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



Pilar Albarracín, *You are welcome*, 1997

Crossing the booth's threshold, one is greeted by a thunderous *You are welcome* by **Pilar Albarracín**. Through its title, this carpet is an invitation: Come in! A cheeky and mocking invitation, a kitsch and 'almodovarian' nod to the spirit of the 1980s Movida Pilar hails from. This is mostly, in fact, a stuck-out tongue destined to the domestic duties that 'good housewives' have long been compelled to perform!

For his part, **Winzluss** hearkens back to his first artistic revelations and reinvents the film poster. *Blue Velvet* was born out of the strange feeling of 'living in a movie', and creates confusion between truth and fiction, between the fantasies of a teenage Winzluss and his role as a film director and comic book artist. There is drawing, and, here again, color and exuberance.

Re-appropriating a traditionally female technique, young Russian artist **Zhenya Machneva** fashions large tapestries with a hand loom. Producing a link between the obsolescence of the places she depicts and the unhurriedness of her artistic practice, between the cold harshness of soviet-era factories and machine-tools and the shimmer and voluptuousness of her materials, Zhenya creates new poetic shapes that act as a form of 'soft' resistance to our post-industrial era.

As her third solo exhibition at the gallery comes to an end, **Lucie Picandet** offers a new canvas for the FIAC. With '*Quelle est la différence entre un ange et un parasite ?*', the artist plunges us into the colorful universe of stories enclosed in bubbles, like thoughts emerging through the canvas' surface, and interspersed with a multitude of references ranging from medieval painting to social media.

Pierre Seinturier is also a storyteller, formulating the outlines of unresolved scenarios. What has happened and what will happen in these pink twilight zones and early mornings? Surprising depths animate his paintings, and a slight haze blurs certain elements of the canvas, light being the true subject of his recent works.

Alain Bublex does not paint per se... But he does speak of painting and landscape. Here, alongside his exhibition at the gallery, the subject is landscape in American culture. Expanding a project begun in 2018, linked to the *Rambo: First Blood* film, he strips the latter of all its characters. The sequences of this fiction, redrawn with a graphic palette, are produced in a variety of alternately melancholy or peaceful prints and tell the pictorial history of the American landscape, from the Hudson River School to Hyperrealism.

It is only natural, then, that his work be flanked by *Ariel I* and *II*, painted bronze caryatids by **John DeAndrea**, a first-generation hyperrealist. Perfect examples of the artist's obsession with skin, the women do not aim for perfection but for true likeness to life; this is what lends them the strange beauty – and the subtle melancholy – of contemporary *vanitas*.



John DeAndrea, *Ariel I*, 2011



21.10 - 24.10.2021

GRAND PALAIS ÉPHÉMÈRE
AVENUE PIERRE LOTI
75007

AT THE GALLERY
15.10 - 20.11.2021

Alain
Bublex

An American landscape II
(or the American musical
industrial enamels)

(36)

Erwan
Venn

Que la marée vienne et
m'emmène plus loin

(33)



Alain Bublex, *An American Landscape - The Biggest Gun Trader's in the West*, 2021

Faced with **Gilles Barbier's** work, one is challenged to step away from illusion. Preoccupied with the excessive smoothness of our world's reality, Barbier chooses to go between, inside, behind, under, over... the surface of things.

Derrière la vitre (la pluie): the subject matter is behind the medium as much as it is in front, simultaneously beneath and above. Gilles Barbier used tracing paper for this picture, whose subject – the landscape behind a fogged-up window pane – becomes blurry.

From **Jacques Villeglé**, currently on show at the Fondation Dubuffet, we have chosen a ripped poster whose voluntarily exacerbated and disturbing sensuality corresponds to a precise moment of our history, that of the outburst of erotic messaging on the Minitel – the French forefather of the internet – a striking embodiment of a social paradigm of the late 1980s.

Finally, this edition of the FIAC is also the opportunity to present two new artists from the gallery: **Emanuel Proweller** and **William Wegman**.

Emanuel Proweller (1918-1981), born in Poland and having survived the Holocaust, devoted his entire oeuvre to the celebration of color; bright, lively color which, "beyond geometry and abstraction, in full force in the 1950s, heralds appeasement, contemplation, a certain joy, where life is still worth living."

William Wegman, finally, is famous for his photographs of dogs posing in various costumes and situations. But he has also been producing paintings for several years, working around vintage postcards he 'extrapolates'. *Interior Exposition* is a cluster of seemingly unconnected interiors that nevertheless are inextricably linked in a loop, a patinated, undulating rhythm of portals to the past.



William Wegman, *Interior Exposition*, 2020