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For our second participation to Tefaf Maastricht, the Gallery will present major works from the Avant-gardes of the 60s and 70s along with original creations by contemporary artists Alain Bublex and Richard Jackson around the topic **Beyond Painting**.

*Relief* is one of the only four monumental iron panels realized by **César** between 1961 and 1962. Made from welded elements, this series offers a pictorial composition in connection with the abstract Avant-Gardes of the time; however, and although they retain an aesthetic of waste proper to Nouveau Réalisme, they offer a striking sculptural counterpoint to the series of *Compressions* started at the same time, combining classic technique and modernity. *Relief* is presented for the first time at an art fair and is the last piece in the series that remains available - the other ones belonging respectively to Tate Modern, Pompidou Center and a private foundation.

*Perforateur Monochrome* can be considered as one of the most extraordinary collaborations of the second half of the 20th century, created in 1958 by **Jean Tinguely** and **Yves Klein** for the show «Vitesse Pure et Stabilité Monochrome» at Galerie Iris Clert. This exhibition consisted of four blue murals and only two «ground pieces»: a white one (*L'Excavatrice de l'espace*, nowadays in the Tinguely Museum's collection) and this one, with a red monochrome. Both were enthusiastically described by Tinguely in a letter to Pontus Hultén, his great friend and director of the Moderna Museet in Sweden, as "two machines really terrible (and dangerous!) (and so stable)". Even though it was reproduced in every significant book about the two artists, it has been kept almost in secret for decades by Tinguely and his estate, to be finally recently rediscovered on the occasion of the artist's major retrospectives in Düsseldorf and then in Stedelijk Museum in 2017.

**Jacques Villeglé** is one of the founders of the Nouveau Réalisme, and one of the few who remain alive today. In collaboration with Raymond Hains, he created his first torn posters in 1949, prior to any other artist of the group. Jacques Villeglé is considered as a pioneer but also as the only artist who treated this part of the urban landscape as the subject and the completion of a form of representation portraying the evolution of illustration, sociology, style and advertisement for more than fifty years. *Avenue de l'Observatoire* belongs to a very rare series of works that finds its origin in natural abstraction coming from unrented walls: when a wall wasn't claimed by a new advertiser, the former advertisements would be covered with large monochromatic posters in order to "clean" or erase the surface. This work is the result of a very rare and remarkable mix between a monochromatic blue layer and some concealed typographic parts revealed thanks to the action of passers-by ripping the posters (that Villeglé would define as the "Anonymous Tear" or "Lacéré Anonyme").



Jacques Villeglé, *Avenue de l'Observatoire*,  
7 novembre 1961

**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.

**Robert Cottingham** is often considered as the most abstract of the Hyperrealists, but prefers to define himself as a realist painter working in a long tradition of vernacular urban landscapes -advertising signs and shop windows- and influenced by Pop Art. And it is therefore no coincidence that our gallery, specialized in Nouveau Réalisme and its new approach of the Real, turned itself towards Hyperrealism, born ten years later in the United States. With *Lone Star*, Cottingham gives us a brilliant example of his art, cultivating the taste for bizarreness, tight framing, the entanglement of shadows and light, and an obsession for words and typography.

**John DeAndrea**, is with Cottingham, Chuck Close, Richard Estes and others, another pioneer of Hyperrealism, this movement born in 1970 at the OK Harris Gallery. Mesmerized by the seduction of skin and bodies, DeAndrea worked from life casting and developed techniques to create hyperrealist sculptures. His nudes are the extraordinary result of his obsession for classicism and the representation of human skin, thus resuscitating the myth of Pygmalion and Galatea.



Alain Bublex, *An American Landscape (Mountain Saving)*, 2020



Robert Cottingham, *Lone Star*, 1991

**Alain Bublex** constantly keeps reinventing the idea of a journey, placing photography at the very heart of his practice while combining it with digital drawing; *An American Landscape* is his very last project. Avid spectator of the movie *First Blood* - the first opus of the Rambo series – Bublex sees in it the staging of two heroes who both symbolize America: Rambo himself and the Landscape in the background. The result is an animated movie made-up of long poetic and pictorial shots and a series of «fake» paintings referring in a surprising way to the American painting's History, from the Hudson River School to Hyperrealism.

*Duck on the ceiling* follows the logic developed through the sculpture-painting, emblematic of **Richard Jackson's** work. The artwork can be suspended to the ceiling or on a wall, and when activated, it squirts a jet of paint. Therefore, it allies a pop formalism with a stained dripping evoking the nonconformist aspect of the American West Coast art scene. A survey show of Richard Jackson is currently on view at the Shirn Kunsthalle in Frankfurt.