then turned into a painting or an animated film as shows the exhibition « An American landscape(opening credits) » on display at the CCCOD inTours, France.

Founding figure of American Hyperrealism, John DeAndrea's sculpture echoes the solo show dedicated to his New York counterpart Bob Cottingham (Booth D26). Through meticulous casting and painting techniques, DeAndrea creates the illusion of life and flesh quoting the most classic poses from Antiquity and Renaissance art.

Meanwhile, the Iranian duo Peybak - currently on show at the gallery with the solo exhibition « Abra-Chah, The Well of Abrakan » takes us to a mysterious universe inhabited by cryptic creatures evolving in mystical landscapes of deep blues and ochres.

Works by Californian artist Martin Kersels are also on display. The bizarre dimension of his work is only a façade. His drawings and animated sculptures are underpinned by a conceptual and critical reflexion on Pop culture.



Alain Bublex, *An American Landscape* - 81, 2019

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In this set of works, *L'Horloge* by Brazilian artist Henrique Oliveira loses its initial function and gets animated by a life on its own, while the tire - favorite subject of Peter Stämpfli - seems to be fixed in a three-dimensional representation entitled *Rotula*.

A selection of lacerated posters by Jacques Villeglé from the 1950s to the 1980s, such as the electric and historical *Rue Saint-Senoche*, enhances this ensemble of works.

À VENIR / UPCOMING
28.02 - 11.04.20

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PILAR ALBARRACÍN

-
Project room
MODES ET TRAVAUX

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ZHENYA MACHNEVA



Gilles Barbier, *Hawaiian Ghost* #7, 2017

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

artgenève 2020
January 30 - February 2

Robert Cottingham - Booth D26

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Andre's Olivetti, 2008
Gouache sur papier / Gouache on paper

Gallery GP & N Vallois is pleased to present for artgenève 2020 a solo show by American artist Robert Cottingham. Born in 1935 in Brooklyn, New York, Cottingham is part of the first generation of Hyperrealist artists alongside with Chuck Close, Richard Estes, and John DeAndrea from 1970.

“Robert Cottingham’s drawings in graphite and pencil, heretofore insufficiently known and only sporadically exhibited, exist at the interface between the photographs he took himself in the urban environment and the immaculate paintings that he then created as surrogates for that architectural landscape, deeply imbued with human experience.

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[...] These drawings by Cottingham, with their almost infinite range of gradations, mark-making and tone, go far beyond the information that could be provided in any single silver gelatin print. In that they depend so completely on the variety of touch with which the pencil is applied to paper, accumulating textures and different densities and tones through a gradual and very patient application of marks, they end up conveying more about the human being who made them than about the found nature of the imagery. They are not replicas of reality made by an artist intent on behaving like a machine, as Andy Warhol had remarked of himself. They are the physical evidence of the residue of intense and prolonged acts of looking. Each drawing is the record of its own making over time. There is certainly an element of nostalgia in the already vintage look of the street signs that he took as his subject matter, but there is something much more profound than that going on: these are in some roundabout way *memento mori*, testaments not just to an environment that will change and decay but to the momentum of life itself as it unfolds.

[...] There is a paradox between the speed of modern life alluded to in Cottingham’s imagery and the very slow, meditative pace with which the drawings have self-evidently taken form. Looking at these works reminds us of how much we miss by rushing through the day unthinkingly, paying scant attention to the spaces and atmospheres through which we move. Though the compositions are often constructed around dynamic elements, such as signs looming over us at striking angles, the overriding impression is not of movement but of stasis. To fully appreciate any of these drawings, one must bring oneself to a halt, spend a great deal of time with them and just look, look, look.” *

* Excerpts from “Robert Cottingham, Fictions in the Space Between” by Marco Livingstone in *Robert Cottingham*, ed. Galerie GP & N Vallois, 2019

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Roberts Jewelers, 2013
Aquarelle sur papier / Watercolor on paper