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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 ^{IR}
Lucie Picandet ^{FR}
Niki de Saint Phalle ^{FR}
Lázaro Saavedra ^{CU}
Pierre Seinturier ^{FR}
Peter Stämpfli ^{CH}
Jean Tinguely ^{CH}
Keith Tyson ^{GB}
Tomi Ungerer ^{FR}
Jacques Villeglé ^{FR}
Winshluss ^{FR}
Virginie Yassef ^{FR}

Last March, when everyone was at home, the gallery launched a Note from Home, a newsletter to share portraits of our artists and their singular lockdown universes. Today, following the successive cancellations of the art fairs, the gallery - within the framework of Photo Saint Germain and Photo Days, is going to recreate in our space at 33 rue de Seine, a booth «at home» with the works of Pilar Albarracín, Julien Berthier and Alain Bublex: *Paris Photo @Home*!



Pilar Albarracín, *IT*, 1996

In **Pilar Albarracín's** work, photography is a real staging - even a show. It becomes the medium archiving and magnifying the performance, at the heart of her practice. The artist, main actress of her works, plays and diverts customs and symbols of her Andalusian culture in socially engaged and «burning» images.

Photography is also at the heart of the work of **Julien Berthier**. True actor of the gaze, he recently made his entrance among the collections of Centre Georges Pompidou with his additional *Balcony*, a sculpture accompanied by photographs showing it in situ. Julien Berthier likes to capture the perfect absurdity of the world in which we live, in

Beckett's manner or rather in his own way, with an exquisite sense of humor and a hint of delicacy, revealed in his latest series.

For **Alain Bublex**, it all starts with photography and travel. The artist, an assiduous spectator of the landscape and of Ted Kotcheff's first opus of *Rambo*, initiated a long-term project in 2018: he creates a cartoon from «First Blood» in which the background - the American landscape - becomes the main character.



Julien Berthier, *Balcon additional* (Passage Beslay), (détail), 2008

The sequences of this fiction, redrawn with a graphic tablet and declined in prints with a melancholic atmosphere, contain the history of the American landscape from the 19th century to the 1970s, from the Hudson River School to the hyperrealists.



Alain Bublex, *An American Landscape (To Holidayland)*, 2020



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