

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

1018 Madison Avenue
NYC, NY 10075
+1(646)476 5885
www.fleiss-vallois.com

Pilar Albarracín ^{ES}
Julien Berthier ^{FR}
Julien Bismuth ^{FR}
Alain Bublex ^{FR}
Robert Cottingham ^{US}
John DeAndrea ^{US}
Massimo Furlan ^{CH}
Eulália Grau ^{ES}
Taro Izumi ^{JP}
Richard Jackson ^{US}
Adam Janes ^{US}
Jean-Yves Jouannais ^{FR}
Martin Kersels ^{US}
Paul Kos ^{US}
Zhenya Machevna ^{RU}
Francis Marshall ^{FR}
Paul McCarthy ^{US}
Jeff Mills ^{US}
Arnold Odermatt ^{CH}
Henrique Oliveira ^{BR}
Peybak ^{FR}
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 ^{US}
Winshluss ^{FR}
Virginie Yassef ^{FR}

OPENING

Saturday
April 27

6 PM - 9 PM

Pilar Albarracín

ALTA TENSIÓN

April 29th - June 1st, 2024

There are large flowers painted on paper. Red, pink and blue flowers with generous, open petals. Animals too. Carp, cranes, peacocks. Various plants.

These are familiar motifs. These are the patterns found on Manila shawls, embroidered stoles closely associated with Spain but whose origins are more complex. Historically made in China, they were shipped between the 16th and 19th centuries on the galleons of the Spanish Empire via the Philippines and Mexico, before finally arriving in Spain to become a traditional folk accessory and a typical symbol.

In a double movement of deconstruction and illumination, Pilar Albarracín has chosen to use them as motifs for a series of recent works called *Almas Robadas* «Stolen souls» in English, isolating them and reproducing them on paper on a large scale. Then in her studio turned into an embroidery workshop - a medium familiar to the artist born in 1968 in Seville - a metamorphosis takes place. Busy around the large drawings, a makeshift sewing workshop covers the backs of the painted flowers and animals with thousands of pins that precisely follow the coloured lines and contours.

They redraw them by piercing the paper in a repeated, almost ritualistic gesture. Literally pinned, the motifs change in meaning, nature and appearance.

Imitating the fabric, their steel second skin is both captivating and unsettling. This duality is part of their story and is embodied in the space: the works can be seen on both sides, presenting two opposing facets. Two different visions of the same reality. One seductive and violent, the other harmless and neutral. It is a question of point of view.



Almas Robadas, 2024



Welcome, 2024

If you look up, you will see another equally ambivalent sight in the form of the installations *Rompimiento de gloria I and II* from the *Lujo Iberico* series (2001). Their title refers to the technique used in painting and high relief from the Renaissance to the Baroque period to separate the earthly and celestial worlds. Here Pilar Albarracín has fun linking them together, with the humour and irreverence that characterizes her work. Hailing from Sierra de Aracena where the emblematic Iberian Pata Negra is made, the artist transforms the gallery into a sumptuous delicatessen, hanging from the ceiling a set of chorizo and blood sausage, which she considers to be her version of Proust's madeleine cakes. It is a way of coming to terms with a given cultural heritage, of playing with it and combining the vulgar with the sacred by dressing everyday sausage in fabric worn by kings and religious dignitaries.

«Alta Tensión», her new exhibition at Galerie G.P & N. Vallois, is something of a melting pot. A melting pot of different worlds, traditions, eras and dominations. Pilar Albarracín goes back in time and history, revisiting established narratives, codes and clichés that forge cultures and identities, assigning and fixing people and ideas. She pins them down, turns them around and questions them with genuine gentleness and intensity.

Barbara Soyer

NEW YORK

Robert Cottingham

Robert Cottingham's Americana

(Works from 1965 to 2018)

10.05 - 27.07.2024

LUCIE PICANDET
Charnières

Le monde vu par des chauve-souris (detail), 2022

"Doesn't the mediocrity of our universe depend essentially on our power of enunciation?" André Breton asked this question in his *Introduction au discours sur le peu de réalité* « Introduction to the discourse on little reality », a poetic essay published by Gallimard in 1927.

It is on the basis of this identity postulated by Kant between language and the faculty of knowing, and also defended by the philosopher of language Ludwig Wittgenstein, that Lucie Picandet has founded a vast project of aesthetic deconstruction that puts it on trial. Her pictorial cosmology, which is concerned with what it is possible to express, or to make visible, is in no way an off-the-ground phantasmagoria. Indeed, Lucie Picandet has chosen to root her work in the organic nature of the body, which links us to all living things. This organicity is beyond the grasp of language, but certainly not beyond the effects of speech, as psychoanalysis teaches us. How can we restore the reality deficit filtered through language, logic and discursive reason? By symbolically giving a voice to fictional, non-human entities such as parasites, radiolarians, bats, gorillas and octopuses, Lucie Picandet conjures up a relativistic space that could accommodate the multiplicity of worlds (...) Lucie Picandet's ambitious project to connect us to a "bodily perception" unfolds with humour, tenderness and fantasy.

She has been doing this ever since she wrote a poem with the evocative title "Le Grand Tanneur" (The Great Tanner) in 2006, and deploys this approach in paintings whose organic forms refer to landscape, taking us on a journey through a large imaginary body. Flattened by a series of cuts inspired by the shapes of anatomical plates, these bodies, open like coats, house multiple worlds whose capillary effects always occur on the edge of the landscape, on the boundary between the exterior and the interior. In these "interior landscapes", Lucie Picandet uses topographical analogies that borrow from ecology, the notion of earth and humus, and from medicine, through notions of cosmetics and symptoms, surface and depth, healing and repair. By paying homage to the figure of the earthworm, or the parasite, she turns our attention to the gestation of living forms that takes place beneath our feet, or that of the vast microbial world that our bodies harbour. Her 'hospitable landscapes' welcome the evils of the earth and transform them into exuberant flora. In the "mythical subterranean city" of *Agartha*, painted in 2022, and of which the cave painted this year is perhaps an extension, "the drops of sweat from our sick world fall to find a place of choice, they are set like precious stones". Lucie Picandet's work seems to be entirely influenced by the Platonic notion of the "Pharmakon", revived by the philosopher Jacques Derrida to reflect on the paradoxical dynamics of written expression. It is both a source of ills and cures, a poison and a remedy, an outlet that is as addictive as it is liberating.

So, within this imaginary pharmacological universe, animated by inter-species solidarity networks, she imagined it Incarnatrices. "Unlike carnivorous plants, they allow spirits or ideas to pass through their long, nourishing stems to form, take shape and blossom into brilliantly beautiful flowers." "They are life machines, halfway between a totem (or sceptre) and an alien. They express (...) the mystery of Greek phusis : that by which life grows". Should we put Lucie Picandet's multi-dimensional, multi-directional glasses on our nose, they will reveal how the extraordinary meticulousness of her paintings is a poetic incitement to suspend the many technological constructions that take us away from the sensitive world, and to enter fully into a nature that is also profoundly our own, to carve out its future with the strength of renewed wonder, and without fear of its desires.