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JACQUES VILLEGLÉ

Painting Within Non Painting

Born in 1926, **Jacques Villeglé** is one of the last European founders of the New Realism movement still alive.

Prior to any other artist of the group, Villeglé made his first major appropriation in 1947 with the work «**Fils d'acier, Chaussée des corsaires**», edition that will be presented on our booth (the original being part of the permanent collection of the Centre Pompidou and currently exhibited).

Two years later, in 1949, in collaboration with **Raymond Hains** he started ripping posters off the walls of Paris. Stealing posters torn by anonymous people was one of the most accomplished performances of the urban expansion in the second half of the 20th century. As a receptacle of cities' everyday psychology, **Jacques Villeglé's** posters present the political, sociological and graphic history of our societies.

Jacques Villeglé is considered as a pioneer but also as the only artist who treated this part of the urban landscape as the subject and the completion of a form of representation portraying the evolution of illustration, sociology, style and advertisement for more than fifty years.



1 - 4

December

2016

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CURRENTLY AT THE GALLERY

Julien
Bismuth
"Partition"
-
Lucie
Picandet
"Idiose"

4 November
-
23 December
2016



Pénélope - Grand Gouachage, circa 1950

The designated theme for our Survey Booth is *Painting within Non Painting*, after the name of one of the 12 themes of the artist's Catalogue Raisonné.

The selection of works we would like to propose runs from the beginning of the 1950s with exceptional pieces from the *Pénélope* project he did with **Raymond Hains** to the end of the 1990s with the latest ripped posters. Even though the pieces actually come from different series, they strongly demonstrate how Villeglé, with his Anonymous Tear, built what some call "an aesthetics of risk," an aesthetics that always manifests its scepticism as to the domination of one model by another, as to the primacy of painting as such, using paradoxically for this purpose the codes and compositions of classical Painting.

Since 1957 Jacques Villeglé has had more than 200 solo exhibitions in Europe and the United States. He has also been taking part in numerous collective shows across the world and most recently in: *Post-war: Art between Pacific and Atlantic (1945-1965)*, Haus der Kunst, Munich (curated by Okwui Enwezor - Fall 2016), *Take an Object*, MoMA, New York (curated by Cara Manes); *Destroy the Picture: Painting the Void: 1949-1962*, MOCA, Chicago (curated by Paul Schimmel) - just to name a few.

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«In appropriating bits and pieces of torn urban posters, **Jacques Villeglé** fulfilled a graphic and political (hi)story of the street. This seemingly simple approach, or one which at the very least can be summed up in an exclusive gesture, makes it possible to ask all sorts of questions about the status of the painting-as-object, style, authors, appropriation, and the oneness or diversity of an aesthetic position. Given the medium the approach makes use of, it obviously has a socio-political significance, starting with the act of tearing itself, which involves defying a ban. On the artistic level, it reflects the graphic systems and colour charts of propaganda and advertising posters in the successive periods of these lacerations.



14 juillet, December 1960

It also gives its initiator total freedom, without confining him within a unique manner which he would dare stray from at the risk of no longer being identified. In 1959, Villeglé "invented" the Lacéré anonyme or Anonymous Tear. This mythical figure, as the artist defines him, condenses, through his patronymic, the rejection of a demiurge creator, because the first author is indeed this anonymous and clandestine person who has ripped and lacerated the urban hoardings, peeled off by Villeglé from the walls on which they are affixed. In his own words; "I economized on creative anxiety, because the whole world was working for me". In fact, with Villeglé, the artist becomes the person who chooses and collects, thus going beyond the simple appropriation of a readymade. For if Duchamp selected the manufactured object and decreed it to be an artwork, Villeglé the «affichiste», for his part, takes possession of a "composition" endowed with aesthetic qualities which is revealed to us by the artist's approach, with his intervention taking form through the framing.

Many moons ago, Villeglé decided that his oeuvre could be divided into themes, which was a way of protecting himself from an overly restrictive image. (...) Free of the Schools which clutter the contemporary art world, the artist can invent his own discipline.»



Bas-Meudon, January 1991

COMING SOON

PEYBAK

13 January

-

26 February

2017

Alfred Pacquement