

33 & 36, rue de Seine
75006 Paris—FR
T.+33(0)1 46 34 61 07
F.+33(0)1 43 25 18 80
www.galerie-vallois.com
info@galerie-vallois.com

Pilar Albarracín ^{ES}
Gilles Barbier ^{FR}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Alain Bublex ^{FR}
Massimo Furlan ^{CH}
Taro Izumi ^{JP}
Richard Jackson ^{US}
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}
Paybak ^{IR}
Lucie Picandet ^{FR}
Niki de Saint Phalle ^{FR}
Lázaro Saavedra ^{CU}
Pierre Seinturier ^{FR}
Peter Stämpfli ^{CH}
Jean Tinguely ^{CH}
Keith Tyson ^{GB}
Jacques Villeglé ^{FR}
Olav Westphalen ^{DE}
Winzluss ^{FR}
Virginie Yassef ^{FR}

18/10 - 21/10

/

Opening Night
17 October

/

AT THE GALLERY

Peter Stämpfli

Stämpfli Pop
(1963 - 1964)

until 20 October



Pierre Seinturier, *Lemon Haired Lady*, 2018

As for previous Fiac editions, our booth «As a House» allows us to stage the different facets of our exhibition programming, mixing generations from the 60's avant-garde to emerging artists.

Pilar Albarracín's work focuses on the clichés embodying Andalusian identity, folklore and popular traditions, as well as the role women play in society. Staging herself as a sexual object or a piece of meat, she depicts a portrait of a sensual and at the same time humorous woman in her new photographic triptych presaging her retrospective at the Tabacalera in Madrid in November.

Gilles Barbier welcomes our visitors with «Welcome to the Space Tube», a giant Megalodon jaw posing as a security portal playing with black humor on the new codes that govern our societies. This monumental installation echoes his new outdoor sculpture presented in the Tuileries Garden as part of the Fiac «Hors les Murs», «L'oeuvre boîte» ... A bench of giant tin can openers surging out of the lawn ready to devour the visitor!

A set of Winzluss original drawings from his most famous comic books such as «Pinocchio», «In God We Trust» or «In the Dark and Mysterious Forest», will naturally respond to Barbier's pieces, 'surfing' on the themes of the wave, the cool and gliding.

Alain Bublex, whose next solo exhibition at the gallery will take place right after the Fiac on the occasion of Photo Saint Germain, will unveil «An American Landscape», a brand-new series based on a cult film starring Stallone from the early 80's! Based on his intuition that the landscape of the Rockies in the background is the second hero of the film, he decides to clear the scenes of any human presence.

The result is a set of computer-generated drawings treated and presented as photographs evoking the great moments of American Landscape painting, from the Hudson River School to the Hyper-Realists.

John DeAndrea, an American hyperrealist sculptor who had his first solo show at the gallery last June, will present «American Icon» and «Jennifer» at the Petit Palais in Marc-Olivier Wahler's exhibition. In counterpoint, «Christine» will hang above our stand and from the top of the stairs will offer its fascinating presence and its nakedness as classic as its detonating truth.

Behind her, a monumental «Flower Painting» by Keith Tyson. The English artist has chosen to confront the classic genre of the still life of flowers. In the manner of a flower arranger, he combines, assembles and superimposes colors, patterns and textures, showing a 'method' as virtuoso as sensual. The result is as classic as it is contemporary, both serious and delicate, and in a very presumed kitschy approach.

The Californian Richard Jackson invited by the Musée de l'Orange-rie for the first carte blanche given to contemporary art, presents on our stand the preparatory drawing of the «Grand Wall Painting» which he designed for the walls of the Nymphéas Museum.



Peter Stämpfli, *Le Quotidien*, 1964



Pilar Albarracín, *Bleue*, 2018



Niki de Saint Phalle, *Lady Sings the Blues*, 1965

A major figure in American contemporary art since the 70's, Jackson has always sought to explore the performative dimension of painting and to extend its potential. And for this reason, we will also exhibit a large sculpture ready to splash onto the visitor!

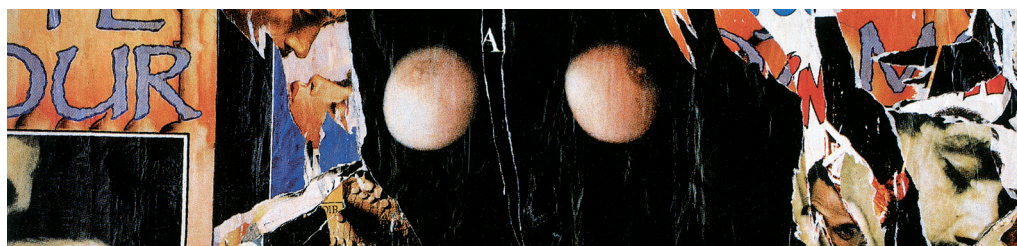
Henrique Oliveira is also looking to get out of the shackles of classicism. Known for his monumental sculptures in Brazilian tapumes wood such as the «Forest» that during more than three years literally invaded the Palais de Tokyo in Paris, Oliveira presents for Fiac a new work at the crossroads of painting and sculpture, of high relief with a sensual and organic texture.

Lucie Picandet, winner of the 2017 Emerige Award and Pierre Seinturier will also exhibit works created specifically for the fair. To the great «interior landscapes» rendered in gouache by one, the other will respond with a lush forest spreading on a large triptych, each strongly affirming their specific universe.

Responding to their new works, four major pieces of our artists from the 60' avant-gardes:

«Le Quotidien» (1964) is one of the first Pop paintings by Swiss artist Peter Stämpfli, whose exhibition is currently on display at the gallery. From the beginning of the 60's, Stämpfli developed a methodical and radical approach, exploring the everyday objects to gradually focus on the automobile tire and its tread, which will become his theme of choice from the end of the 60's.

The mechanical sculpture «Les Souliers» (1960) by Jean Tinguely is as anarchic, rhythmic and handcrafted as the painting of Stämpfli is smooth and its aesthetic voluntarily «cold». It sums up a mythical decade in Tinguely's work, during which his work is disseminated around the world.



The story of jazz Diva Billie Holiday, who early in life was confronted by prostitution and racism, and who knew how to sing of pain like none other, is at the origin of Niki de Saint Phalle's monumental «Lady Sings the Blues». As always, Niki identifies with the heroines she creates while carrying out, through them, the judgement of a situation she considers intolerable. «My whores, she said, are women crucified,... sacrificed,» speaking of this work and of the «Leto» in the collection the Centre Pompidou.

From Jacques Villeglé we have chosen to show a monumental piece from the 80's, that illustrates the cover of his monograph published by Flammarion. This work is part of the series «Images», certainly the most evocative of the evolution of consumer society and advertising, placing emphasis on both illustration and figure. Here, the voluntarily erotic main motif gives us the opportunity to announce his next solo show at the gallery in 2019, dedicated to Sexy Minitel series.

**FIAC OUTDOORS
PETIT PALAIS**

**FIAC OUTDOORS
JARDIN DES TUILERIES**

**CARTE BLANCHE
MUSEE DE L'ORANGERIE**

JOHN DEANDREA

GILLES BARBIER

RICHARD JACKSON

