

FRANCE VALLICCIONI | visual documentation,
selection 2016



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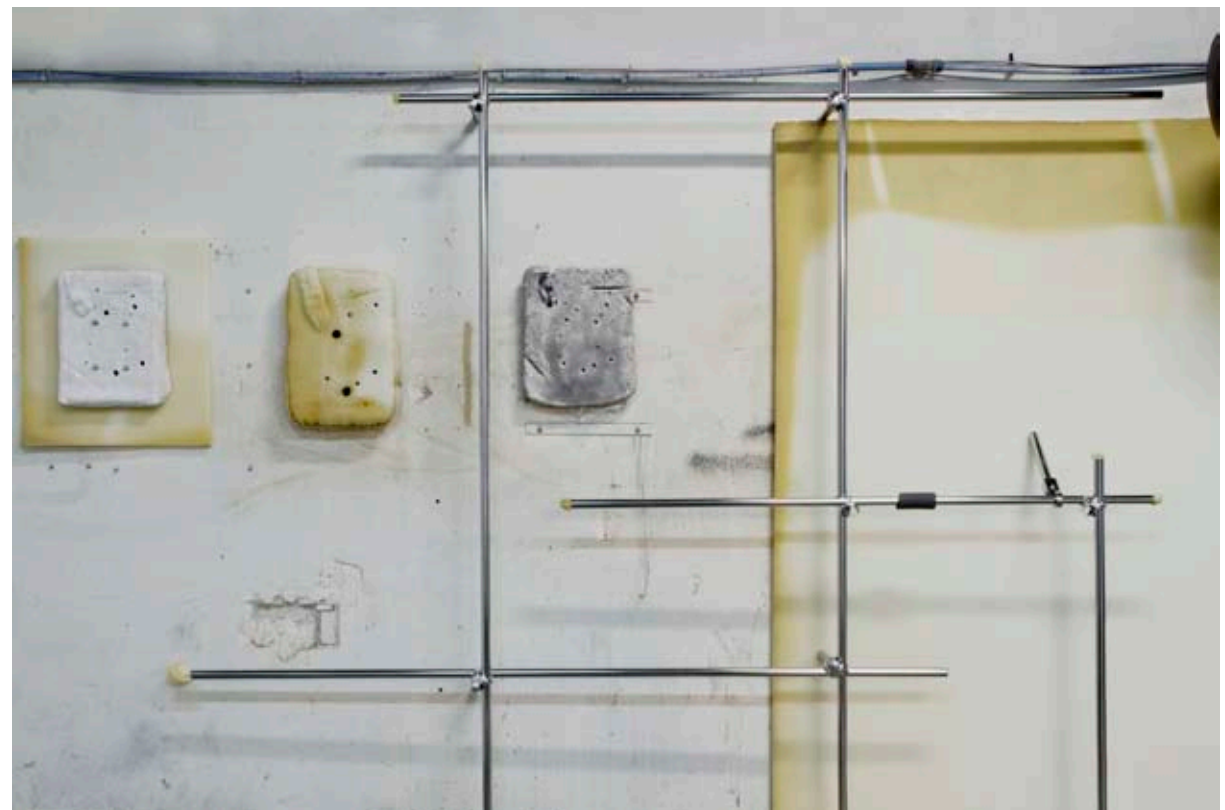
No copies no martyrs - 2016

Chrome plated steel tubes, connectors, fastening nodes, polyether foam, 8 wall pieces (+1) mixed media, ceramic, wood, papier-mâché, cement, acrylic paint, elastomer, silicone, tinted silicone, cling film, zinc nuts and bolts, rubber, rags, copper wire, polycarbonate, thermoplastic.

next pages : *No copies no martyrs*, details

Ceil de lynx et tête de bois - Curated by Emilie Renard & Barbara Sirieix, **Occidental Temporary**, Villejuif

That cool decline - Curated by Emilie Renard & Barbara Sirieix, **Occidental Temporary**, Villejuif



No copies no martyrs - 2016
(details)



No copies no martyrs - 2016
(details)



Variables for (occidental) adjustment - 2016

Chrome plated steel tube, polystyrene pavement, 2 leather seats mounted on steel brackets,
2 imitation leather-chairs, collected on site.

(With works from Céline Vaché Oliiviéri, Julie Béna, Jean-Charles de Quillac, Jo-ey Tang)

Œil de lynx et tête de bois - Curated by Emilie Renard & Barbara Sirieix, **Occidental Temporary**, Villejuif



Occidental Vase - 2016

VESA Variable (2015), ceramic, screws, silicone, patinted steel tube, lys.
(hôtel Occidental stage) - Occidental Temporary)

Photography: © Anatole Barde

Ceil de lynx et tête de bois - Curated by Emilie Renard & Barbara Sirieix, **Occidental Temporary**, Villejuif

That cool decline - Curated by Emilie Renard & Barbara Sirieix, **Occidental Temporary**, Villejuif



The dispossessed - 2016

- Polyurethane foam, thermoformed PVC, paint, c
Dimensions : 13 X 10 cm

- Mixed media, cement, foam protection, paint, polystyrene, polyurethane.

Photography - variable dimensions



Convivial - 2016

ovale worn gray leather padded seat mounted on an articulated wall metal bracket.
Dimensions : 57 cm x 112 cm x (32 cm à 61 cm - max.)

Wall painting and base : Jagna Ciuchta

Silver Cover - Jagna Ciuchta - Curator : Antoine Marchand, **Centre d'art contemporain Passages** - Troyes



Standalone - 2016

L shaped second hand padded leather top of sofa, monted on articulated wall LCD metal bracket. Back fabric monogram Roche Bobois.
Dimensions : 178 cm x 108 cm x (32cm à 61 cm - max.)



Variables for adjustment - 2015
(Sci-Fi)

Incidences & ainsi danse
Curated by Thierry Mouillé - **Angle art contemporain**, Saint - Paul-Trois-Châteaux

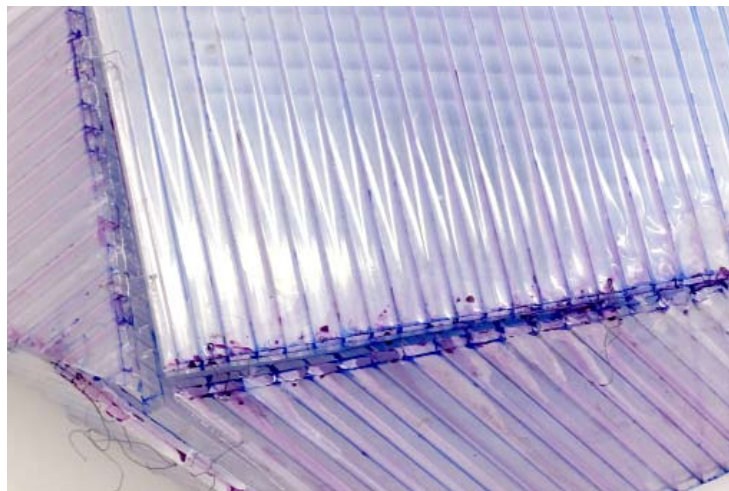
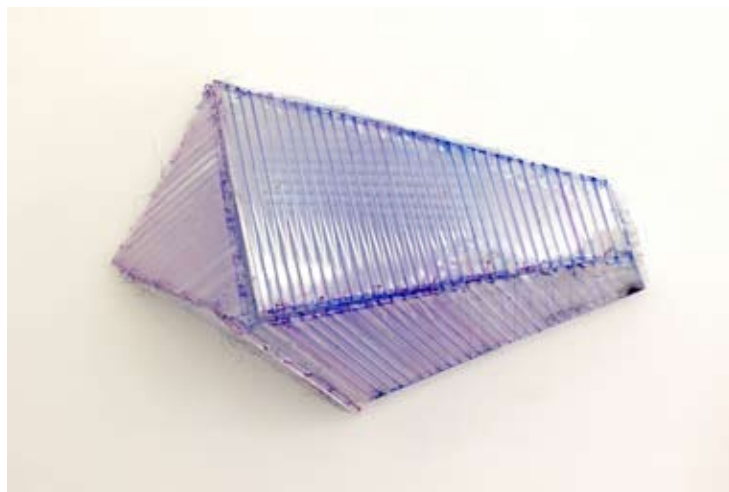


Variables for adjustment
2015

Altered copy of a part of a LCD screen bracket, VESA
75/100/200/400 standards, ceramic.
Dimensions : 23 x 23 cm.

Variables for adjustment
2015

Double tee beam cut in two parts, ceramic endings.
Dimensions : 201x 9 x 22 cm & 90,5 x 9 x22 cm



Variables for adjustment
2015

Second hand polycarbonate, thermoforming, acrylic paint,
metal work

Dimensions : 106 x 62 x 37 cm.



Variables for adjustment
2015

Red variable, «the poney » (previously a duck), ceramic
Dimensions : 15 x 23 x 9 cm.

Base : stone and steel, acrylic chair, perforation.
Dimensions : 130 x 23 cm et 52 x 40 x 98 cm.



Variables for adjustment - 2015
(Sci-Fi)

Second hand polycarbonate, thermoforming, spray paint on both faces.

Dimensions : 143 x 98 cm.

Incidences & ainsi danse

Curated by Thierry Mouillé - **Angle art contemporain**, Saint - Paul-Trois-Châteaux,



Variables for adjustment
2015

Acrylic polyedre, thermoforming, metal work, spray paint. I
Dimensions : 40 x 75 cm.

ceramic bracket, bolts - five chrome plated steel bars, two fastening nodes, two connectors.
Dimensions : (200 x 160 x 90 cm) variables.



Ceiling - 2015

Articulated steel bracket, wood, digital print mounted on acrylic (Picture :
view of a flaky ceiling / F.Valliccioni.)
Max dimensions : 85 Ø x46cm (variable)

Photo F.V

Mon Horizontalité - curated by Julie Boukobza- **Untilthen**, Saint-Ouen, 2015





Transports (2) - 2015

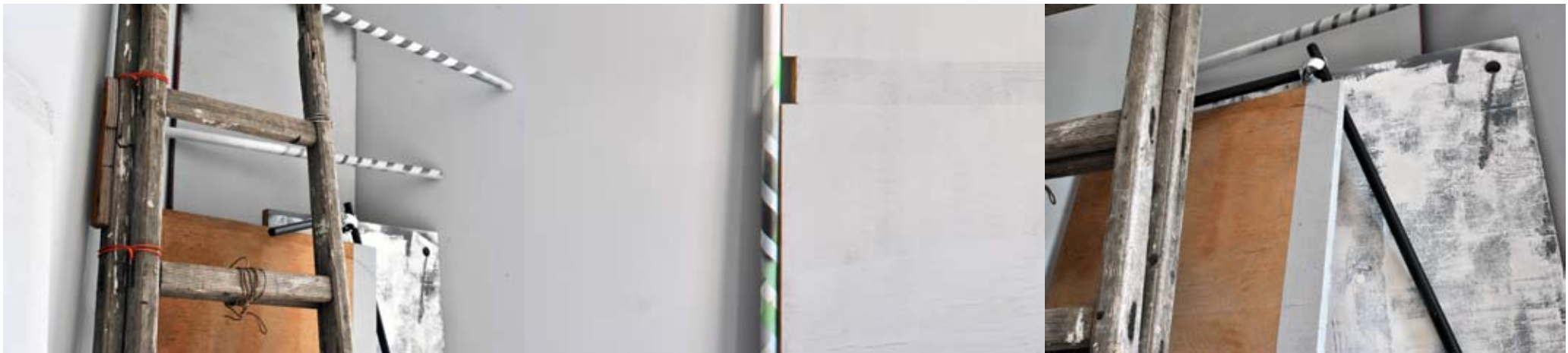
traces of packaging paper on cement, stained wood board, wood piece, articulated steel bracket.
Variable dimensions.
Studio view.





Transports - 2015

By default sculpture : traces of packaging paper on cement on concrete block.
Dimensions : 47 x 15 x 20 cm
Studio view



Variables for adjustments (test 72 A) - 2015

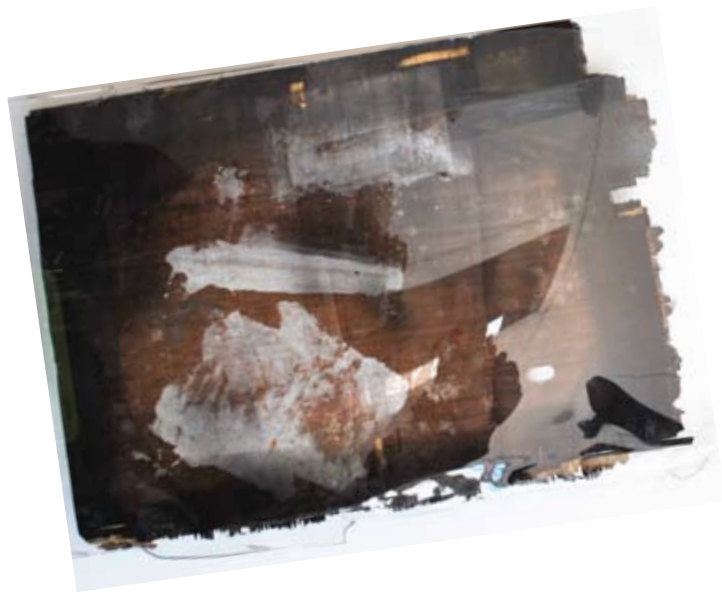
Composition with material and objects belonging for most of them to the exhibition space (located 72 A ,Jacob Felix street, Bucarest), with a priority : keeping them in proper state for their previous use (table boards, ladder, wooden stool...) ; acrylic grey paint used by the staff to paint the walls of the space, coating leftovers taken from Marie-Michelle Descamps, painted bars and steel fastening nodes, PVC tubes 250mm, spray paint, 4 nails, one perforation 250mm, a 3 adjustable segments painted steel bar. Dimensions : 125 x 275 x 70 cm (variable)

Photo F.V

from left to right: Julie Bena, Cat, Marie Michelle Descamps, Coquilles

Prologue to a fiction of a space that does not yet exist - Curated by Barbara Sirieix- ODD, Bucarest, 2015.

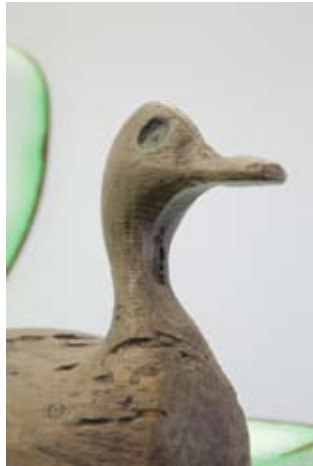




Barricade-screen
(Expendable parts) 2015

scaffold wood board, paint, thermoformed Acrylic, steel articulated LCD wall bracket.
Dimensions : 60,5 x 44 x 40 cm

*Prologue to a fiction for a space that does not exist yet - curated by B.Sirieix, **ODD, Bucarest***



Little Weltanschauung

White varnished wood, second hand wood parts, acrylic paint and fluorescent paint.
 Dimensions : 38 x 57 x 60 cm - 2014
 (background : *Adhesive stances* - 2014, Grey tape, variable dimensions.)

Photo © F.V. et J. Ciuchta

Beyond the houseplant / Au-delà de la plante verte - **Glassbox**, Paris.



Beyond the houseplant/au-delà de la plante verte

(two positions, one as doorstop)

Dimensions : 200 x 45 x 21cm / 45 x 21 x 10 cm -2014

Photo © F.V.

*Beyond the houseplant / Au-delà de la plante verte- **Glassbox**, Paris.*

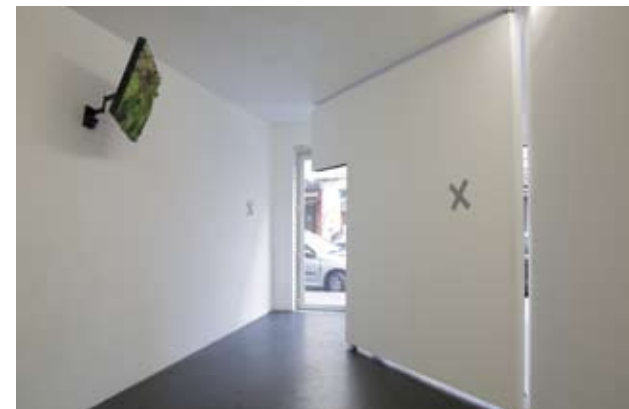


Screen

Dimensions : 57x59x47 cm (variable). 2014

Photo © F.V. - J.Ciuchta

Beyond the houseplant / Au-delà de la plante verte- Glassbox, Paris.





The impossible revival of style

Photography © Babeth Rambault

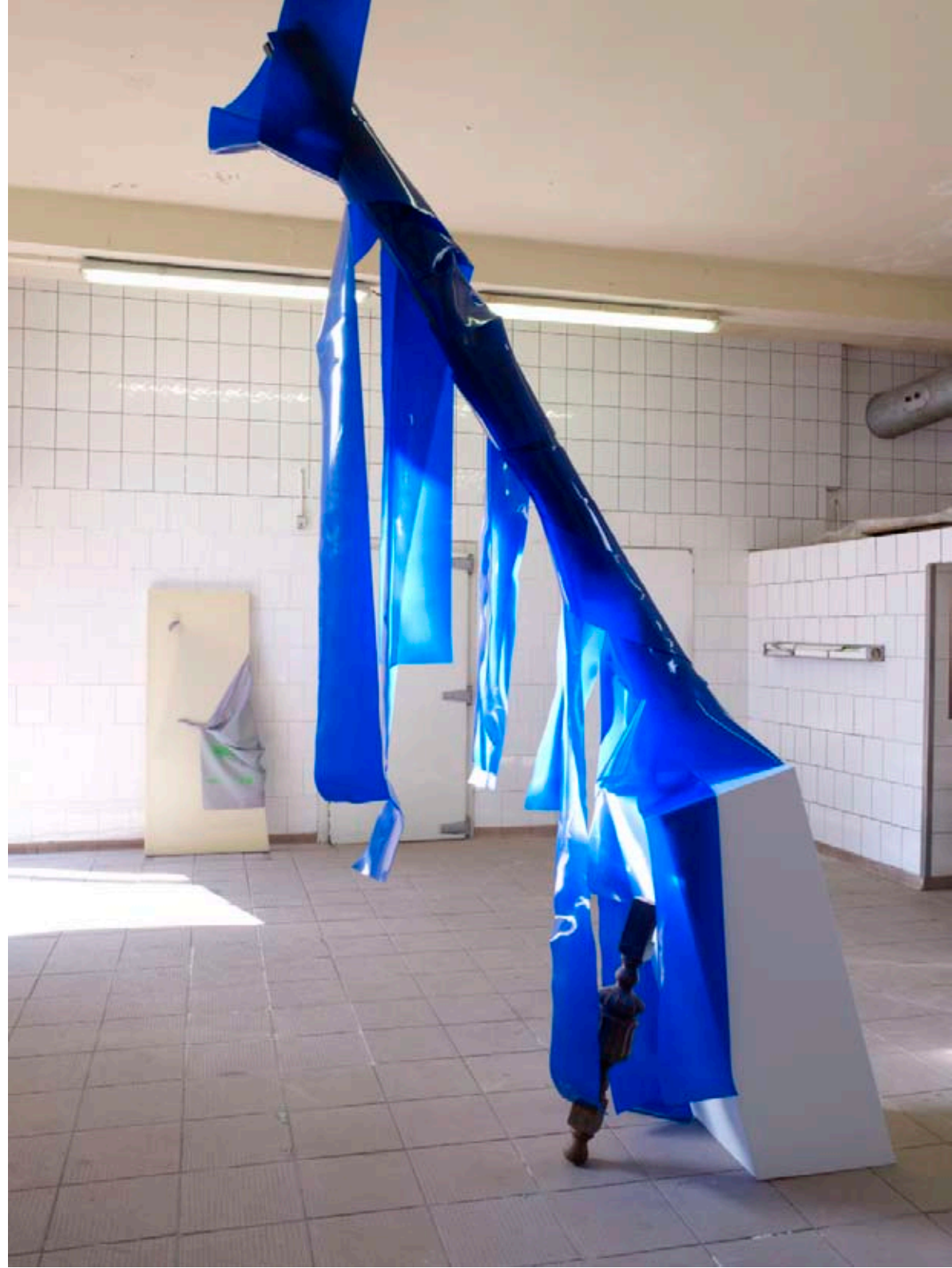
The impossible revival of the style - **Galerie BIEN** - Babeth Rambault. Paris july 3, 2014. <http://galeriebien.free.fr/france%20valliccioni.html>

Grandness and service

Protection curtain, (flexible polyvinyl chloride) inclined plinth, wood, paint,
crafted wood leg.
Dimensions : 310 x 160 (variable). 2014

Photo © Marc Damage

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*





Grandness and service

Protection curtain, (flexible polyvinyl chloride) inclined plinth, wood, paint, crafted wood leg. Dimensions : 310 x 160 - 2014

Photo © Marc Damage

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*





Counter # 2

Plexiglas, polyester, paint, fluorescent paint, wood
 Dimensions : 170 x 78cm - 2014

Photographies : F. V

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*



Grand jury

Wallpaper, price-tag holder with various food prices in euros - 700 x 54 cm
 (98 x 4 cm) variable dimensions - 2014.

Photo : F. V

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*



Substitute # 1 (variables d'ajustement - expendable parts)

second-hand sanded Ikea table-top, thermoformed plexiglas, paint, mixed media,
77 x 82 cm, 2014.

Photographie © Marc Damage

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*





Belt

wood, clamp, polyamide-polyurethane braided belts.
Dimensions : 140 x 90 cm (variable) 2014.
Photo : F. V

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*

3D, that is to say three dimensions

Piece of painted Henri II chair under flaked ceiling,
2014.
Dimensions : 45 x 60 x 50 cm.
Photo : F. V

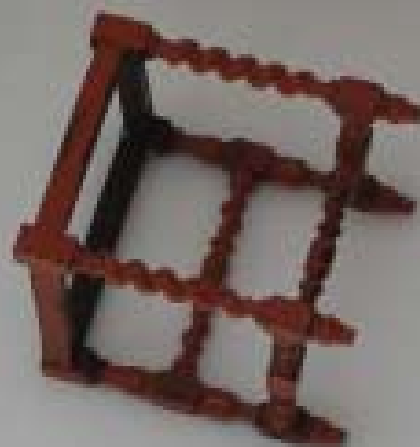
*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*

Presentation

Diasec print mounted in an old golden wood frame
1/5 5 ex. edition, 5 different size, 5 different frames
with 5 titles. 2014 (Picture 2012) Dimensions : 44 x 37 cm.
Photo : F. V

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*







Proud participation

Range hood under range hood 400 x 81x 60 (variable), 2014.

Photos : F. V

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*



Californian middle-age

polyuretane slide, polyamide polyurethane braided belts, door frame, ink jet print on Hahnemülle 308g paper (photography of headless palm trees) under scraped second-hand plexiglas, crafted wood leg with polyamide polyurethane braided belts, wood, paint, plastic pipework and plastic container.

Dimensions variables. 2014

Photographies © Marc Damage

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*

The neon is dead
(variables d'ajustement - expendable parts)

Steel, wood, paint, neon tube
Dimensions 106 x 13,5 x 12 cm). 2014.
Photo : F. V

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*





We're not in Gstaad

Various material, peinture, plexiglas, wood, metal, imitation leather, gaffer tape, mixed media, 2014.

Dimensions : 156 x 192 cm.

Photo : F. V

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*

*DUO CORE, if with houseplant, competition
(variables d'ajustement - expendable parts)*

Crafted wood leg, acrylic paint, wax, transparent tape, plexiglas. Dimensions : 150 x 50 cm, 2013-2014.
Photo : F. V

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*





Counter # 3 (dispenser)

Second-hand painted wood board, ceramic head, white paint, copper tube, crafted cast iron bracket, wood leg, fluorescent paint, mixed media, 2013-2014.
 Dimensions : 24 x 45 x 210 cm.
 Photo : F. V

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*





Image for the web # 1 (optimized)

oil painting on wood, printed tape, 2013
Dimensions 5, 3 x 4 cm, / 22x 27 cm.
Photo : F. V

*The coming exhibition / L'exposition qui vient - **Les Salaisons**,
Romainville.*

(variables d'ajustement - expendable part) # 1

polystyrene block (hot wire cut), acrylic paint. Dimensions: 61
x 28 X 49 cm, 2013-2014.
Photo : F. V

*The coming exhibition / L'exposition qui vient - **Les Salaisons**,
Romainville.*

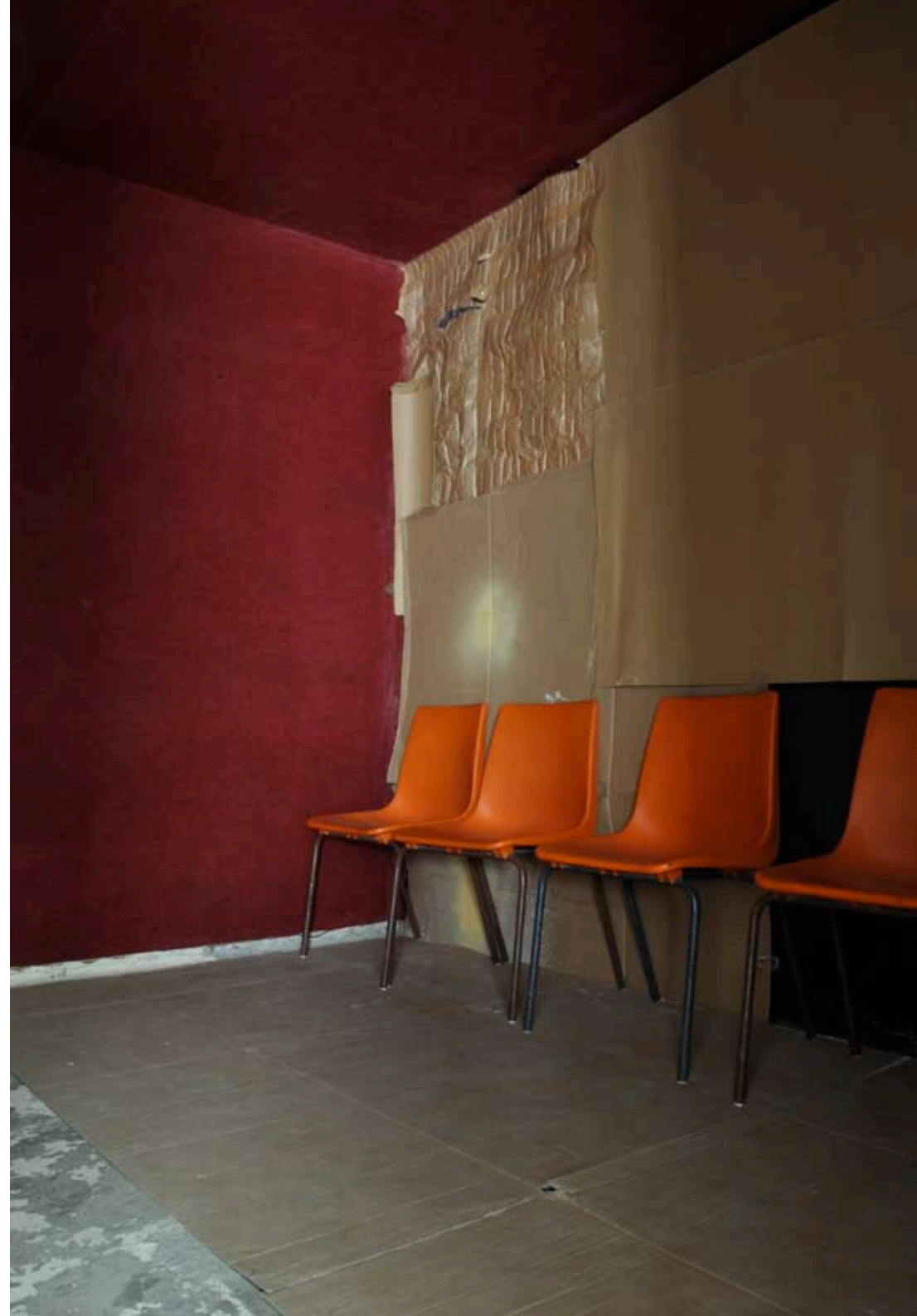


Musical variable for adjustment

9 minutes record on CD (flute (transverse), surbahar, guzheng, piano, trumpet, cornet - F. Valliccioni), (60 mn loop), scaffolding, cardboard, chairs, lamp, gaffer tape, CD player, variable dimensions) - 2014
https://www.youtube.com/watch?v=Mcx3W_Xklz4

Photo: F. V

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*





Substitutes # 3
(variables d'ajustement - expendable parts)

Plexiglas, log with old nails, chrome-plated metallic bar with steel brackets. Cut board, paint, fluorescent paint. Dimensions variables.

Photo © Marc Damage

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*

Substitute # 4
(variables d'ajustement - expendable parts)

Plexiglas, mold, 2014.
Dimensions : 90 x 52 cm.
Photographies : F. V

*The coming exhibition / L'exposition qui vient - **Les Saisons**, Romainville.*





Profiles

Wood pedestal, acrylic paint, 2014
Dimensions : 28 x 28 x 88 cm.

*The coming exhibition / L'exposition qui vient - **Les Salaisons***, Romainville.





Big exploratory sketch # 3

Acrylic paint, spray paint, wallpaper on paper, 2014.

Dimensions : 150 x 182 cm

Photo : F. V

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*





Overrun
(variables d'ajustement - expendable parts)

Spray paint under transparent tape, polyurethane foam, acrylic paint, fluorescent paint
2014.

Dimensions : 150 x 192 cm

Photo : F.V.

*The coming exhibition / L'exposition qui vient - **Les Salaisons**, Romainville.*





Panache

Oil on plexiglas, wood - 2013

Dimensions : 395 x 135 mm

Photo : F.V.





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Retrospective preparatory sketches I & 2

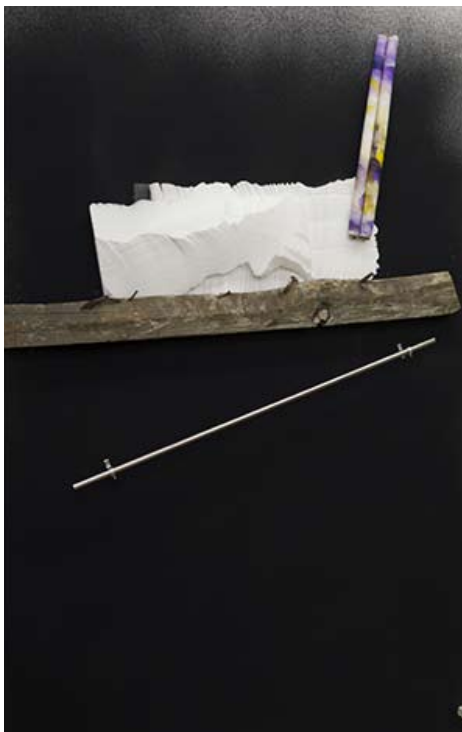
- | - Watercolour, permanent marker pen, ink, tan packing tape on Strathmore 300g paper, glas, kraft gommé. - 2013
Dimensions : 46 x 61 cm

- 2 - Oil paint, gesso, acrylic paint, tan packing tape on Strathmore 300g paper, glas, kraft paper tape. 2013
Dimensions : 46 x 61 cm

Mnemosyne - **Anywhere Paris**, Paris

- 2 -





- 1 -



- 2 -



- 3 -

Variables for adjustment

- 1 - *Variable for adjustment to two windows*

Chrome-plated metallic bar with steel brackets, rolled painted canvas, slice of polystyrène - all elements but the metallic bar are replaced randomly during the exhibition) - 2013.

- 2 - *Variable for adjustment to a room without molding*

Old wood fragment painted blue with hole, white polystyrène block sculpted with hot wire - 2013.

- 3 - *Variable for adjustment to thick skirt and floor*

Wood, paint, printed gaffer - 2013.

(Wall paintings : Jagna Ciuchta)

EAT THE BLUE - 116, Centre d'art de la ville de Montreuil. www.eattheblue.com



Ah tout de même

Crafted wood leg, acrylic paint, wax, transparent adhesive tape. 119 x 120 cm
variable dimensions, mixed media, (leg dimension 73,5 x 13,5 cm). 2013.

Collage ou l'âge de la colle - Galerie Eva Meyer, Paris.





Kinetic ambitions, speculative blue, with reserve.

Protection curtain, flexiblepolyvinyl chloride, wood, marble, polyurethane pavement, paint, photography, glass, paper, cardboard, plexiglas, brackets for mirror, cigarette (Fine120 menthol) - 2013. Variable dimensions (height : 247 cm)

La voie des masques - **Anywhere galerie**, Paris, Atelier STU.





Neomodern dynamics for a corner

Chair wood, painted founded wood, paint, decorated bronze bracket, recycled glass, wallpaper, text).
variable dimensions. 2013

Une fivelité - La fondation du pire, Paris.



The very heart of the sausage, 2013

Beam of construction site, wood from Henri II chair, paint.
With frontal supplement, painted board, bronze work with key and wood from curved chair, white tape.

Dimensions : 616x279x170 cm

Fire Wire - Espace des Blancs Manteaux, Paris.



YEAR MAGAZINE, 2013

Annual magazine published by Komplot :
Sonya Dermience, David Evrard, Alberto del Castillo,
Komplot. Bruxelles.

Contribution: 5 pages text and pictures.



- | -



TWO SCHOOLS OF THOUGHT

- | - Digital collage, lambda black and white print, glass and paper frame, dimensions : 42 x 30 cm.
 Pictures : Base for a curtain , **57ème Salon de Montrouge** and Arizona Mountain, july 2012 (detail)



- 2 -

Zwei Denkschulen

- 2 - Digital collage, lambda colour print, glass and paper frame, dimensions : 45 x 30 cm.
 Pictures : *a tremendous feat of engineering*, Le grand Paris à la Belle ceinture, Les Salaisons, 2011 , *Arizona Mountain*, july 2012 (detail)





- | -

...À l'heure où les galeries et les musées connaissent un développement exponentiel, vous êtes invité à proposer une œuvre par soustraction, un geste artistique qui produit son propre ralentissement, qui œuvre à la décroissance des objets et induit une autre économie de production.

À l'heure, aujourd'hui pas hier, où les galeries, les musées, mais aussi les résidences, les petites franchises et gros commerces, le grand paris à la belle ceinture connaissent un développement qualifié d'exponentiel, un développement qui signifierait que la croissance en valeur absolue des pré-cités serait proportionnelle à l'existant. Un développement qui serait - disons le - un essor, la guerre, l'envahissement, le prodigieux épanouissement, le tremendous spreading, or not et qui impliquerait aussi que le taux de croissance, lui même, serait constant, ce dont on sait que cela importe aux os en terme de vieillissement - Croissance, constance, endurance, une démarche de qualité. Une nouvelle économie de la culture créatrice de richesses, de sens tout aussi exponentiels quand traduits du Russe en la ville de Beijing. En cette heure grave, me voici donc invité, personnellement sans doute, à proposer une œuvre qui se soustrait. Qui se soustrait, qui puisse se soustraire, s'ôter, s'enlever comme on enlève une tache, du fat, un pourcentage de graisses inutiles. Comme on enlève de grosses Sabines nues et au galop s'il vous plaît parce que l'heure (grave) est proche. Soustraire et non sous-traiter. Attention hopla, je cravache dur. Est-ce que la sous-traitance ce n'est pas un peu cela ? Se soustraire ? Je ne sais pas, je demande. Si je sous-traite ? Me soustrais-je à ma responsabilité à pied d'œuvre au pied du mur ? Allons-bon, en voilà bien des questions. On doit tout faire soi-même ici. C'est pas possible. Ménage, vaisselle, épilation. Faute de joie communes, reconnaissons qu'il nous reste ici les transports ainsi communément appelés. Il s'est bien soustrait l'auteur. Il se lève et puis il se couche, toujours pareil, et moi c'est pareil. Cela ne saurait mieux tomber, l'œuvre elle se soustrait - insistant - en somme. Par deux fois le même titre, par trois fois les mêmes objets, ou presque en une formation différente, une constellation, un ciel changeant, un autre endroit, quasi programmatique : **Arrachez les oeillets et détruisez leurs dindes, éclatez leurs bordures, faites-moi plaisir mon petit**. Arrivés trop tard pour effacer un De Kooning, trop tôt pour terraformer quoi que ce soit ou tout repeindre avant revente. En blanc. Objection de croissance et entrave au rayonnement personnel, halte à la surproduction dite «désigne», aux cimaises tronquées et repeintes, aux sols propres, aux châssis rentrants à crutifier le dos dibond d'un Diasec cent-soixante sur deux-cent-vingt, mille euros en stockage et maniabilité. Ne surtout pas dire une seule chose mais trop, au même endroit, avec les mêmes. Qui ne dit rien peut tout faire parler. Un geste artistique qui produit ici son propre ralentissement : pareil, en différent, la même chose - autrement. Peut-on œuvrer à la décroissance des objets par leur transformation, le refus de les considérer comme autre chose que du matériau, signifiant ou non, aussi riches de sens que dépourvus de sens pris au dépourvu, de court. Pendus ? Question d'assemblage et de surcharge signifiante. Car les objets décroissants ou non, se multiplient tels les petits pains et les croissants ordinaires. Il ne servirait à rien de faire à l'envi quand on peut aussi bien déguster les gros porteurs de ce qu'ils ont. Induire une autre économie de production, ça c'est fait : mélanger allègrement le polyéthylène téréphtalate dit PET avec le chêne clair et benvole. Soustraire pour advenir, pas d'addendum. Parler dou-ce-ment, ne-pas-aller-vi-te. Vieillir. Par trois fois je vous le dis quand même. Soustraire et déjà dégarmer un peu (sur les côtés), voici qu'une autre économie de la production s'impose au matériau puisqu'il faut faire avec, faire autrement. Se dérober, s'échapper sans cesse, éviter la mise à l'indexation, le nuage de tags, l'identification pilori, les thèmes à l'abordage, les plaies, les hauteurs auctoriales et sermonnaires, la mission unique. Reconquérir l'abonnement ! Sans frais, n'ayons pas honte de produire des formes. S'abonner à l'œuvre au même titre, portefeuille de petites actions. VOUS AIMEZ LES FLEURS ? Formidable ! Pourquoi confondre une nouvelle économie de production - sous réserve de - et la volonté implicitement correcte - OFFRE RÉSERVÉE A - de ne pas tacher, de ne pas salir et rendre l'endroit en l'état d'usage - DITES LE SANS LES FLEURS - Entendez-moi bien : ne serait-ce pas confondre allègrement écologie et totalitarisme délicat ? Un corps sain, un bel objet, du sport, éliminer les comédons impurs, qui viendrait jusque dans nos bras exposer le pain de la distinction. Gare ! - ET APRÈS ACCEPTATION...»

Answer to a call for application, semi-regid lamination

- 1 - verso, text (call for application title, from Palais de Tokyo, Paris and text answer)
 - 2 - recto, studio picture and screen caption as picture answer
- recto-verso laminated laser print, - 2012, dimensions : 42 x 30 cm

*Tear their flowers off, destroy their turkeys, burst their borders out, please me
my young dear # 2 (Arrachez les oeillets et détruisez leurs dindes, éclatez
leurs bordures, faites moi plaisir mon petit # 2)*

-1-, -2-, -3-, -4-, -5-, -6-

Pillar, wood, paint, plexiglas, wooden holds, pieces of wood covered with wallpaper, glass, four chrome-plated metallic bars, two of them with curtain rods and brackets, a simple chrome bar, replaces the fragment of chrome-plated banister borrowed in April from the independent exhibition space The Commissariat, 113 Boulevard Richard Lenoir, Paris that was demanded for its current inventory of fixtures before moving, wood, coated pedestals with paint and unstuck wallpaper.

Chest of drawers Ikéa white, drawers, varnished oak drawers knobs, wallpaper, charcoal, acrylic paint, paint in spray, armature of abs exercise flat bench, foam, wood beam, cut and painted board, rings, hooks, lined fabric with white spray paint, white adhesive A red chair orange-colored without basis and less a fretted bar, a tile, lichen, a cupboardwood polyhedron one face clear oak, paint, screws, wood holds and wallpaper, thread of hemp, black paint in spray, asymmetric frame with photography and veil of black paint, (Still from The storm, Percy Stow, 1908), polygonal frame, black marble, painted bricks, work. Three clamps (cast iron and steel), bronze swan on a plastic base, black leatherette padded board, a leaf of window with paint, cut wood and Plexiglas from recycling, Conforama two doors white furnishes, brushed aluminum knobs, Pantone yellow paint (Matali Crasset design), shelf ledge.

Dimensions : 645 x 300 x 110 cm (variable)

57th Salon de Montrouge - may 3 to may 30.2012 - Montrouge - Le Beffroi.







- 3 -



- 4 -

- 5 -



- 6 -



*Tear their flowers off, destroy their turkeys, burst their borders out,
please me my young dear # 1 (Arrachez les oeillets, détruisez leurs
dindes, eclatez leurs bordures, faites moi plaisir mon petit # 1)*

- 1 -, - 3 -, - 4 -, - 5 -, - 7 -,

Two painted plinths, tan packing tape, wallpaper, abs bench, marble, bricks, boards, prop up beams, clamp (steel and cast iron), wood, brackets, two red orange-colored Henri II chairs, black Plexiglas, polished wooden oval portrait sized Frame, colorized photography from 1932 (formerly Plate). Oblique and painted shelf, metallic bar, two doors white furnishes Conforama, brushed aluminum knobs, two translucent Plexiglas blocks borrowed from the gallery reserve with screws and wallpaper, sculpture (a tremendous feat of engineering), fragment of metallic chrome-plated banister gracefully lent by the independent exhibition space Le Commissariat, 113 Boulevard Richard Lenoir, awaiting for moving, wood, cut and painted board, white wooden Ikéa chest of drawers, drawers, wooden drawers knobs, Polyester blouse, Orange reflective Plexiglas, Clingfilm, charcoal, acrylic paint, spray paint, blue felt-tip, black felt-tip, foam, cut and painted boards, wooden shelf with varnish, cut and painted piece of wood, slate, lichen, polyhedron made of wood from a cupboard one face clear oak, paint, screws, holds, wood and wallpaper, shelf ledge, painted plaster frog figure.
variable dimensions, (height : 310cm)

-2-

Former *Tu la vois tu l'aimes - la sopheresse* - painted plaster -painted shelf (kaki). 30 x110 cm.

Pic : F.Valliccioni

HIT AND RUN - 5 nov 2011 - 7 jan 2012, *carte blanche* à Stéphane Bérard, **Galerie Marion Meyer Contemporain**, Paris.





- 2 -



- 3 -



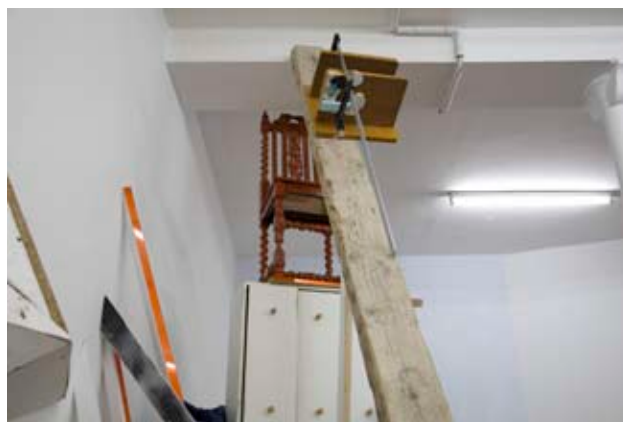
- 4 -



- 5 -



- 6 -



- 7 -



- | -



- 2 -

Hyperchartres/ The fair-girdled Big Paris (Hyperchartres / Le grand Paris à la belle ceinture.)

- 1 -, - 2 -,

Canon lent : Marble, bricks, cut boards, painting - text edition A3/200 exemplaries A3 recto-verso on economic paper.
dimensions: 45X35 X32 cm.

Hyperchartres is a text in progress. Fragments appears during exhibitions amongst other works and replace comments and information about the work itself. A first selection of extracts was shown in the MAGP (in Cajarc and in Saint Cirq Lapopie, France) in july-september 2010 (*Hyperchartres - The beautiful project/ Making-of - Rien de tout cela*), a second selection (*Hyperchartres - thus is the vessel conceived*) in Le Commissariat, Paris in april-may 2011, which digital version is available on è@e publisher website ; a third version (*Hyperchartres - the fair-girdled Big Paris*) in Les Salaisons, Romainville during the show Pierre WEISS - France VALLICIONI september 4 to october 2.2011.

Pierre Weiss - France Valliccioni - Les salaisons - Romainville. sept 4 - oct 2. 2011.

Hyperchartres/ The fair-girdled Big Paris (Hyperchartres / Le grand Paris à la belle ceinture.)

- I - à - I5 -

Two rooms Installation with:

three compartments coffee table on casters, plaster, paint, packing tape, painted wallpaper shreds, acrylic, oil paint, abs bench, beam, varnished wooden shelf, foams of protection, marble, bricks, boards, painted boards, holds, clamp steel and cast iron, wood, painted and cut brackets, orange-colored red Plexiglas of orange signalling system, Henri II red-orange chair, old frame and colorized photography, slate, two doors Conforama furnishes, brushed aluminum buttons, wood batten, wood, painted and cut boards, golden and burned ancient frame with black glass, black glass, portion of chrome-plated metallic banister property of the independent exhibition space Le Commissariat, 113 Boulevard Richard Lenoir, painted and cut boards, Ikea white chest of drawers, oak drawers knobs, graphite, acrylic paint, spray paint, slate, shelf ledge, modified photography (Eiffel Tower under construction), solid oak frame.

Painted plaster frog figure on a painted shelf, two drawings and a collage. Asymmetric frames, Wallpaper, wallpaper rags, acrylic and oil painting. Polyhedron made of wood from a cupboard, one side clear oak, paint, screws, holds, wood and wallpaper, dimensions : 112 x 50 x 32 cm.

- 7 -

Plate - Oval frame in waxed wood, portrait sized, colorized picture dated 1932 , dimensions : 51 x 36 cm

- 6 -

You see it, you love it (the sopheress) - painted plaster - painted shelf (kaki). 30 x110 cm.

- 8 -

A tremendous feat of engineering , wood holds, wallpaper, acrylic paint, 20 x 19 cm

Pierre Weiss - France Valliccioni - Les saisons - Romainville. 4 sept - 2 oct 2011.



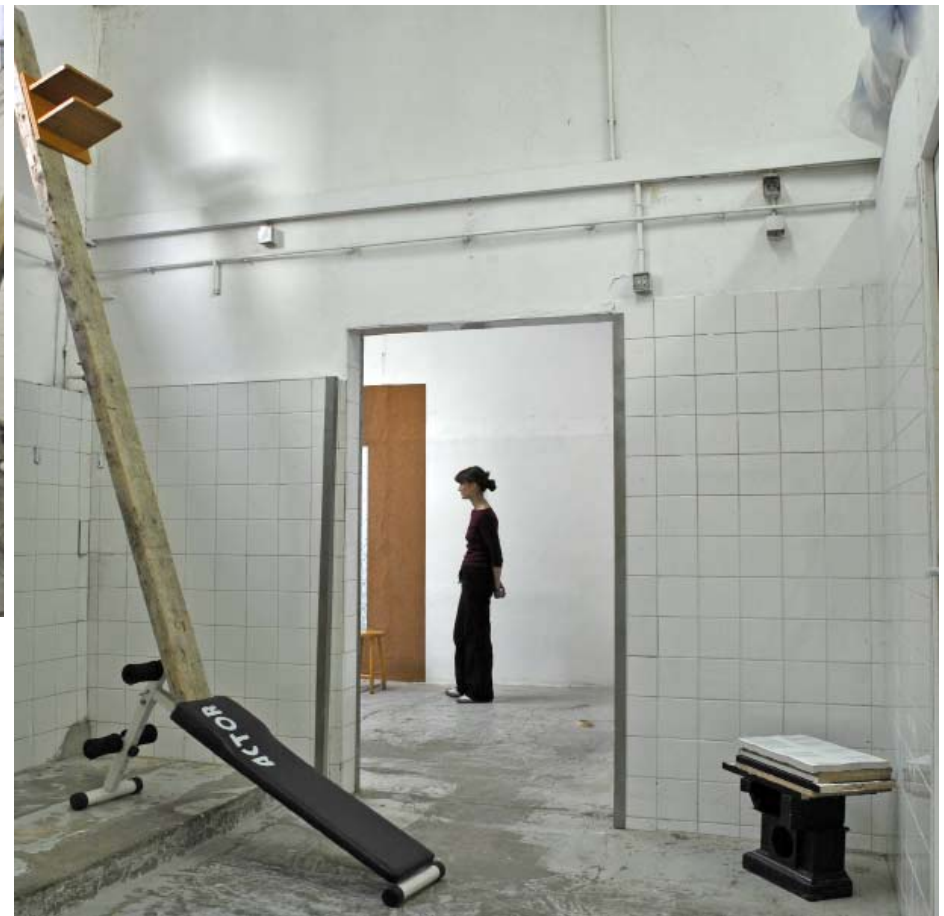
- I -



- 4 -



- 5 -



- 6 -





- 7 -



- 8 -



- 9 -



- 10 -



- 11 -



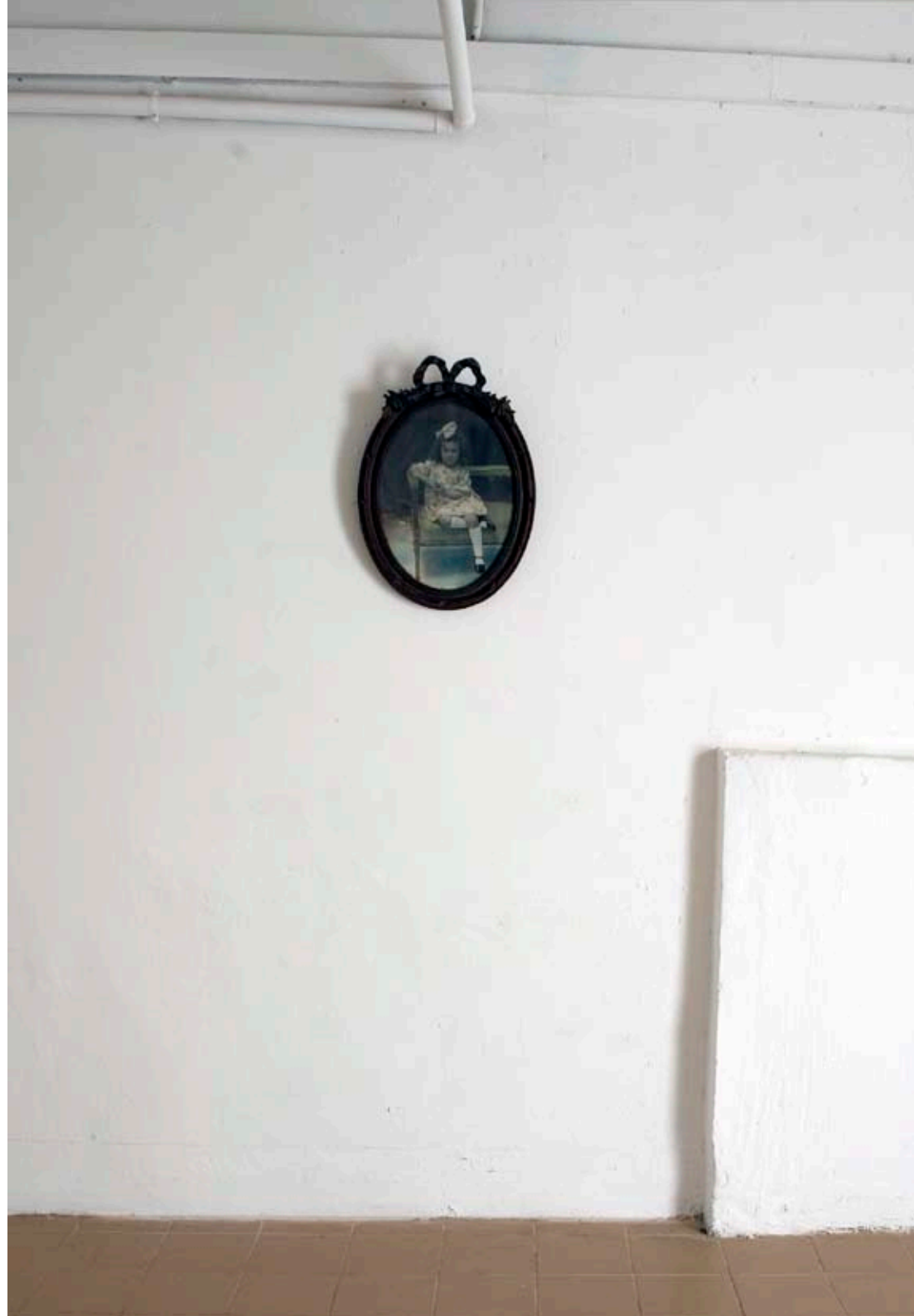
- 12 -



- 13 -



- 14 -



- 15 -

Thus is the vessel conceived (le vaisseau est ainsi conçu)

- 1 -, - 2 -, - 3 -, - 4 -, - 5 -, - 6 -, - 7 -,

Thus is the vessel conceived : patches of painted wood, two windscreens, slate and lichen, wooden brackets, paint over and under plastic cover, wood paints, wallpaper, propped up beam, two plastic bronze donkeys, flowers of blue-purple fabric with their foliage, marble, chrome-plated paint, acrylic paint, laminated medium, cellular concrete, recycled plaster (from the demolition of the former Bistrot Romain located place of the Republic in Paris) with fragments of dark blue ceramic stone floors, leaky ceramic plaster, rubbles of plaster, holds, text : *HyperChartres* (selection of 31 pages A3 on the walls with wallpaper shreds) wooden varnished shelf and bluish plaster piece, framed work realized in the proportions of the extraterrestrial Krell architecture (Forbidden planet, 1956), torn photographs of a golden and yellow ceramic lamp shaped mushroom with hinds, fawns, fir trees, mountain and sky. Glid film, portion of chrome-plated metallic banister founded in the exhibition space, sculpture (formerly *Pole dance*).

- 8 -

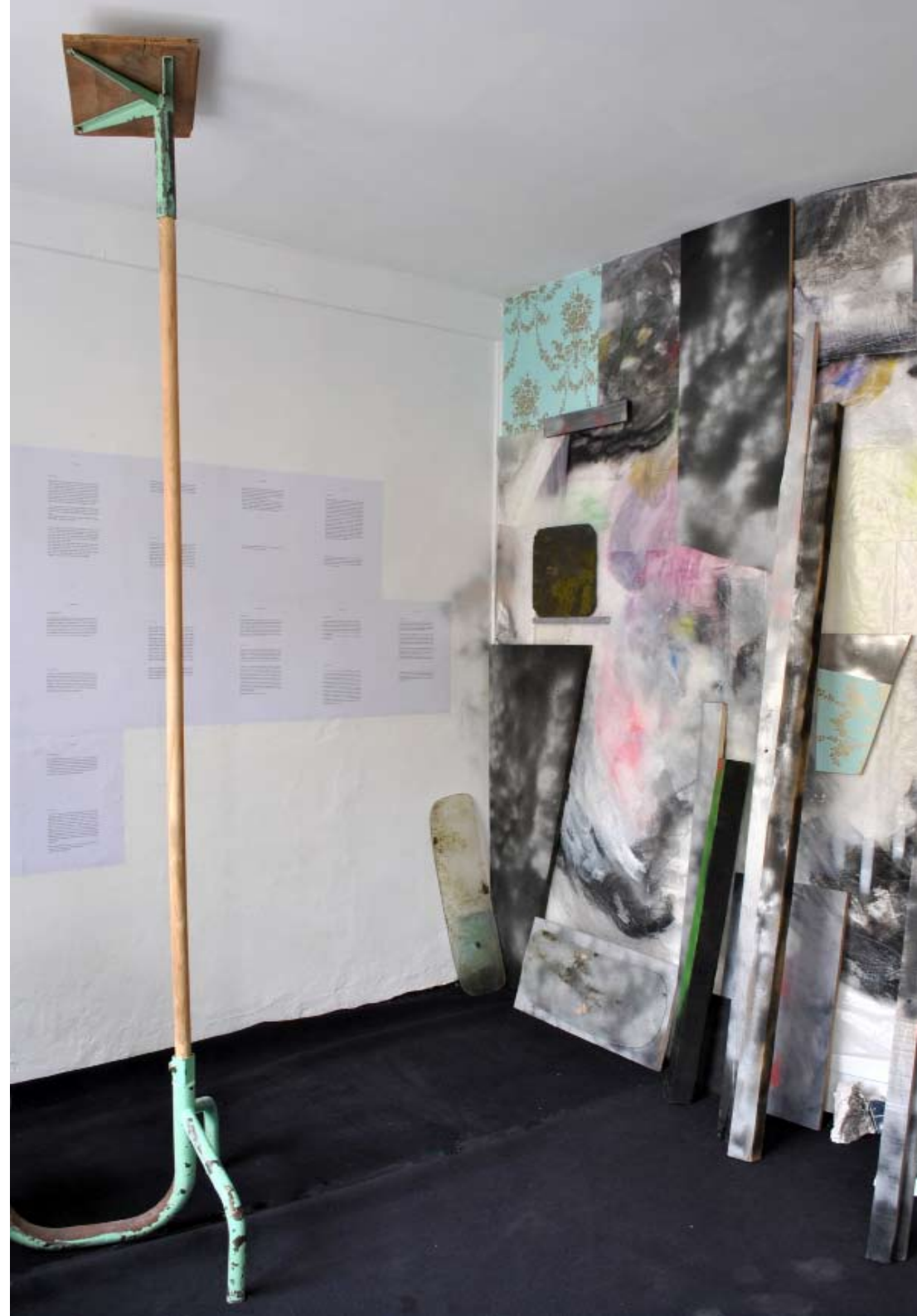
Thus is the vessel conceived framed work realized in the proportions of the Krell architecture (Forbidden planet, 1956), torn photographs of a golden and yellow ceramic lamp shaped mushroom with hinds, fawns, fir trees, mountain and sky. Dimensions : 30x25x4 cm - 2011

Pic: Samir Ramdani.

Le vaisseau est ainsi conçu - **Le Commissariat** - april 14 - may 14. 2011 - Paris.













- 6 -

Thus is the vessel conceived

Thus is the vessel conceived framed work realized in the proportions of the Krell architecture (Forbidden planet, 1956), torn photographs of a golden and yellow ceramic lamp shaped mushroom with hands, fawns, fir trees, mountain and sky. Dimensions : 30x25x4 cm - 2011

Pic: Samir Ramdani.

Le vaisseau est ainsi conçu - Le Commissariat - april 14 - may 14. 2011 - Paris.



- 7 -

Thus is the vessel conceived

Carriers, Piece of wood, two plastic bronze donkeys, flowers of blue-purple fabric with their foliage. Dimensions : 20 x 17 x 6 cm - 2011

Pic : Samir Ramdani.

Le vaisseau est ainsi conçu - Le Commissariat - april 14 - may 14. 2011 - Paris.



The beautiful project (Le beau projet)

- I - à - 8 -

Two drawings with asymmetric frames, an enlarged reproduction of one of them, printed on wallpaper then drawn and paint again after being placed under the aforementioned framed drawing. Printed text on 100 grams paper (Hyperchartres) Six framed cartels text and image, digital prints on collected ancient paper, studio pictures, Pech-Merle prehistoric caves pictures, shooted with authorization, a matt black painted base, black marble, boards from a bed, collages, stones, earth, cellular concrete, charcoal, beams coated with color/ black and white reproductions of images taken from the preparatory work, drawings and sketches, fluorescent yellow marking spray paint used in construction site. A packed stone. Earth, stones, painted rocks, black cover, pallet, mirror, glass, a screen with drum on foot (state of use : custom).

Dimensions: linear 17 meters.

Pic : N. Blaya/MAGP

WATER WALK - Maison des Arts Georges Pompidou, Cajarc - 2010





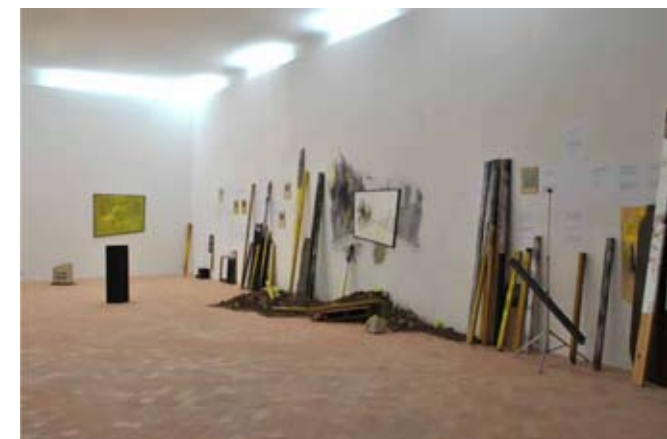
- 2 -



- 3 -







- 6 -

The beautiful project/Cartels texts for texts cartels

Laser jet prints on collected old paper, photos: caves of Pech Merle, HyperChartres extracts
 Six pieces - one without any text (*Visitation*), dimensions (size): 21 x 27cm

WATER WALK - Maison des Arts Georges Pompidou, Cajarç - 2010



- 7 -



- 8 -

- 7 - *the beautiful project / meeting room 1*

Drawing- assymetric frame. charcoal, graphite, spray paint, on soft paper - 106,5 x 91 cm, 2010

- 8 - *the beautiful project / meeting room 2*

(detail) Drawing- assymetric frame. charcoal, graphite, spray paint, colour pencil on 300g watercolour paper - 104,5 X 76 cm, 2010

WATER WALK - Maison des Arts Georges Pompidou, Cajarc - 2010



Pole dance

Modified school desk, wood, metal, paint, wood tutor (from Poulet Entreprise in Saint-Michel-de-Bannières), additional picture founded on internet, 2010
Variable dimensions - 90 X 60 X 260 cm and 12 X20 cm

Pic : N. Blaya

WATER WALK - Maison des Arts Georges Pompidou, Cajarc - 2010





- | -



- 2 -

Untitled (common)

- | - overview , - 2 - detail

Untitled (common) 2009 - Acrylic paint, ink, graphite on paper - 125 x 158 cm



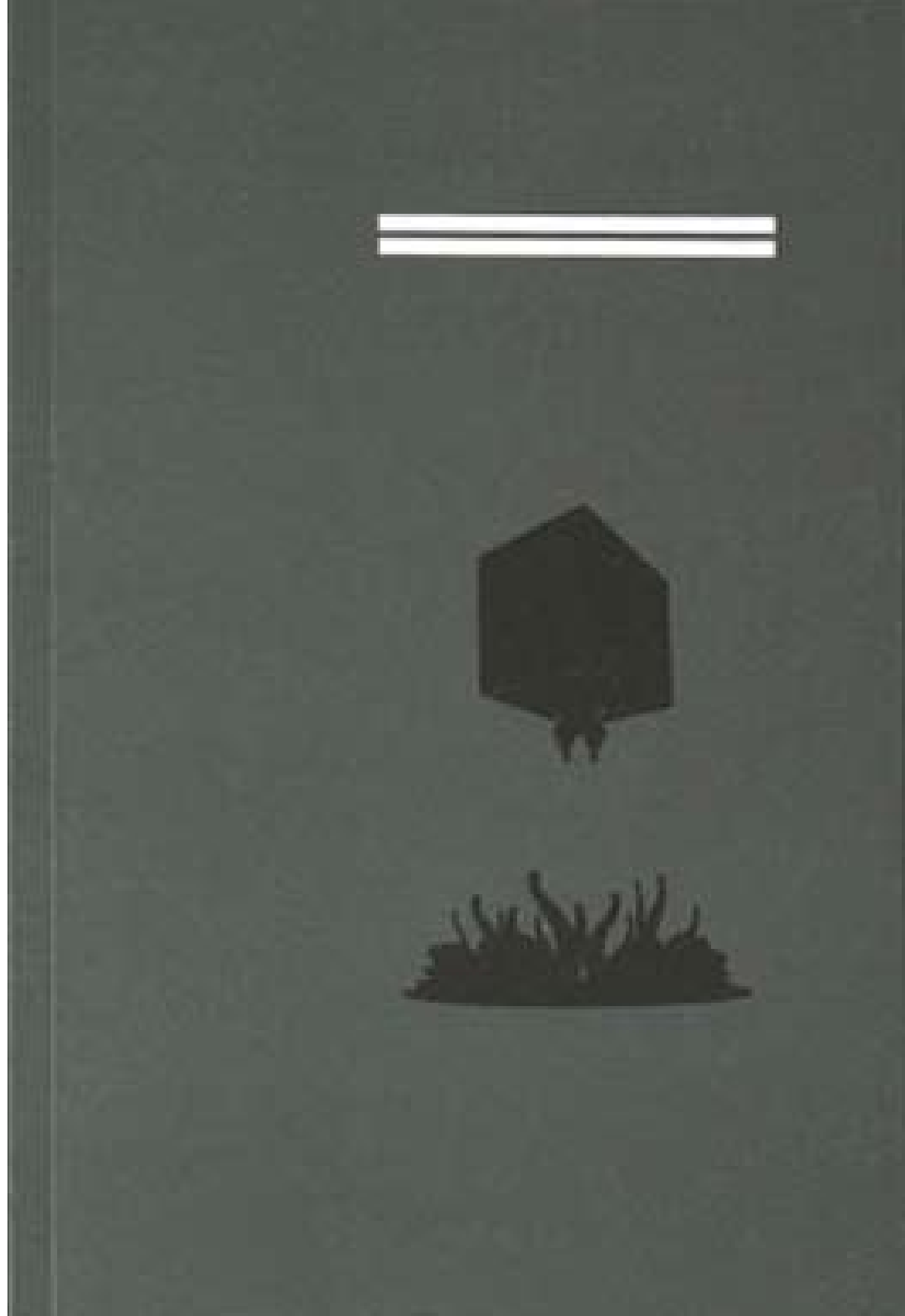
Pédiluve

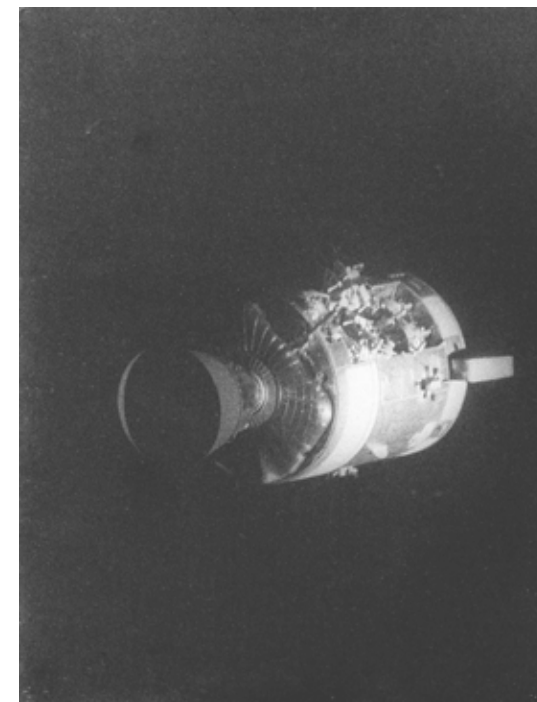
Artist's edition. 48 pages. Paris - Brussels - 2009 - 12x18 cm - 250 ex.
In collaboration with E. Blondiau- Brussels

(from old latin pedi: foot, luve (luere): to wash. Also small bath where people washed their feet before going into the big bath).*

Pediluve is part of Egogodancer project. It takes several forms (book, reading, performance, sound installation- collages). The book is composed with utterances, which have been heard or read by "the one who writes". Many addressing voices, echoes or lyrics run throughout this multi-authored and multi-layered piece of writing. Everybody - or rather everything - seems to be talking but the one who writes and who gradually gets depicted. Different types of interwoven sentences, repetitions, contradictive injunctions, invectives, which can sometimes be violent, promises, comments as well as fragments of fictions, are juxtaposed. For example: memories from World War I can be read next to comments addressed the author... oracles from the Yi King, next to a photographic description... quote from a political figure, next to some web network's comment. A moving figure appears gradually, but is also drawn into space and time gaps. Insults and hate speech punctuate the body of the text, which gradually turns into a nightmarish «exo-portraiture» process.

The graphic design of the book is linked to the way depiction makes sense (or non-sense). Left pages are mirroring the right pages. The grey level darkens page after page. Some letters gradually change shapes and some eyes of the fonts get filled with black. Lines spacing also gets blackened.





ollo

Performance-reading - Music by Emmanuel Delpy -
march 2009 -

A narration without any real «story» is superimposed to fragments of information extracted from the incident report of mission Apollo 13 - 1970. This aborted spatial mission required from the Nasa engineers «to get a square-shaped object to pass through a round-shaped conduit» , which they managed.

In Ollo, a «water holder» human organic character is experiencing «wars» of two natures - internal parasite thoughts and the external aggression due to an unknown weapon. Promised to a certain death («join the permanent path») his mind is running free. He's dreaming of «a victorious Reich», «Swans armies» invading space etc.

During the reading, the audience can hear accurate details about the mission, given by overlapping voices, sometimes coinciding with words from the narration.

*Renaud Bezy - Nicolas Tilly - Uchronie - La ville au fond de l'œil. **Ars Longa** - Paris. Curated by Judith Lavagna*



Untitled

Untitled - 2008-2009 - Mixed media on paper - 120 x 80 cm.



Untitled

Untitled - 2008 (over 2) 120 x 80 cm. Watercolour and ink on paper.

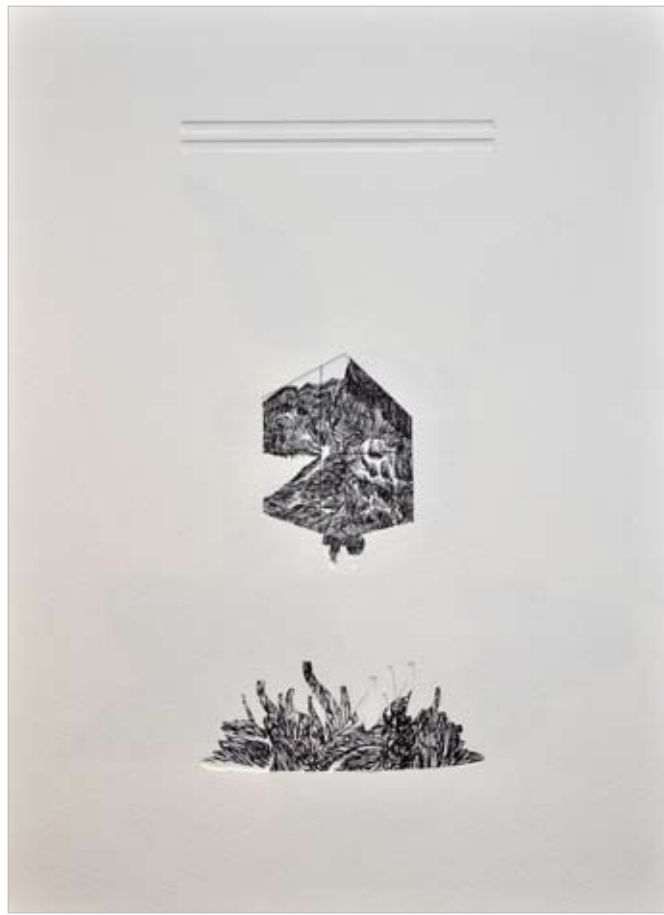




Cygnés - Signes

Untitled (cygne 19) and detail. Acrylic paint on paper- 50 x 65 cm. 2009
 Fragment of a research involving the same figure of a headless swan.
 (Nb : in french, the word *cygne* (swan) is homophonic to the word *sign*).





- 1 -

Cygnés - Guerre des signes

- 1 -

No title, no head - cut paper and ink drawing 27 x 38 cm 2010

- 2 -

Untitled (rituel 40) Water colour and inks on paper 50 x 65 cm. 2009 (Fragments from a research involving the same figure of a headless swan.

(Nb : in french, the word *cygne* (swan) is homophonic to the word *sign*).



- 2 -

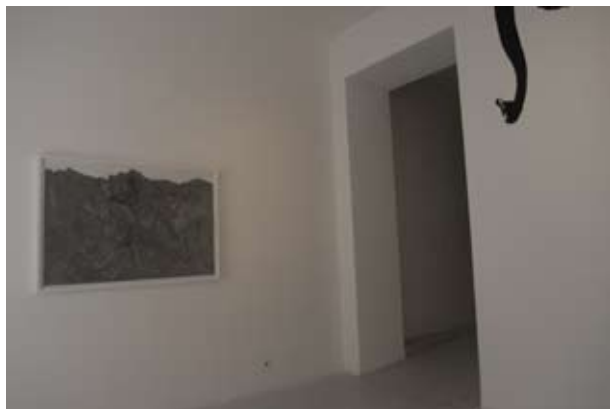


Overflow

Untitled- 2008 120 x 80 cm. ink on paper.
Pic : M. Kern

Overflow - **Galerie Artem** - Quimper - Aug 22 - Sept 20.2008





Overflow

Untitled- 2008 Wallpainting detail.

Pic : M. Kern

Overflow - **Galerie Artem** - Quimper - Aug 22 - Sept 20.2008



- 2 -



- | -

Egogodancer

Sound installation - paint and wall engraving, led projector with sound detection, speakers (music : E. Delpy) Dimensions : 400 x 237 x 239 cm

In a dark room, electronic music with two voices talking simultaneously about indistinct things : wars, pigeons of massive destruction, swans and a spaceship promised to destruction, fragments of sentences assemble and sometime coincide. The same tune « egogo-dancer » punctuates these split narratives. A light as in a dance floor quivers on the rythm of the sentences, coloring the wall inscription with various tones.

Pic : M. Kern

Overflow - **Galerie Artem** - Quimper - Aug 22 - Sept 20.2008