

VALLOIS

GALERIE
Georges-Philippe
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Vallois

BOOTH 363

TEFAF NEW-YORK

TEFAF NY 2026 is the opportunity for Galerie GP & N Vallois to showcase major works ranging from the 1960s to today, with striking examples from Nouveau Réalisme and contemporary art.

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

Pilar Albarracín ^{ES}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Alain Bublex ^{FR}
Robert Cottingham ^{US}
John DeAndrea ^{US}
Massimo Furlan ^{IT}
Eulália Grau ^{ES}
Taro Izumi ^{JP}
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Lucie Picandet ^{FR}
Emanuel Proweller ^{FR}
Duke Riley ^{US}
Lázaro Saavedra ^{AR}
Niki de Saint Phalle ^{FR}
Pierre Seinturier ^{FR}
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In order to celebrate Jacques Villeglé's centenary, we will pay a special tribute to the Affichistes, whose common use of torn posters cut out straight from the city walls reflects their ambition to display a new perspective on the reality of consumerism, pop culture, art and aesthetics, as the artist theorized it in the 1950s.

Jacques Villeglé's take is that of an archivist. Beginning his endeavor of collecting posters as early as 1949, decades of this practice have allowed him to create a repository of cultural, political, artistic and social history. The work displayed on our booth shows fragments of this history, glimpses into the past taking on new meaning as time goes by: one can make out *The Aristocats*, Leonid Brejnev, political pamphlets, advertisements and concert announcements, compacted into a piecemeal athenaeum of their time.

François Dufrêne's method using similar materials is akin to archaeology. Gleaning the same types of poster fragments as Villeglé, he works on years and years' worth of superimposed paper layers, working on the substrate and scraping his way back to the surface, trimming it back layer by layer, exhuming the ghostly strata of past placards, with abstraction, composition, perspective appearing within the fragile and nearly sculptural work. *Apéritif* (1960) is a very rare piece of the artist, mixing face and bottom of ripped posters.



Mimmo Rotella, *Fatela in Brodo*, 1963

Mimmo Rotella's posters show the underside of consumer and popular culture – focusing on striking movie posters and advertisements, the graphic qualities of 1960's 'MadMen' placards are highlighted and transcended by lacerations in a subversive and aesthetic statement – a European, critical take on Pop Art's credo. Here, a now defunct pasta brand's poster is disfigured, nearly illegible, and retains the outmoded charm of pop-era ads.

Coucou Bazar by **Raymond Hains** is an emblematic example from a series dedicated to Jean Dubuffet's 1973 *Hourloupe* works. In a double game of friendly derision and tongue-in-cheek homage, he appropriates the posters found throughout Paris advertising Dubuffet's exhibition at the Grand Palais. Art parodies art, and the museum finds

its way into the street and back onto canvas and stretcher, creating a dialogue between arts and artists.



Christo, *Store Front (Project)*, 1964

The characteristic *Store Front* projects by **Christo** echo the Affichistes' games with street elements, the visible and the invisible, and the appetite for consumption typical of the 1960s. Christo creates a perfect replica of a traditional store front, with glass windows, wood paneling, doors and apertures, but concealing the store's goods with a liner. The viewer's curiosity is aroused and heightened by the presence of an invisible lightbulb, creating a mysterious and enticing glow. This *Store Front* is one of the more unique and rare examples of this major early series by the artist.

PARIS

March 30 - May 16
2026

Daniel Spoerri

Les choses de la vie

Tout en jambes

Group show

Curated by Jonathan Lambert

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Duke Riley, *Tomorrow is a mystery*, 2021

Tranche de vie de Jeanne d'Arc is a masterwork of **Arman's** use of ordinary objects as the base material for his major artistic gestures: accumulating, destroying, burning, fragmenting... This work is one of the earliest and most important examples of his slicing gesture. The small bronze souvenir showing the Maid of Orleans is carefully, delicately cut into a 'slice of life' – a comment on and a rejection of the bourgeois nature of such decorative elements, its political and historical meanings, and on the very nature of its materiality.

Niki de Saint Phalle's *Mini Nana Maison* closes the Nouveaux Réalistes chapter on our booth, with an iconic Nana from the 1960s, embodying Niki's signature bright colors, feminine shapes, and ambivalent rapport to femininity and motherhood. Here, the Nana becomes the trope of the house/mother, and evoking both the fertility idols such as the Willendorf Venus and the racist and sexist history of the 'Hottentot Venus': Niki embraces femininity while rejecting the strangleholds associated with the female experience.

The paintings of **Emanuel Proweller** (1918-1981) also deal with femininity and masculinity, in a sensual, poetic manner. Here, a young couple is in bed, in the light of breaking dawn, in a fleeting moment capturing, in subdued tones, what could be a forbidden encounter. A touching example of his use of light, color, and composition hinting at a story imbued with mystery.

At last, we are proud to introduce for the first time in TEFAF New York the work of **Duke Riley** (who lives and works in between Brooklyn and the boat he sails.) His works finds its sources in the traditional and folk arts of sailors. Here, a large-scale drawings on artist-made canary paper evoke their tattoos, while incorporating contemporary issues of ecology and preservation, in pointed political illustrations of current affairs ; and a mosaic mixing real seashells and plastic trash found on beaches are inspired by the "Sailor's Valentine", these sentimental gifts from the XIX th century.

UPCOMING IN PARIS

June 5 - July 18
2026

Alain Bublex

« vous faites des cartes
postales ? »* (alain bublex
de a à b)

Winshluss

Le goût de la matière
noire



Jacques Villeglé, *Boulevard de la Villette*, 23 March 1972