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Pilar Albarracín ^{ES}
Gilles Barbier ^{FR}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Alain Bublex ^{FR}
Robert Cottingham ^{US}
John DeAndrea ^{US}
Massimo Furlan ^{CH}
Taro Izumi ^{JP}
Richard Jackson ^{US}
Adam Janes ^{US}
Jean-Yves Jouannais ^{FR}
Martin Kersels ^{US}
Paul Kos ^{US}
Zhenya Machneva ^{RU}
Paul McCarthy ^{US}
Jeff Mills ^{US}
Arnold Odermatt ^{CH}
Henrique Oliveira ^{BR}
Peybak ^{FR}
Lucie Picandet ^{FR}
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}
Winshluss ^{FR}
Virginie Yassef ^{FR}



Robert Cottingham, *Wayside*, 2019

Removed from the impressionist style, Alain Bublex's *American Landscapes* (2019), however, also evoke a feeling of strange reality. The artist depicts characters from scenes of a famous American blockbuster motion picture to impart the leading role to the landscape, which becomes alternately painting or animated film as was the case in the exhibition «Un paysage américain (générique)» at the CCCOD in Tours.

Under the glass ceiling of the Grand Palais, our booth reflects the different facets of our exhibition program. The presentation of major works of European New Realism and American Hyperrealism alongside an emerging contemporary artistic scene remains the hallmark of the gallery, a pioneer in this dual positioning since the 1990's.

The Hyperrealist universe continues with the depictions of neon and illuminated signs by Robert Cottingham. *Wayside* (2019) is at the same time a reflection of a post-modern America in a nostalgic hue, but above all a preview of the artist's first solo exhibition at the gallery, «Fictions in the Space Between», which will open on November 8th.

AT THE GALLERY

Jean Tinguely

*Bricolages et
Débri(s)collages*

> Until October 20th

UPCOMING

Robert
Cottingham

*Fictions in the
Space Between*

11.08.2019

-

12.23.2019

The work of the Spanish artist Pilar Albarracín addresses a relevant topic: violence against women. Stabbed in the back, she elegantly portrays herself smoking a cigarette, a poignant self-portrait soberly titled *No comment* (2018), also exhibited at the Palais des Beaux-Arts in Lille in the exhibition «The dream of being an artist».

Gilles Barbier - included in the same exhibition in Lille - revisits himself the exercise of portraiture with his family of *Hawaiian ghosts* (2019). Nothing frightening in this great colorful gouache, but rather a representation full of humor and virtuosity of painting perishing and reborn at the whims of art critics...

The sculpture of John DeAndrea, also a founding member of the American Hyperrealist movement, echoes the painting of his colleague. His painted bronze statues offer to the viewer a fascinating presence and a nudity just as classic as they are explosive.



Alain Bublex, *An American Landscape*, 2019



Pilar Albarracín, *No Comment*, 2018

Facing this world on the edge of reality, works spread out in the space that rattle, stamp, and dance! Whether it is the piece *Contact Method* (2017) by Zhenya Machneva, a young Russian artist newly represented by the gallery, or the *Michael Jackson* (2018) piece by the American Martin Kersels, which is part of his astonishing *Disc-o-graphy* with kitsch and old-fashioned charm, everything is activated, comes alive and refers to the pretty jumble of art and life specific to New Realism.

What could be more natural than to compare them with Jean Tinguely's *La Petite Roue*, an echo of the « Bricolages et Débri(s)collages » of the 1970' that the gallery currently presents at 36 rue de Seine; an exhibition that makes a joyful hubbub and elicits out loud laughter ... Or with the mini nanas and models of his companion Niki de Saint Phalle, which explode with color and vitality.

Peter Stämpfli and Jacques Villeglé, as for them, reprocess advertising imagery to offer us - thirty years apart with *Slow* (1963) and *Bas-Meudon* (1991)-

two different visions of eroticism from the glossy pages of black and white magazines to the colorful torn posters for sexy chatlines!



Niki De Saint Phalle, *Petit témoin*, 1972

Finally, atop the steps of the stand opens the theater of Pierre Seinturier. *Centralia* (2018), a ghost town in Pennsylvania, USA, deserted after a terrible underground coal mine fire, serves as a starting point for his imagination while the *Twilight Room* (2019) and its vampiric charm extends the fantasy of an uninhabited and mystical place.

OUTDOORS

A totally new work by Tomi Ungerer, *An Army of Shovels* (2018), invades the Tuileries Garden. This battalion of anthropomorphic shovels is a monumental demonstration of the ability of this marvelous artist to divert the quotidian to tell his intimate story with strong and droll images.

Julien Berthier adds his stone to the building by proposing the work *Concrete Romance* (2019), a project that consists of reproducing in volume the mountain painted in 1818 by Caspar David Friedrich in his famous *Contemplating a Sea of Clouds*. His sculpture becomes a landscape element that integrated into the urban environment in the manner of the « Rocailles » of the nineteenth century while allowing the viewer to discover a new perspective on the city and its perspectives, and to become the romantic hero he dreamed of being!

**JULIEN BERTHIER
CONCRETE ROMANCE**



AVENUE DU PRÉSIDENT WILSON

**TOMI UNGERER
AN ARMY OF SHOVELS**



JARDIN DES TUILERIES

**KEITH TYSON
"THE MATTER OF PAINTING"**



Musée Marmottan Monet
MUSEE MARMOTTAN MONET
10.22.2019 - 03.01.2020