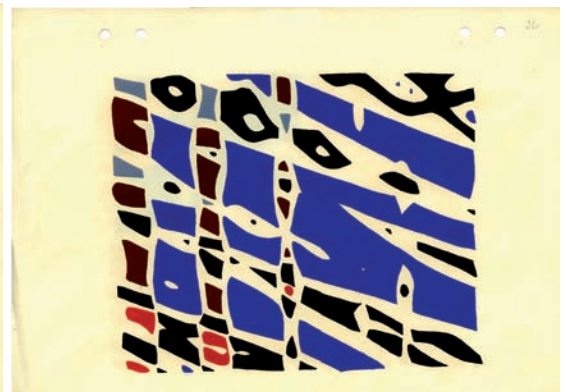


Art Feature Booth 1 G04

Jacques Villeglé & Raymond Hains

Pénélope



"This is at the National Museum of Modern Art, then in Palais de Tokyo, that I and Hains saw for the first time paintings by Matisse. The "Romanian Blouse" is certainly the work that stroke us most. We were twenty. (...) If, seven years later, during Spring 1954, I gave the name of *Penelope* to this abstract film that we had worked on for more than five years, it is not only because I began to doubt Raymond's will to achieve it, but also because that word evoked, better than any other one, the Mediterranean light that we wanted to transpose, like Matisse, in our colours. This appellation, Raymond accepted it instantly, and all previous names were now swept away."

Jacques Villeglé, 2008

ART UNLIMITED

Richard Jackson
Big Pig

(w/ Hauser & Wirth)



At the beginning of 1950, Jacques Villeglé (then aged 24) joined Raymond Hains in Paris to work together on an experimental film. They develop a new kind of camera, the *Hypnagogoscope* (instrument described by three Greek words (hypno, Agogos, skopein), and used to observe the splintering of pictures and letters), allowing to film objects through large fluted glasses to create formal deformations. By 1951, the two young artists created large colourful collages, inspired by the colours of Matisse, Breton folk costumes and Ravenna's mosaics and started to shot a silent film.

Soon, they dreamt of close-ups. But the quality of the lenses at that time did not allow them such close-ups, they thus imagined to create sequences of cartoons inspired by the Disney techniques explained by a book by Do Luca in 1950.

So they put up a "studio" employing of young fellows (between 18 and 20 years old) from the group of Debord's friends in their apartment at 26 rue Delambre:

- In a closet, Jean-Michel Mension was printing photographic enlargements from film footage.

- Jacques Villeglé was transcribing these photos into drawings with indications of colours.

- Eliane Papaï was drawings the inserts (it takes 24 pictures for one second of animation).

- Spacagna at least was colouring the drawings with glycerophthalic paint.

- Hains, meanwhile, was taking charge of the colours' choice.

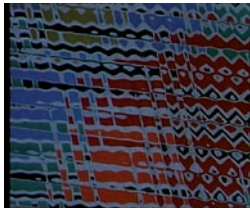
But Hains' inability to finish things, his permanent delays pushed Villeglé to abandon the project in late September 1953 (after Hains had been over a month to decide on one grey)....

VALLOIS

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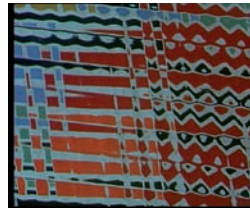
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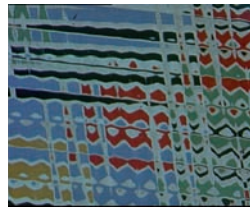


The film remained unfinished and took the name of *Penelope* in 1954.

It was partially edited in 1959 by Pierre Schaeffer on his own music and took the name of *Etude aux allures*, but neither Hains nor Villeglé did totally approve it. In 1980, Jean-Pierre Bouhours from Centre Pompidou edited the full rushes in a silent movie that took the name of *Penelope*.



Nearly 60 years later, the complete and carefully preserved archives of Jacques Villeglé on this project will be unveiled for the first time by the Galerie Georges-Philippe & Nathalie Vallois during Art43Basel (with a scenography by Alain Bublex & Ania Martchenko), including 2'14" of unseen sequence of the film, a hundred of glycerophtalic paints, as well as beautiful essays, and the artist's notebooks from 1950 to 1954.



On this occasion, we will co-publish with Editions du Regard a book prefaced by Daniel Abadie retracing the genesis of the project (*L'entomologiste et le chasseur de papillons*).

CURRENTLY

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Project Room

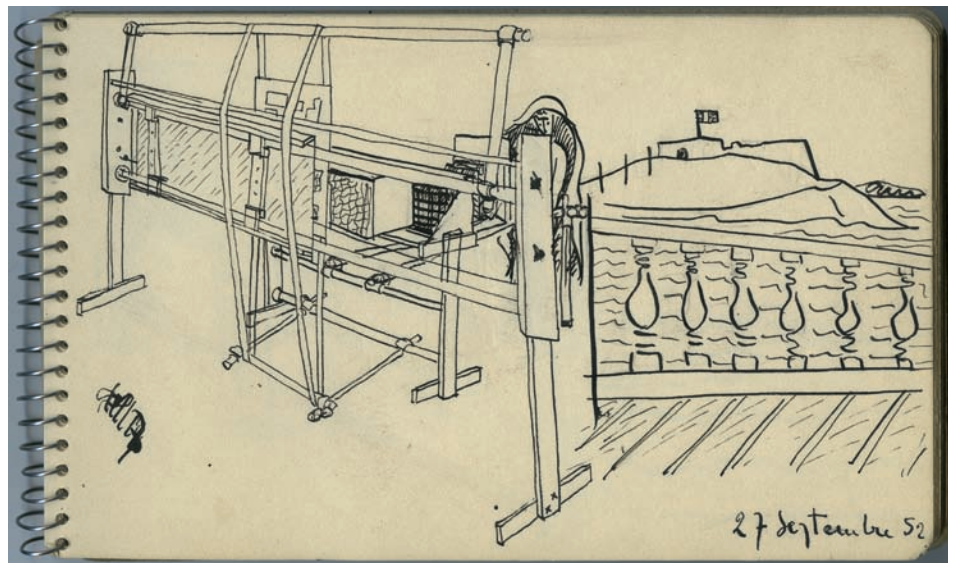
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