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Pilar Albarracín^{FR}
Julien Berthier^{FR}
Julien Bismuth^{FR}
Alain Bublex^{FR}
Robert Cottingham^{US}
John DeAndrea^{US}
Massimo Furlan^{CU}
Eulália Grau^{ES}
Taro Izumi^{JP}
Richard Jackson^{US}
Adam Janes^{US}
Jean-Yves Jouannais^{FR}
Martin Kersels^{US}
Paul Kos^{US}
Zhenya Machneva^{RU}
Francis Marshall^{FR}
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^{US}
Tomi Ungerer^{FR}
Jacques Villeglé^{FR}
William Wegman^{US}
Winshluss^{FR}
Virginie Yassef^{FR}

OPENING

Thursday
06 june

18:00 - 21:00

07.06

20.07.24

Alain Bublex

Landscaping 풍경조망중

For over thirty years, Alain Bublex has been striving to make the ordinary more visible through ingenious processes that he offers to the public. *Landscaping* (in Korean) is one of thirteen exhibitions the artist has already presented with Galerie GP & N Vallois, a kind of interlocking assembly of his work that complements and partly feeds on itself.

In keeping with his practice as a photographer, Alain Bublex has produced a series entitled "105 x 135" consisting of accidental photographs - representations of a landscape with an uneven horizon or completely pink images, the only color that has survived the malfunction of his camera's shutter - images that are at once "funny and tragic" in the artist's own words. Around it, drawn frames anchor the work of art in an imaginary world of its own, accentuating its resemblance to a painting with which the viewer is familiar. For, as Alain Bublex points out, we appreciate a landscape in relation to a place we know and this comparison between the two is the primary condition of our gaze. His inspiration comes from anthropologist Philippe Descola, who explains that a landscape is only created through our experience of a represented landscape.

Questioning this gaze, Alain Bublex has drawn on the trompe-l'œil process, inviting us to leaf through magazines he has created from mock-ups of existing free magazines: the high-speed train magazine, M Le magazine du Monde and the Hermès magazine. The artist slipped his photographs into them, appropriating the magazine page numbers and replacing texts with blocks of colour to give a better idea of the structure of such an object.



The 105x135 series / White sands 03 XL, 2024



비정 기간행물 4호 / 정가 4,500 원

Landscaping 3, 2024

For Alain Bublex, it is essential to reveal the production process, including that of his own work, to offer "possibilities for future gazes" as he himself puts it. Hence the incompleteness of certain forms in the paintings in his oeuvre. It is not about creating a misleading image, easily generated by artificial intelligence today. Instead it is about offering a vision to the viewer.

This vision also emanates from his video *Paysage 20 minutes*, a stroll along an American motorway not far from New York, where the view of a magnificent sunset gradually comes into focus, the sky blazing in shades of orange and pink, questioning the poetry of everyday life in a prosaic setting. What is more, the film was shot in the home of the American painter Frederic Edwin Church, famous for his glowing sunsets, in a nod to Alain Bublex's video.

The artist is also continuing his work on trompe-l'œil with reinvented pieces of furniture in which only the image of the object remains on a predefined form. From an old radio from the 1950s to an Eames-style chair, he questions the way we accept the image of a thing without it actually existing in front of us, provoking our reflex as viewers and prompting us to measure an object even in its functional emptiness. A trompe l'œil that gives us a better understanding of the conditions under which something is made and its presence in our lives.

Jean-Baptiste Gauvin

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Georges-Philippe
& Nathalie
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Art|Basel

12.06 - 16.06
Booth E09

NEW YORK

Robert Cottingham

Robert Cottingham's
*Americana (Works from
1965 to 2018)*

16.05 - 26.07.24



Collapse 15, 2024

Fearsome beasts that swarm around naked, panicked women. A snake-totem in the middle, catalysing this strange cloud and looking ready to unleash its venom. Imps, half-animal half-man, who want to bite skins in the middle of a black, horrific orgy. Welcome to the world of the Peybak duo, a contraction of Peyram Barabadi and Babak Alebrahim Dehkordi, two Iranian artists who conjure up from the depths unheard-of and terrifying creatures in the pure vein of the bizarre figures in Jerome Bosch's *Garden of Delights*. Here a face screaming in pain, there a bird's beak ready to take a bite or the hallucinated gaze of a goat in the process of suffocating... There are many variations on the curious, biting beasts that come from the imaginations of these two artists. No doubt they are saying that there is something troubled in our souls, like a desperate, dark song deep within us.

This is particularly true of some of the paintings, which are reminiscent of the frescoes at Pompeii in their finesse. The two friends met at art school in Tehran in 2000 and have been exhibiting regularly for nearly ten years at Galerie GP & N Vallois. They use their four hands to bring to life these bewitching, dark figures like shadow genies, little vagabond gods from the beyond, inhabitants of a territory that we cannot reach completely, which is in the realm of souls and poetry. In the words of Charles Baudelaire, which lend themselves well to this artistic and sensory adventure: "Poetry is the most real thing. It represents what is completely true only in another world." The door to this other world is wide open with the Peybak duo sailing merrily on this parallel ocean, this terra incognita that is their field of exploration.

The darkness of the works is as reminiscent of Goya's *Caprices* as it is of Zoran Mušič's macabre characters, and also has a spiritual dimension. The creatures invented by Peybak echo those of ancient Persian mythology and Zoroastrianism. From ghouls, the monsters who dig up corpses to feed on them, to Al, the demonic spirit from the Caucasus who attacks pregnant women to steal their babies, or the Simorgh, the mythical and fabulous bird capable of carrying an elephant, there are many references we can associate with the beasts of the Peybak duo. Sometimes dangerous, sometimes benevolent, they haunt our subconscious and lodge themselves deep in our memory. They say a lot about the sense of sacredness we may feel, particularly in the most severe pain we can encounter. For these creatures seem cursed, puny and entirely given over to their cruelty. They make and break life. They seem to be at the dawn of things or at the death of things. Psychopomps straight out of the deepest purgatory.

The English poet William Blake, who notably wrote the collection of poems entitled *The Marriage of Heaven and Hell* which would also make a fine title for the work of Peybak, wrote this verse, which resonates endlessly with the duo's paintings and the beasts that populate them:

"My mother moaned! My father was crying.
And I leapt into this dangerous world: Helpless,
naked and screaming; like a demon bidden in a cloud"

Jean-Baptiste Gauvin