

JACQUES VILLEGLÉ «LA LETTRE LACÉRÉE» RIPPED POSTERS 1954-1992

28 SEPTEMBER - 10 NOVEMBER 2007
 OPENING ON THURSDAY 27 SEPTEMBER



«Starting in 1949, Jacques Villeglé and his friend Raymond Hains started work on a series of stripped posters. These were not exhibited until 1957, at Galerie Colette Allendy. However, the artist very quickly established a kind of typology of these pre-done paintings which were damaged by the climate, torn by passers-by and finally peeled by himself from the very skin of the walls. This typology, which of course developed over the years, could be compared to the classification invented by Linnaeus, which was refined with each successive edition of his *Systema Naturae*. For Jacques Villeglé, ramifications, classes, orders and families now began to proliferate in the kingdom of the poster: Torn Letter, Without Letters, Without Figures, with letters or fragments of words, objects or torn figures; posters by painters; Transparencies; Political; drippings and graffiti; sundry small formats, etc. The cycle of the “Torn Letter” (*Lettre lacérée*) designates a set of unpeeled posters in which the result focuses almost exclusively on their typographic component. The letter in question, made illegible by ill treatment, attains an abstract dimension».*



This year, for the fifth exhibition that we devote to the Lacerated Anonymous, we explore the theme of the Torn Letter.

Mots (Words) (in 1999) already reflected Villeglé's taste for Writing and its graphic design, **Images** (2001) was undeniably one of the most representative themes of the urban landscapes that the artist walked through during the past fifty years, **Sans lettres, sans figures** (Without letters, without faces) (2003) was the exhibition that was the closest to Abstract Painting, in the classical sense, and finally **Politiques** (Politics) revived all the important debates of French political History, without any bias.



As for the **Torn Letter**, its is certainly the most famous series of the artist. «The Torn Letter. The typographical character is so present that it intermingling brings us, by its almost vibratory disappearance, to the happily illegible, to the Mallarmean unreachable. Originally, they are posters of movie theatres from before the crisis, theatre or concert posters coming from old Morris columns or from the subway».**



*in Jean-Yves Jouannais, « La Lettre lacérée ou toutes les campagnes de Jacques Villeglé », *Catalogue forthcoming*, ed. Galerie GP & N Vallois, Paris

**in Jacques Villeglé, « La traversée Urbi & Orbi »

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MARC ÉTIENNE

«FOLKLORE»

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The world of Marc Etienne unfolds like an immense collection of objects in mediums as diverse as sculpture, models, drawings, animation, 3D and music, among others.

All these "objects" are articulated around fictions, or rather, rough scenarios, the elements of which take the beholder out of the ordinary world and into the "Uncanny Valley." The theory of the "Uncanny Valley" was elaborated in 1970 by Mashahiro Mori, a great Japanese robotics specialist, based on the "emotive and emotional response" of humans to robots and other non-human entities. This theory soon came to be applied to cinema and 3D animation. When we watch an animation film in which the characters are extremely realistic, very subtle little details prevent us from believing in them. This feeling is characteristic of "Uncanny Valley", a place where our consciousness is perturbed, the sensation of reality becomes unstable and the expected unfolding of events is totally disrupted. Marc Etienne's work exists within this valley, for all his objects take on an "uncanny look." Whether a tree trunk or a clump of mushrooms, a shell or a tobacco jar, everything looks authentic but everything is trickery, a theatre set. "Folklore" is the set of collective productions of popular art which are handed down from one generation to another, either orally (tales, lore and beliefs) or by example (rites, know-how). "Folklore" is also the title of Marc Etienne's first exhibition at Galerie Georges-Philippe & Nathalie Vallois, where he is turning the Project Room into an annexe of the local folk museum.

Marc Etienne is on the shortlist for this year's Ricard Prize.
 (curator: Mathieu Mercier)

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