

Jacques Villeglé, le flâneur

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By appointment

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John DeAndrea ^{US}
Massimo Furlan ^{IT}
Eulália Grau ^{ES}
Taro Izumi ^{JP}
Richard Jackson ^{US}
Adam Janes ^{US}
Jean-Yves Jouannais ^{FR}
Martin Kersels ^{US}
Paul Kos ^{US}
Zhenya Machneva ^{RU}
Francis Marshall ^{FR}
Jeff Mills ^{US}
Henrique Oliveira ^{BR}
Peybak ^{FR}
Lucie Picandet ^{FR}
Emanuel Proweller ^{FR}
Duke Riley ^{US}
Lázaro Saavedra ^{AR}
Niki de Saint Phalle ^{FR}
Pierre Seinturier ^{FR}
Peter Stämpfli ^{CH}
Jean Tinguely ^{CH}
Keith Tyson ^{GB}
Tomi Ungerer ^{FR}
Jacques Villeglé ^{FR}
William Wegman ^{US}
Winshluss ^{FR}
Virginie Yassef ^{FR}

Jacques Villeglé would have turned 100 years old this year!

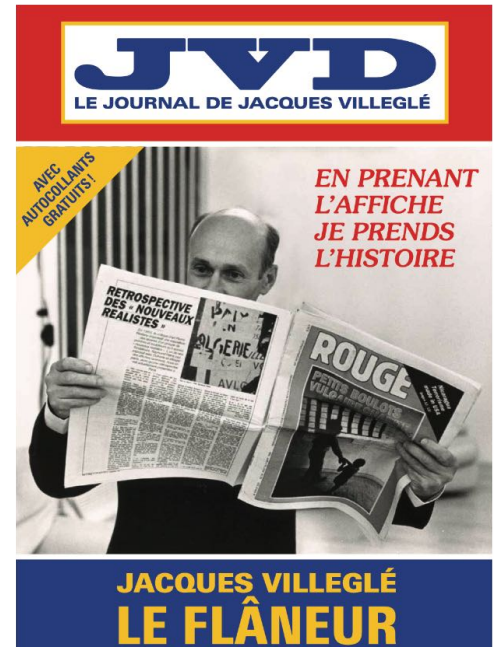
To mark the occasion, Galerie GP & N Vallois is dedicating his 15th solo show in the form of a retrospective, including the first presentation of the *Placards de Journaux* series within its walls.

This exhibition, centered on the theme of strolling, echoes the exhibition opening on 14 October at the Musée Carnavalet, for which the gallery worked closely with the Fonds de dotation Villeglé: *Paris à l'arraché, Jacques Villeglé et l'art urbain*.

"Villeglé's small revolution is irrevocably linked to walking, this Parisian practice of strolling and striding. The studio is no longer

the dark room or a room of one's own, but a territory to circulate in. The work is built from the sidewalk. Titles for the lacerated posters, indicating a precise spot and date, draw a true cartography: *Boulevard du Montparnasse* (1950), *Rue Claude Vellefaux*, octobre 1955, *Rue des Étuves Saint-Martin*, février 1960, *Rue Beaubourg*, août 1961, *Quai des Célestins*, 18 octobre 1963, *Rue du Temple*, 16 août 1970, *Sortie de l'autoroute sud - Le Kremlin-Bicêtre*, 17 décembre 1991. Crossroads, boulevard, street, square, metro station: each decollage retains the coordinates of its discovery, much like an archaeologist consigns the details of his excavating. Indeed, the French for an archaeological discovery is 'invention'. This topographical precision makes each poster a located fragment of history, a sampling from a defined location and moment, a time-space capsule... The exhibition designed by Galerie GP & N Vallois

for Villeglé's 100th anniversary, in dialogue with the Musée Carnavalet show exploring the artist's links to Paris, takes on its full meaning in this perspective. This is not a simple condensed retrospective, but a journey through a method of the gaze. From *Pénélope* (1950), the first experimental film project created in collaboration with Raymond Hains, to the self-portraits of *Opération Quimpéroise* (2006), including the torn posters (1950-1991), the *Ardoises* (2000-2007), covered with quotations, slogans, and disorder re-encoded using the sociopolitical alphabet created on the streets in 1969, and the *Placards de journaux* (1976-1983), each of the series on display reveals a different way of stripping the city down to its core as an immense reservoir pre-produced forms.



OPENING

Thursday 10
September 2026

11.09.26
-
31.10.26



Boulevard Saint-Martin - Autocollants,
31 octobre 1978

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**Trafic : Tribute
to Peter
Stämpfli**

11.09.26

31.10.26

ART BASEL PARIS

23.10.26

25.10.26

Villeglé transformed his ambulation in Paris into an artistic inspiration and a material by sampling his first poster. "When I collected a poster, I did not just take it because I liked it, but because it was significant." The insolent gesture seems disarmingly simple: ripping a fragment of paper destined to disappear and placing it in the realm of art. What he discovered on the walls of Paris was not just a found object, but a collective work. The poster is the newspaper of the street, and the artist is a passer-by, ferrying from life to art, and whose art does not reside in the signed fabrication of an image but in the recognition of a collective intelligence laid on the walls. Lacerated posters tell the political, social, typographical and affective story of post-war France. Each surface bears the plural traces of a bygone topicality: electoral campaigns, movies, shows, advertisements, colonial conflicts, cultural shocks, commercial or militant slogans. They manifest the "Comédie Urbaine" (Urban Comedy), as dubbed by Villeglé in a pastiche of Balzac and his ambition to present the portrait of society as a whole."

Excerpt from Tristan Bera's essay, "Villeglé, flâneur," for the exhibition catalog to be published in September 2026 by Presses du Réel.



Lacéré Anonyme mythe collectif, 2002



Une blonde explosive, 11 juillet 1976