

ALMINE RECH

Garance Vallée

Tous ces objets qui n'en sont pas

Jun 30 — Jul 29, 2023 | Paris, Turenne (Front Space)

“The objects you see coming out of the paintings are not a still life: rather, they first exist through painting, and then come to life in volume while retaining their pictorial appearance.” - Garance Vallée

Almine Rech Paris is pleased to present *Tous ces objets qui n'en sont pas*, Garance Vallée's first monographic show in Paris, from June 30 to July 29, 2023.

Best known for her total work - merging the territories of architecture, art and design to explore new relationships between body, space and objects, as well as their connection with domesticity, everyday life and intimacy - French artist Vallée constantly seeks to rethink the place of humankind in its environment and its reconciliation with nature. With a casual dexterity that is the hallmark of her unashamedly eclectic generation, unfettered by the rules of architectural design, she deploys every dimension of a holistic, decompartmentalized universe. Like so many clues unfolding in space, her paintings resemble architectural renderings, their deliberately truncated perspectives overflowing into reality. In advancing her patterns of ambiguousness between painting and installation, real and digital, inside and out, Vallée wilfully straddles the chasm of today's digital world, somewhere between physical and virtual spaces.

Her show *Tous ces objets qui n'en sont pas* (All these objects that are not objects) constitutes an immersive platform that toys with notions of *storefronts* for space itself. As it creates new perspectives, her reversible storefront - a kind of “double window” onto the world - can equally be approached from the inside and from the street. Her paintings make inroads into intimate spheres, where privacy and habitat can be seen as a “symbol of confinement, but also a source of self-reinvention”, in the words of the artist. Vallée plays with the paradox of a closed space allowing an open mind to question the function of the domestic in the digital, post-Covid age, echoing the increasingly porous distinction between public and private, between the outside and the intimate. Within closed spaces devoid of human presence, the objects are infused with promises of travels, of dreams, like so many affirmations of form and matter rather than function. “The objects are depicted in the same way as a human figure would, like a family portrait loaded with personal symbols”.

Garance Vallée's installations invite viewers to weave in and out of her paintings, to become fully immersed in her visual world, to project themselves entirely into her works, to inhabit them. In this, the age of the Metaverse, she subtly plays on the ambiguities of our time to upend our conceptions of reality. By throwing off the shackles of perspective and conventions of architectural representation in her quest for new utopias, she has gained the ability to imagine miniature worlds as new forms of habitats. Thus brought closer to the objects depicted, our body too becomes an object among so many others. “The object becomes the subject”.

- Jérôme Sans, critic and curator