

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}
Gilles Barbier ^{FR}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Alain Bublex ^{FR}
Massimo Furlan ^{CH}
Taro Izumi ^{JP}
Richard Jackson ^{US}
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 ^{IR}
Lucie Picandet ^{FR}
Niki de Saint Phalle ^{FR}
Lázaro Saavedra ^{CU}
Pierre Seinturier ^{FR}
Peter Stämpfli ^{CH}
Jean Tinguely ^{CH}
Keith Tyson ^{GB}
Jacques Villeglé ^{FR}
Olav Westphalen ^{DE}
Winshluss ^{FR}
Virginie Yassef ^{FR}



Peter Stämpfli, *Cavallino*, 1972

For the second year in a row, our booth at the Fiac art fair, with its staircases and disconnected spaces, looks more like a Parisian apartment than a classic white cube, letting us deploy the various facets of our programming, mixing generations from the avant-garde 1960s to emerging artists.

The iconic work *Lili ou Tony*, related to our current exhibition «Belles ! Belles ! Belles ! les Femmes de Niki de Saint Phalle», is leaving the gallery to come enchant us on Fiac. This wall sculpture from 1965 is part of the very first family of the legendary series of the artist, which represents empowered women («les Nanas au Pouvoir», after the French title of the 1967 exhibition at the Stedelijk Museum Amsterdam where it was shown)! Part of the Milanese series of *César*, the *Compression Silver* is equally monumental but contrasts with the roundness and shimmering patterns of Niki with its precise lines and remarkable silver monochrome. The work will be found at the Centre Pompidou in December on the occasion of the artist's retrospective. Right at the entrance of our stand, Peter Stämpfli will install a huge painting, a stylized tire, more than five meters high. An almost full-scale road on a wall! Completing this group, a rare ripped poster from the "Hourloupe" series by Jacques Villeglé in which, as the artist rightly said, «the microcosm of the palisade, reflecting the macrocosm of society, is the mirror, the symbol of universal contradictions, of chaosmos...».

The 1960 mechanical sculpture *Vive la liberté !* (in English, "Long live freedom!") by Jean Tinguely will surely please art lovers with its dancing movement and metallic «melody». Cheerful and frenzy, it reveals the contemporaneity of the Swiss artist's work, Niki's partner.

Allusion to Tinguely's work, a monumental installation of the Japanese artist Taro Izumi faces it on top of the «mezzanine». *Tickled in a dream ... maybe? (The destination of breath)* is not only a sculpture but also an «equipment» which makes it possible to reproduce the extremely acrobatic posture of athletes in action. It creates both a parody of the ideal bodies of sporting stars and a commentary on the history of the base, with a sense of humor the Nouveaux Réalistes (New Realists) group would not deny.

Fiac will also provide an opportunity to present our youngest artists' new works: Lucie Picandet's work on paper of the series «Paysages intérieurs» (in English, "indoor landscapes"), which will be displayed in December at the Palais de Tokyo; Henrique Oliveira's *Fissure*, a completely different landscape, concept and installation, which unveils a new side of this young Brazilian's work, who is best known for his gigantic installations in tropical wood; as for Pierre Seinturier's latest creations, results of his New York stay in Spring 2017, they convey a certain influence of American narrative painting from the 1930s.



10/19 - 10/22

/

Opening Night
Wednesday
October 18th



**FORTHCOMING
GALLERY
36**

Richard Jackson
The French Kiss

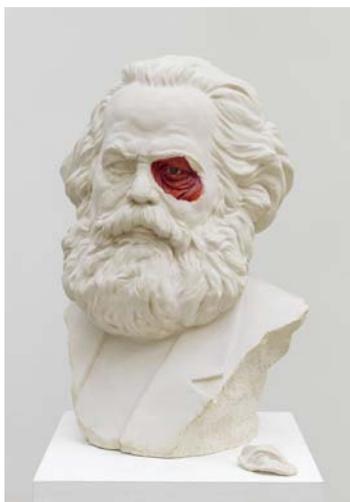
11/17 - 12/23

Niki de Saint Phalle,
Lili ou Tony, 1965 ▶



Among our U.S. west coast artists, **Martin Kersels** creates a new form of «wall discography» using old-fashioned and kitsch record sleeves from his own collection. Announcing with humor his next exhibition at the gallery in November, **Richard Jackson** imagined a pallet-like neon light, trying to replicate within our space the famous bar facing the gallery in Saint-Germain-des-Prés. San Francisco artist **Paul Kos** presents *Gun contra Gun*, two ready-to-shoot rifles facing each other, denouncing one of the major issues in the USA: a (highly) political work, as is the revisited bust of Karl Marx by the Havana-born artist **Lázaro Saavedra**, which alone represents a bold revolution of Cuban art and political commentary.

Announcing the group exhibition « Contre-allées » (in English, “side paths”) of which he is the curator at the gallery as part of Photo Saint Germain (starting on November 3), **Alain Bublex** presents a series of new works, combining photography and digital drawing around his favorite themes: urbanism and landscape. These works of voluntarily modest size portray the narrow lanes which pass at the foot and back of the buildings. With regard to the ghosts of **Gilles Barbier**, they will be floating all around the stand: from a new shimmering gouache presenting a family of Hawaiian ghosts, to the group of pawns gazing at the visitors of the Grand Palais from the top of our «balcony», and his very first outdoor sculpture the *Misthrown Dice* which will be installed on the lawns of the Jardin des Tuileries.



▲
Lucie Picandet,
La foire intestinale,
Paysage intérieur, 2017

◀
Lázaro Saavedra,
Carlos Marx, 2013

▼
Martin Kersels,
Soundtrack from performance,
2017



OUTDOORS PROJECTS

As part of the “Hors les Murs” program, the gallery will present:

Gilles Barbier’s monumental *Misthrown Dice*, for whom gambling is one of the common threads of his entire work, humorously commands presence in the Tuileries gardens.

Through *The Passenger*, **Julien Berthier** brings two key elements of our Parisian environment together in front of the Musée du Jeu de Paume: the pigeon and bulky waste. Specifically realized for the fair, this work has an attentive look at the city while replaying the history of sculpture forms.

Finally, installed in the Petit Palais, **Arman’s** very first trash can *Petits Déchets Bourgeois* is unquestionably one of the essential milestones of New Realism and a manifesto of our commitment and expertise in this avant-garde movement of the 1960s.

Julien Berthier,
The Passenger, 2017

Gilles Barbier,
The Misthrown Dice, 2017



FORTHCOMING GALLERY 33

Contre-allées
a group show
by Alain Bublex

11/03 - 12/23