

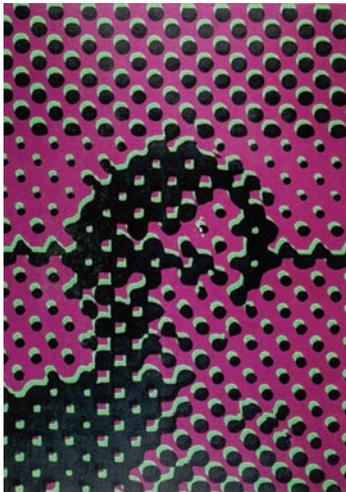
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2-6 March 2015

Pilar Albarracín <sup>ES</sup>  
Gilles Barbier <sup>FR</sup>  
Julien Berthier <sup>FR</sup>  
Julien Bismuth <sup>FR</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>  
Alain Jacquet <sup>FR</sup>  
Martin Kersels <sup>US</sup>  
Paul Kos <sup>US</sup>  
Paul McCarthy <sup>US</sup>  
Jeff Mills <sup>US</sup>  
Arnold Odermatt <sup>CH</sup>  
Henrique Oliveira <sup>BR</sup>  
Peybak <sup>IR</sup>  
Niki de Saint Phalle <sup>FR</sup>  
Pierre Seinturier <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>  
Winchluss <sup>FR</sup>  
Virginie Yassef <sup>FR</sup>



Peybak



This 2016 edition of the Armory Show is the opportunity for the gallery to point out its dual identity by presenting major works from the French avant gardes of the 60's along with original creations of contemporary artists; it will also be the occasion to present for the first time in the USA the work of very young and emerging artists, like the Iranian duo Peybak or Pierre Seinturier, a 27 years old French artist, at the entrance of the booth.

A sense of stillness and unease is expressed through Seinturier's paintings, a young talented French artist whose work will be on show, after the Modern Art Museum of Saint-Etienne, at the Palais de Tokyo in Paris (*Double Je*, March-April 2016). By reducing his colour palette to faint hues and tones, by exploiting the most classical drawing and painting techniques, Seinturier succeeds in communicating, through his works, an atmosphere both poetic and gloomy, deeply impregnated with the American culture: from the Western landscapes to the works of American artists such as Edward Hopper, Robert Crumb or Raymond Pettibon, the artist also draws inspiration from main American movie directors such as Alfred Hitchcock, David Cronenberg or David Lynch.



In regard, the work of the Franco-American, New York-based artist Julien Bismuth depicts a very different approach of Art. Less figurative and more conceptual, this work deliberately takes place in and explores the gap between writing, language and visual art. For the Armory, the artist has conceived an *in situ* installation, *Oops color paint painting*, constituted with a painted wall, a paper note and an opened can of paint. The so-called «Oops color paints» are, in the industrial paints market, the result of an error when the colour is mixing. These errors are very unique in comparison with the colour chart of standardised paints. Bismuth was interested in recreating this apparently unique «wrong» colour, in a reverse process.

From the series of Reliefs Blancs (White Reliefs), the «Méta-Relief Probabilité 14» dated 1956, is an extremely rare and early piece that shows how revolutionary Jean Tinguely's vision of Painting was, while he was aged 31! Assumed homage to Hans Arp, this work is a marvellous example of Tinguely's domination of the machine: the movements never repeat themselves, giving each piece of the «Méta-Relief» a unique - yet mechanical - autonomy. This piece was exhibited at Palazzo Grassi and Centre Pompidou for the ultimate Retrospective of the artist while he was alive.

Jacques Villeglé, another icon from the Nouveau Réalisme movement, has been represented by the gallery for nearly twenty years. *Rue du Temple*, dated 1968, is a beautiful and rare example of the Anonymous Tear's practice; by taking possession of fragments of urban posters lacerated by anonymous hands, Villeglé reveals the city's poetry. A poetry born out of waste, scraps, aggressiveness, the beauty of which is all the more moving. On April, Galerie Vallois will celebrate the artist's 90th birthday with two solo shows in its two spaces.

Alain Jacquet



Pierre Seinturier



Jacques Villeglé

**CURRENTLY AT THE GALLERY**

**Heroes**

(Gilles Barbier, Julien Berthier, Pim Blokker, Richard Jackson, Martin Kersels, Lamarche-Ovize, Paul McCarthy, Theo Michael, Lucie Picandet, Richard Prince, Jean Tinguely, Winshluss)

curated by The Drawer

19 February - 02 April

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**FORTHCOMING >**

on the occasion of the artist 90th birthday

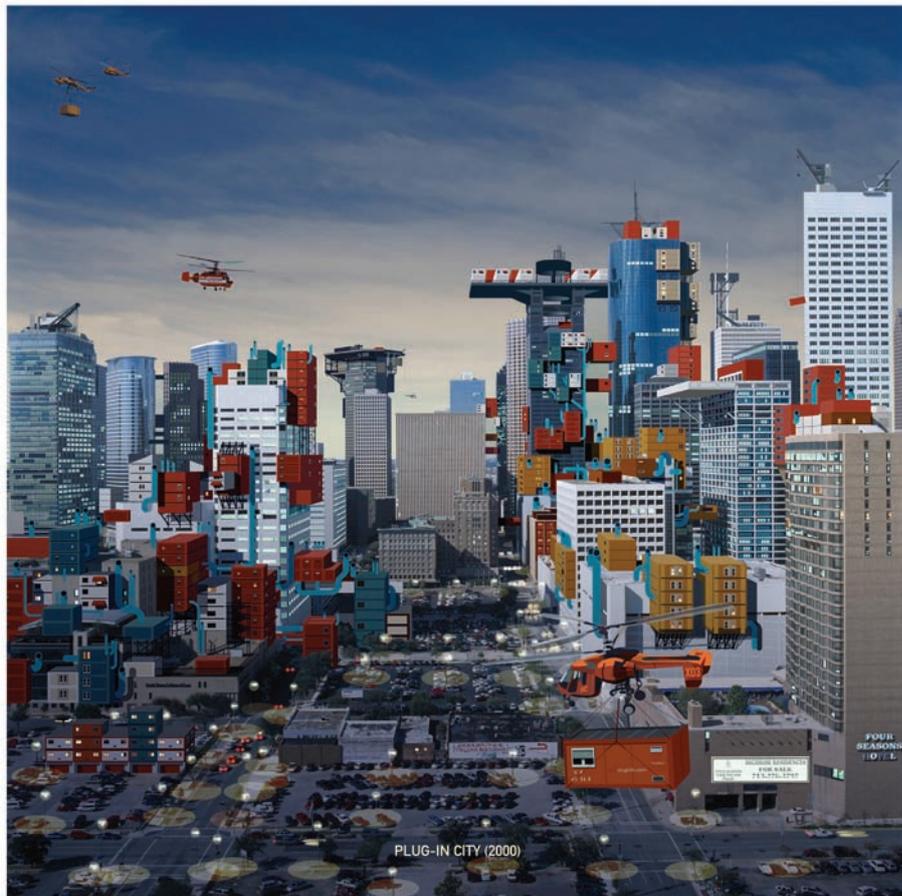
08 April - 13 May

As an answer to this perception of the city, the large photograph by French Artist Alain Bublex gives a new vision of Houston. This piece comes from the artist famous series *Plug-in City* (2000), inspired by a plan drawn up in 1964 by the English architect Peter Cook, a member of the Archigram group; *Plug-in City* was, of course, never built and was reassuringly dismissed as utopian, but Alain Bublex adapted it to our contemporary society and urbanism, modifying by computer the photos he took of various cities. A large triptych from this series is in the collection of Centre Pompidou.

Alain Jacquet, whose estate the gallery represents since 2015, finds himself at equal distance between European New Realism and American Pop Art, in a subtle play between appropriation and détournement. After presenting the most iconic work of the artist the *Déjeuner sur l'Herbe* (after Manet) on our booth last year, we now introduce the series of *Portrait d'Homme*, inspired by a detail of the former but decidedly embracing abstraction.

Babak Alebrahim Dehkordi and Peyman Barabadi are two young Iranian artists (both 30 years old), who graduated from an art school in Tehran but first shown in Europe in 2015 (at the gallery) under the name *Peybak*. In their paintings which go back and forth from abstraction to figuration, a crowd of tiny and strange creatures forms a whole, a body. They are all clustered in a compact and moving swarm, pulled in luminous swirls. The name of the series, *Abrakan*, then becomes the terreplein of painting, between «creation» and «chaos». *Abrakan*, in the end, is a precipice and a pictorial precipitate.

Such a pictorial swirl also merges from Gilles Babier's *Soup Drawing*. In this large work on paper, the French artist mixes various recurrent elements of his visual vocabulary in order to create a new alchemy... The artist as a wizard, an alchemist, a world-maker! Gilles Barbier's work is a forest that still needs to be cleared out due to its profusion and luxuriance. Built on a system where everything is possible and where each work is only the visible version of all its potential versions, it inhabits multiple intertwined fluxes, the design of which figures the aesthetics of consumerism and consummation.



Alain Bublex

Jacques Villeglé  
Opération Quimpéroise  
36 rue de Seine

Villeglé & Hains  
Pénélope  
33 rue de Seine (New Space!)