

VALLOIS

GALERIE
Georges-Philippe
& Nathalie
Vallois

artgenève

March 3rd to March 6th

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For Art Genève's tenth edition, Galerie Georges-Philippe & Nathalie Vallois presents its program on booth D26. It also devotes a solo show to American artist Paul Kos and his seminal work, *The Sound of Ice Melting*, on booth D24.

Pilar Albarracín **ES**
Gilles Barbier **FR**
Julien Berthier **FR**
Julien Bismuth **FR**
Alain Bublex **FR**
John DeAndrea **US**
Robert Cottingham **US**
Massimo Furlan **CH**
Taro Izumi **JP**
Richard Jackson **US**
Adam Janes **US**
Jean-Yves Jouannais **FR**
Martin Kersels **US**
Paul Kos **US**
Zhenya Machneva **RU**
Paul McCarthy **US**
Jeff Mills **US**
Arnold Odermatt **CH**
Henrique Oliveira **BR**
Peybak **IR**
Lucie Picandet **FR**
Emanuel Proweller **FR**
Lázaro Saavedra **CU**
Niki de Saint Phalle **FR**
Pierre Seinturier **FR**
Peter Stämpfli **CH**
Jean Tinguely **CH**
Keith Tyson **GB**
Tomi Ungerer **FR**
Jacques Villeglé **FR**
William Wegman
Winshluss **FR**
Virginie Yassef **FR**

BOOTH D26

Russian artist **Zhenya Machneva** has embraced tapestry as the heart of her artistic practice. Thread after thread, her patiently designed works draw from the ex-USSR's obsolescent industrial landscape to create polychromatic patterns. With *The Walker*, she combines, tapestry and mechanics, for the first time, in order to give life to an improbable, futile and poetic object. Machneva will be presented at the Arsénale for the 59th Venice Biennale in Spring.

Over several years, **Lucie Picandet** has imagined and created an esoteric and organic universe through writing, sculpture and painting. *Les Angelusques - Paysages suspendus 1 - Les Suspenseurs de réalité* is one of her last canvases, a cosmogonic representation of this fictional universe.

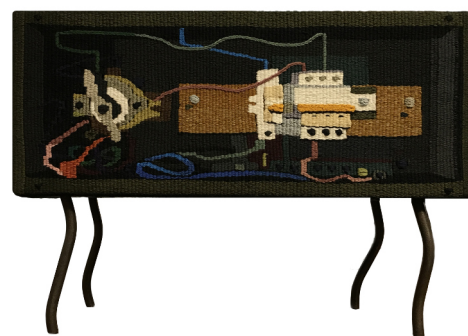
Gilles Barbier, *Hawaiian Ghosts*, 2019



**AT THE GALLERY
UNTIL MARCH 19TH**

Peybak

*Strange Aeons
- We will meet
you there*



Zhenya Machneva, *The Walker*, 2020

Virginie Yassef designed two mask-sculptures, named *Oursins magiques* (Magical urchins). In these parodies of tribal masks, the apertures meant to allow sight are replaced by mollusks bereft of the ability to see; the resulting objects evoke the universe of S&M as well as medieval helms.

The influence of American cinema in **Pierre Seinturier's** work is evident in his canvas *And after every plans have failed*: here, each element is a film still, a fraction of an adventure movie which lets the viewer's imagination run free to anticipate the ensuing events. Pierre Seinturier is a finalist for the 2022 Bredin Prat painting prize, whose winner will be revealed in April.

An American Landscape, **Alain Bublex's** latest project, birthed in 2018, is also an homage to cinema, this time based on the movie *Rambo: First Blood*. The artist redraws the scenes and camera movements from the film, image by image, omitting all human presence; what remains is a landscape, in a long animation movie or in paintings of still frames that dialogue with the long-lasting American tradition of Landscape Painting.

For 40 years, **William Wegman** has been staging his Weimaraner dogs. His portraits are a sardonic reflection of human practices; here, the artist goes after the traditional codes of fashion by photographing Qey garbed in a redundant fur coat, striking a pose evoking haute couture models.

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FORTHCOMING

01.04 - 28.05

Virginie Yassef

Dogs Dream

36

Julien Bismuth

Harlequinades

33

Gilles Barbier's *Hawaiian Ghosts* mock painting's 'death foretold' heralded by art critics for decades: ghosts are here draped in unframed canvases of kitsch-Polynesian patterns, and recall with humor the inevitable presence of brush and canvas in art history along with the importance of the motif.

Similarly, **Peter Stämpfli's** watercolors stem from the tire pattern that permeate his production; here, however, the detail of the patterns is enlarged and colored, creating a slippage towards abstraction that rubs against the grain of the mundane original subject matter.

Finally, three lacerated posters by **Jacques Villeglé** from the 1960s dialogue with Stämpfli's watercolors and with **Jean Tinguely's** *Souliers*. This 1960 work is typical of the 'période des fous' (the 'Madmen's era') or 'Junk period', combining humor, violence and derision with movement.



Virginie Yassef, *Oursins magiques*, 2019

BOOTH D24 PAUL KOS

Paul Kos tethers his work in the performative and conceptual use of natural elements whose material presence is subjected to their transient nature.

The seminal work titled *The Sound of Ice Melting* is composed of eight microphones amplifying the sound of two melting ice blocks. Drawing upon the mutability of its central element - ice -, the work is enriched by its ephemeral and entropic nature : the unrelenting molecular disorder of a disintegrating block. The near-impossible attempt to capture the evolution of water's physical state by outdated microphones bestows a meditative virtue to this installation, comparable to the Buddhist koan: "What is the sound of one hand clapping?". Paul Kos invites the spectator, essential element of his installations, to listen to a silent sound sculpture where only the microphones' white noise can be heard.

A major figure of the San Francisco Bay conceptual art scene since the 1970s, Paul Kos has developed a protean oeuvre, whose main considerations have attained a renewed importance in the light of contemporary ecological concerns.

Re-contextualized, *The Sound of Ice Melting* evokes the helplessness of media coverage regarding environmental disasters and the silent eroding of glaciers, adding a literal element to a deeply metaphorical work.

Created in three editions and one artist's proof, other iterations of the work have entered the collections of the Kadist Foundation in the USA, of New York's Solomon R. Guggenheim Museum, and of San Francisco's Museum of Modern Art.



Paul Kos, *The Sound of Ice Melting*, 1970