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Jean Tinguely, *La Chasse*, 1990

20/10 - 23/10

Opening Wednesday 19 October

Pilar Albarracín **ES**
Gilles Barbier **FR**
Julien Berthier **FR**
Julien Bismuth **FR**
Alain Bublex **FR**
Massimo Furlan **CH**
Taro Izumi **JP**
Richard Jackson **US**
Alain Jacquet **FR**
Adam Janes **US**
Jean-Yves Jouannais **FR**
Martin Kersels **US**
Paul Kos **US**
Paul McCarthy **US**
Jeff Mills **US**
Arnold Odermatt **CH**
Henrique Oliveira **BR**
Peybak **FR**
Niki de Saint Phalle **FR**
Lázaro Saavedra **CU**
Pierre Seinturier **FR**
Jean Tinguely **CH**
Keith Tyson **GB**
Jacques Villeglé **FR**
Olav Westphalen **DE**
Winshluss **FR**
Virginie Yassef **FR**

This year, with a wide and majestic 100m2 booth, Galerie Georges-Philippe & Nathalie Vallois will present an ensemble of masterpieces from Nouveau Réalisme as well as new creations. The connection between contemporary artists and historical ones, now a major trend in galleries, has always been one of its hallmarks.

While the 25th anniversary of Jean Tinguely's death is celebrated with two major museum shows in Düsseldorf Kunstmuseum and Stedelijk of Amsterdam, the gallery is organizing a solo show in both our spaces (33 and 36 rue de Seine) with master pieces from the 1960s. Therefore we were keen on presenting for this year's Fiac a work dating from the end of his career, *La Chasse*, in which humour and makeshift mechanisms are still very compelling, but in which also emerges the aging artist's reflection on death.

Fighting against the established order, the tradition and its corollaries among which religion is on the main row, Niki de Saint Phalle realized with *Autel Noir et Blanc* also known as *Grand Autel* one of her engaged works. Presented for the first time in 1962 at Galerie Rive Droite, this *Shooting Painting* is one of the last masterpieces of this series still in private hand, and will be exhibited for the first time on a booth.

Niki De Saint Phalle, *Autel Noir et Blanc ou Grand Autel*, 1962 ▶



Since he came to fame during the 58th Salon de Montrouge, Pierre Seinturier carried out many projects thanks to his solo shows at the gallery, but also at the Museum in Saint-Etienne, or at the Palais de Tokyo. Although he uses "traditional" techniques and deals with a rather classical iconography borrowed from Hollywood films, he manages to create a resolutely contemporary oeuvre, with his own signature style, a poetical world clearly recognizable and operating a very sensual seduction on the viewer. *Cause somebody's got to go!* is the first monumental work by this young painter. And the fact that he chose the altar form is quite revealing as it inscribes him within an art history running from the Middle Ages to this day, and acting as the perfect counterpoint to Niki's altarpiece.

With his 3.5-metre-high monumental sculpture entitled *Depuis la Terre jusqu'au ciel*, and his new *Dictionary page* including entries on the Middle Ages (art of) and Muslim (art), Gilles Barbier enables us to comprehend at once his ability to master every technique, to integrate and reproduce in his very own and particular world multiple sources, may they be literary or scientific, and his desire to "make" which does not diminish - on the contrary - his craving for the imaginary. The latter will be at the centre stage of his next solo show at the gallery in 2017, a pretext for him to start a very "tasty" dialogue with Alain Passard!



Gilles Barbier, *Depuis la Terre jusqu'au ciel*, 2014

The work by Spanish artist Pilar Albarracín essentially focuses on the clichés embodying the Andalusian identity, its folklore and popular traditions, but also the role of women within the power distribution and the collective celebrations. The large photograph *Visceras por Tanguillos* presented this year on our booth was produced especially for the Fiac. Shot during a series of performances designed by the artist in which she wore different flamenco dresses representing in turn human viscera, the arterial network, and the human skeleton, she literally lays bare the body of the artist in a both kitschy and mystical atmosphere.



Pilar Albarracín, *Visceras pour Tanguillos*, 2016

Facing this black and white photograph are the large paintings by Peybak from the *Abrakan* series, which suck the viewer in with their huge whirlwinds, their big bangs haunted by teeming flocks of light figures, half-human, half-monsters. The Peybak duet is made up of Babak Alebrahim Dehkordi and Peyman Barabadi, two young Iranian artists (both 30 years old), who will present their next solo show at the gallery in January 2017. Claiming the influence of Iranian poets and mythologies in their work, but also a resolutely contemporary culture, this duet four-handedly creates a strange and abundant world recalling both Persian miniatures and the mystical paintings by Jérôme Bosch.

FAIRS

Paris-Photo
Abu Dhabi Art
Art Basel Miami



Peybak
Abrakan - Orient#6
2015

Making her presence more discreet and inspired by her close surroundings, **Virginie Yassef** takes pleasure in unveiling the strange beauty of this world, passing through it like a ghost, furtively stealing random “moments”, and inviting us to be more attentive to the small details that surround us. Virginie Yassef’s works often take as their starting point objects from our daily lives which she distorts in a playful and ironical way, turning the preconceived idea we have of them upside down. Like the masks which paraded at the last *Nuit Blanche* curated by Jean de Loisy, *Les recherches d’un chien* are performative objects created from banal forms (a stone, a log), allowing the viewer and the user to enter the artist’s oneiric world.

For more than ten years now, **Julien Bismuth** - who often collaborated with Virginie Yassef - has been questioning the language codes, may they be textual or corporeal. While preparing for his next solo show at the gallery entitled *Partition* (and opening on November 3rd), based on his experience in the Amazonian forest among the Pirahã indigenous group who use a whistled language, the artist will present on our booth *Weary Willie Collection*, a “tribute” installation to one of America’s most famous clowns, whose pantomime from the 1930s became a classic of corporeal expression. This small collection of decorative and rather kitsch objects becomes a small altar dedicated to the type of language represented by the clown figure.

Taro Izumi is presenting in “avant-première” *Tickled in a dream*, a large installation mixing found furniture and wooden elements. This monumental apparatus attempts to reproduce the spectacular poses of athletes in action such as can be found in videostills. He then invites actors to sit on these equipment, demonstrating always with a lot of humour how complex and difficult it is to maintain these poses, while distorting the classical codes of performance. This work will be presented in April 2017 at the Palais de Tokyo in a large exhibition dedicated to the artist.

A few paces from this installation can be found a master piece from another artist whose world is also humorous and characterized by puns and play on words: in 1990, **Raymond Hains** created twelve large panels entitled *Dauphin*. These monumental works are considered as a major series and as the ultimate demonstration of his metal sheets (“tôles”) which made him famous in the 1960s. The one presented on our booth this year is the only one to have been included in all the retrospective shows of the artist, from the Ludwig Museum in Vienna, to the MACBA in Barcelona, and the National Modern Art Museum in Paris in 2001.



Raymond Hains, Sans titre
(série Dauphin), 1990

Since 1969, his friend **Jacques Villeglé** gathers and shows a socio-political alphabet, a tribute to professor S. Tchakhotine, author in 1939 of *The Rape of the Masses: the development of European propaganda*. To these political signs which he finds in the streets and which embody the tensions of our epoch, he pictorially adds religious and esoteric signs which remain in our collective memory. Since 2007, Villeglé decided to “reintegrate” his alphabet into the public space under the form of monumental graffiti on the ground or walls of the city. A few months after his 90th birthday, for which he created a large stencil on the street, in-between our two galleries on rue de Seine, Villeglé picks it up again with a monumental stencil in-between the Grand and Petit Palais. A very rare work by the artist integrating posters from May 68 will echo this stencil on our booth.

Henrique Oliveira, one of the most promising Brazilian artist from his generation, will offer for this 2016 Fiac edition, an artwork completely new in Europe. This sculpture-painting named “*EXLP10*”, established by several layers of pictorial material, joins, by its organic and visceral aspect in the continuity from his famous installations which were realized with wood of tapures (Brazilian fence) just like the artist *Baitogogo* who exposed for 5 years in the Palace of Tokyo. Furthermore, the artist, whom we represent since 2008, prepares two monumental installations for the Center Pecci de Prato in Italy and in Marta Herford in Germany.

Finally, **Alain Bublex**’s *Paysage 234* - a mix of photos and vector drawings creating a new landscape - will function as a nod to the monumental work *Le Pavillon des Points de vue* installed on the Alexander 3rd bridge, facing the VIP entrance to the fair. Landscape and the way we look at it have been at the centre of the artist’s approach for more than twenty years. How can we give life to a viewpoint, how can we make a landscape? There are only two possible answers: we can either represent it, or materialise the point from which we could represent it. It is precisely this experience which is staged within the *Pavillon des points de vue* (The Pavillion of viewpoints) for a couple of weeks, during the Fiac, and the Paris Photo fair for which we will present a solo show of Alain Bublex’s works.



Pierre Seinturier
Cause somebody's got
to go!
2016



Henrique Oliveira,
EXLP10, 2016

FORTHCOMING AT THE GALLERY

Julien Bismuth, *Partition*
Lucie Picandet, *Idiose*

4/11 - 23/12 2016

FIAC ONSITE

Alain Bublex, *Le Pavillon Des Points de Vue*
2015
Jacques Villeglé, «L’art est ce qui aide à tirer
de l’inertie» - Henri Michaux, 2016