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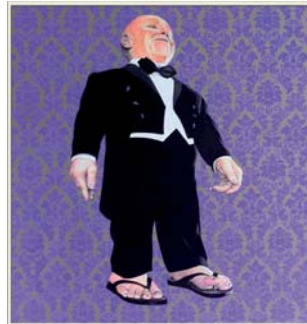
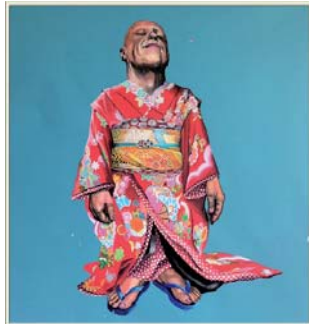
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FIAC 2011 GRAND PALAIS - STAND 0.A09

20 - 23 October 2011

Opening: Wednesday 19 October 2011

Boris Achour ^{FR}
Pilar Albarracín ^{ES}
Gilles Barbier ^{FR}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Mike Bouchet ^{US}
Alain Bublex ^{FR}
Massimo Furlan ^{CH}
Richard Jackson ^{US}
Adam Janes ^{US}
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Olav Westphalen ^{DE}
Winshluss ^{FR}
Virginie Yassef ^{FR}



Gilles Barbier



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Taking their inspiration from popular culture, most of Spanish artist **Pilar Albarracín's** direct, razor-edged exercises in pure affirmation reinterpret the codes of the Andalusian tradition. Her monumental installation *Untitled (Asneria)*, however, casts its net wider: first shown at her «*Fabulations*» exhibition at the Le Lait art centre in Albi in 2010, then at Lieu Unique in Nantes last summer, the work immerses us in the world of the animal fable. From Aesop to La Fontaine, the image of the donkey as stupid, obstinate, cunning, cowardly, ugly and carnal is merciless. So what are we to think of this donkey – supposedly the very embodiment of ignorance – perched reading on a small mountain of books? Here Pilar Albarracín's having fun and leaving the interpretation up to us.



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While **Alain Bublex's** work often betrays his close interest in industry and architecture, his most recent output puts a marked emphasis on landscape. New «*constructions*» involving miscellaneous components – the Eiffel Tower, Mount Fuji, a fake advertisement, etc. – come together as a fresh vision of the city inside the light-cabin presented on our stand this year. At the same time, to mark his twenty years with us, the artist will also be showing – at the gallery – a brand new work titled *Contributions*, and ghosts of his earliest project, *Glooscap*, which we presented as part of his first exhibition in 1992.



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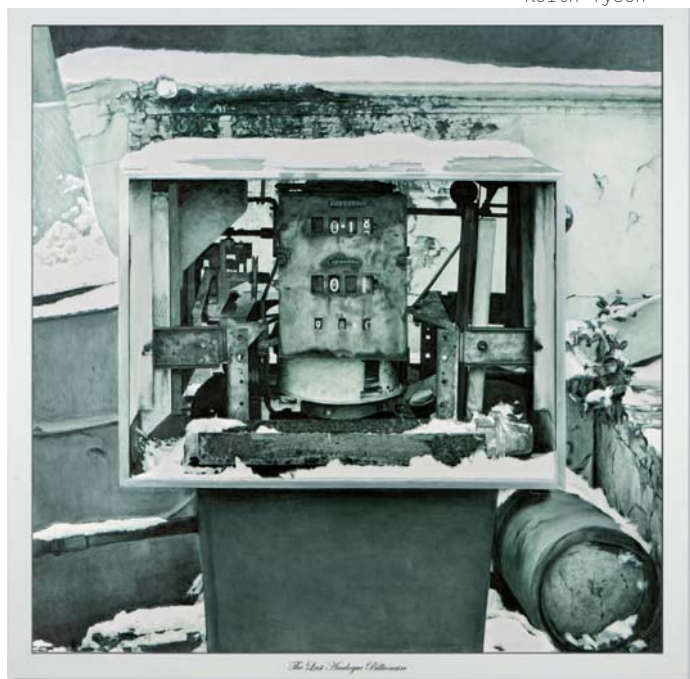
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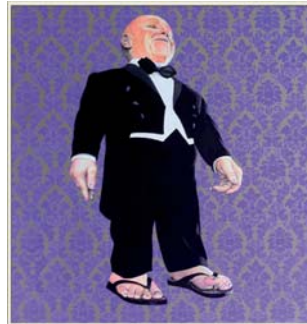
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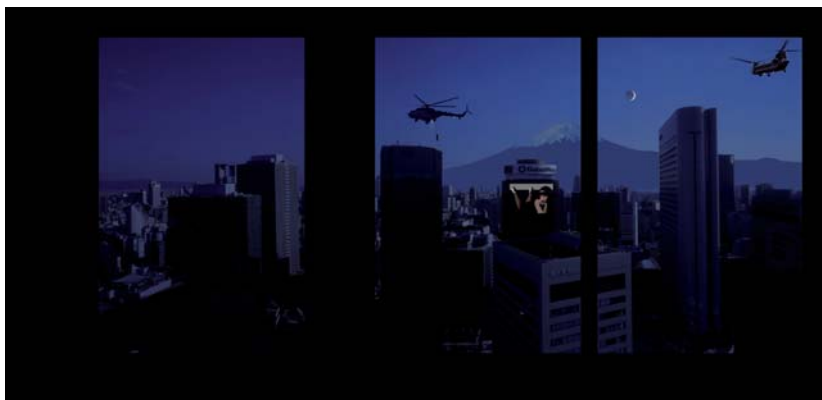
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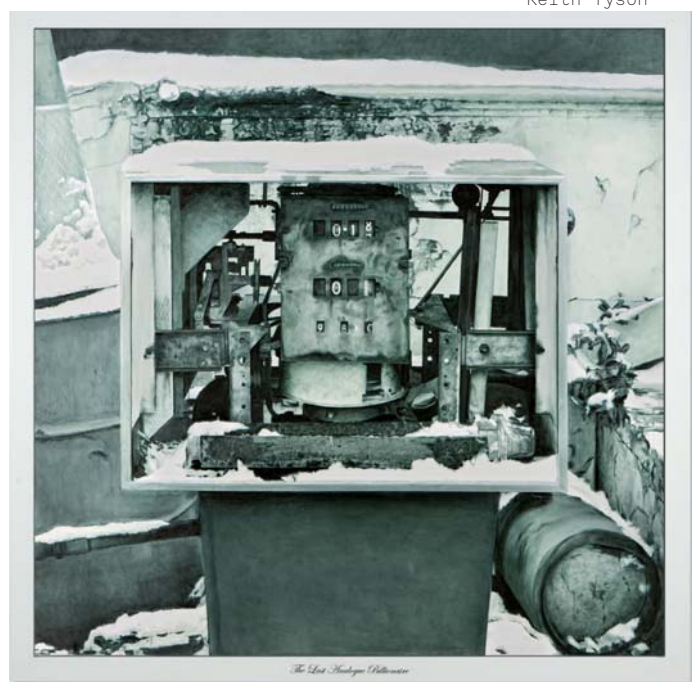
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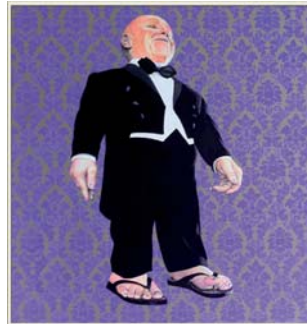
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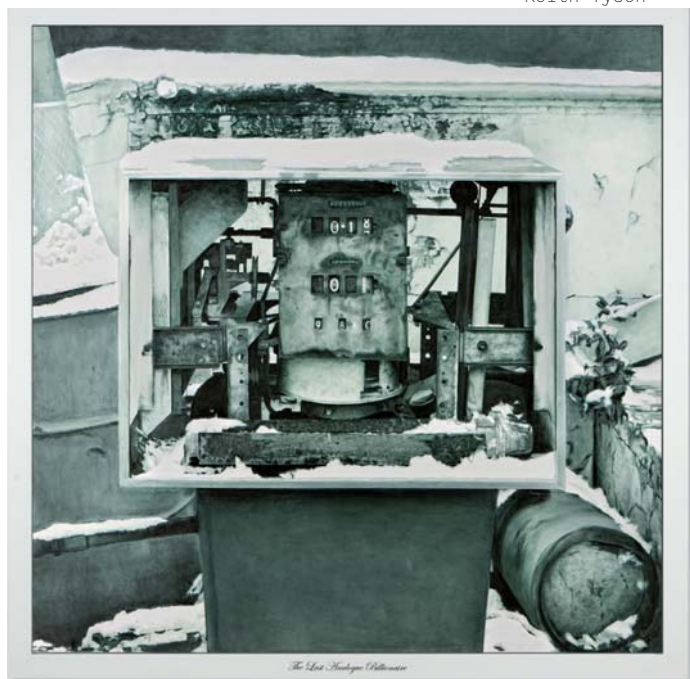
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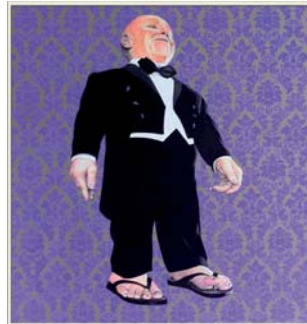
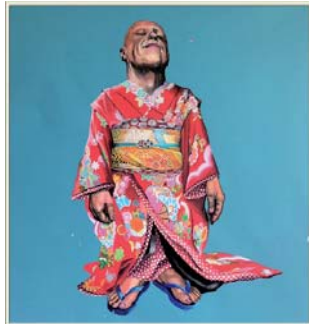
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While **Alain Bublex's** work often betrays his close interest in industry and architecture, his most recent output puts a marked emphasis on landscape. New «constructions» involving miscellaneous components – the Eiffel Tower, Mount Fuji, a fake advertisement, etc. – come together as a fresh vision of the city inside the light-cabin presented on our stand this year. At the same time, to mark his twenty years with us, the artist will also be showing – at the gallery – a brand new work titled *Contributions*, and ghosts of his earliest project, *Glooscap*, which we presented as part of his first exhibition in 1992.



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Since the 1980s **Joachim Mogarra** has been turning out photographs characterised by a subtle gaucheness and, especially, undisguised pleasure: the pleasure of play, of creation of contexts, and of indolence. For his retrospectives at Le Point du Jour in Cherbourg and the Rencontres d'Arles this year, Mogarra brought together a collection of *Chiens* («Dogs») with strangely human expressions – a «biting» allusion to the Studio Harcourt approach.

Arnold Odermatt spent his entire life as a policeman in the obscure Swiss canton of Nidwalden, but photography was always his true vocation. Enthused by the work of this highly talented amateur, Harald Szeemann gave him a place at the Venice Biennale in 2001, and since then he has enjoyed a worldwide reputation. His oeuvre comprises two major concurrent series: *On Duty*, his famous images of automobile accidents, his colleagues in their offices or on manoeuvres, and car headlights turned into sculptures by fire; and *Off Duty*, with its family scenes ranging from portraits of his children to holiday memories.

Since the beginning of his career English artist **Keith Tyson** has been offering glimpses of his vision of reality in images, drawings, sculptures and machines whose possibilities, forms and ideas seem at once random and infinite. His most recent painting, *The Last Analogue Billionnaire*, shows an old petrol pump abandoned in the middle of a devastated landscape; yet what the artist is setting out to show us is an objectively analytical portrait of a world undergoing radical economic, geopolitical and technological change and recomposition.

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Alain Bublex

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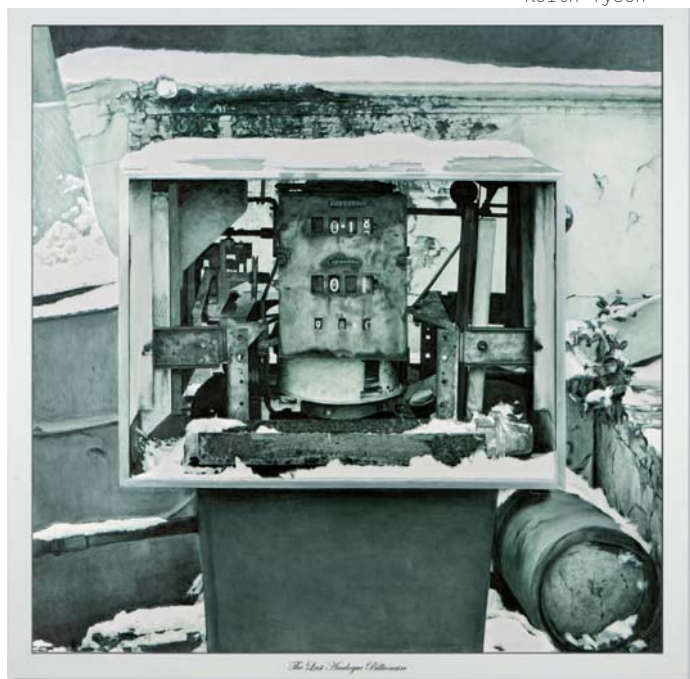
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The Last Analogue Billionnaire

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

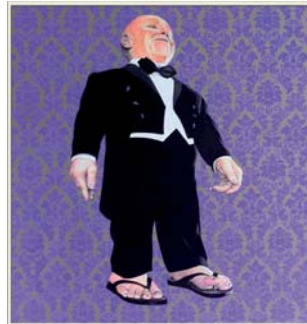
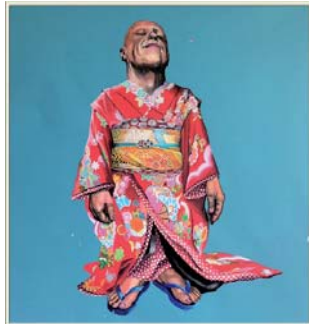
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info@galerie-vallois.com

FIAC 2011 GRAND PALAIS - STAND 0.A09

20 - 23 October 2011

Opening: Wednesday 19 October 2011

Boris Achour ^{FR}
Pilar Albarracín ^{ES}
Gilles Barbier ^{FR}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Mike Bouchet ^{US}
Alain Bublex ^{FR}
Massimo Furlan ^{CH}
Richard Jackson ^{US}
Adam Janes ^{US}
Martin Kersels ^{US}
Paul McCarthy ^{US}
Jeff Mills ^{US}
Joachim Mogarra ^{FR}
Arnold Odermatt ^{CH}
Henrique Oliveira ^{BR}
Keith Tyson ^{GB}
Jacques Villeglé ^{FR}
Olav Westphalen ^{DE}
Winshluss ^{FR}
Virginie Yassef ^{FR}



Gilles Barbier



Boris Achour

For a year now **Boris Achour** has been working on his long-term project *Séances* («Sessions»), a new episode in the *Conatus* series he launched with his first exhibition at the gallery. This narrative work – which we won't be seeing before 2012 – will take the form of a combined physical and mental space, with a set/landscape made up of sculptures, films, texts and sounds, and an obligatory visiting time of 45 minutes. Part of the work will be Achour's *Feux de camp Mikado* («*Mikado Camp Fires*»), whose prototype is on show here: sundry materials including chrome-plated metal, metal-flake acrylic paint, mosaic, etc.

Taking their inspiration from popular culture, most of Spanish artist **Pilar Albarracín's** direct, razor-edged exercises in pure affirmation reinterpret the codes of the Andalusian tradition. Her monumental installation *Untitled (Asneria)*, however, casts its net wider: first shown at her «*Fabulations*» exhibition at the Le Lait art centre in Albi in 2010, then at Lieu Unique in Nantes last summer, the work immerses us in the world of the animal fable. From Aesop to La Fontaine, the image of the donkey as stupid, obstinate, cunning, cowardly, ugly and carnal is merciless. So what are we to think of this donkey – supposedly the very embodiment of ignorance – perched reading on a small mountain of books? Here Pilar Albarracín's having fun and leaving the interpretation up to us.



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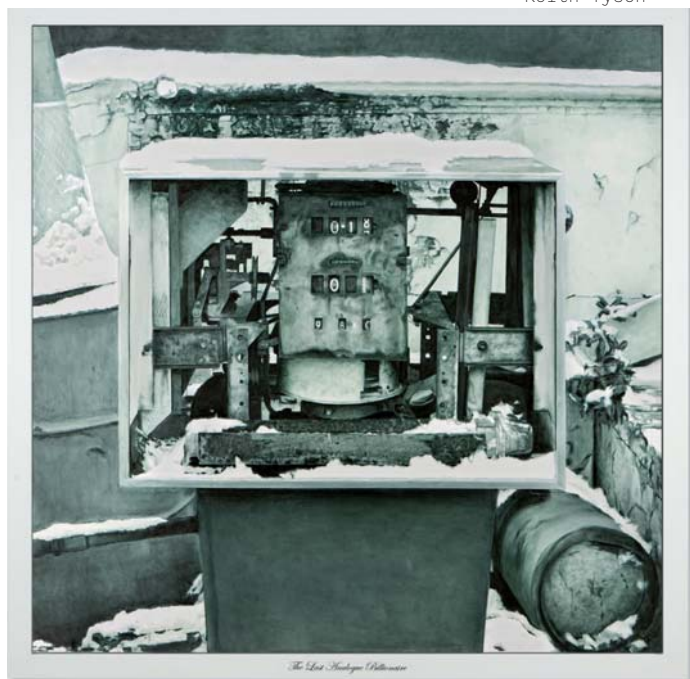
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