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22/10 - 25/10

OPENING

WEDNESDAY

21 OCTOBRE

Pilar Albarracín ^{ES}
Gilles Barbier ^{FR}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Alain Bublex ^{FR}
Massimo Furlan ^{CH}
Taro Izumi ^{JP}
Richard Jackson ^{US}
Alain Jacquet ^{FR}
Adam Janes ^{US}
Jean-Yves Jouannais ^{FR}
Martin Kersels ^{US}
Paul Kos ^{US}
Paul McCarthy ^{US}
Jeff Mills ^{US}
Arnold Odermatt ^{CH}
Henrique Oliveira ^{BR}
Peybak ^{IR}
Niki de Saint Phalle ^{FR}
Pierre Seinturier ^{FR}
Jean Tinguely ^{CH}
Keith Tyson ^{GB}
Jacques Villeglé ^{FR}
Olav Westphalen ^{DE}
Winshluss ^{FR}
Virginie Yassef ^{FR}



Alain Jacquet
Donut Factory, 1990

We have devised a booth mixing works created especially for the Fiac, and major historical works, all possessing a peculiar beauty.

In September, the gallery was presenting its first **Alain Jacquet** solo show, focusing on the early works (1961 - 1963). The Fiac will be the opportunity to present **Donut Factory**, a monumental and hypnotising work, revealing both the formal diversity of this "encyclopedist" artist's oeuvre, and his great coherence: the *Camouflages* from the 1960s were a response to American Pop Art and a first attempt at distorting the image; thirty years later, the *Donuts* ironically take up the Pop Art iconology again, while still exploring other modes of deformation of the image thanks to anamorphosis and the electronic paintbrush technique.

Facing this vision of the universe are the large paintings from the **Abrahan** series by **Peybak**, and their sucking whirlwinds, like big bangs taking the shape of swarming clouds of subtle half-human, half-monstrous figures. Babak Alebrahim Dehkordi and Peyman Barabadi, who form the Peybak duet, are two young Iranian artists (both are thirty years old), whose work was exhibited for the first time in France last year at the gallery, and currently on show in Lille at the Tri Postal. Asserting the influence of Iranian poets and mythologies, but also their resolutely contemporary culture, they four-handedly develop a strange and abundant world reminding us as much of Persian miniatures and Jérôme Bosch's paintings, as of the spectres of Gothic literature and heroic fantasy.

Monsters, **Niki de Saint Phalle's** oeuvre is full of them! The first "Heart" appeared in 1963 in the monumental shooting-painting *King Kong* currently in the collection of the Moderna Museet. This motif quickly found its autonomy and a particular place within the artist's vocabulary; she "filled" it with small objects referring to different topics, childhood, femininity, death, and with the monsters that were haunting her, such as the large snake curling up around the central feminine figure of *Heart*, the largest and certainly the most impressive by the artist. The combined effect of strangeness and beauty is made even more acute by the whiteness of the work, already announcing the "Brides" series later made by the artist.

Facing her, a photographic work by Spanish artist **Pilar Albarracín**, from the **300 Mentiras** series. In the habit of exploring patterns of her cultural identity as much as the concept of gender, she plays here with clichés in order to question women's role in a Spanish society bearing the traces of Francoist conservatism and religious prohibitions. Emerging from the frills and flounces of an Andalusian or wedding dress are a woman's pretty legs. Is she being lambasted by the masculine hands dragging her, or are we witnessing a love choreography? This photograph is both surprising and disquieting, and recalls *L'Origine du monde* as much as the martyr iconography, and yet it never loses a certain humour.

Sat in an old armchair in a meditative position, another monster - the Thing, a Marvel Comics character, member of the Fantastical Four team - is strangely submerged by moss, lichen, mycorrhizal fungi, and other climbing plants, slowly returning to the natural stillness of the rock constituting his body. This theme of ageing is a constant obsession of artist **Gilles Barbier**. **A Very Old Thing** is thus the twin or continuation of *L'Hospice* (*The Nursing Home*), a monumental installation shown, among others, at the Whitney Museum and today part of Martin Margulies' collection in Miami. With a lot of humour and virtuosity, Barbier stages some of the most fundamental anxieties of the human condition, the passing of time, ageing and death.

We find the same spirit in **Deer and Skeleton**, by Californian artist **Richard Jackson**. Jackson has been one of the major figures of American contemporary art since the 1970s. Initially influenced by Abstract Expressionism and Action Painting, the artist now draws his inspiration from the roots of American popular entertainment to put forth, and never without humour, the performative dimension of painting. It is no longer a tool allowing for the figuration of an image, but is used in his sculptures and installations as an omnipresent liquid that splashes, spurts and spatters. Here, a skeleton strangles a deer, recalling the cartoonish world of Tex Avery.



Niki de Saint Phalle
Heart, 1963



Pilar Albarracín
Mentira n°9, 2009

Le Gorilla de Niki (Niki's Gorilla) created by **Jean Tinguely** and offered to his companion Niki de Saint Phalle in 1963 is not a painting machine, but a machine triggering movement, creating chaos, somewhere between laughs and frights. This work is also the occasion for us to announce our next exhibition in October 2016 of the Swiss artist, of whom we will celebrate the 25th anniversary of his passing next year. It will be dedicated to works from the 1960s with the joyful frenzy of sounds, colours and movements found in works from this period.

the work by Brazilian artist **Henrique Oliveira** overflows with a wild and brutal energy, like the astonishing country that is Brazil, where ultra-modern cities made of concrete are eaten away by a luxurious and invading nature. For the Fiac, the artist, whom we are currently exhibiting for the second time at the gallery, has created a sculpture with a second-hand furniture from which strange growths made of tapumes wood emerge, a material characteristic of his work, used for construction site fences in São Paulo. It responds to the monumental in situ installation made for "Fissures" that you are kindly invited to discover at the gallery.



Jean Tinguely
Le Gorilla de Niki, 1963



Pierre Seinturier, *What a great summer it was!...*, 2015

The proposition imagined by **Alain Bublex** for the Fiac recalls the Japanese tokonoma, a small and raised alcove originally created for tea houses as a space for meditation, but which can now be found in most Japanese households. In this alcove are shown a few carefully selected objects, chosen for their beauty and peculiarity - a painting, a plant - thus creating a mental landscape revealing the personality of its author. The artist uses here wallpaper, elements of carpentry, vectorial drawings and photographs taken from his most famous series, such as **Plug-in City** or **Mont Fuji**, to immerse us in his universe.

A similar sense of stillness and unease is expressed through **Pierre Seinturier's** paintings, a young French artist whose work will be on show at the gallery at the end of December, and also at the Modern Art Museum of Saint-Etienne for his first solo show in a public institution starting November 28th. 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, inspired by Hollywoodian film noir narration, rock music's brutal poetry, or even a Lynchian world. ...

AT THE GALLERY

/
Henrique Oliveira
Fissure
19/10 - 28/11 2015

GALLERIES NIGHT

/
October 22 until 10:00pm

Keith Tyson is not strictly speaking a painter. For this British artist, the medium imports less than its poetic potential and its capacity to transpose his very particular universe. With **Portrait of an Old Woman**, taken from his "scrape paintings" series started in 2013, the idea consists in re-working, with paint, an already existing painting: the superposition of topics and techniques from different periods engenders mysterious works, with interwoven motifs. These interferences build complex surfaces shaped by different images, that sometimes connect or clash.



Alain Bublex, *Paysage 194 (Mont Fuji, Schuykill county)*, 2015

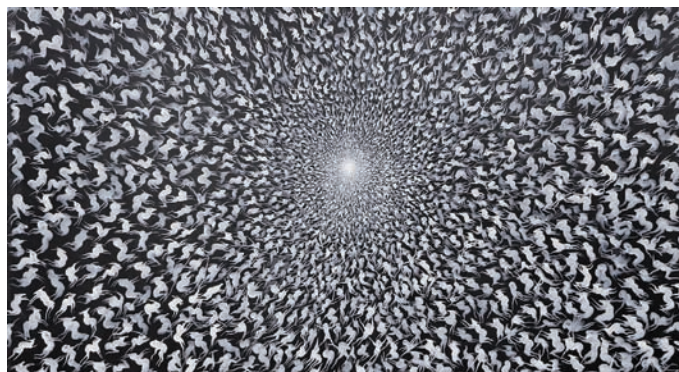


Jacques Villeglé
Rue Jean Zay, novembre 1971

Although the formal result in the end is very different, **Jacques Villeglé's** oeuvre also plays on superposition. However here, the work is accomplished by an "anonymous lacerator" ("lacéré anonyme"); 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.

With his **Corrections**, **Julien Berthier** also attempts to isolate, not without humour, hidden treasures from our urban daily lives. These sculptures emerged from an illegal action, but one that was motivated by civic intentions. Berthier thus undertakes to simplify public road signalling by removing superfluous sign posts. The waste thus retrieved, the unused metal pieces, become a mural installation with a falsely minimalist aesthetics.

From one work to the next, from one aesthetics to another, from period to period, tenuous bonds are created which put forth a strange beauty, far from "classical" criteria, but all the more troubling.



Peybak
Abrakan #23 (détail), 2015

FIAC OUTDOORS
JARDIN DES PLANTES - MUSEUM OF NATURAL HISTORY

/
Gilles Barbier, *Still Library*
Julien Berthier, *l'Horloge d'une vie de travail 2*
Henrique Oliveira, *Boxoplasmose*
Virginie Yassef, *l'Objet du doute*