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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 ^{FR}
Niki de Saint Phalle ^{FR}
Pierre Seinturier ^{FR}
Jean Tinguely ^{CH}
Keith Tyson ^{GB}
Jacques Villeglé ^{FR}
Olav Westphalen ^{DE}
Winchluss ^{FR}
Virginie Yassef ^{FR}

Museum d'Histoire Naturelle



Horloge d'une vie de travail 2, 2008
Mixed media
14 1/8 x 85 3/8 x 9 1/2 in.



Boxoplasmose, 2011
Wood
80 3/4 x 76 3/4 x 114 1/8 in.

Julien Berthier has been questioning the functioning of our society, with humour and out of step actions, for more than ten years. *L'horloge d'une vie de travail 2 (the clock of a lifetime's work 2)* calculates in real time the work hours accumulated before retiring (1 minute divided in 60 seconds, 1 week divided in 35 hours, 1 quarter divided in 13 weeks, and 40 years and a quarter divided in 161 quarters). This clock introduces the notion of «individual time» (in the same vein as «universal time») which only accumulates for oneself. It becomes the reflection of a work organisation which aims towards individualisation. And yet, it is doomed to become inadequate in less time than the cycle duration programmed by the artist: it thus becomes a social relic of a bygone mechanism rendered obsolete by permanent political changes, and responds with a certain poetry and humour to Marie-Antoinette's clock in the «salle des espèces disparues» at the Natural History Museum.

Half-way between painting, architecture and sculpture, the work of Brazilian artist **Henrique Oliveira** manages to set free a series of lively shapes, textures and colours, with an organic aspect verging on parasitic. He brings together the flesh of his birth place, São Paulo, thanks to the «tapumes» wood - retrieved from construction site fences - and numerous art historical and science references. The imposing sculpture *Boxoplasmose* couples geometrical elements with an organic body. This anthropomorphic, bulging, deliquescent form, which seems to overflow from its base, invades the space, as if the tropical nature of the «tapumes» wood attempted to take back its rights. It converses with *Sofa*, an imposing mass made of metal and foam, currently on display at the gallery in his new solo show, «Fissure».

FIAC 2014

GRAND PALAIS

Booth 0.CO3

AT THE GALLERY

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GALLERIES NIGHT

Thursday 22 October
until 10:00 p.m.

/

VIP BRUNCH

Sunday 25 October
11:00 a.m. - 1:00 p.m.

HENRIQUE OLIVEIRA FISSURE

from 19.10 to 28.11

Jardin des Plantes



Still Library, 2014
Mixed media
82 5/8 x 113 3/8 x 113 in.

Born in Vanuatu, in the South Pacific, **Gilles Barbier** found his inspiration in the luxurious and cumbersome vegetation made of moss, lichens, fungi and other climbing plants from this archipelago, for his «Still» series started in 2013. With *Still Library*, Gilles Barbier charts a complex and complete environment in which a library, comprised of shelves, furnitures and piles of books, are completely submerged by this jungle. Two radically opposed temporalities are confronting each other: an imminent temporality (that of reading) and a slower one (that of nature) which invades and disturbs the first. This «romantic» sculpture can be interpreted in different ways, as the reconciliation with the «Anarchy of Nature», or a metaphor of the passing of time and its effect on body and mind.

Originally, **Virginie Yassef** imagined a fake uprooted tree to close off the rue des Cascades for the 2013 Nuit Blanche in Paris, echoing the Parisian barricades made during the Commune. The trunk seems still, but when approaching, a subtle movement can be perceived: it tries to rise but suddenly falls back down as if drawing its last breath. With Virginie Yassef, nature is always mysterious and disquieting: the tree is dying but still slightly alive, like a living dead tree. In a scenography similar to horror films, the artist provides a fantastic dimension to this sculpture which becomes a true animated character, calling upon the viewer's imagination. For the Fiac Outdoor programme, this installation is now confronted to one of the oldest still living trees of the Jardin des Plantes, the Robinia, providing the work with a more tender and poetic touch, a conversation between the falsely dead and the still living, between nature and sculpture.



L'objet du doute, 2013
Polystyren, resin, acrylic, motor
71 5/8 x 181 1/8 x 118 1/8 in.