

33 & 36, rue de Seine
75006 Paris-FR
T. +33(0)1 46 34 61 07
F. +33(0)1 43 25 18 80
www.galerie-vallois.com
info@galerie-vallois.com

1018 Madison Ave
NYC, NY 10075
+1(646) 476 5885
www.fleiss-vallois.com
info@fleiss-vallois.com

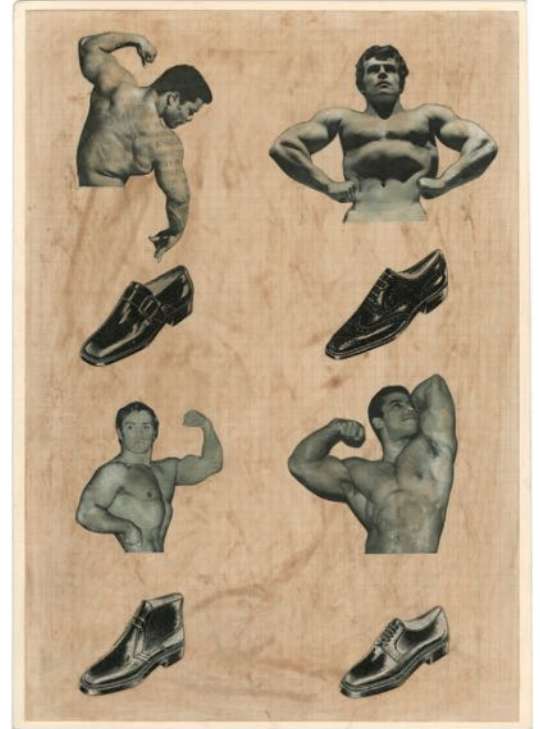
Pilar Albarracín ^{ES}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Alain Bublex ^{FR}
Robert Cottingham ^{US}
John DeAndrea ^{US}
Massimo Furlan ^{IT}
Eulàlia Grau ^{ES}
Taro Izumi ^{JP}
Richard Jackson ^{US}
Adam Janes ^{US}
Jean-Yves Jouannais ^{FR}
Martin Kersels ^{US}
Paul Kos ^{US}
Zhenya Machneva ^{RU}
Francis Marshall ^{FR}
Jeff Mills ^{US}
Henrique Oliveira ^{BR}
Peybak ^{FR}
Lucie Picandet ^{FR}
Emanuel Proweller ^{FR}
Duke Riley ^{US}
Lázaro Saavedra ^{AR}
Niki de Saint Phalle ^{FR}
Pierre Seinturier ^{FR}
Peter Stämpfli ^{CH}
Jean Tinguely ^{CH}
Keith Tyson ^{US}
Tomi Ungerer ^{FR}
Jacques Villeglé ^{FR}
William Wegman ^{US}
Winchluss ^{FR}
Virginie Yassef ^{FR}

TEFAF NY 2025 is the opportunity for Galerie GP & N Vallois to showcase major works ranging from the 1960s to today, with striking examples from Nouveau Réalisme, Hyperrealism, and contemporary art.

In **Niki de Saint Phalle's** *Cathedrals*, the artist deals with violence, exacting it in a cathartic, iconoclastic furor tinted with humor. The process involves the artist aiming a rifle at her monochrome assemblages in order for them to bleed fresh paint trapped in pouches beneath the surface; a symbolic upheaval of institutions, the status quo, and conservatism. Be they directed at cathedrals, as in this case, castles or famous figures, these 'revolver drip paintings' are an attack on all that is considered immovable: "In 1961 I shot at Daddy, all men, small men, tall men, big men, fat men, men, my brother, society, the Church, the convent, the school, my family, my mother, all men, Daddy, myself, men."

A decade later, **Eulàlia Grau** also attacked institutions, reverting commercial images of femininity and chauvinism into potent messages mocking and rendering absurd the hackneyed clichés of housewives, strong men, military and physical prowess, and marriage. These delicate collages, templates for large-format prints she produced in the 1970s, are trailblazers the feminist art of the 80s and 90s.

Pilar Albarracín's large wool carpet, a gaping mouth sticking its tongue out to the viewer, is an example of this third-wave feminism – a twist on pop culture references, sexual innuendo, and traditional feminine craftsmanship : *You Are Welcome* is a refusal to conform to entrenched notions of domesticity.



Eulàlia Grau, *Etnografia 31*, 1973



ARMAN, *450 Gallons*, 1977

Arman's accumulations are a visual archive of material culture, simultaneously criticizing and celebrating the consumer society, cultural clichés and notions of high and low art. In *450 gallons*, forty-five iterations of nearly identical objects - the classic 10-gallon cowboy hat – are used to depict several layers of Americanness: the trope of the John Wayne Western; industrial mass production; and the historical 'conquest of the West' ingrained in US history.

Jacques Villeglé, founder of 'Affichisme', collected street posters as early as 1949. *Rue du Temple - Brune* explores posters from the 1960s, where images appropriated from city walls act as a sample of popular culture, a conflation of movie posters, concert announcements, advertisements, political pamphlets, where the lacerated surface is a crucible for memorabilia and bears the distinct impression of a bygone and nostalgic era even as the messages it bears have become indecipherable.

Finally, **Robert Cottingham's** hyperrealist practice is showcased here. *Meat Counter* (1966) is one of his earliest paintings - an extremely rare example of his work in the 1960s, revealing the influence of his original calling as an advertiser while demonstrating the early signs of his prowess as a photorealist: Cottingham's attention to detail draws him towards reflections or marbling while keeping the painterly aspect of brushstrokes and swathes of color. This prowess is in full display in the 1986 work *Jewel*, where Cottingham has eschewed the need to display the act of painting in favor of sheer realism, while maintaining a sleek, airbrushed aesthetic almost reminiscent of pop art.

NEW YORK

May 6 - July 25
2025

Windchimes and Prayers

Julia Wachtel, Wendy
White and Jason Yates

Curated by Julia Wachtel

PARIS

May 6 - June 5
2025

Conversation pieces

Group show

César - Focus #1