

# VALLOIS

GALERIE  
Georges-Philippe  
& Nathalie  
Vallois

From March 15  
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# TEFAF BOOTH B450 MAASTRICHT

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## PARIS

07.03-26.04.2025

**Julien Berthier**  
*Passion potelet*

**Marion  
Mailaender**  
*Mi casa es tu casa*

## NEW YORK

12.02-26.04.2025

**ELLES**  
*Group Show*

For TEFAF Maastricht's 2025 edition, Galerie Georges-Philippe & Nathalie Vallois is pleased to present a selection of exceptional modern and contemporary artworks whose techniques, references, and concepts dialogue with art forms from Ancient Greece to the early 20th century.

Ushering in this double lecture is a remarkable confrontation between the work of **John DeAndrea** and a major bronze sculpture by **Aristide Maillol**. Both evoking the solemn splendor of Greek caryatids, their standing female figures demonstrate novel ways of dealing with the human form. On the one hand, Maillol's *Flora* strives for a sense of celestial harmony, distancing himself from nature to bring sculpture into a timeless, universal dimension whose aesthetic value lies within itself; on the other, DeAndrea's hyperrealistic nudes are those of a Pygmalion attempting to thwart the very nature of art in the face of truthfulness, driving representation as close as possible to reality. Two opposing and complementary conceptions of sculpture, which perhaps reveal the sensibilities of different eras: the eternal and the true, the universal and the singular, or the sensitive and the virtuoso.



Aristide Maillol,  
*Flore drapée (avec guirlande de fleurs)*, 1909

A section of our booth is dedicated to the erotic works on paper of **Tomi Ungerer**. The selection evokes all the fantasy of Ungerer's underground art: imagination without limit, creation without fear or constraint, fanciful desire, unexpected whim. Bodies entwine, twist, faces smile, nipples pinken and lips scream, with impish reverence for the grotesque works of German New Objectivity and the evocative sensuality of Klimt and Schiele.

**Martial Rayssé's** exceptional monumental work, *Et voici à nouveau l'aurore* ('Here comes the dawn again'), a sprawling representation of a lush forest, evokes the painterly prowess of the Douanier Rousseau and Nicolas Poussin. Almost an archetype of pictorial formulas, the work reveals Rayssé's attraction to painting while signifying a certain amount of irony and distancing in relation to classicism. His iconic neons are suggested here, and given a painterly aspect through a simple light bulb, tinted red, portraying an eerie rising sun. This work is one of the last monumental paintings by Martial Rayssé still in private hands to have been shown in his first retrospective, in 1965 at the Stedelijk Museum in Amsterdam.



Tomi Ungerer,  
*Gothic* (detail), 1968



Alain Jacquet,  
*Camouflage Cheval du Parthénon, 1963*

In keeping with Raysse's tongue-in-cheek evocation of great artists, artists from the French avant-gardes of the 1960s imbued their art with both reverence and mockery for art history, cultural and political institutions, and traditional techniques. **Alain Jacquet's** camouflages superimpose canons of art with the solid color blocks of street signs and pop imagery – here, a reproduction of a horse's head from the Parthenon is concealed beneath the prosaic image of a railway crossing traffic sign. **Gérard Deschamps's** *Mérite artistique* belongs to a series of mock military decorations in absurd formats. This one (for 'Artistic merit') was awarded to Paolo Marzotto in 1965 by Deschamps, who had not been selected for the famed Marzotto Prize that year – this humorous token of appreciation is typical of the Nouveaux Réalistes' appetite for wordplay, performance, and mischief.

The ripped posters collected in the street by the Affichistes – either selected, unadulterated, by **Jacques Villeglé**, or scraped, torn, and transformed by **François Dufrêne** – are a riff on traditional painting techniques. Abstraction, composition, depth, perspective appear within the remnants of political or commercial posters, graffiti, and damage.

**Emanuel Proweller's** *Guitariste d'Ukraine*, from 1955, is a stirring and rare evocation of the artist's personal life, having survived the war as a Polish Jew on the Ukrainian border, his life saved by his music and art – he was hired as a painter and mandolin player as a conscript in the Red Army. This work is the poetic evocation of a past life, the bittersweet memories of hardships and childhood innocence in a life upturned and uprooted.

**Pierre Seinturier's** major triptych – one of the largest canvasses produced by the artist – showcases his signature blending of cinematic grandeur and mystery with the pseudo-scientific representation of imaginary flora. The triptych format and the double representation of interior and exterior spaces echoes the Altarpieces of the Flemish primitives and allows the viewer's imagination to run amok with narrative possibilities.



Pierre Seinturier,  
*That was a night in Hollywood, 2022*

**Duke Riley's** *Greasy Luck* is a large-scale mosaic assembled with reclaimed ocean plastic and seashells. The ecological scope of these accumulated lighters, shells, caps or combs allows him to overlay recent notions of conservation with historical and artistic references – from Roman mosaics to the shop signs of transatlantic shipping companies of the 19th century. Thus, the topical ideas of environmental preservation join the aesthetics of the sources of maritime trade, as well as the great legends of navigation and whaling - Captain Ahab, Magellan, Ulysses, Marco Polo, or Paul Watson.