


VALLOIS



GALERIE

Georges-Philippe
& Nathalie
Vallois



TEFAF NY 2026

/Booth 363

33/36 rue de Seine
75006 Paris
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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.

The booth will showcase a variety of works by 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.

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 the surface 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'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.

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.

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 Nouveau Réaliste 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.



Mimmo Rotella, *Fatela in Brodo*, 1963



Christo, *Store Front (Project)*, 1964

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 find 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 XIXth century.

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Pilar Albarracín ES
Julien Berthier FR
Julien Bismuth FR
Alain Bublex FR
Robert Cottingham US
John DeAndrea US
Massimo Furlan CH
Eulália 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 IR
Lucie Picandet FR
Emanuel Proweller FR
Duke Riley US
Lázaro Saavedra CU
Niki de Saint Phalle FR
Pierre Seinturier FR
Peter Stämpfli CH
Jean Tinguely CH
Keith Tyson GB
Tomi Ungerer FR
Jacques Villeglé FR
William Wegman US
Winshluss FR
Virginie Yassef FR

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CHRISTO

*Store Front
(Project)*

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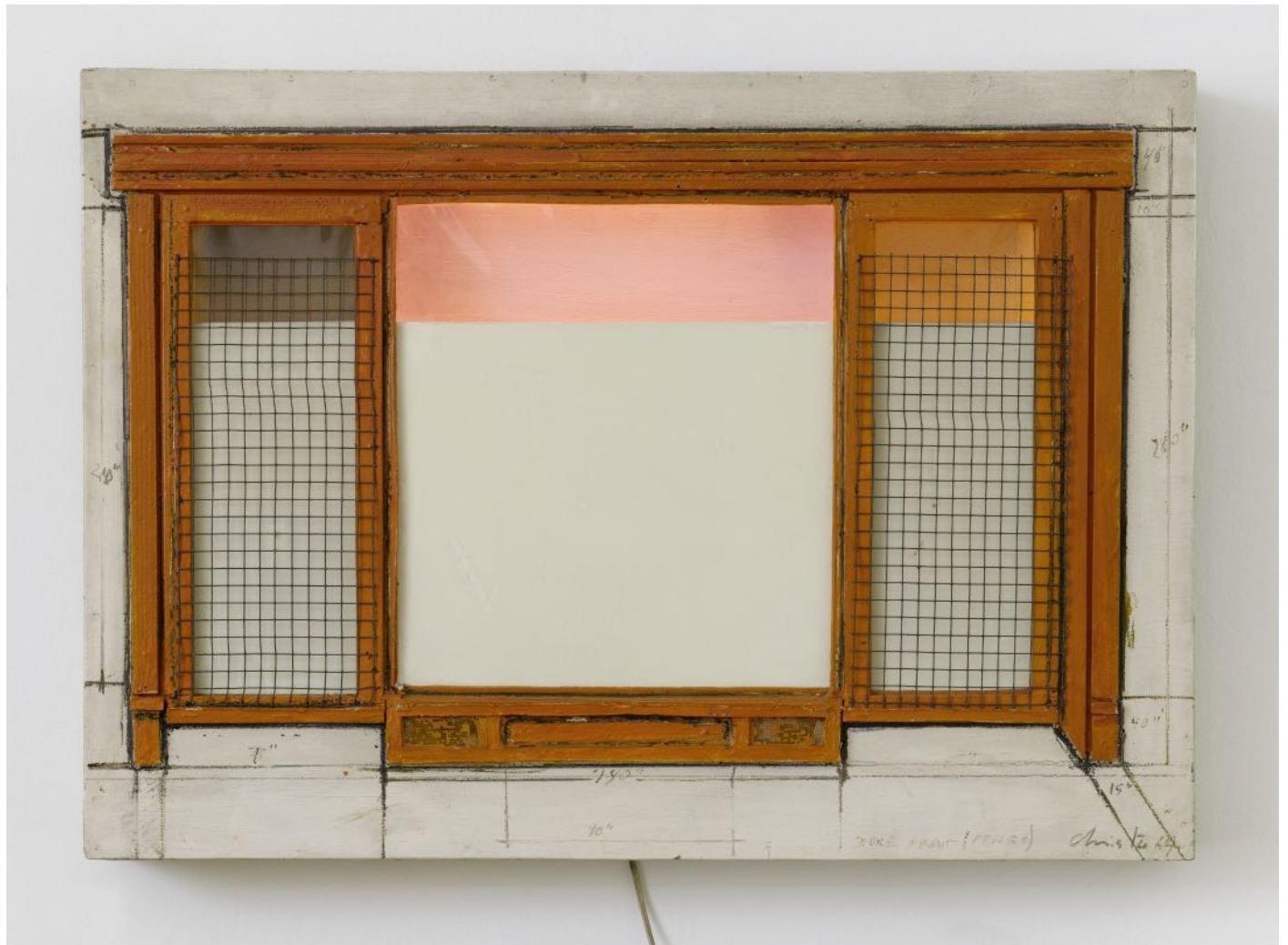
780"

90"

STORE FRONT

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CHRISTO

Store Front (Project)

1964

Enamel, pencil, charcoal, plywood, electric light, metal wire and Plexiglas mounted on wood

23 ⁵/₈ x 33 ¹/₂ x 3 ⁷/₈ inches

Unique piece

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This work is registered in the Christo & Jeanne-Claude archives

Authenticity certificate no. 305-03

Signed, titled and dated 1964

Provenance

Artist's studio

Private collection

Bonhams auction, 22 Oct. 2020

Galerie GP & NVallois, Paris, FR

Exhibitions

2021 Nouveau Réalisme= nouvelles approches perceptives du réel, Galerie GP & N Vallois, Paris, FR

2024 Autour de la revue KWY, Abraham & Wolff, Paris, FR

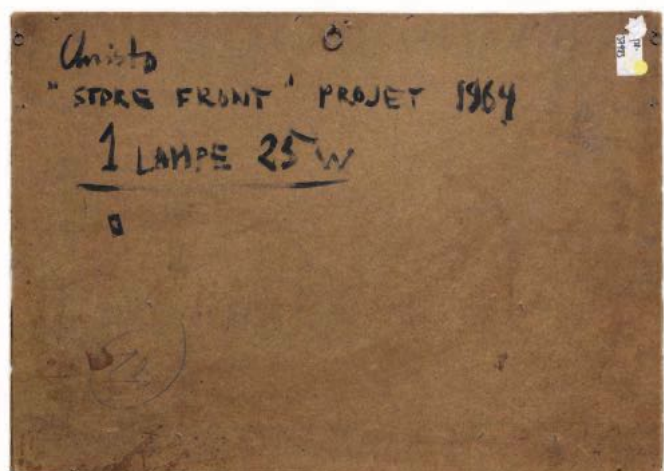
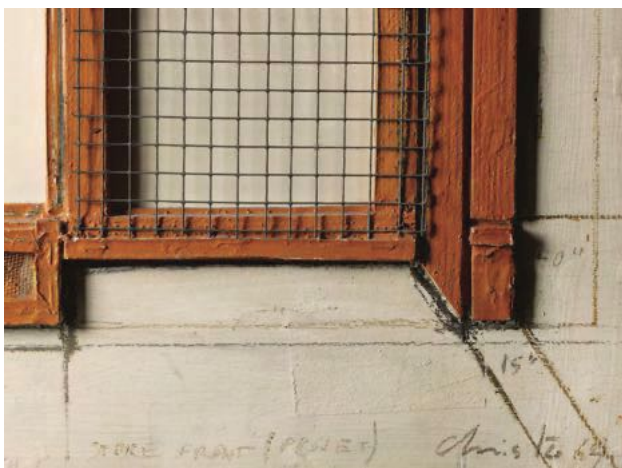
2025 Beautés désordonnées, commissaire: Jean-Hubert Martin, Fine Arts Biennale, Grand Palais, Paris, FR

Bibliography

2021 Nouveau Réalisme= nouvelles approches perceptives du réel, Exh. Cat., ed. Galerie GP & NVallois, Paris, pp. 51 (détail), 228-229

n.s., "Nouveau Réalisme = Nouvelles approches perceptives du Réel", in Slash Paris (online), May (color)

2025 Beautés désordonnées, Exh. Cat., Fine Arts Biennale, Grand Palais, Paris





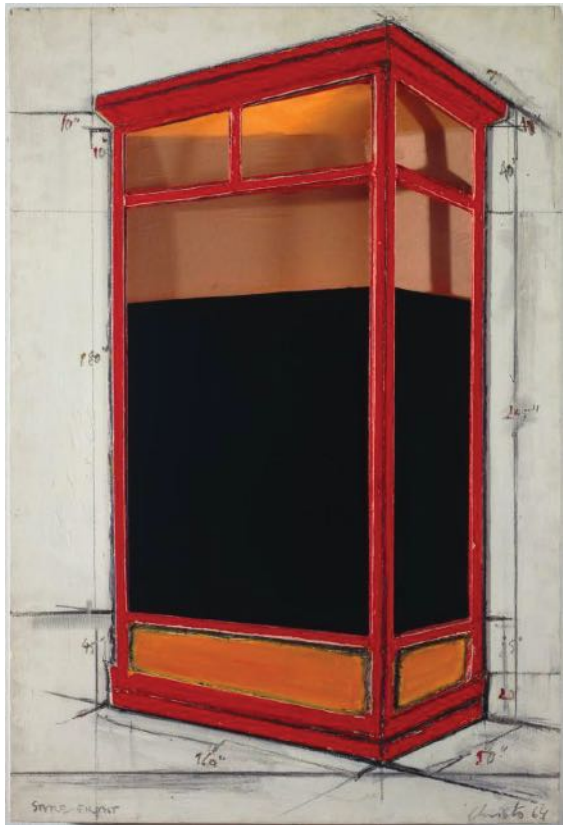


2 1/2"

7"



MoMA Collection, Christo, Store Front Project, 1964



Centre Pompidou Collection, Christo, Store Front Project, 1964

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NIKI DE SAINT PHALLE

/

Mini nana maison

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NIKI DE SAINT PHALLE

Mini Nana Maison

1968-1969

Painted resin

7 ¹/₂ x 6 ³/₄ x 5 ¹/₂ inches

Unique piece









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Emanuel Proweller

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EMANUEL PROWELLER

À l'aube or Il faut que je rentre

1978

Oil on canvas

51 ¹/₈ x 38 ¹/₄ inches

Unique piece





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DUKE RILEY

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DUKE RILEY

Tomorrow is a mystery

2021

Found plastic trash, shells

30^{3/8} x 30^{3/8} x 39^{3/8} inches

Unique piece

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DUKE RILEY

It's Coming Through A Hole In The Air

2017

Ink on canary paper

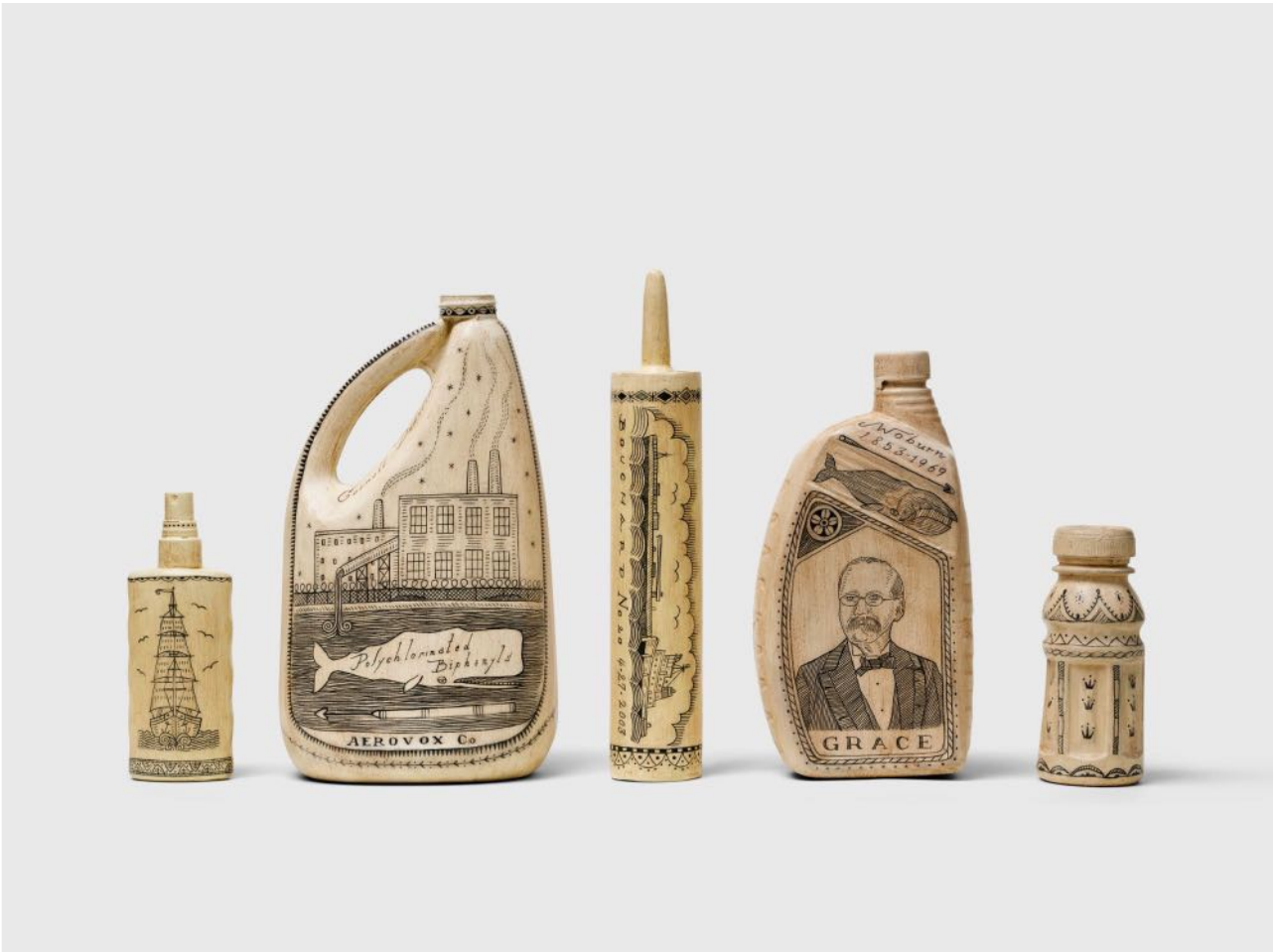
130^{1/2} x 100^{1/4} inches

Unique piece



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DUKE RILEY

Five Articles Selected for the Poly S. Tyrene Memorial Maritime Museum (No. 198, 411, 390, 415, and 9)

2024

Painted, salvaged plastic, ink, wax /frame in wood, fabric and glass

17^{3/8} x 33^{1/8} x 5^{1/8} inches

Unique piece



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Arman

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VALLOIS

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ARMAN

Tranche de vie de Jeanne d'Arc

1962

Sliced flea-market metal sculpture

13 ³/₈ x 4 ³/₄ x 3 inches

Unique piece



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This work is catalogued in the artist's archives under the number ARM 005967
Catalogue Raisonné n° 266
Authenticity certificate no.305-03

Provenance

Madame Marcel Duchamp
Fondation Ahlers Pro Arte, Herford, DE
Galerie GP & N Vallois

Exhibitions

- 1991 Arman, A Retrospective, The Museum of Fine Arts, Houston, US ;
The Brooklyn Museum, New York, US ;
The Detroit Institute of Arts, Détroit, US
- 2010 Arman, Centre Pompidou, Musée National d'Art Moderne, Paris, FR ;
Musée Tinguely, Bâle, CH
- 2025 Beautés désordonnées, commissaire : Jean-Hubert Martin, Fine Arts Biennale, Grand Palais, Paris, FR
- 2025 Arman, tout ce qui reste, Galerie GP & N Vallois, Paris, FR

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- 1973 Henry Martin, Arman, ed. Harry N. Abrams, p. 96, no. 80
- 1984 Jan van der Marck, Arman, Abbeville Press, New York, p. 49, no. 36
- 1987 Arman, Bernard Lamarche-Vadel, Ed. de la Différence, p. 131
- 1991 Denyse Durand-Ruel, Arman, Catalogue raisonné II, 1960-1962, p. 137, pp. 142-143, no. 266
Arman, A Retrospective, catalogue d'exposition, The Museum of Fine Arts, Houston,
The Brooklyn Museum, New York, The Detroit Institute of Arts, Detroit, p. 68, no. 22
- 1993 Pierre Cabanne, Arman, in 'Classiques du XXIe siècle', vol. 8, pp. 29, 71
- 1997 Arman, Galerie Enrico Navarra, Paris, p. 14
- 1998 Arman, catalogue d'exposition, Galerie Nationale du Jeu de Paume, Paris, p. 27, no. 10
- 2001 Arman, catalogue d'exposition, Fundació 'La Caixa', Barcelone, p. 30, no. 10
- 2010 Arman, catalogue d'exposition, Centre Pompidou, Musée National d'Art Moderne, Paris, p. 174
- 2011 Arman, catalogue d'exposition, Musée Tinguely, Bâle, p. 174
- 2020 Germano Celant, Arman 1954 - 1974, Ed. SilvanaEditoriale, p. 22, no. 24
- 2025 Arman, tout ce qui reste, catalogue d'exposition, Galerie GP & N Vallois, Paris, pp. 81, 183
Beautés désordonnées, catalogue d'exposition, Fine Arts Biennale, Grand Palais, Paris, pp. 34, 221

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MIMMO ROTELLA

Fatela in Brodo

1963

Ripped posters mounted on canvas

52 ³/₄ x 35 ⁷/₈ inches

55 ¹/₈ x 38 ¹/₄ x 1 ³/₈ inches

Unique piece



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in bro

pure
pasta *Garzanti*

58
tempo di cottura 16 minuti
TUFOLLO
PASTA
Garzanti
È veramente buona anche se pastata con la pura leggera e salubre acqua del Monregalese
ottima sempre
squisita al gratin

30
tempo di cottura 10 minuti
PASTA
Garzanti
È veramente buona anche se la pura leggera e salubre acqua
Past

Rotella

VALLOIS

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HENRIQUE OLIVEIRA

Xilempasto 23

2022

Plywood and pigments

44 ¹/₂ x 25 ¹/₄ x 10 ¹/₄ inches

Unique piece



Le Festival d'Automne à Paris
Le Centre National d'Art Contemporain
Brooke Lannin et L.B productions

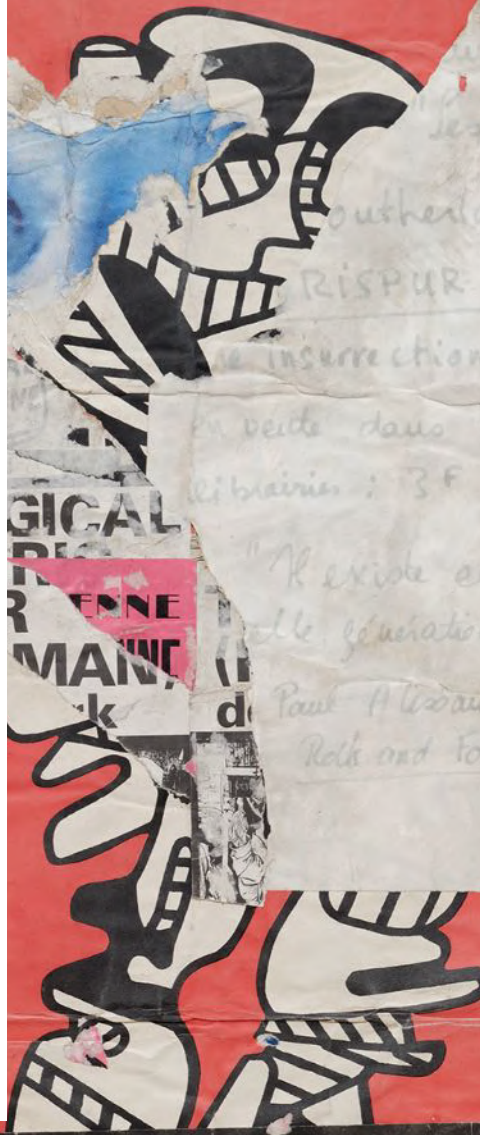
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Raymond Hains

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les anno



LE RACINE - 6, rue de l'école de Médecine - MÉU. 45.71 - 1 e

Une Sélection LES GRANDS FILMS CLASSIQUES

TRÈS NOUVEAU
le RIRE
du jour!

LES
Jean
Dub
COU
BAZAR

VALLOIS

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RAYMOND HAINS

Coucou Bazar

1973

Torn posters, laid down on canvas

42 ³/₄ x 30 ³/₄ inches

45 ¹/₄ x 33 ¹/₂ x 1 ⁵/₈ inches

Unique piece



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FRANÇOIS DUFRÊNE

Apéritif

1960

Ripped posters on wood panel

44 ⁵/₈ x 22 ¹/₄ inches

Unique piece



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Provenance

Jean-Pierre Raynaud
Collection Yoav Harlap, Tel Aviv, 1992
Fondation Ahlers Pro Arte
Galerie GP & N Vallois

Expositions

1990 Années 60, L'objet-sculpture, JGM
Galerie, FR

2010 Nouveau Réalisme, Kunsthalle Krems,
Krems-Stein, DE

2011 François Dufrêne, Raymond Hains, une
amitié entre l'art et les mots, Fondation Ahlers
Pro Arte, Herford, DE

Passage de Retz, Paris, FR

2014 La Poésie de la métropole. Les Affichistes,
Musée Tinguely, Bâle, CH ; Schirn Museum,
Francfort, DE

2016 ZERO und Nouveau Réalisme. Die
Befragung der Wirklichkeit, Fondation Ahlers
Pro Arte, Herford, DE

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ZKM Karlsruhe, DE

Bibliographie

1990 Années 60, L'objet-sculpture, catalogue
d'exposition, JGM Galerie, p. 42

1997 Pierre Restany, 'A Rare Collection in
Israel', in Cimaise, revue de l'art actuel, no.
246, Avril-Mai, reproduite, n.p.

2011 François Dufrêne, Raymond Hains, une
amitié entre l'art et les mots, Fondation
Ahlers pro Arte, catalogue d'exposition, p. 4

2014 La Poésie de la métropole. Les
Affichistes, catalogue d'exposition, Musée
Tinguely, Bâle, Schirn Museum, Francfort, p.
272

2016 ZERO und Nouveau Réalisme. Die
Befragung der Wirklichkeit, catalogue
d'exposition, Fondation Ahlers Pro Arte,
Herford, p. 7

Facing the Future. Art in Europe 1945-1968,
catalogue d'exposition, ZKM Karlsruhe,
Pushkin Museum Moskau, p. 310

2021 25 Years Pro Arte, catalogue, Stiftung
Ahlers Pro Arte, Herford, p. 88



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FRANÇOIS DUFRÊNE

La forêt blanche

1959

Reverse of ripped posters mounted on wood panel

36 ⁵/₈ x 19 ¹/₄ x 0 ³/₈ inches

40 ¹/₈ x 22 ⁷/₈ x 2 inches

Unique piece

