

## FIAC 2013 GRAND PALAIS - BOOTH 0.C15

24 - 27 October 2013 (Opening Wednesday 23 October)

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Julien Berthier <sup>FR</sup>  
Julien Bismuth <sup>FR</sup>  
Mike Bouchet <sup>US</sup>  
Alain Bublex <sup>FR</sup>  
Massimo Furlan <sup>CH</sup>  
Taro Izumi <sup>JP</sup>  
Richard Jackson <sup>US</sup>  
Adam Janes <sup>US</sup>  
Jean-Yves Jouannais <sup>FR</sup>  
Martin Kersels <sup>US</sup>  
Paul Kos <sup>US</sup>  
Paul McCarthy <sup>US</sup>  
Jeff Mills <sup>US</sup>  
Joachim Mogarra <sup>FR</sup>  
Arnold Odermatt <sup>CH</sup>  
Henrique Oliveira <sup>BR</sup>  
Niki de Saint Phalle <sup>FR</sup>  
Jean Tinguely <sup>CH</sup>  
Henrique Oliveira <sup>BR</sup>  
Keith Tyson <sup>GB</sup>  
Jacques Villeglé <sup>FR</sup>  
Olav Westphalen <sup>DE</sup>  
Winshluss <sup>FR</sup>  
Virginie Yassef <sup>FR</sup>



Niki de Saint Phalle



Jean Tinguely



Pilar Albarracín

The 2013 edition of the Fiac is another opportunity for the gallery to commit to its double identity by presenting both masterpieces from *Nouveau Réalisme* and new works by French and foreign contemporary artists.

In the first part of the booth will stand, as gatekeepers, two monumental sculptures by **Niki de Saint Phalle** and **Jean Tinguely**. *Madame*, a huge "Nana" from 1968 with a generous bosom and a small bourgeois purse, will respond to the very virile and violent *Alsacien* and its boar's head. This "gate" will also announce the first solo show dedicated to Niki de Saint Phalle at the gallery from 8 November to 21 December - *En joue ! Assemblages & Tirs (1958 - 1964)* - and will serve as a frame for the signature by Catherine Francblin of her biography of Niki de Saint Phalle on Friday 25 October.

Past this legendary couple of *Nouveau Réalisme*, a portico opens onto the other part of the booth where contemporary artists stand alongside another icon of *Nouveau Réalisme*, **Jacques Villeglé**, with an historical ripped poster.

The work of Spanish artist **Pilar Albarracín** is essentially focused on the clichés embodying the Andalusian identity, its folk culture and popular traditions, but also the role of women in the distribution of power and in collective celebrations. With humour, she creates photographic self-portraits, such as the one currently on the facade of the Mucem in Marseilles where she presents herself as a torera proudly holding a pressure cooker replacing the traditional cape. For our booth, she will figure as a gagged Flamenco singer, held hostage by a huge bull, symbol of a macho power.

Echoing his solo show at the gallery, **Gilles Barbier** has conceived a series of new works for our booth, platters of luxurious and hyperrealist feasts inhabited by white uncluttered architectures threatening to collapse if the fragile food piles were to disintegrate. Simultaneously, the world of the artist will also be found in his *Man Still*, a man asleep and rooted to the ground, a romantic image and metaphor of sculpture, which will welcome visitors at the entrance of the Grandes Serres (Greenhouse) of the Museum d'Histoire Naturelle from 16 October onwards.



Henrique Oliveira



Richard Jackson

### FIAC HORS LES MURS

[Museum d'Histoire Naturelle](#)

Gilles Barbier  
"Man Still"

-

Richard Jackson  
"Little Girl and Upside  
Down Unicorn"

18 October - 12 November

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### CURRENTLY AT THE GALLERY

GILLES BARBIER

20 September - 26 October

/

### FORTHCOMING

NIKI DE SAINT PHALLE  
En joue !  
Assemblages & Tirs, 1958 -  
1964

8 November - 21 December

A new work by **Alain Bublex** will reactivate his project *Plan Voisin de Paris*, started in 2003 inspired by a proposition by Le Corbusier in the 1920s. The architect offered to rebuild the centre of Paris leading to an inversion of the centre and the periphery of the capital. Alain Bublex continues through images what was only a blueprint, and his view of the *Plan Voisin* makes apparent the centre of the city pushed back at the gates in a succession of slip roads, at the heart of which gigantic neon signs are fighting for the drivers' attention.

The work *Montezuma's Gift* (1998) by **Paul Kos**, pioneer of conceptual art on the American West Coast in the 1960s, presents a bronze toilet paper roll covered with gold leaves. The precious metal with which the Aztec emperor hoped to make peace with the conquistador Hernán Cortes – who nevertheless sentenced him to death in 1520 – embodies the "revenge of Montezuma", an expression used to designate cases of diarrhoea afflicting tourists visiting Mexico, the revenge of Meso-American microbes on the colonisers and their offspring.

*Little Girl and Upside Down Unicorn* is a monumental sculpture of Californian artist **Richard Jackson** representing a unicorn balanced on its horn embraced by a strange little girl resembling a doll or a "smiley" with violent pop colours and tainted with dark humour. For the Fiac, it will be presented under the gate of the Pavillon Botanique (Botanical Pavilion) of the Museum d'Histoire Naturelle. In 2013, a major retrospective of Richard Jackson's oeuvre is jointly organised by the Orange County Museum in California, the Villa Stück in Munich, and the S.M.A.K. in Ghent.

The sculptures and installations of **Henrique Oliveira**, Brazilian artist born in 1973, evoke organic spill-overs, the hyper vitality of the Brazilian nature and its anarchic development, similar to the sprawling cities and favelas. Emerging and turgescient, this unique work inhabits the space between painting and sculpture. The Tapumes wood boards, used in Brazil for construction site fences, recreate a visual effect of piling up, while the organic and vegetal structure pierces through the exhibition walls, as in the "relief" presented on our booth or in his monumental installation *Baitogogo* currently on view at the Palais de Tokyo.

The work of British artist **Keith Tyson**, winner of the Turner Prize in 2002, is framed as a laboratory in which possibilities and productions seem random and infinite. In the new series of the artist started in 2013, Keith Tyson re-works in painting already existing art works. The superimposition of topics and technics from different time periods gives rise to a mysterious piece in which motifs are interwoven. These interferences provoke complex surfaces formed by at least two different images entering into a dialogue.

Finally, **Julien Bismuth** and **Virginie Yassef** will propose works that will act as punctuations, surprises, accidents on our booth, all tainted with humour and poetry.



Paul Kos



Gilles Barbier