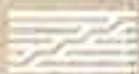


COMMUNICATION  
DEPARTMENT

PRESS PACK



JACQUES VILLEGLÉ

LA COMÉDIE URBAINE

17 SEPTEMBER 2008 - 5 JANUARY 2009

# JACQUES VILLEGLÉ

Centre  
Pompidou

# JACQUES VILLEGLÉ

## LA COMÉDIE URBAINE

17 SEPTEMBER 08 – 5 JANUARY 09

GALERIE 2, LEVEL 6

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**PRESS RELEASE**

# **JACQUES VILLEGLE**

## **LA COMÉDIE URBAINE**

### **17 SEPT. 08 – 5 JAN. 09**

**GALERIE 2, NIVEAU 6**

The Centre Pompidou is to present the first major French retrospective of the work of Jacques Villeglé, an artist who since 1949 has succeeded – using one single material, the torn poster – in producing a very substantial body of work of astonishing formal richness.

Bringing together some hundred works dating from the 1940s to the present, the exhibition adopts a thematic approach to the artist's work, from the typographical explosions and coloured abstract compositions of the beginnings to the recent rhythmical juxtapositions derived from concert posters.

Villeglé is not a creator of readymades, even if he does nothing (except lend the occasional “helping hand”) to the posters he finds in the streets and then mounts on canvas. He sees himself rather as a flâneur, and his work is to reveal among the urban chaos the beauties hidden in the layered paper torn and sometimes written on or otherwise marked by anonymous hands.

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Jacques Villeglé  
Rues Desprez et Vercingétorix  
La Femme, 1966  
Museum Ludwig, Cologne, Germany  
© Adagp, Paris 2008

[www.centrepompidou.fr](http://www.centrepompidou.fr)

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Villeglé's work offers a seismographic record of our shared reality as it finds expression in the urban space whose history it returns to us in the distinctive history of its walls. It reveals how much our way of seeing is conditioned by this everyday visual environment, reactivating our memory to critical yet at the same time playful ends.

Combining elements of the practice of such now "historic" movements as the New Realists, the Lettrists and the Situationist International, Villeglé's work, rooted in the contemporary, is held in high regard by many of the younger artists of today.

Another important thread in the artist's work is his "socio-political alphabet," used in a whole series of works (on posters, canvases, school writing slates, etc.) and derived from the modified lettering often found in graffiti (e.g. the encircled A of the anarchists). These works are shown in a parallel display.

The exhibition also includes Villeglé's work in experimental film, which incidentally offers parallels in sound to his own work, the soundtrack to *Étude aux allures* (1950-54) being a work of concrete music by Pierre Schaeffer, that to *Un Mythe dans la ville* (1974-2002) a piece by the poet Bernard Heidsieck. This interest in music can be seen too in a recent series of posters on the theme of amplified music, produced in collaboration with the Atelier d'Aquitaine (an informal workshop set up in 1997 to promote the gathering of posters in different regions of France), and again in the juxtaposition of Villeglé's work with music by composers such as Pierre Henry, with whom he has collaborated on three occasions, and who, for this exhibition, offers a first performance of a new work.

A catalogue edited by Sophie Duplaix is to be published by Éditions du Centre Pompidou, with essays by Benjamin Buchloh, Laurence Bertrand Dorléac, Catherine Francblin, Fanny Schulmann, Arnaud Labelle-Rojoux, Roxane Jubert and others.

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## AROUND THE EXHIBITION

### **7 PM, WEDNESDAY 17 SEPTEMBER**

CENTRE POMPIDOU - CINÉMA 2

Admission: 6 euros, concessions and annual pass holders, 4 euros

#### **FILMS DE JACQUES VILLEGLE, DISCUSSED BY THE ARTIST**

*Paris Saint-Brieuc* 1950-1952 / 2'50 / 16 mm / couleur / sil.

*Un mythe dans la ville* 1974-2002 / 29'30 / 16mm / couleur / son

*Étude aux allures* (Jacques Villeglé and Raymond Hains) 1950-1954 / 4'29 / 16mm / couleur / son

*Paris Saint-Brieuc* uses the techniques of "direct" filmmaking: Indian ink and paint on film off-cuts, crazing, scratching etc. *Études aux allures* is a sound version (with music by Pierre Schaeffer) of *Pénélope*, an abstract film made together with Raymond Hains in the early 1950s.

*Un Mythe dans la ville*, begun in 1974, could only finally be shown in 2002. In it Villeglé cuts shots of Paris, torn posters from the series "Le Retour de l'Hourloupe" (featuring Dubuffet's character) and motifs from his own socio-political alphabet into various animated sequences.

The soundtrack is *Couper n'est pas jouer: biopsie n°10* by the poet Bernard Heidsieck, a collage of debates in the French National Assembly, the events of May 1968, and fragments of narrative.

### **7.30 PM, WEDNESDAY 24 SEPTEMBER: FORUM DE SOCIÉTÉ**

CENTRE POMPIDOU - PETITE SALLE

Free admission subject to availability

#### **JACQUES VILLEGLE: LA PRODUCTION D'UN FLÂNEUR**

**Interview with Jacques Villeglé by Sophie Duplaix**

On the occasion of his first Paris retrospective, Jacques Villeglé looks back over almost sixty years of production as a flâneur and connoisseur of the torn poster. From his attempt to develop a formal and thematic classification of his more than 4,000 works to the need to introduce geographical criteria, from the 1990s onward, Villeglé has endlessly interrogated his own practice.

The establishment, in the Aquitaine region, of a travelling workshop, and the development, from 1969 onwards, of his "socio-political alphabet," derived from graffiti found on walls, offer new keys to reading the work of this "encyclopaedic" artist too often identified with the movements he took part in, when these represent no more than episodes in an entire life devoted to our "collective reality."

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## **8 PM, WEDNESDAY 1 AND THURSDAY 2 OCTOBER : CONCERT**

CENTRE POMPIDOU – GRANDE SALLE

duration approx. 1 h. 10 mins / admission 14 euros /

concessions and annual pass holders 10 euros / tickets available online at

[www.centrepompidou.fr/billetterie](http://www.centrepompidou.fr/billetterie)

### **DAVID COLL ET PIERRE HENRY : 68 / UN MONDE LACÉRÉ**

An IRCAM / Les Spectacles vivants - Centre Pompidou co-production

Sixty years of age separate Pierre Henry and the young American composer David Coll, a student on the Ircam Cursus programme. This evening's performance offers two new works inspired by the work of Jacques Villeglé: an echo in sound of the found objects, torn posters, texts and images of the "urban comedy."

In his *68*, David Coll refers to the works of Maurice Lemaître and Jacques Villeglé and to the records of an event that he himself did not experience but whose myth retains great power.

Pierre Henry presents *Un monde lacéré*, a piece that embodies an urban imaginary, specially composed as a tribute to the work of Jacques Villeglé. The composer here takes the opportunity to continue an artistic collaboration begun in Poitiers in 1999, with the exhibition "Le Grand Mix," and renewed at the Nuit Blanche of 2006.

#### **David Coll 68**

for baritone, percussion, cello and électroniques, world première (20')

baritone : Lionel Peintre / cello : Séverine Ballon / percussion : Daniel Ciampolini / IRCAM digital music

production : David Coll / educational materials : Emmanuel Jourdan

**Pierre Henry *Un monde lacéré***, world première (50')

sound director : Pierre Henry / sound engineer : Etienne Bultingaire / musical assistant :

Bernadette Mangin / PA : Studio Son/Ré / production manager : Isabelle Warnier

Son / Ré is supported by DRAC Île de France – Ministère de la Culture et de la Communication, by the City of Paris and by the SACEM.

## **6.30 PM, THURSDAY 23 OCTOBER: TALK**

LES ARTS DÉCORATIFS – 111, RUE DE RIVOLI, PARIS 1<sup>ER</sup> – SALLE DE CONFÉRENCES

Admission : 5 euros – 4 euros – 2 euros

[conference@lesartsdecoratifs.fr](mailto:conference@lesartsdecoratifs.fr) (réservation desirable)

### **«UN MYTHE DANS LA VILLE»: JACQUES VILLEGLÉ ET L'ŒUVRE DE JEAN DUBUFFET**

The Musée des Arts Décoratifs organises two events annually in partnership with the Société des Amis de la Fondation Dubuffet. As part of this programme, Jacques Villeglé has been invited to attend a screening of his experimental short *Un Mythe dans la ville* (1974–2002), with soundtrack by Bernard Heidsieck, and to discuss it afterwards with Sophie Duplaix. The film is a tribute to Jean Dubuffet, one of the key images being a poster by Dubuffet that prompted a ten-year correspondence between the two artists.

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## EVENTS FOR CHILDREN

### **SATURDAYS FOR THE SIX-TO-TENS**

**4, 11, 18 OCTOBER, 8, 15, 22 & 29 NOVEMBER. 2.30 PM - 4.30 PM, ESPACE ATELIERS**

#### **WORKSHOP "EN R'VENANT DE L'EXPO"**

In connection with "*Jacques Villeglé: La comédie urbaine*"

After visiting the Villeglé retrospective, children will be familiar with the gestures deployed by the artist: tearing, superimposition, covering... and the re-use of existing materials. Now they can experiment with these themselves: tearing colour and recomposing images from everyday life, playing with giant letters and giving free play to chance and to their own graphic sense.

10 euros per child / concessions 8 euros / tickets online at [www.centrepompidou.fr/billetterie](http://www.centrepompidou.fr/billetterie)

### **HALF-TERM HOLIDAY FOR THE TWO-TO-FIVES**

**25 OCTOBER – 5 NOVEMBER. 4 PM - 5 PM, ESPACE ATELIERS**

#### **WORKSHOP "ATTENTION, ÇA COLLE!"**

For accompanied children, a first exploration of the big exhibitions. In connection with the Villeglé exhibition, a chance to create a labyrinth of multi-coloured posters and mysterious signs and to have fun getting lost.

10 euros for child with adult / concessions 8 euros / tickets on line at [www.centrepompidou.fr/billetterie](http://www.centrepompidou.fr/billetterie)

Information **01 44 78 49 13**

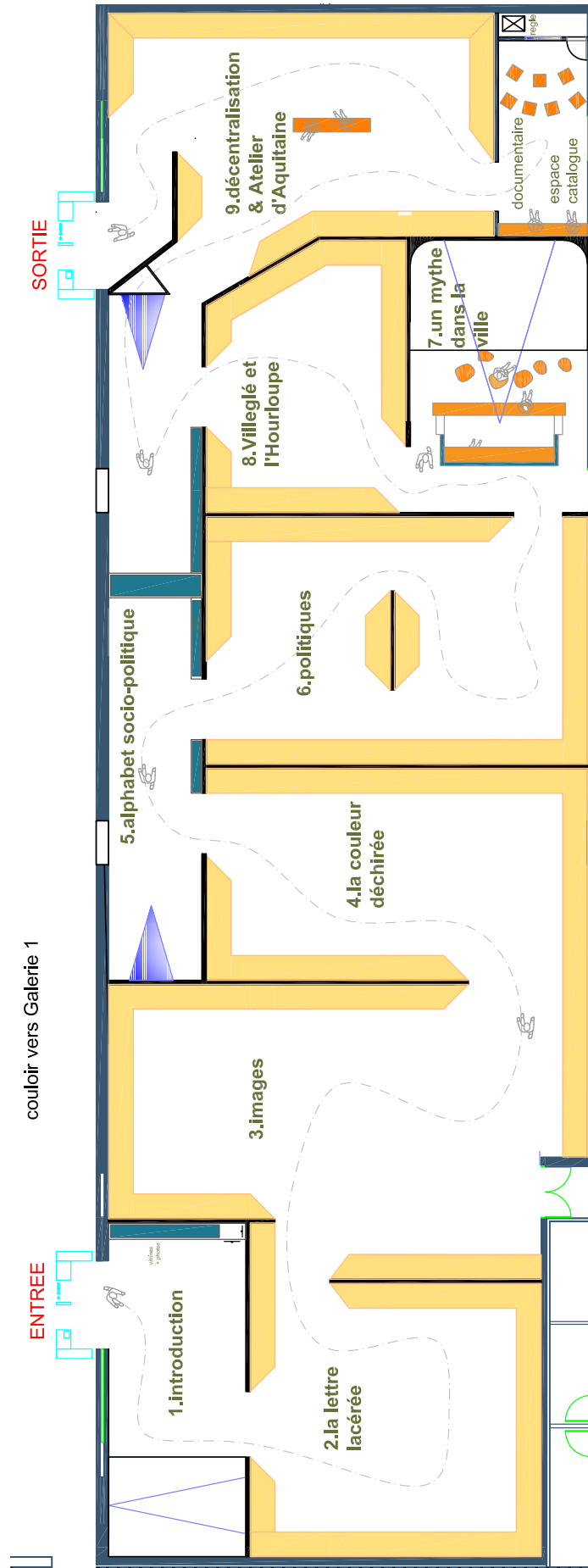
Programme available at [www.centrepompidou.fr/enfants](http://www.centrepompidou.fr/enfants)  
and on the children's site [www.junior.centrepompidou.fr](http://www.junior.centrepompidou.fr)

*In media partnership with*





## 2. PLAN OF THE EXHIBITION







### 3. ORGANISATION OF THE EXHIBITION

#### 1. INTRODUCTION

It was in February 1949, in Paris, where he would move a few months later, that Jacques Villeglé, together with Raymond Hains – with whom he had become friends in 1945 – peeled from walls the materials for their *Ach Alma Manetro* – his first torn-poster work. The gesture inaugurated a practice of appropriation to which Villeglé would remain attached throughout his career: the recuperation of posters from the urban environment. Composed of debris from the ‘Atlantic Wall,’ recovered in 1947 from the port of Saint Malo, his sculpture *Fils d’acier – Chaussée des Corsaires (Saint-Malo)*, a ‘drawing in space,’ as he called it, can be seen as foreshadowing this approach. During the 1950s, Villeglé and Hains would experiment with film, obtaining the images for *Pénélope* by filming coloured motifs through reeded glass. The sound version of the film, produced in collaboration with the artists by composer Pierre Schaeffer in 1960, takes its name from the latter’s composition, *Études aux allures*. The fragmentation and distortion of the motif is applied also to letters, recalling the Cubist and Futurist explorations of lettering and the programmatic claims of the Lettrists whom Villeglé and Hains were close in the early 1950s. Hitherto unpublished studies for the book *Hépérile éclaté*, a reworking of a poem by Camille Bryen, attest to the thoroughness of the two friends’ artistic researches as they developed their new vision. Their artistic collaboration ended in July 1954.

#### 2. THE LACERATED LETTER

Consisting mainly of posters for musical performances and neighbourhood cinemas, this series deploys the letter and the fragmented word in a new visual register. “The type swarms in such profusion,” says Villeglé, “that its interactions, by inducing its vibratory quasi-disappearance, take us into the domain of the happily illegible, of the Mallarméan ineffable.” From the great frieze of *Nymphéas* to the *Tapis Maillot* (which gets its name from its being displayed on the floor at Villeglé’s exhibition “Lacéré anonyme” at François Dufrêne in 1959) and the ABC shown at the first Biennale des Jeunes in Paris that same year, the letter and the word, amputated and distorted, create a “a lexical assemblage ‘contradictory and almost perverse,’ comparable to the assemblages of Picasso, the collages of Max Ernst, the hubbub of Dada, the objectively fortuitous encounters of automatic writing, the disjointed successions of Apollinaire’s Fenêtres (a revelation to James Joyce), the broken sentences of Céline...”.

#### 3. IMAGES

Reacting to critics of the time who saw in his work of the 1950s only an abstraction in the tradition of Cubist collage, Villeglé produced a series deploying figurative images culled from the advertising posters that began to spread everywhere in the 1960s. It is no doubt this series of cheerful and often large-scale works that leads to Villeglé’s being sometimes seen as a precursor of Pop Art. Yet his approach, outlined in his foundational text, *Des réalités collectives* (1958), written in the wake of his first, misunderstood, exhibition at Galerie Colette Allendy in 1957, is distinguished by the critical distance introduced by the tearing of the posters by anonymous hands, which brings something new to the gesture of appropriation.

#### 4. TORN COLOUR

Bringing together a number of the artist’s characteristic themes, among them “*No Letters, No Figures*” and “*Transparency*”, this section presents one of the most immediately attractive phases of Villeglé’s work. He focuses here on the wide band of colour that until the mid-1960s was often used as a border for advertising posters. The surface may be fragmented into a kaleidoscope of colours, divided into large areas of monochrome, or it may reveal an unexpected motif. In other works, Villeglé exploits the effects of the rain, which can result in a thin layer of paste being left on the poster beneath when the poster above is peeled off, toning down the colour and giving a somewhat vaporous aspect to the whole.



## 5. THE SOCIO-POLITICAL ALPHABET

It was in 1969 that Villeglé produced his first graphic work using an alphabet drawn from the modified lettering often used in graffiti, an alphabet in which "A is anarchistically encircled, a star and crescent C faces a rounded-out D with a horizontal bar, the cross and circle of the Celticising [nationalists] (...) E becomes Chakhotin's three arrows, counterattacking the swastika of the F, the creative whirlwind catastrophically hijacked by the Nazis, likewise N and Z, G is a hammer and a sickle with its star, within the H are inscribed I and S, I is stripy, J remains untouched, K, P and R become chrysm for the propagation of the faith." After a period of further gestation lasting to the late 1970s, this vocabulary then returns in different forms to occupy – in accordance with the same logic of appropriation that governs the posters – all kinds of supports (synthetic canvas, paper, school writing-slates etc.). Today it represents the bulk of the artist's production, now that he has stopped collecting torn posters.

## 6. POLITICS

"This brings together," says Villeglé, "posters evoking international tensions, government policy, and village council elections – *manoeuvres great and small*, as the playwright Arthur Adamov might have put it." This jarring display, culled from a graphic corpus both familiar and disturbing, offers a political history of France across the decades. Here the angry and destructive gesture of the passer-by takes on a particular resonance, while the obliterations and bucklings of the images effect a troubling critique.

## 7. UN MYTHE DANS LA VILLE

In 1974, Villeglé was commissioned to produce an art film. In this he planned to combine views of Paris – more particularly of the "trou des Halles" and of the Centre Pompidou then under construction – with shots of an 'unpublishable' book created especially for the film by Denise Aubertin and shots of photographs and collages, together with various animations (some using the 'socio-political alphabet'), a sequence on self-tearing posters, and finally a series of works based a poster for a Dubuffet exhibition. With the bankruptcy of the production company, these materials were set aside, finally to be assembled together, thanks to the assistance of the Film Department of the Musée National d'Art Moderne, only in 1998-2002. Villeglé offers a critical look at the Paris of the 1970s that is seconded by poet Bernard Heidsieck's soundtrack, planned to accompany the piece from the very beginning, which intercuts one of his own texts with snatches of sound from the events May '68 and extracts from debates in the French National Assembly.

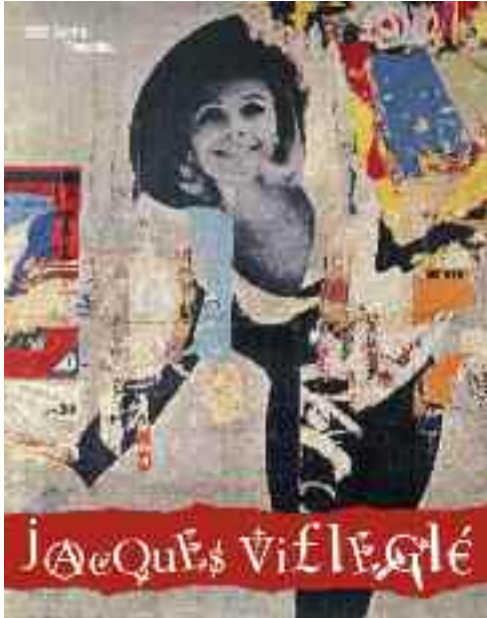
## 8. VILLEGLÉ AND THE HOURLOUPE

Hourloupe is the overall title of a series of works not by Villeglé but by Jean Dubuffet, composed jigsaw-fashion of flat, often hatched, cells in white, blue and red. Dubuffet ended the series with a group of paintings that he showed at the Centre National d'Art Contemporain in 1975. Villeglé was captivated first of all by the invitation-card, and then by the posters for the exhibition, which he started collecting from the walls. This led to the production of forty works, most of which would be used in the film *Un mythe dans la ville*. The Dubuffet figure which appears on the poster reminded Villeglé of a character from a novel by Jarry, a writer whom he had always admired for his audacity in reworking an existing text to produce his masterpiece *Ubu roi*. In the film, Dubuffet's little man also embodies the figure of the walker, open to a wide range of critical interpretations. This series inspired by Dubuffet was exhibited for the first time in 1985.

## 9. DECENTRALISATION & THE ATELIER D'AQUITAINE

The regulation of poster-advertising changed the face of Paris and by the early 1990s had made it impossible for Villeglé to find his materials there, forcing him to turn to other French cities: "In the 1980s, because fly-posting threatened the legitimate poster business, the professionals joined with local councillors to ensure that the law was enforced in the capital. So in 1991 I began to systematically decentralise my activities." 1997 saw the establishment of the Atelier d'Aquitaine, a small, informal group that assisted Villeglé in collecting posters – mostly on the theme of rock music – in different regions of France, but also in Barcelona and Buenos Aires. The Atelier's expedition to South America marked the end of Villeglé's poster-collecting, and he now devotes himself almost exclusively to work with the socio-political alphabet.

## 4. PUBLICATION



Catalogue published by Éditions du Centre Pompidou  
sous la direction de Sophie Duplaix  
format 22 x 28 cm  
approx. 350 coulour pages  
sewn p/b with flaps  
49,90 euros

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Forewords by **Alain Seban**

Introduction by **Alfred Pacquement**

### ESSAYS

**Laurence Bertrand Dorléac**, «Changer de politique»

**Catherine Francblin**, «Le bon génie de Jacques Villeglé»

**Arnaud Labelle-Rojoux**, «Ultra-Villeglé ou le lettrisme inversé»

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**Sophie Duplaix**, «Villeglé, Jarry, Dubuffet : Un mythe dans la ville»

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**Sophie Duplaix**, «Cinq questions sur le son. Entretien avec Jacques Villeglé»

### CATALOGUE

### APPENDICES

**Rita Cusimano**, Biography and selection of texts by Jacques Villeglé

**Mélanie Godefroy**, Bibliography and list of exhibitions

List of works exhibited

## MERCHANDISE

A selection of exhibition-related merchandise will be available :

- **A limited edition of 5 Villeglé school slates**

65 euros

signed and numbered : 100 euros

- **A pack of 25 cards with Villeglé's «Socio-political alphabet »**

23 euros

- **A poster, postcards and stationery**



## CHANGING POLITICS

Laurence Bertrand Dorléac

*I felt like a man who searches his memory for a word on the tip of his tongue and cannot find it. Filled with the desire to finally reach the place where what I had forgotten would return to mind, I could not pass the least of streets without entering it, then to take the very next turning. [...] When thus constantly on the watch, I had the distinct sense that in pursuit of my goal I was not only moving through space but often enough going beyond it to enter time. A secret smugglers' path led to the territory of hours and decades, whose road system was as labyrinthine as that of the city itself.*

Siegfried Kracauer

## ENCYCLOPAEDIC SCOPE

Villeglé has said that in seizing poster<sup>2</sup> he was capturing history: he saw them as a way of imagining the past, of "knowing how those who came before us lived, sensing the continuous chain of all of us who have lived on Earth<sup>3</sup>". Given this, he did not judge but rather took the politics of the street as a privileged field of observation where engagement finds expression above all in the reporting of the facts. In his responses to Proust's famous questionnaire, he says that that his favoured quality is reflection<sup>4</sup>, but it enough to see the force with which he sets about pulling down his posters in the street to know that he has never stinted on action. In a world in which modern propaganda is the "essential fact" of the age<sup>5</sup>, his torn posters and his socio-political graphics are a history of counter-publicity since the 1940s, an artistic history of politics, but also an artistic history of the city, of social attitudes, technology, colours, capitalism, cinema, literature and ideas. We already know of the vast culture of a Villeglé who has never hidden his love of eclecticism, the fact that amid the ruins of war he began by refusing to choose between a study of Le Corbusier and Céline's novel *Guignol's Band*. Contrary to Pierre Restany's prediction, he did not accord priority to the sociological – no more in any case than some of his friends. He has pillaged rather all the human sciences: history, the history of art, the history of religion, anthropology, literature and poetry – a polymathy familiar to the Greeks and later vastly amplified by the humanists of the Renaissance, more confident than us in the essentially harmony of all knowledge.

Equal to his predecessors in confidence, Villeglé is the interpreter of an age in which nothing new can be achieved without such a massive information-gathering exercise as he has undertaken among its chaos. It is to the encyclopaedic that he aspires at a time when faith in the humanist enterprise has long vanished, even if we are far here from the compendium of all knowledge that Diderot and d'Alembert wished to make available to all, free of all religious and political prejudice. A child of the impurity of his age, Villeglé would make connections between ages and genres: vandal and encyclopaedist, actor and observer<sup>6</sup>, Gavroche and Diderot.

Anticipating the postmodern condition that would bring to an end to the great founding narratives, his references are boldly heterogeneous. He loves Remy de Gourmont, whom he discovered as a young man, for his "dissociation" of ideas, for his atheism, but also for his mystical Latinity. Not the fop, but the rebel of *Le Joujou patriotisme* (a book that lost its author his job at the Bibliothèque Nationale), the friend of Rimbaud, Verlaine and Huysmans, cited in epigraph by Villeglé to defend himself against yet another Neo-Primitivism: "Civilisation is a natural product, just like the wild state: they are different flowers growing in the same forest<sup>7</sup>".

In such a mind, Villeglé could not but look to the informal, unsystematic enlightenment that preceded Enlightenment, turning to Diderot's *Rameau's Nephew*, begun in 1761, to give an account of his sense of the meaning of existence (of his own existence). In this dialogue, set in a café in the Palais-Royal, the philosophe takes the side of the rational against the composer's nephew, himself an artist, a true original, a cynic part rational and part given to extravagant fancy. In their long and eloquent dispute, they touch on the way of the world and on the nature of genius: is the nephew an artist and an ideal citizen, or a monster of egotism? Rameau's nephew – a lover not of morality but of beauty and prestige – takes every opportunity to put all virtue into question and to celebrate an immoralism that would allow him to benefit socially from his rhetorical and sophisticated talents.

The outcome is well known: the apparent settlement of the question and Villeglé's refusal to accept the classical rules of engagement made him incomprehensible to his enemies (and sometimes to his friends) and he would be compared more than once to his objective ally, capable of anything for the sake of a provocative joke: Marcel Broodthaers. Both of them are aware (thanks to Freud) of the benefit of laughter in freeing body and mind of their tensions and impotent frustrations. Broodthaers says that he chooses "to consider art as a useless labour, apolitical and of little moral significance<sup>8</sup>". Though Villeglé in his responses to Proust's questionnaire declared that his "hero in real life" was Jean Moulin, and that the most important reform, in his opinion, was decolonisation<sup>9</sup>, nothing distances him so much from political engagement as the propagandistic goals of traditional politics.



## POLITICS AND LA PEAU DE CHAGRIN

With Villeglé, this politics is torn to shreds. His *Lacéré Anonyme*, a rebel who was attacking posters even before the artist became interested in them, has so shattered it that it becomes both sublime and appalling in its decomposition – one only has to see his “spontaneous reaction” to the carnivorous smiles of his supposed leaders<sup>10</sup>. The Lacéré (and so Villeglé himself<sup>11</sup>) especially reacts to the violence of the “animal” trained to seduce and to impress the masses, sentencing his victim to the distorting reeded lenses that we know Villeglé’s friend Hains associated with Balzac and his novel *La Peau de chagrin* (The Magic Skin) of 1831. In this novel, which would be republished in *Études philosophiques* in 1845, the young aristocrat Raphaël de Valentin makes a pact with a diabolical old antique-dealer, buying a shagreen, the skin of a wild ass, that has the power to grant him all his wishes, in exchange for his life: the skin shrinks with every wish, and when the skin disappears he will die. Abandoning his ambitious philosophical work on the theory of the will, the young man, prematurely aged by his compulsive desires, will die a recluse. In the meantime, Balzac provides him an instrument of defence against temptation, “a cunningly contrived opera-glass which destroyed the harmony of the fairest features by hideous distortions<sup>12</sup>”. And this is what Villeglé does for us when he smashes the idols so as to release new forms of emotion, freed from attachment to propaganda, the strange beauty of his lacerated world replacing the hypnotic seduction of advertisement.

Stretched to breaking point across the high crest that separates apparent irreconcilables, he is obliged to rejoin the circus of the everyday, for as he has learnt from Jean-Paul Sartre, “in the end, everything is outside, everything, including ourselves: outside, in the world, among others. We will not discover ourselves in I know not what retreat: but rather on the road, in the city, in the midst of the crowd, thing among things, man among men<sup>13</sup>”. For Villeglé, Sartre is doubtless more than anything else the insolent figure who demonstrated the alienation of the obligate relation to the others, like his contemporary, the American photographer Walker Evans (1903-1975), who photographed a torn poster in 1931 and who pointed his lens at “the anonymous people who come and go ... on what they look like ... what is in their faces and in the windows and in the streets beside and around them; what they are wearing and what they are riding in, and how they are gesturing<sup>14</sup>”.

Like Villeglé, Evans sees the street as the terrain of the urban comedy<sup>15</sup>, returning us to Balzac, who in 1844 wrote to Madame Hanska that he would have “borne a whole society” in his head. But where Balzac invented a vast documentary archive – caught as he was in the web of the 19th century, an enthusiast for Geoffroy Saint-Hilaire and Cuvier, a disciple of the physiologists Lavater and Gall, and obsessed with “human nature” – Villeglé (like Evans), in a milieu that had abandoned such categories, dreamed less of a natural history of man modelled on that of the animals than of a map of the urban passions, at a time when society was turning into mass society and the individual was having more and more difficulty in surviving as such. Villeglé shares with Balzac his taste for the document, his hunger for context and truth: both see what is going on behind the scenes. The writer denounces the hypocrisy of morals and the alienation of power, while Villeglé skewers the antics of political life, our subjection to a language ready to do anything to persuade the crowd, to stir them up, to seduce them and to deliver them into the hands of the commodity.

A moralist in his way, he gives aesthetics a social significance in the service of the Lacéré Anonyme, a vandal in his place, the double who obliges him to renounce the heroic status of the artist in majesty, the unknown soldier who calls to mind Chakhotin, the theorist of modern propaganda whom Villeglé regularly salutes in his own writings. A connoisseur of modern theory, the author of *The Rape of the Masses: The Psychology of Totalitarian Propaganda*, published in 1939, shows how fragile is liberty, and how much even more so if one accepts the importance of the unconscious in the behaviour of individuals intrinsically alienated and delivered up to the violence of power. Having seen Goebbels use the most up-to-date advertising techniques to bring Hitler to power (while maintaining that no propaganda worthy of the name should be recognizable as such), he knew what it was to pervert communication, appealing to the guts rather than to the mind, in order to have ones way.

## WAR IN THE CITIES

Chakhotin had tried to persuade the anti-Nazis to counter the swastika of the enemy with the three arrows of the Socialist Party in an unremitting struggle that for him had begun towards the end of 1931, when on crossing a road in Heidelberg, he had been struck to see, on a wall, a painted swastika crossed out by a heavy slash of white chalk. He imagined the spontaneous and visceral reaction of a worker exasperated by the rise of the National Socialists<sup>16</sup>, whose gesture could and should be reproduced everywhere, as the swastika began to pervade the whole of Germany. Defeated on this within his own party, Chakhotin did not succeed in launching an effective counter-propaganda campaign that would have countered each Nazi symbol with an equally aggressive emblem. The story finds an echo in Villeglé’s alphabet, conceived in 1969: this “heraldry of opposition” and “popular cryptography<sup>17</sup>”, inspired by its forerunners from Geofroy Tory to Victor Hugo, is equally informed by the French experience of the Occupation, when a war of the signs opposed the Cross of Lorraine to the francisque – the double headed axe of Vichy – the V for Victory of the Allies and the Resistance to the symbols of collaborationists and occupiers. This war is ever-present in Villeglé’s memory as it is in that of his generation, which formed itself in reaction to its violence and to the militarism and authoritarianism that had become increasingly pervasive since the First World War. One finds passing

references to it here and there, as in a book by Henri Calet, a friend of Camus, which is illustrated with five photographs of graffiti left on the walls of Fresnes prison by members of the Resistance imprisoned there<sup>18</sup>, and more particularly in his description of the cultural desert that awaited his generation.

Villeglé has made no secret of his double heritage: the classical high culture of his family and the cultural poverty that followed defeat in war, which as well as material shortages brought with it a stubborn refusal to look beyond the blinkered, threadbare thought of Pétain's National Revolution, if not to adopt the viewpoint of a Nazism whose triumph extended to the strongholds of the Parisian intelligentsia: the *Nouvelle Revue française* under the editorship of Drieu La Rochelle remains the most eloquent symbol of this collapse. Roland Barthes described the period as a "sinister, frozen nightmare" – an experience not immediately forgotten with the dawn of the Liberation. We see its sequelae in artistic and literary work, and in the strategies deployed to escape the weight of those dark years.

Villeglé thus emerged from the years of war as a young man already familiar with the spiritual poverty that the temptation to totalitarianism had imposed on occupied France. There were practically no books available in Brittany, and he likes to tell of his discovery of modern art, for the most part through pamphlets that denounced it, in particular through the efforts of Camille Mauclair, once a Symbolist poet, who had joined with those who passed the time analyzing the supposed crisis of modern art<sup>19</sup>. Mauclair reproduced in order to deride them "half a dozen works by the degenerates of the Twenties"<sup>20</sup>. Just before that, Villeglé had found the art that pleased him in Maurice Raynal's *Anthologie de la peinture de 1906 à nos jours*, published in 1927, which gives an idea of the difficulties he faced in keeping up to date. Thus it was that he discovered Miró and his black and white painting *l'Amour* (1926) "a formless splodge overlaid by frenzied scribbles, and a few little graffiti"<sup>21</sup>; it was "a complete revolution in my understanding"<sup>22</sup>.

It is no surprise that Miró should have remained his favourite painter<sup>23</sup>, if one thinks of the power of such a revelation, which furthermore offers to reconcile painting and graffiti, formlessness and drawing. What is more, the Catalan artist's famous declaration was for Villeglé a foundational act from which he was not slow to draw conclusions: "I want to murder painting"<sup>24</sup>. Though this motto of destruction might date from the years between the wars, seized upon at that moment in history, during the Nazi occupation, it resonates as the expression of an absolute revolt against everything, against the "lifeless caution of a timid society"<sup>25</sup> that would be Villeglé's eternal enemy. Given that it came through Miró, the revelation must have been all the more powerfully engaging for Villeglé's awareness of their shared attachment to the Dadaist and Surrealist cause, and also, and perhaps as much, to an anthropological distancing, though one that did not divert their attention from their age and its upheavals.

Even as Miró sought in the primitive world the strength to start again from the beginning, so Villeglé loves the tears and graffiti of his own and every age. Far from being immunized against primitive thought, the youth of the post war period (those who had not sacrificed all at the altar of exact beauty) was always concerned to connect to a primary violence. To all appearances, at least, the wish "to murder painting" derived in part from a hatred of the bourgeois world that sorts everything into predetermined categories, locating the artists precisely on the social chessboard, as a pawn among the others: a lackey to serve ones leisure. Those who produce works of art have the means and occasion to reflect on their status, all the more should they find intolerable the frozen dialogue with an amorphous public. And here one recalls Barthes's doing away with the artist, as he declares (in 1968) that the birth of the reader will cost of the death of the Author<sup>26</sup>. (...).

#### Notes :

1. Siegfried Kracauer, *Rues de Berlin et d'ailleurs* [1964], trans. J.-F. Boutout, Paris, Le Promeneur, 1995, p. 14.
2. Jacques Villeglé cited in François Bon, « La peau du temps », in Kaira Cabañas and François Bon, *Jacques Villeglé*, Paris, Flammarion, 2007, p. 187.
3. J. Villeglé interviewed by Nicolas Bourriaud, « Une comédie urbaine, entretien avec Jacques Villeglé », *ibid.*, p. 127.
4. « Jacques Villeglé répond au questionnaire de Proust », in Odile Felgine (ed.), *Jacques Villeglé*, Knokke-Heist/Saint-Paul-de-Vence, Linda & Guy Pieters Editions, 2007, p. 478.
5. In defending this idea, Villeglé refers, amongst others, to an article by Armand Robin in *Combat* (18-19 septembre 1947), reprinted in *La Traversée Urbi & Orbi*, Paris, Luna-Park Transédition, 2005, p. 77.
6. An artistic observer, as had been in his time the author of *L'Observateur littéraire*, the journal of an impressive all-rounder and opponent of censorship, protected by Voltaire: Jean-François Marmontel (1723-1799).
7. Remy de Gourmont, « La Femme naturelle », in *Promenades littéraires*, Paris, Mercure de France, 1924, p. 303 ; used as an epigraph to J. Villeglé, « Le Lacéré Anonyme », in *La Traversée Urbi & Orbi*, *op. cit.*, p. 31.
8. Marcel Broodthaers, cité in Villeglé's interview with Michèle and Yves di Folco, in O. Felgine (ed.), *Jacques Villeglé*, *op. cit.*, p. 620.
9. « Jacques Villeglé répond au questionnaire de Proust », p. 479.
10. The expression is Villeglé's, pour describe the act of the poster-stripper and to distinguish it from Marcel Duchamp's « considered choice » of his ready-mades, to which his torn posters tended to be assimilated from the late 1950's onward. See J. Villeglé, « Le pataphysicien, le déterministe, l'indifférent », in *La Traversée Urbi & Orbi*, *op. cit.*, p. 57. On the politician's smile see Fabrice d'Almeida's indispensable *La Politique au naturel*, Rome, École Française de Rome, 2007.
11. Villeglé hints at this identification, self-evident to us, in his chapter on « Léo Malet », in *La Traversée Urbi & Orbi*, *op. cit.*, p. 149 : « He did not locate himself within the complex laceration, as a novelist might invest himself in the consciousness of his heroes le romancier. "Madame Bovary is me", said one of them.





"Lacéré Anonyme, is me." Malet did not think to say it, as he was unaware of him.» Villeglé was not.

12. J. Villeglé, «Des réalités collectives», in *La Traversée Urbi & Orbi*, *op. cit.*, p. 53, note 1.

13. Jean-Paul Sartre, «Une idée fondamentale de la phénoménologie de Husserl: l'intentionnalité» [janvier 1939], in *Situations*, Paris, Gallimard, 1939, vol. 1, p. 32.

14. Walker Evans, in Maria Morris, Christopher Phillips (eds.), *The New Vision. Photography between the World Wars*, exhibition catalogue, New York, Metropolitan Museum of New York, 1989; cited in J. Villeglé, «Des réalités collectives», *art. cité*, p. 52.

15. He counts Balzac among his favorite writers: «Jacques Villeglé répond au questionnaire de Proust», *art. cité*, p. 479.

16. Serge Tchakhotine, *Le Viol des foules par la propagande politique*, Paris, Gallimard, 1952, p. 266.[= Serge Chakhotin, *The Rape of the Masses: The Psychology of Totalitarian Propaganda* (London and New York, 1940)]

17. J. Villeglé, «Pour une cryptographie populaire», in *La Traversée Urbi & Orbi*, *op. cit.*, p. 189.

18. Henri Calet, *Les Murs de Fresnes*, Paris, Éditions des Quatre vents, 1948, cited in Jacques Villeglé, «Les réalités collectives», dans *La Traversée Urbi & Orbi*, *op. cit.*, p. 54, note 3.

19. Camille Mauclair, *La Crise de l'art moderne*, Paris, CEA, 1944.

20. Villeglé, «Genèse», dans *La Traversée Urbi & Orbi*, *op. cit.*, p. 20.

21. *Ibid.*, p. 20.

22. J. Villeglé, «In illo tempore», in *Urbi & Orbi*, Mâcon, Éditions W, 1986, p. 12.

23. «Jacques Villeglé répond au questionnaire de Proust», *art. cité*, p. 478.

24. If Villeglé discovered Miró's deicidal declaration in the little book by Raynal (who had written the introduction to the painter's first Paris exhibition in 1921), it is Adolphe Basler, who soon afterwards published *L'Art chez les peuples primitifs*, who first reported it, in 1927, in terms that say as much about the author's own violence as about the painter: he says of the "Surrealist" that "he boasts of destroying the picture industry, which disgusts him. The infantilism of his phantasmagorical elucubrations is a challenge to the whole vomit of paint that is slewed across the entire world." A few months later, Maurice Raynal confirmed the claim, followed by Miró himself, who would repeatedly express his intention to do away with painting when Sartre (in 1947) and then Paulhan again raised the question by inventing a painting called "L'Assassinat de la peinture." See Adolphe Basler, *Les Marges*, 15 February 1927, and Maurice Raynal, *Anthologie de la peinture en France de 1906 à nos jours*, Paris, Éditions Mouton, 1927, p. 34. For more on this see Rémi Labrusse, *Miró: Un feu dans les ruines*, Paris, Hazan, 2004.

25. J. Villeglé, «Genèse», in *La Traversée Urbi & Orbi*, *op. cit.*, p. 20.

26. Roland Barthes declared: "We know that to give writing its future, it is necessary to overthrow the myth: the birth of the reader must be at the cost of the death of the Author." Barthes, "The Death of the Author," trans. Stephen Heath, in David Lodge (ed.), *Modern Criticism and Theory: A Reader*, New York, Longman, 1988, pp. 166-72, p. 172.



## JACQUES VILLEGLE'S TUTELARY SPIRIT

Catherine Francblin

*My work has been done under the aegis of the Lacéré Anonyme [...]. It was this notion of anonymity that saved me.*

Jacques Villeglé<sup>1</sup>

[...]

### THE WORK OF TWO, THE WORK OF MULTITUDES

Villeglé very quickly came to realize that the torn poster had turned the walls of the city into a screen alive with ever-changing signs, images and colours, an ever-surprising spectacle that could become the subject of a generous and all-embracing artistic project, which, reduced to an invariant method of work, would escape the danger of a merely anecdotal dispersion. Though it was only in 1959, on the occasion of an exhibition at François Dufrêne's studio, that the community of tearers and defacers of posters found itself identified as the Lacéré Anonyme, the idea of agents acting in concert, anonymously or otherwise, had emerged much earlier. It can be seen first of all in the close friendship between Hains and Villeglé, a relationship that from 1949 onwards saw them collecting posters together. *Ach Alma Manetro* and *M*, both dated 1949 and jointly credited to the two artists, are convincing instances of their collaboration. But this also had less obvious expressions. Thus many posters properly credited to one or another individually testify to their physical and intellectual proximity. There are, for example, two posters of 1957, both figuring a letter addressed to the "workers" by Marcel Cachin of the French Communist Party, which would seem to have been collected during the same expedition, or at least in the same period and in the same geographical area. It is nonetheless the case that the first of these, *6 boulevard Poissonnière*, was taken by Villeglé, and the second, *L'humanité c'est la vérité*, by Raymond Hains<sup>4</sup>. It is because of this proximity, on the one hand, and the collective and anonymous nature of the tearing, on the other, that Hains and Villeglé decided not to put their names on the labels for their first show at Colette Allendy's in 1957. "The title of the poster, its dimensions and its date were enough for us", explained Villeglé. Furthermore, the frames were all the identical. In not revealing their names, the artists intended to show that even if each appropriation was the work of a specific individual (whether Villeglé or Hains), the authorship of the work exhibited nonetheless remained elusive. Their approach here accords with their position on signing posters. "It is wrong to sign a poster<sup>6</sup>," writes Villeglé, and Hains agrees: "I like posters that aren't signed. It is I that should sign myself [=cross myself] in front of the poster<sup>7</sup>".

Declarations are one thing, the reality of the rules and customs of commerce is another. We know, for example, that the poster *M*, the fruit of the artists joint endeavours, is signed on the back by Hains. It is true that the name Hains, as its bearer remarks, is already "plural," so that it is tempting to say that in signing it Hains was equally giving expression to the essential idea of multiplicity that is at the heart of the form. For his part, Villeglé, who (like André Breton) refuses to be "the slave of the hand<sup>8</sup>", has made it his principle to sign his catch only at the dealer's demand, at the moment of sale and settlement of the bill. This signature, applied to the poster or its support, may be compared to the signature on a deed of sale. The contingencies of the art market are not, however, the only factors militating against the disappearance of the artist's name in favour of an emphasis on the anonymous, which, according to some, multiplies tenfold the beauty of a work. The public too wants names. At the exhibition at Colette Allendy's, Villeglé reports, visitors seemed interested in nothing else: "Was it Raymond or Jacques who had taken this particular poster?" Yet at this time, he says, it was very difficult to tell the difference. Indeed, if one looks at certain posters by Mimmo Rotella, who joined the French *décollagistes* a few years later, they are indistinguishable from those by Hains and Villeglé. So when Alain Jouffroy claims to be able to distinguish between posters by Hains and Villeglé "more easily than one can distinguish between the Cubist paintings of Braque and Picasso<sup>10</sup>", one might well wonder whether he's not exaggerating rather (I, like many others, have attempted to do the same<sup>11</sup>), unless he's talking about a later period in their respective careers. For in 1957, the mutual understanding between Hains and Villeglé recalls that between Braque and Picasso in the high days of the invention of Cubism, when in their quest for a new pictorial language they sought a form of depersonalisation and consequently stopped signing their canvases.

But just as in the case of Braque and Picasso, this common vision did not last, and Villeglé would continue alone in his exploitation of the anonymous, collective clandestine gesture whose vitality removes the need for the least creative gesture on the artist's part. The title of the first text he published, in May 1958, is eloquent: "*Collective Realities*." The figure of the Lacéré Anonyme then allowed him to consolidate his theoretical position and to affirm that his own activity should be confined to the selection of posters in accordance with his own intentions, or as prompted by circumstance, and then to decide on the format and the framing.



## A MULTITUDE, NAMED AND UNNAMED

“Jacques Villeglé will present his posters after the Lacéré Anonyme”: these were the words on the invitation to the opening at Dufrêne’s studio. The formula is not unlike Sherrie Levine’s when she titles her works as “after Malevich” or “after Walker Evans.” But the generic author identified as Lacéré Anonyme has, precisely, nothing to do with the heroes of the history of art, with the artists who are celebrated for their individual genius. In the 1950s, Villeglé recalls, it was all Picasso and Matisse. Fernand Léger could go out unrecognized and undisturbed: not a head would turn. It was in reaction to this “starification” that he invented the Lacéré Anonyme, a mythical figure born of a challenge to the dominance of the artist and the inversely proportional value attributed to the man in the street, the mere commoner who “struggles in the fog [of communication] to exercise his right to speak on the walls of the modern city<sup>12</sup>”.

For Villeglé, the notion of collective work is not limited to the interventions of the poster-tearers, nor to those of others who might be assimilated to them – from the fly poster who clears a space for himself to the band advertising a performance, from the political activist to the casual graffitist. We have seen him working jointly with Hains and trying to escape the need to sign the fruits of his poster-collecting labours. And it is in a similar spirit that he approached the exhibition at Dufrêne’s in 1959. It was in fact a group show, involving not only Villeglé but the rest of the little band: Hains, Dufrêne, and Ginette Dufrêne’s brother Anouj. Villeglé showed some twenty posters (notably the cinema posters forming the *Tapis Maillot*, covering the floor of the studio, and on which one could walk), but here again the identity of the individual artists was not revealed. Villeglé explains – while acknowledging that the formula on the invitation is not entirely clear – that he did not want to figure as the creator of the posters but as the organiser of the exhibition. We may note here the relevance of the parallel that Catherine Millet draws between the position of Villeglé – who thinks of himself generally as a collector – and that of Yoon Ja and Paul Devautour, who in the 1990 organised exhibitions of fictive artists<sup>13</sup>. That there is something of the utopian in Villeglé’s attempt to escape a history of art reduced to “the succession of quintessential phoenixes<sup>14</sup>” is undeniable. But it is equally undeniable that it has nothing to do with false modesty, as has sometimes been suggested. The invention of the Lacéré Anonyme does not represent a negation of the author, but rather the invention of an author constituted of multiple overlapping and interacting subjectivities, the invention of a polyglot and polygraphic author who refuses the prison of the reified ego, an author whose ambition is to make a work worthy of the *human comedy*, that is, an “urban comedy<sup>15</sup>” swarming with characters of every kind, or bursting, like the novels of James Joyce, with a “conurbation of styles<sup>16</sup>”.

A hybrid figure, both real and fictive, the Lacéré Anonyme recalls both the Wandering Jew reimagined in the 19th century by an Eugène Sue won to the cause of socialism, and the collective character Ann Lee, conceived by Pierre Huyghe at the dawn of the 21st century, in collaboration with several artists of his own generation invited to bring to life a minor manga by staging her in different situations<sup>17</sup>. And just as the victim in Sue’s novel is multiple – all the members of a singly, vastly extended family – and just as the figure of Ann Lee represents, for Huyghe, not the dissolution but the multiplication of the author, so Villeglé’s work “after the Lacéré Anonyme” comprehends a wide range of styles and themes, as if its creator harboured multiple identities. Very different from what are commonly called the “period” of a painter, this diversity argues for a non-chronological approach to the posters – as Villeglé himself seems to have foreseen when he undertook the production of a complete catalogue of his works. What the artist chose to do is to group the posters by content or by formal characteristics. Of the volumes already published, several cover posters related to politics, while others have posters with nothing but letters or fragments of words, others again posters showing objects or persons. Among the more substantial volumes are those devoted to posters having neither letters nor figural representations, there termed abstract posters, *Boulevard Haussmann* or *122 rue du Temple*, both dating from de 1965, being two of the very finest. The cataloguing has sometimes involved the classification of posters resistant to categorization: in a number of the larger examples (such as *Rue Pastourelle-Gergovie*, 9 April 1978), words, images and colours form such a dazzling visual symphony that one might believe the chaos to have been concerted in the manner of a Pollock making a drip painting.

In 1971, Pierre Restany predicted that “the formal repertoire of the torn poster [could be] extended practically without limit<sup>18</sup>”, and he has been proved right: Villeglé’s catalogue raisonné, comprising several thousands of dissimilar works, represents a body of work that makes him one of the most imaginative painters of recent times.

In the early days of his career, Villeglé did work briefly as a painter. A month later, noting that he could change style every day, he brought the experiment to an end, worried by his own versatility. The torn poster has protected him from the risk of such a dispersal while guarding too against self-repetition. It has authorized him to confidently pursue his own fickle and wayward inclinations, permitting him to indulge his habitual tendency to a passionate spontaneity of taste without worrying about tensions or lack of unity. “In the morning, I can go for a very calm, abstract poster, and in the afternoon, a highly coloured figurative one. And that could have given me identity problems if I hadn’t come up with the Lacéré Anonyme<sup>19</sup>”, he notes. Admittedly, unlike the multiple authors to whom Ann Lee owes her complex virtual existence, the poster-tearers who are Villeglé’s unknowing collaborators are generally anonymous. Generally, but not always. The woman, for instance, who in 1972 denounced property speculation in a text posted on the hoardings around the Beaubourg building site announced herself as the author, when, thirty years later, she discovered the poster *Carrefour Rambuteau-Beaubourg* exhibited at the Musée d’Art

Moderne de la Ville de Paris, and her name is now recorded in the literature<sup>20</sup>. And all those who, like her, recognize themselves in the tears and graffiti to be seen on Villeglé's posters are invited to make themselves known. In the meantime, in addition to those collaborators who may in future introduce themselves, and who can at present be identified collectively as anonymous, there are the thousands of poster designers and artists whose talents Villeglé exploits, turning their work to his own ends. Their names too are often unknown, though some, like Bernard Villemot, Raymond Savignac, Paul Colin, Jean Effel, Jacques Charmoz and Hervé Morvan, described as "fraternal enemies" of the painters, have themselves become famous. Villeglé, never wanting for wit, loves to play with the signatures of these great figures of the Sixties, as can be seen in the presence of Jean Effel's on a poster on which his own much more discreet signature would soon appear (*42 rue de Turbigo*, 11 mars 1973).

[...]

#### Notes :

3. See my own article « Daniel Buren, de zéro à l'infini », in Ann Hindry (ed.), *Peinture. Emblèmes et références*, exhibition catalogue Bordeaux, CapcMusée d'art contemporain, 1993. Buren has furthermore several times expressed his admiration for the work of Hains and Villeglé which he discovered at the Paris Biennale of 1959.
4. The two posters were exhibited alongside each other as part of an exhibition on the letter at the Musée de la Poste (curator Jean-Michel Ribettes) in 1989.
5. Interview by Catherine Francblin, in *Jacques Villeglé. Images*, (Paris, Galerie Georges-Philippe et Nathalie Vallois, 2001), p. 4.
6. J. Villeglé, *Urbi & Orbi*, op. cit., p. 78.
7. Pierre Leguillon (ed.), *Raymond Hains*, exhibition catalogue (Paris, Éditions du Centre Pompidou, 2001), p. 80.
8. J. Villeglé, *Urbi & Orbi*, op. cit., p. 78.
9. Interview by C. Francblin, in *Jacques Villeglé. Images*, op. cit., p. 4.
10. Alain Jouffroy, « Les affichistes, de la rage à la froideur », *XXe siècle*, décembre 1975, reprinted in *Les Affichistes entre Milan et Bretagne*, Fondazione (Milan : Fondazione Grupo Credito Valtellinese, 2005).
11. C. Francblin, *Les Nouveaux Réalistes*, (Paris, Éditions du Regard, 1997).
12. J. Villeglé, *Urbi & Orbi*, op. cit., p. 82.
13. Preface to exhibition catalogue « Jacques Villeglé. Mots », (Paris, Galerie Georges-Philippe et Nathalie Vallois, 1999).
14. J. Villeglé, *Urbi & Orbi*, op. cit., p. 83.
15. Interview par C. Francblin, dans *Jacques Villeglé. Images*, op. cit., p. 9.
16. J. Villeglé, *Urbi & Orbi*, op. cit., p. 101.
17. Philippe Parreno, Dominique Gonzalez-Foerster, Pierre Joseph and Liam Gillick, among others, contributed to the elaboration of the character Ann Lee. On this, see the exhibition catalogue *Pierre Huyghe*, (Turin and Milan : Castello di Rivoli and Skira, 2004).
18. Pierre Restany, *Villeglé, témoin de notre temps*, Colorado, Aspen, Sept. 1971, reprinted in J. Villeglé, *La Traversée Urbi & Orbi*, (Paris : Lunapark Transédition, 2005), p. 93.
19. Interview by C. Francblin, in *Jacques Villeglé. Images*, op. cit., p.13.
20. Odile Felgine, *Jacques Villeglé*, (Knokke-Heist and Saint-Paul-de-Vence : Linda & Guy Pieters, 2007).

## VILLEGLÉ, JARRY, DUBUFFET: UN MYTHE DANS LA VILLE

Sophie Duplaix

To those who insist on craft as a condition for the existence of art, Villeglé opposes the Lacéré Anonyme and the “Insolence of Choice!”. But to Duchamp Villeglé prefers Jarry. Was it not the latter who stole with impunity an already existing text, which, subjected to a number of variations, became *Ubu roi*, staged and published without its true authors – two brothers, one of them a fellow-pupil of the writer’s – ever being credited [...]? Ubu, a figure “ready made” in all his horror and his impudence, was just waiting to provoke a scandal: he only needed to be given a public life. It is this tour de force, this stroke of genius, that is so admired by Villeglé, who came across Jarry’s work in the 1940s. “It was first in 1943-44, through Ambroise Vollard’s memoir, which discussed the banning of *Père Ubu*, a great distinction in my eyes. In 1947-48, I completed my Ubu education with Charles Chassé’s hatchet job, *D’Ubu-Roi au Douanier Rousseau*, which attempted to restore literary hygiene by revealing the origins of Jarry’s play in the schoolboy farce from his days in Rennes. Reading this confirmed me in the idea that, as G. de Pawlowski had argued, creation could be ‘the result of collective action’ rather than the transcription or objectivation of the solitary experience of a predestined individual, the ‘Artist?’”.

Thirty years after these early discoveries, Villeglé remained haunted by Jarry’s characters and the boldness of his theft. On receiving an invitation to the opening of Dubuffet’s “Paysages castillans. Sites tricolores” at the Centre National d’Art Contemporain (CNAC), he was struck [...] by the image, which showed an Hourloupe figure crossing a desert landscape. Intrigued though he may have been, he was not yet entirely aware of the reasons for his interest, which turned out to be two. On the one hand, there was the depersonalisation of the technique that Dubuffet employed in producing this series of works; on the other, the astonishing similarity between the rather gauche little figure who appeared on the card and *Bosse-de-Nage*, the legendarily laconic, dog-faced servant of Jarry’s *Dr Faustroll*.

At that time, Villeglé, returning to the experimental film that he had explored with Raymond Hains in the 1950s, had just embarked on a film on the city, or more precisely, on its “myth.” He wanted, he says, to react to the pessimism of Philippe Soupault and Roger Caillois, having heard both of them declare on the radio that the myth of the city was dead.

When Dubuffet’s little character arrived to captivate him, Villeglé was just beginning to develop the scenario – if such a term is appropriate, given the “mosaic” structure of the film, deliberately chopped up and deconstructed as it is. “Obsessed, I turned over and over in my hands the invitation from the CNAC on which appeared the little man with the tricolor face, amid a broken Castilian landscape. I felt that in his clumsy inadequacy he would make a film hero to rival Superman. But however sympathetic his amble, not the waddle of a booby or dandy but the rolling gait of a picaro (he arrives in Paris from Spain), what place could he have in a film I had called ‘*A Myth in the City*’?”

And Villeglé goes on to tell how, not long after, he saw this character of Dubuffet’s reappear, in his own neighbourhood, on the posters advertising the exhibition at the CNAC, “all along an East-West route from the Parc-Royal to the Métro entrance behind Saint-Eustache”, and how he pulled down the first poster of the series – which would come to include some forty or so – on which one could read the words “Un beau titre: ‘*L’Opéra de quat’sous*,’ at the top on the left, and then like a manufacturer’s label on the bottom right, the word ‘anarchiste<sup>5</sup>.” This theft and those that followed were intended to provide material for the film, but the use of an image from something as identifiable and emblematic as Dubuffet’s *Hourloupe* series required the agreement of the artist. March 1975 thus saw the inception of a correspondence between Villeglé and Dubuffet, embarked on not without considerable trepidation on the part of the former, well aware of his fellow-artist’s reputation for irritability, and remembering too his unfortunate experience following his appropriation of the work of Georges Mathieu, who very nearly sued him for using his name and misusing his creative work (...).

Villeglé did not, however, in his early exchanges with Dubuffet, refer to the Hourloupe character as an avatar of Jarry’s baboon (...).

It was only in 1976 that he explicitly used the name *Bosse-de-Nage* in referring to the figure, when he sent Dubuffet a greeting card of his own manufacture, having pasted a sheet of paper onto the back of a black and white photograph so as to make two folding flaps. Inside he wrote his greeting, in which he “leave[s] it to the *Hourloupe* to address to you, in the manner of *Bosse-de-Nage*, the best HA! HA! in the world for the New Year<sup>20</sup>”. The photo is of a collage made by Villeglé on the basis of his work *Carrefour Montmartre-Rambuteau* (12 April 1975), juxtaposing four torn posters for Dubuffet’s exhibition at the CNAC, mixed in with comic-book heroes and advertisements for concerts. From the mouth of one of the Hourloupe figures comes a bubble with “76,” and from that of another one with “HA! HA!” Villeglé apologises for not giving any real news, adding that he is starting on the film “only now (6 months late)<sup>21</sup>”.

Looking back now, it’s not that much of a delay. Villeglé had been commissioned by Axe Films to make an artist’s film originally intended to be 23 minutes long, as part of a series called “*La Caméra Pinceau*” (The Camera as Brush). To do this, the



production company made technicians available, among them Jean-Claude Bonfanti, son of sound engineer Antoine Bonfanti, a co-ordinator, Jean-Louis Richet, and a photographer, Jacques Boumendil. But the opportunities for shooting were few, for the cameras were available only during long weekends and holidays<sup>22</sup>. Money was short as well, and Villeglé had to rely on what they had to hand and on the help of friends and acquaintances, among them Denise Aubertin, from whom he commissioned *1ères approches sur la ville*, "an unpublishable book with perforated pages torn into irregular shapes, consisting of printed materials and photographs, sometimes with foodstuffs, moss, leaves or earth glued on<sup>23</sup>". Among other contributors were friends, occasional actors, who were prepared to work for nothing, like Otto Hahn, Henri-Jean Enu, Angéline Neveu and Roselyne Devichi, who were to play in a sequence celebrating the bill-poster, "the greatest of modern poets," with quotations from authors ranging from Apollinaire to Villeglé himself. Villeglé also planned to make extensive use of his socio-political alphabet, conceived in the late Sixties, and a major concern to him in the Seventies, even if it had as yet resulted in only a few works, the first of them exhibited in May 1969 by Jean-Jacques Lebel at the Théâtre du Vieux-Colombier in Paris. He wanted too to incorporate photographs of a Paris neighbourhood then being radically transformed, with the great hole of the Halles unfilled and the Centre Pompidou still under construction. A whole series of photographs was thus taken by Villeglé's daughter Fabienne, from the upper floors of buildings near the artist's home (including some from Pontus Hulten's balcony). Another sequence was to be devoted to the newspaper placards of the kiosks "which, more than anything else, trace the meanders of social, financial, political, religious, moral and intellectual life<sup>24</sup>", and which in the film would serve to render the continuous drumbeat of news of every kind. Villeglé also wanted to include images from the rushes of Adrian Maben's 1976 film on the Nouveaux Réalistes, showing the poster-grabber – who doesn't do very much, if anything at all – played by himself. As for the role of the *Hourloupe* character, Villeglé had planned several static and travelling shots of his own works which showed him strolling about among the tears in music posters, political posters and adverts of every kind. He also intended to have the figures on the posters speak, producing speech bubbles to be pasted directly onto the works. The artist made very precise advance preparations for the shooting: on glassine envelopes containing black and white photographs he noted the framings and camera movements required (travelling shots, close-ups...), so that the cameraman, faced with the real works, would know exactly what to do (...).

*Un mythe dans la ville*, now finally completed, emerges as the "missing link" in Villeglé's development and as a masterpiece of experimental film. The effects achieved are the result of a perfect mastery of "bricolage": rostrum shots of photographs and collages, animations based on signs, symbols and graphic motifs, a sequence of posters tearing all by themselves. Villeglé's decision, taken at the very start – after a very brief consideration of using specially created sound-effects – to use an already existing audio piece represented no constraint, but rather offered an occasion for a very subtle play of correspondence or the lack of it between sound and image, introducing a degree of tension in alternating impressions of crushing superabundance, throbbing repetition, and passages of greater fluidity. The structure of Bernard Heidsieck's work, which Villeglé remembers bringing home in the early Seventies after a record of it was given out at the end of an evening at the poet's home, echoes the jumpy succession of the images in their continuous flow, their hammering insistence, their mobility, their malleability even, their hybridity, and the gaps that emerge between. In the sound piece one finds snatches of the poet's own "Notes convergentes," fragments of the soundscape of May '68, including live reporting of the events and extracts from speeches in the French National Assembly (...).

he artist sets the action in the Paris. A sequence near the beginning of the film offers a view of the capital in black and white, in which one can identify, in the distance, the Centre Pompidou under construction. The camera moves in and out of the scene in a series of travelling shots intercut with images of the older neighbourhoods around Beaubourg, with the Centre acting as focus, the juxtaposition of new and old invoking a sense of nostalgia. The critical import of these images – later reinforced by a sequence in which a continuous succession of front pages of magazines presents an indiscriminating stream of banal or alarming messages, identifying us, the viewers, as the passive victims of the flood of information – is quite explicit: the redevelopment of Paris is in train, and we are perhaps in the process of sacrificing the heart of the city, its old quarters, for the sake of projects beyond our control that have been dishonestly foisted upon us. In an exchange of correspondence with Dubuffet, Villeglé wrote, referring to the former's problems with the publicly-owned Renault, "...as you are appealing to the President of the Republic and as not far from me there is the 'hole' of the Halles where he intends to lay out a flat level garden in the French style, might one not suggest to him that your 'jardin d'été' [sic - Dubuffet's piece was called the "Salon d'été"] be put there. It would be heart and spirit of a Paris that badly needs them both<sup>32</sup>".

Towards the end of the film, however, one sees new views of Paris, in colour this time, the sky bright and promising. In the distance, once again, one makes out the Centre Pompidou under construction. From a shot of the building, the camera moves on to a circular survey of the roofs of the city, taking in its famous monuments in an almost idyllic vision of the capital, before returning to its starting point, closing in and fixing on it insistently: will the Centre Pompidou be the new myth for the city? In a sequence organised around a succession of Villeglé's posters on the theme of the *Hourloupe*, one of these, which offers a



diagrammatic representation of Paris, is subjected to animation: the little plan giving way to a sketch in which the city is represented by its outline, the line of the Seine, the Eiffel Tower and a road. On it one also sees a small rectangle which stands, as Villeglé himself has said<sup>33</sup>, for the Centre Pompidou. Written above the plan: "Long live the myth of the city." "I knew that it would transform Paris, even though it didn't exist at the time," the artist says, "Paris was missing something<sup>34</sup>".

Yet just as Dubuffet insisted, in connection with the last transitional group of paintings that closed the Hourloupe series, "a step forward generally comes only at the cost of giving something up" and that "deciding to take it is a wrench<sup>35</sup>", so no doubt something of the city has to be sacrificed for the sake of its new myth. This might be the lesson of *Un mythe dans la ville*. The Hourloupe/Bosse-de-Nage figure would then be the emblem of this sacrifice. And what is more, had not Villeglé seen something premonitory in the fact that "the Hourloupe bill-posters' East-West traverse of Paris intersected Dr Faustroll's North-South Paris-Paris maritime route just by the hoarding on *Rue Rambuteau*<sup>36</sup>"? Dubuffet's little walker, too antiseptic, too mechanical, was thrown to the lions, at the mercy of the anonymous tearing hands, and it is thanks to the work of these hands – "with which [Villeglé's] own uninhibitedly joined in for the purposes of the film<sup>37</sup>", that he took on flesh again. Destruction, rebirth: these are the motifs that run through *Un mythe dans la ville*, from the sound-fragments of May '68 insistently repeating the call to revolution yet underlining its dangers, to the very last sequence in which the screen falls dark and one hears a murmuring voice read from a children's book: "The street is to be resurfaced on Saturday," said Father. "Lulu will be able to build a lovely house with the cobbles [...] Jérôme will make a sturdy barricade [...] Toto will knock down the lovely little house [...] Jérôme will hit him with his toy baton [...] When the joke is over, the friends' laughter will fall silent and Bob will say 'Long live the unpaved street!'"

#### Notes

1. The title of an article by Villeglé published in Villeglé, *La Traversée Urbi & Orbi*, (Paris, Luna-Park, Transédition, 2005, an earlier version of which appeared in the journal *Leonardo*, Oxford-New York, Pergamon Press, 1969, vol. II, p. 33-35.
2. Jacques Villeglé, « Dada et moi », in *Les Cahiers du Musée national d'art moderne*, n° 85, autumn 2003, p. 49.
3. J. Villeglé, « Le Retour de l'Hourloupe », in *Villeglé. Le Retour de l'Hourloupe*, exhibition catalogue, (Rennes : Maison de la Culture de Rennes, 1985), p. 7.
4. *Ibid.*
5. *Ibid.*
20. Unpublished letter from Jacques Villeglé to Jean Dubuffet, 5 January 1976, Archives de la Fondation Dubuffet.
21. *Ibid.*
22. Odile Felgine (ed.), *Jacques Villeglé*, (Knokke-Heist and Saint-Paul-de-Vence : Linda & Guy Pieters, 2007), p. 292.
23. J. Villeglé, *ibid.*, p. 298.
24. J. Villeglé, *La Traversée Urbi & Orbi*, Paris, Luna Park Transédition, 2005, p. 98.
32. Unpublished letter from Jacques Villeglé to Jean Dubuffet, 30 March 1977, Jacques Villeglé Archives.
33. J. Villeglé interviewed by the author, April 2008
34. *Ibid.*
35. Letter from Jean Dubuffet to Claude Renard, in *Paysages castillans, Sites tricolores*, *op. cit.*, n. p.
36. J. Villeglé, *La Traversée Urbi & Orbi*, *op. cit.*, p. 109 [author emphasis].
37. J. Villeglé, « Le Retour de l'Hourloupe », *op. cit.*, p. 7.



## THE SOCIO-POLITICAL ALPHABET: THE POTENCY OF SIGNS

Roxane Jubert

(...)

### WRITING UNDER PRESSURE

How to approach the zone of turbulence represented by the “socio-political alphabets, signs, symbols and scripts<sup>4</sup>” of Jacques Villeglé, alias the Lacéré Anonyme ? His extreme experience of the written projects us into a world in disorder. Loaded, overloaded, with heteroclit signs and symbols, Villeglé’s alphabet is an extraordinary expression of writing<sup>5</sup>. This strange economy of signs displays an extraordinary complexity, taking in political, religious, ideological, monetary, zodiacal, Masonic, pacifist, activist, oppositional, warlike and esoteric references, all elements that go to make up our own histories, or signify within them, evoking both the best and the worst in us. Long overshadowed, if not ignored, this aspect of Villeglé’s practice now almost entirely dominates his production. According to him, furthermore, the socio-political alphabet is just as important as the torn posters<sup>6</sup>”. These two major forms embody, he says, “a relationship with my contemporaries, with our political, social and daily history<sup>7</sup>”.

Long captivated by graphics, typography and writing, he engages with these all in the unexpected form of this superabundance of uncategorizable signs, in which swarm countless powerful visual references – forms immediately recognizable or unknown, or which reactivate subliminal perceptions stored or buried within us. Bearing the stamp of our chaotic human realities, such writing brings with it a certain emotional charge. It carries beliefs, convictions, identities, hopes, sufferings, fears and utopias. In striking a chord within us, it works on certain graphical impressions that reflect the many-sidedness of history and of life. Above all, it works on Villeglé – someone who has decided, on account of his own history, that “no sign should be erased<sup>8</sup>” – and all the more so as “Villeglé the subject is entirely informed by his time<sup>9</sup>”, as Catherine Millet puts it.

(...)

### A LITANY OF SIGNS

If he seems prepared to stop at nothing in pursuit of his project, Villeglé puts himself too to the test: “Sometimes I am hurt by my own decisions,<sup>26</sup>” he has said. His alphabet brings together, pell-mell, symbols, emblems, attributes, ciphers, a vast repertoire combining a highly diverse and incompatible range of signs. Such an accumulation perhaps represents one of the most effective ways of concentrating, in graphics, visual references to such a wide range of different aspects of history. It is worth noting that as Villeglé was developing his notion of the socio-political alphabet, the American designer Henry Dreyfuss was putting the last touches to his *Symbol Sourcebook*, “a data base of more than 20 000 symbols<sup>27</sup>”. Villeglé’s alphabet, more selective, is based on a simple principle: the addition to or substitution for each letter (except the J) of one or more signs of similar form, signs found in Métro passageways, posters, walls or other such locations, and drawn from popular culture. The encircled A of Anarchism and the Star of David of Judaism replace the A. Later, one finds an A and a B inspired by André Breton, who “noted that reduced to initials, his own signature resembled the number 1713<sup>28</sup>”. For C, the star and crescent of Islam, or the American cent sign. Much less obvious, the D takes the form of the circle cross of the French far-right movement Occident. The letters E, F, G align in rapid succession the three arrows<sup>29</sup> of the pre-war German Socialists, the swastika, and the hammer and sickle. Later, some of these symbols, in changing forms, will reappear for other letters. To these must be added, among many others, the signs for the pound sterling, the dollar and the yen (L, S, Y), the astrological Virgo and Scorpio (M), male and female (O, Q), the Resistance (I or V, depending on the respective proportions of the V and of the Cross of Lorraine, which, alone, can also stand for I), the Ss of the SS (S), the poison or piracy of the skull and crossbones (X), symbols of radioactivity, peace and opposition to nuclear power (versions of O – a letter which like X is represented by the greatest number of signs<sup>30</sup>) [...]. The alphabet also includes Neptune’s trident (U), the bomb, and yin and yang (O), the rose in the fist (R), the (tau-) cross (T), the caduceus or staff of Aesculapius, symbols of medicine and pharmacy (S), the Chi-Rho symbol<sup>31</sup> (P and R) and the constellation of Cassiopeia (W). In fact, the very distant ancestors of some of these signs, earliest among them the swastika and solar wheel, of immemorial age, also form part of this alphabet, which also includes hearts, keys, the Latin cross, stars, pentagrams and more. A work in progress, Villeglé’s script also nourishes itself on signs newly invented or newly returned to circulation, e.g. the euro sign or the “at” sign<sup>32</sup>. What is more, it occasionally makes use of representations of chimeras, such as Pegasus, Mélusine, Hydra, sirens, centaurs and gryphons<sup>33</sup>. In invoking mythology, these fabulous creatures, (like the use of the word lycanthrope<sup>34</sup>) open up yet another, distinctly disturbing perspective on this multi-dimensional ensemble. Incorporating all these different elements, the socio-political alphabet effects a brusque confrontation with history in the raw<sup>35</sup>. “Let us look it in the face / eyes red or eyes closed<sup>36</sup>”.



## WRITTEN IN LETTERS OF FIRE

This dismembered writing – inhabited by profound human realities, or bearing at least their traces – tends to saturate our perception. A history painting using history's own materials, it defies our tools of analysis. If it belongs as much to the history of art as to the history of writing (to history tout court?) it refers to many different fields: graffiti, typography, graphics, visual communications, pictography, the history of symbols, epigraphy, semiology, propaganda, techniques of communication, mass psychology... In this respect, Villeglé's approach is very different from the various researches on writing and the alphabet undertaken by many other artists and writers<sup>37</sup>, among them Alfred Jarry, Auguste Herbin, Iliasz, Henri Michaux, Hervé Bazin ("points d'intonation"), Mira Schendel, Christian Dotremont, Judit Reigl, A.R. Penck, Rémy Zaugg, Tania Mouraud and Claude Closky, and of course the Lettrists. He is closer to artists, and graphic artists particularly, who have worked with these very same "socio-political signs<sup>38</sup>", some of which are to be found, for example, in the work of Georg Grosz.

Such a correspondence between letters and graphic forms evoking power, belief, belonging or justice is an age-old phenomenon. It is not improbable that it dates back to the schematic drawings from which our letters themselves emerged, and such a notion is strongly supported by the ancient meaning of the Greek term *graphikos*, "concerning the action of writing, the art of drawing or painting." Mediaeval illumination, which combines initials with arms or animals, offers many examples of this kind of osmosis. In accordance with the spirit of the age, in 1529 the scholar-printer Geofroy Tory patterned his letters on geometric forms and human proportions. He conceived a Y, presented in his *Champ Fleury*, whose stem divides into the "path of sensuality" on the one hand and the "path of virtue" on the other, suspending from one branch sword, scourge and fire, and from the other laurels, palms, sceptres and crown. A few pages later, he reproduces an alphabet of "fantastical letters," whose C is a bow with its arrow, the F a scythe, the H a sickle, and the N a horseshoe<sup>39</sup>.

Unlike Tory with his "moral significance of the letter," Villeglé mixes up his signs as he pleases. They fascinate him, and he manipulates them. His socio-political writing occupies the field, and makes doubly sure of it. "An Alphabet of Violence," *Le Monde* felt able to call it in the title of an article<sup>40</sup>. A few signs omitted, and it would have avoided upsetting anyone. But that was not Villeglé's decision: wishing to stick to the realities of the world, he simply lifted its most striking fingerprints, even if among them there were some that raised the spectre of fierce struggle or of the most destructive forces, of the Second World War, of extremism, barbarism and death. He thus makes free use of the swastika – a symbol almost taboo among us, which many would not dare or could not imagine drawing. What is more, the order of appearance of the signs, most often the governed by the spelling of words and by the latter's' succession in a text, leads to both happy conjunctions and to disturbing proximities. In this labyrinthine play of alterity, the transgressive Villeglé puts his own writing into crisis. "The shattering impact of a language without agreements<sup>41</sup>?" "Howl of contorted sufferings, intertwining of contraries, of all contradictions, grotesquerie and inconsistency: LIFE<sup>42</sup>?"

## "OVERWHELMING PILE-UP<sup>43</sup>"

Because it engages the visual power and semantic condensation of certain signs and symbols, such miscegenation touches on deep psychological mechanisms, provoking reflex reactions. Villeglé subjects our vision to a sore trial, far more than reading ever does. Most shockingly, the six-pointed star sometimes finds itself alongside the swastika<sup>44</sup>. But the latter is sometimes flanked by the poison sign in the shape of an X<sup>45</sup>. Elsewhere, radioactivity and peace betray a common resemblance, a heart meets an explosive bomb, and other such conjunctions proliferate. This graphic Babel gives us signs and symbols abstracted from their contexts of employment and isolated from their customary supports. To the effect of accumulation and the presence of baleful combinations is superadded the absence of any expected context<sup>46</sup>. If Villeglé's alphabet compels us to note this last, some of the socio-political signs are on the other hand capable of triggering hostile reactions, more particularly outside the legibility of the exhibition space and in the absence of other mediation.

To return to the thorny issue of the swastika, we have to consider the history and reality of this sign, much older than writing itself, if we are to think usefully about it. Its conjunction with the Star of David in an ancient miniature reproduced in the *Encyclopédie des symboles*<sup>47</sup> finds itself free of the tension that characterises it in the context of the socio-political alphabet. In 2003, Microsoft announced the withdrawal of two swastikas included in one of its fonts (publishing a vice-presidential apology on its internet site)<sup>48</sup>. Nonetheless, "the swastika is one of the oldest and most commonly found of symbols. It is found in fact from East Asia to Central America, taking in Mongolia, India, and Northern Europe. It was familiar to the Celts, the Etruscans and the Ancient Greeks<sup>49</sup>". And it can be traced back to the Neolithic period. Etymologically, its name comes "from the Sanskrit *svastika*, "auspicious," derived from *svasti* [...] "well-being," "good fortune<sup>50</sup>". While the question of its use and prohibition (inevitably associated in Europe with the worst of slaughters) remains very much alive, certain movements are now seeking to redeem it<sup>51</sup>. This is Villeglé's perspective, too. Present in ancient art and in certain contemporary cultures as a sacred symbol, it can also be found nearer to home (in exhibitions, objets d'art, paintings, tiling, parquet, friezes and printing<sup>52</sup>). And, most importantly, this rotatory figure is found in many versions (sometimes very different from the Nazi symbol, especially from its characteristic rendering as a right-handed black crooked cross in a white circle on a red background). Were memories of the Holocaust not so painful and troubling, an exhibition devoted to the ancient swastika in all its manifold variety could help

restore something of its early, sacred meaning and its age-old but obscured connotations of peace, plenitude, perfection, equality, good fortune, the cardinal points, the eternal return, the universal cycles, the return of the seasons, the flow of energy and so forth<sup>53</sup>.

#### “LET US ALWAYS SHUFFLE THROUGH THE COLOUR OF THE WORLD ... CRYSTAL POINTS WITHOUT STRENGTH BURNED BASILICA<sup>54</sup>”

The socio-political alphabet is straightforwardly based on a certain inclination to disturbance and disorder. It finds itself exposed to its own intensity – a proliferation of figures, signs, meanings, evocations, images, references, sensations and reminders. All this was no doubt a factor in how long it took to receive proper consideration. It had to wait for the new millennium and for Villeglé's turn away from the torn poster for it to find its proper place (even though it goes back to 1969). Following his preparation for an exhibition in 2003, the artist noted, in fact, that “the time was over when I had to ask, almost to beg for the inclusion of this graphic work<sup>55</sup>”. “I was always begging to put some in<sup>56</sup>”. Though they may seem to be handled with a certain detachment, the socio-political signs themselves tell us a great deal about Jacques Villeglé's preoccupations, as do certain words and texts associated with them, beginning with the titles he gives the works: *La Guérilla des écritures*, *L'Alphabet de la guérilla*, *Le Chaos*, *Abécédaire désordonné*, *L'Hypermnésie créative*, *La Mémoire insoluble*, etc. The same goes for the titles of his books and of chapters within them: “L'Épigraphie contestataire/Anti-Establishment Epigraphy” or “Une nouvelle guérilla des signes<sup>57</sup>”. Elsewhere, scattered words escape this gravity of tone, speaking with another more optimistic, cheerful or constructive voice: “love,” “discovery,” “feeling,” “fun,” “motivating,” “knowing,” “structure,” “civilisation.” Villeglé's clear resistance to the regular and regulated (official or functional) use of signs joins with the “no” so often to be found on the torn posters. He indeed emphasizes “the dissenting violence of poster-tearing” in *Urbi & Orbi*<sup>58</sup>, adding that “tearing is a ‘no’” – a phrase he would much later write again on a school slate, this time in socio-political notation. (...).

#### Notes :

\* Italics in quotations are those of the original authors.

4. Villeglé now generally describes as “socio-political” all that part of his work connected with the alphabet he has developed since 1969. He very occasionally uses longer formulations such as “astrolo-religious socio-political signs” or “socio-economic & magical ideo-political alphabet”: *Le Carnet d'Annette*, 1998-2004 (Quimper: Le Quartier, 2006), n.p. Though the variety of signs and symbols Villeglé employs makes it difficult to find a generic term for the whole, his choice of the adjective “socio-political” offers a first clue towards an understanding of his intention.
5. And very likely without compare; see for example the plentiful illustrations in the following works: Anne-Marie Christin (ed.), *Histoire de l'écriture. De l'idéogramme au multimédia* (Paris: Flammarion, 2001) and Massin, *La Lettre et l'image. La figuration dans l'alphabet latin du VIIIe siècle à nos jours* (Paris: Gallimard, 2003).
6. Interview by Michèle and Yves di Folco, in *Villeglé. Alphabet socio-politique*, exhibition catalogue (Poitiers: Musée Sainte-Croix, 2003), p. 47.
7. Interview by M. et Y. di Folco, in Odile Felgine, *Jacques Villeglé*, (Knokke-Heist and Saint-Paul-de-Vence : Linda & Guy Pieters, 2007), p. 600.
8. Interview by Dominique Stella, in *Villeglé. Il décollage di un grande maestro*, exhibition catalogue, Padua, Galleria d'Arte Dante Vecchiato, 2007, p. 83.
9. Catherine Millet, « Parlez-vous villegléen ? », in *Jacques Villeglé. « Mots ». Affiches lacérées, 1949-1999*, exhibition catalogue, (Paris, galerie Georges-Philippe et Nathalie Vallois, 1999), p. 12.
26. Interview by Yan Ciret, in Y. Ciret (ed.), *Figures de la négation. Avant-gardes et dépassement de l'art*, exhibition catalogue, (Paris and Saint-Étienne : Paris-Musées and Musée d'art moderne de Saint-Étienne Métropole, 2004), p. 125.
27. Henry Dreyfuss, *Symbol Sourcebook : An Authoritative Guide to International Graphic Symbols* [1972], préf. R. Buckminster Fuller, New York, John Wiley & Sons, 1984, p. 16.
28. André Breton, « Du poème-objet » [1942], dans *Le Surréalisme et la peinture*, (Paris, Gallimard, 1979), p. 284.
29. See Serge Tchakhotine, *Le Viol des foules par la propagande politique* [1939], Paris, Gallimard, 1952, p. 265-273, 376, 392, et ill. p. 269.
30. See for example H. Dreyfuss, *Symbol sourcebook*, op. cit., p. 168-176 et 221-223. See also *Les onze O*, a « socio-political » work reproduced in Julie Rouart (ed.), *Villeglé*, (Paris, Flammarion / CNAP, 2007), p. 56.
31. The Chi-Rho is the symbol of Christ formed by the superimposition of the first two (Greek) letters of his name.
32. For the origin and explanation of a certain number of signs adopted by Villeglé see in particular the post-card series published in 1998 (op. cit.), and in *Le Carnet d'Annette*, 1998-2004.
33. See the cover of *La Mémoire insoluble*, (Périgueux and Calignac : ADDC and Vers les Arts, 2000).
34. Lycanthrope, meaning someone who believes himself transformed into a wolf, is a term that appears in a number of the “socio-political” works.
35. Interview by M. et Y. di Folco, in *Villeglé. Alphabet socio-politique*, op. cit., p. 48.
36. Philippe Soupault, *Poèmes et poésies*, (Paris : Grasset, 1993), p. 210.
37. For the role of writing and typography in the visual art of the 20th century, see (among others) : *Écritures. Graphies, notations, typographies* (1980), *Poésure et peinture. D'un art l'autre* (1993), *Peinture et poésie. Le Dialogue par le livre* (2001), *Sans commune mesure* (2002), *L'Art les mots* (2004) and *De l'écriture à la peinture* (2004). See also Didier Semin's preface to François Dufrêne, *Archi-Made*, (Paris, Ens-b-a, 2005) – as well as Jacinto Lageira (ed.), *Du mot à l'image et du son au mot. Théories, manifestes, documents. Une anthologie de 1897 à 2005*, (Marseille : Le Mot et le Reste, 2006).
38. Cf. Jean-Pierre Raynaud, *Projet drapeau base sous-marine* (Paris: Léo Scheer, 2005), and also John Heartfield, Roman Cieslewicz, and the Collectif Grapus. (See too the graphic manifesto *First Things First*, in the versions of 1964 and 1999-2000). The socio-political signs seem indissociable from certain aspects of politically engaged graphics, the iconography of revolt, war and combat, of propaganda and counter-propaganda, with their urgency and gravity, their efficacy and



- sometimes limited means. For images see Anthony Rhodes, *Propaganda: the Art of Persuasion in World War II* (London: Angus and Robertson, 1976). See too Jean Carlu's poster *Entre le marteau... et l'enclume!* (1944), composed for the most part of symbols: a hammer whose shaft is made up flags, one figuring the hammer and sickle, beneath it the swastika, and beneath that an anvil marked with the Cross of Lorraine.
39. For further examples of the great typographers' interest in curious alphabets, see the selection of "Latin alphabets" presented by Pierre-Simon Fournier in his *Manuel typographique* [1766], reprinted in H.G. Carter (ed.), *Fournier on Typefounding; the Text of the Manuel Typographique (1764-1766)* (Darmstadt: Lehrdruckerei der Technischen Hochschule, 1995), Vol. II, pp. 200-215 and 269-273 – with their astonishing letter forms, some intended for secret writing.
40. Bernadette Bost, *Le Monde Rhône-Alpes edition*, 18 September 1993.
41. M. Blanchot, *L'Écriture du désastre*, *op. cit.*, p. 67.
42. T. Tzara, « Manifeste Dada 1918 », *op. cit.*, p. 213.
43. "Télescopage foudroyant": a phrase used in a "socio-political" work of 2001 reproduced in O. Felgine, Jacques Villeglé, p. 572.
44. In 2002, the media covered the scandal caused by the poster of the film *Amen*, which combined, in a single sign, elements identifiable as a Christian cross and a swastika.
45. See the post-card for the letter X (see note 17).
46. Regarding the interpretation and formation of symbols see two illuminating examples in H. Dreyfuss, *Symbol Sourcebook*, pp. 142 and 53: the translation of the same sign as "pirates" and "poison" by three-year-old children, and the construction of the peace sign from the semaphore signs for N and D (Nuclear Disarmament), a sign the author of *Le Livre des signes et des symboles* says "curiously resembles the rune for 'death'" (Inge Schwarz-Winkhofer, *Le Livre des signes et des symboles*, trans. H. Biedermann (Paris: Jacques Grancher, 1992), p. 458).
47. Michel Cazenave (ed.), *Encyclopédie des symboles* (Paris: Livre de Poche, 1996), p. 659.
48. See also the end of note 95.
49. Jean Chevalier (ed.), *Dictionnaire des symboles mythes, rêves, coutumes, gestes, formes, figures, couleurs, nombres* (Paris: Robert Laffont, 1969), p. 727.
50. *Le Robert. Dictionnaire historique de la langue française*, 1998.
51. The move by Hindu associations in Great Britain to rehabilitate the image of the swastika is reported in *Courrier international [The Times of India]* no. 743, 27 January 2005, p. 63. See also no. 847, 25 January 2007, p. 6. This point of view is shared by H. Dreyfuss (*op. cit.*, p. 127), a contemporary of Villeglé's, cited earlier. On the use of the swastika today, see Sarah Boxer, "A Symbol of Hatred Pleads Not Guilty," in *The New York Times* of 29 July 2000.
52. Among many examples, see Corot's painting *La Dame en bleu* (at the Louvre), the floor of Amiens Cathedral, the online databases of the Musée Guimet, and the "seal on the heart of the Buddha" in what is considered to be the earliest dated printed book ("*The Diamond Sutra*," China, 868); see Edward R. Tufte, *Beautiful Evidence* (Cheshire, Conn.: Graphics Press, 2006), p. 87.
53. See for example Bernard Marillier, *Le Svastika*, (Puisseaux, Pardès, 1997).
54. T. Tzara, "Manifeste Dada 1918," p. 57.
55. Interview by M. et Y. di Folco, in *Jacques Villeglé*, *op. cit.*, p. 564, cited par O. Felgine, *Jacques Villeglé*, *op. cit.*, p. 442. On this, see also pp. 555, 561, 659 and 669.
56. Interview with this author (February 2008).
57. « La guérilla des symboles » and « la guérilla des symboles-images » are une expressions used by Tchakhotine in the context of the Thirties and the Second World War (*Le Viol...*, *op. cit.*, pp. 273, 275, 391 et 392). Their use by Villeglé underlines the link between his work and the moments of extreme tension in our history.
58. Cf. the soundtrack of the film *Un Mythe dans la ville*.
59. J. Villeglé, *Urbi & Orbi*, *op. cit.*, p. 114.



## 5. BIOGRAPHY

### 1926

Jacques Villeglé (Jacques Mahé de la Villeglé) born at Quimper in Brittany on 27 March.

### 1943

Discovers Maurice Raynal's *Anthologie de la peinture en France de 1906 à nos jours* (Paris, Montaigne, 1927), being particularly struck by the black and white reproduction of Joan Miró's *Amour*, and by the declaration attributed to the Catalan artist: "I want to murder painting".

### 1944

Pays a first short visit to Paris and in September enrolls in the department of painting at the École des Beaux-Arts, Rennes.

### 1945

Becomes friends with Raymond Hains (1926-2005). In April, transfers to the department of architecture.

### 1947

Admitted to the École des Beaux-Arts at Nantes, which he attends until the end of 1949. Visits Paris regularly. In August, at Saint-Malo, he begins to collect found objects: pieces of broken port equipment and fragments of the "Atlantic Wall."

### 1949

In February, Hains and Villeglé strip off a long piece from a series of posters on a hoarding on the Boulevard Montparnasse, rearranging the torn pieces to produce *Ach Alma Manetro*.

Villeglé abandons his architectural studies in Nantes to settle in Paris, where he shares Hains's apartment. They embark on experiments in film, using an apparatus of their own construction, the "hypnagogoscope," which uses reeded glass to "explode" images and letters.

It is around this time that Villeglé decides to work exclusively with torn posters.

### 1950-1954

Attends Lettrist performances, particularly appreciating the work of François Dufrêne and Gil J. Wolman.

In 1952, Hains and Villeglé embark on the production of an "ultra-letter" version of the poem *Hépérile* by their friend Camille Bryen, published 1950, which will become *Hépérile éclaté*. Villeglé and Hains maintain their contacts with members of the Lettrist International until the summer of 1953.

In 1954, Villeglé ends his artistic collaboration with Hains.

### 1956

Villeglé marries Marie-Françoise de Faultrier and settles in the 17th Arrondissement of Paris.

Birth of Valérie, the first of three daughters

### 1957

24 May 1957: the opening of the first exhibition of torn posters by Villeglé and Hains at the Galerie Colette Allendy, in Paris, under the title "Loi du 29 juillet 1881 ou Le lyrisme à la sauvette."

Birth of daughter Fabienne.

### 1958

Villeglé publishes his text "Des réalités collectives" in the second issue of the periodical *Grâmmes*: distinguishing the torn poster as a form as opposed to collage.

During the year, Villeglé gets to know Pierre Henry.

### 1959

Dufrêne organises a private exhibition of Villeglé's work in his father's apartment/studio. There Villeglé shows 45 posters under the generic description of "Lacéré Anonyme," (anonymous tearing), a term he uses to indicate the status of his work as the product of a collective unconscious.

Villeglé and his family move to the 3rd Arrondissement.



**1960**

On 27 October, at Yves Klein's apartment at 14 rue Campagne-Première, in Paris, Villeglé participates in the foundation of the Nouveaux Réalistes (New Realist) group, signing – together with Arman, Dufrène, Hains, Klein, Raysse, Restany, Spoerri and Tinguely – *the inaugural declaration*, drawn up in nine copies by the critic Pierre Restany. They would soon be joined by César and Rotella, followed by Niki de Saint Phalle and Gérard Deschamps. Christo will show with the group without ever really joining.

**1961**

Takes part in the New Realist exhibition "À 40° au-dessus de Dada," organised by Restany for the opening Galerie J, Paris. Participates in the exhibition "The Art of Assemblage," organised by William Seitz at the Museum of Modern Art, New York, despite the fact that his art is based on "snatching" rather than assembling.

**1962**

Birth of daughter Adeline.

Villeglé one of the artists included by Alain Jouffroy and Robert Lebel in the exhibition "Collages et objets" at the Galerie du Cercle, Paris, a response to "The Art of Assemblage" at MoMA the previous year.

**1964**

*Carrefour Auguste Delaune – Brigitte Bardot* (September 1963) purchased by the Kaiser Wilhelm Museum, Krefeld: the first of Villeglé's posters to be acquired by a museum.

**1965**

Villeglé starts on a lengthy analysis of his work, its sources and its artistic context. A first version, entitled "L'Affiche lacérée: ses successives immixtions dans les arts," appears in 1969 in the art journal *Leonardo*. A more developed version is published by the Centre Pompidou in 1977, under the title *Lacéré Anonyme*. Further editions are published in 1986 and 2005, respectively entitled *Urbi & Orbi* and *La Traversée Urbi & Orbi*.

**1967**

One-person show "De Mathieu à Mahé" at Galerie Jacqueline Ranson, Paris.

**1969**

At the time of the Nixon - De Gaulle meeting in Paris, Villeglé sees on the walls of a Métro corridor a graffito that will serve him as the starting point for his "Socio-political Alphabet," recalling the symbolic guerrilla warfare discussed by Serge Chakhotin in his *The Rape of the Masses: The Psychology of Totalitarian Propaganda* (London and New York, 1940).

**1970**

Villeglé embarks on a catalogue raisonné of his work, organised by theme.

**1971**

Villeglé moves his studio to the Rue au Maire, in the Third Arrondissement.

The Moderna Museet in Stockholm, under director Pontus Hultén, organises the first museum retrospective of Villeglé's work.

**1972**

The Stockholm retrospective shown at the Museum Haus Lange in Krefeld, Germany.

**1974**

Villeglé begins work on the film *Un mythe dans la ville*, finally completed in 2002, thanks to the assistance of the Centre Pompidou.

**1977**

Villeglé's book *Lacéré Anonyme* published by the newly established Éditions du Centre Pompidou.

**1978**

The artist, who had for a long time confined the Socio-political Alphabet to exchanges of correspondence with mail artists, returns to using it in graphic works.

**1982**

Villeglé participates in a project organised by the association "a.r.t.-p.r.o.s.p.e.c.t. mécénat industriel-expression contemporaine," posting his large alphabet on an outdoor site in Rennes and doing the same on a hoarding opposite the Palais de Justice in Paris.

**1985**

Exhibition "Villeglé: Le retour de l'*Hourloupe*" at the Maison de la Culture, Rennes.

**1988**

Under the title *La Peinture dans la non-peinture*, Éditions Marval (Paris) publish the first volume of Villeglé's thematic catalogue, devoted to torn posters of painters collected since 1959.

Villeglé purchases another property, at Belleville in the 19th Arrondissement, to store his posters.

Le Magasin, Centre National d'Art Contemporain, Grenoble, presents large scale works by Villeglé in its vast exhibition space.

**1989**

Éditions Marval (Paris) publishes the second volume of the thematic catalogue, on "Political Graffiti."

Valérie Villeglé sets up the Secrétariat Jacques Villeglé, to be responsible for the digitalization of the thematic catalogue and of all the artist's records.

**1990**

Éditions Marval publish the tenth volume of the thematic catalogue, devoted to "Transparencies," works resulting not only from tearing by passers-by but also the action of the weather, followed by the third and fourth volumes, on the theme of the "Lacerated Letter."

Villeglé participates in the exhibition "High and Low, Modern Art and Popular Culture" at the Museum of Modern Art, New York (then travelling to Chicago and Los Angeles).

**1991**

City policy on fly-posting having made it difficult for Villeglé to find his materials in Paris, he decides to extend his field of activity to other cities, developing a new theme based on the idea of "decentralisation." A collection undertaken in Lille in January and February provides the basis for the first two exhibitions on this theme.

Villeglé participates in the first Lyon Biennale, entitled "L'Amour de l'Art."

He takes part in the exhibition "Pop Art" at the Royal Academy of Arts, London (later travelling to the Museum Ludwig, Cologne).

**1993**

Villeglé invited to exhibit at the second Lyon Biennale, "Et tous ils changent le monde," where he shows socio-political graphic works exclusively.

**1994**

In January, begins writing an autobiographical work that will be completed in 1996 and published in 1999 under the title *Cheminements, 1943-1959*.

**1996**

Éditions Marval publish Volume 19 of the thematic catalogue, devoted to newspaper placards and posters connected with May 1968.

**1997**

Villeglé sets up the Atelier d'Aquitaine, an informal group dedicated to the collection of posters in different regions of France.

**1998**

Villeglé's first exhibition devoted to posters collected with the Atelier d'Aquitaine at the Musée Bonnat, Bayonne.

Through Florida, a music space in Agen, Villeglé makes contact with the rap, rock and techno artists whose names figure on the posters.

**1999**

Villeglé's first solo show at Galerie Georges-Philippe & Nathalie Vallois, Paris.

Exhibition of music posters "Le grand mix" at the Confort Moderne, Poitiers, organised by Dominique Truco and the Atelier d'Aquitaine. Pierre Henry composes *Apparitions* concertées to accompany the show.

The exhibition "Villeglé Techno-Rapt" at the Vieille Église Saint-Vincent, Mérignac, offers some thirty works on the same theme.

**2000**

The Atelier d'Aquitaine undertakes its first expedition abroad, to Barcelona, to mark the turn of the century.

Tate Modern, London, shows a newly acquired torn poster work by Villeglé as part of the inaugural hang.

Exhibition "Dans la rue: Jacques Villeglé, Pierre Henry" at the Cité de la Musique, Paris. Torn posters gathered by the Atelier d'Aquitaine are accompanied by a new composition by Pierre Henry.

**2001**

Invited by FRAC Corse, Villeglé and the Atelier d'Aquitaine visit Corsica for a collecting expedition and exhibition.

Second thematic exhibition of Villeglé's work at the Galerie Georges-Philippe & Nathalie Vallois, Paris, entitled "Jacques Villeglé: Images, affiches lacérées, 1958-1991."

The monographic study *Jacques Villeglé* (ed. Odile Felgine) published by Éditions Ides et Calendes (Neuchâtel, Switzerland).

Exhibition "Jacques Villeglé: Works of Protest, 1960s-1990s" at Alan Koppel Gallery, Chicago. Villeglé takes part in the exhibition "Paris, Capital of the Arts 1900-1968" at the Royal Academy, London.

**2003**

Exhibition "Jacques Villeglé: Décollages, 1959-2000" at the Modernism Gallery, San Francisco, with eighteen works on different themes.

Exhibition "Alphabet socio-politique: Jacques Villeglé" at the Musée Sainte-Croix, Poitiers.

Invited by the City of Buenos Aires, Villeglé and the Atelier d'Aquitaine visit the Argentine capital for an exhibition of torn posters, the majority being collected there. This is the last expedition for Villeglé, who then abandons the collection of posters.

Exhibition "Jacques Villeglé: Héraldique de la Subversion" at the Musée d'Art Contemporain, Lyon.

Thematic exhibition at Galerie Georges-Philippe & Nathalie Vallois, Paris, entitled "Jacques

Villeglé: Sans lettre, sans figure. Affiches lacérées 1951-1968."

UR (Unlimited Responsibility, "société de recherche et d'accompagnement artistique") publishes the CD-ROM *Jacques Villeglé: Catalogue raisonné*, covering 4,000 torn posters to the year 2002.

**2004**

The volume of the thematic catalogue entitled *Sans lettre, sans figure* published by Éditions Ides et Calendes.

In the new hang at the Museum of Modern Art, New York, Villeglé is exhibited as a European precursor of Pop Art.

**2005**

The fourth thematic exhibition, "Jacques Villeglé: Politiques, Affiches lacérées 1957-1995," at Galerie Georges-Philippe & Nathalie Vallois, Paris.



## 2006

Exhibition "Jacques Villeglé: Décollages & Drawings, 1972-2005" at the Modernism Gallery, San Francisco, while at the same time the Alan Koppel Gallery, Chicago, shows "Jacques Villeglé: Early Works, 1960-1970s."

Le Quartier-Centre d'Art Contemporain of Quimper, the city of Villeglé's birth, stages an exhibition of some fifty of his works dating from 1957 to 2003.

Exhibition "Jacques Villeglé & l'Atelier d'Aquitaine" at Guy Pieters Gallery, Knokke-le-Zoute, Belgium.

For the "Nuit blanche 2006" in Paris, Villeglé is invited to intervene, together with Pierre Henry, in an old SNCF storage depot, where they present "Le Grand Mix 2006," torn posters from the Atelier d'Aquitaine series being accompanied by a sound piece by Pierre Henry, *Murmures*.

## 2007

Flammarion publishes in its series "La création contemporaine" a monograph on Villeglé with contributions by Kaira Cabañas and François Bon, and an interview with the artist by Nicolas Bourriaud.

Villeglé participates in the exhibition "Le Nouveau Réalisme," jointly produced by Centre Pompidou and the Réunion des Musées Nationaux at the Grand Palais in Paris, which travels afterwards to the Sprengel Museum in Hanover.

Galerie Linda & Guy Pieters publishes a substantial monograph on the artist, containing a lengthy biography by Odile Felgine and an interview with the artist by Michèle and Yves di Folco, discussing the Atelier d'Aquitaine, then celebrating its 10th anniversary.

The Stiftung Ahlers Pro Arte/Kestner Pro Arte of Hanover (Germany) presents the exhibition "Jacques Mahé de La Villeglé: Ein Plakatabreißer aus Paris" [Jacques Mahé de La Villeglé: A Parisian Décollagiste], comprising works owned by the Foundation.

Villeglé attends the opening of his new exhibition at Galerie Lucien Schweitzer in Luxemburg.

The town of Saint-Gratien opens the Espace Jacques Villeglé, a space for contemporary art exhibitions. The first exhibition features the Linda and Guy Pieters Collection.

Galerie Georges-Philippe & Nathalie Vallois, Paris, presents a fifth thematic exhibition of the artist's work: "Jacques Villeglé. La lettre lacérée. Affiches lacérées, 1955-1992."

## 2008

Solo show at the Allan Koppel Gallery, Chicago. In San Francisco, the Modernism Gallery shows "Jacques Villeglé. Décollage from 1965 to 2006." The mayor of the city declares June 4th to be Villeglé Day.

The Musée Départemental d'Art Ancien et Contemporain, Epinal, devotes an exhibition to Villeglé under the title "Villeglé: De la transgression à la collection, 1949-2007."

Editions Ides et Calendes publish a new volume of the thematic catalogue entitled *Villeglé: Politique*, devoted to political posters. Villeglé's first major French retrospective opens in September at the Centre Pompidou in Paris.

## 6. WORKS EXHIBITED

### 1. INTRODUCTION

#### **Fils d'acier – Chaussée des Corsaires (Saint-Malo), August 1947**

Steel wire

63 x 47 x 9 cm

Centre Pompidou, Musée national d'art moderne/Centre de création industrielle

[Raymond Hains and Jacques Villeglé]

#### **Ach Alma Manetro, February 1949**

Torn posters mounted on canvas

58 x 256 cm

Centre Pompidou, Musée national d'art moderne/Centre de création industrielle

[Raymond Hains and Jacques Villeglé]

#### **"M", 1949**

52 x 115 cm

Torn posters mounted on canvas

Ahlers Pro Arte

Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

[Raymond Hains and Jacques Villeglé]

#### **Étude aux allures, 1950-1954/1960**

16 mm colour film

sound track by Pierre Schaeffer

Duration : 4'29"

Centre Pompidou, Musée national d'art moderne/Centre de création industrielle / INA

Production Service de la recherche de la RTF

### 2. LA LETTRE LACÉRÉE

#### **L'humour jaune - Boulevard Pasteur, February 1953**

Torn posters mounted on canvas

93 x 110 cm

[mac] Musée d'art contemporain, Marseille

#### **Les Nymphéas, November 1957**

Torn posters mounted on canvas

38,5 x 247 cm

Musée des Beaux-Arts, Rennes.

#### **Porte Maillot – Ranelagh, November 1957**

Torn posters mounted on canvas

72 x 147 cm

Ahlers Pro Arte

Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

[François Dufrêne and Jacques Villeglé]

#### **La Baleine blanche, February 1958**

Torn posters mounted on canvas

100 x 125 cm

Collection Ginette Dufrêne, Paris

#### **Place Possoz, September 1958**

Torn posters mounted on canvas

101 x 153 cm

Private collection

#### **ABC, 4 March 1959**

Torn posters mounted on canvas

150,4 x 188,7 cm

Centre Pompidou, Musée national d'art moderne/Centre de création industrielle

On deposit from the Fonds national d'art contemporain, Ministère de la Culture et de la Communication, 1981

#### **Tapis Maillot, February 1959**

Torn posters mounted on canvas

118 x 490 cm

Centre Pompidou, Musée national d'art moderne/Centre de création industrielle

#### **Rue Neuve Saint-Pierre, 25 June 1962**

109 x 170 cm

Torn posters mounted on canvas

Private collection

#### **Rue de Tolbiac – Le crime ne paie pas, 26 October 1962**

Torn posters mounted on wood

Diameter 110 cm

Collection Frac-Bretagne, Chateaugiron

#### **Hôtel Saint-Senoch – Rue Bayen, 31 March 1963**

Torn posters mounted on canvas

82 x 130 cm

Private collection

Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

#### **Les dessous du Quai de la Rapée, 21 May 1963**

Torn posters mounted on canvas

99 x 84 cm

Collection Martin Muller, San Francisco.

#### **Métro Saint-Germain, 22 September 1964**

Torn posters mounted on canvas

100 x 81 cm

Private collection, Zurich, Suisse

#### **Carrefour Crimée–Botzaris, 3 July 1972**

Torn posters mounted on canvas

160 x 230 cm

Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

#### **Rue de Bretagne, March 1975**

Torn posters mounted on canvas

117,5 x 89 cm

Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

### 3. IMAGES

#### **Angers, Place du Pélican, 21 September 1959**

Torn posters mounted on canvas

162 x 130 cm

Collection des Musées d'art et d'histoire de la Ville de Genève, Switzerland

#### **Carrefour Sèvres–Montparnasse, July 1961**

Torn posters mounted on canvas

319 x 810 cm

Centre Pompidou, Musée national d'art moderne/Centre de création industrielle

**Rue de la Biche–Saint-Denis**, September 1963

Torn posters mounted on canvas  
240 x 306 cm  
Nouveau Musée National de Monaco

**Rues Desprez et Vercingétorix – La Femme**, 12 March 1966

Torn posters mounted on canvas  
251 x 224 cm  
Ludwig Museum, Cologne, Germany.

**«La Moto» – Avenue Ledru-Rollin**, 17 July 1965

Torn posters mounted on canvas  
320 x 270 cm  
Musée d'art moderne de la Ville de Paris

**Rue Neuve-Saint-Pierre – Goûter**, 25 July 1966

Torn posters mounted on canvas  
177 x 218 cm  
Musées royaux des beaux-arts de Belgique, Brussels

**Quai des Célestins**, August 1964

Torn posters mounted on canvas  
219 x 220 cm  
Private collection  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

**Rue Lauzin**, 5 February 1964

Torn posters mounted on canvas  
210 x 230 cm  
Collection Sophie Koutalidis, Greece  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

**Les Jazzmen – Rue de Tolbiac**, 10 December 1961

Torn posters mounted on canvas  
217 x 177 cm  
Tate, London  
Presented by the Friends of the Tate Gallery, 2000

## 4. LA COULEUR DÉCHIRÉE

**Passage de l'Aurès (Braque)**, 18 April 1959

Torn posters mounted on canvas  
166 x 219 cm  
Private collection

**Rue René Boulanger – Boulevard Saint-Martin**, June 1959

Torn posters mounted on canvas  
293 x 430 cm  
Collection Mamac, Nice

**Avenue de la Motte-Picquet**, 1 November 1961

Torn posters mounted on canvas  
241 x 176 cm  
Musée d'Art Moderne de Saint-Étienne Métropole

**Les Surplus transparents**, September 1961

Torn posters mounted on canvas  
190 x 215 cm  
Musée d'Art, Toulon

**Passage du Cheval Vert**, 18 May 1961

Torn posters mounted on canvas  
133 x 97 cm  
Ahlers Pro Arte

**Rue de l'Électronique**, 8 July 1961

Torn posters mounted on canvas  
158 x 117 cm  
Private collection  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

**Rue Beaubourg**, 4 June 1964

Torn posters mounted on canvas  
148 x 122 cm  
Private collection  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

**122, rue du Temple**, 14 April 1965

Torn posters mounted on canvas  
167 x 127 cm  
Ahlers Pro Arte  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

**Boulevard Castellucho (jaune)**, 4 June 1964

Torn posters mounted on canvas  
200 x 145 cm  
Collection Fonds régional d'art contemporain Bourgogne, Dijon

**Boulevard Haussmann**, 9 January 1965

Torn posters mounted on canvas  
140 x 240 cm  
Private collection, New York, United States  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

**42, rue de Turbigo**, 2 March 1968

Torn posters mounted on canvas  
143 x 240 cm  
Private collection  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

## 5. ALPHABET SOCIO-POLITIQUE

**Paris-Saint-Brieuc**, 1950-1952

16 mm colour film, silent  
Duration : 2'50''  
Centre Pompidou, Musée national d'art moderne/Centre de création industrielle  
Gift of the artist, 1981

**Lacéré anonyme**, 1969

Ink and gouache on paper mounted on painted pressed wood  
66 x 58 cm  
Collection Michèle & Yves di Folco

**Éclatements Lacérations Graffiti**, January 1978

Felts on newspaper placards  
72 x 104 cm  
Private collection

**L'Alphabet de la guérilla**, October 1983

Spray paint on synthetic canvas  
126 x 166 cm  
Fonds national d'art contemporain,  
Ministère de la Culture et de la Communication  
on deposit at the Musée des beaux-arts, Nantes

**Lycanthrope**, 1992

250 x 298 cm

Paint on fabric

Private collection

**Sator Arepo**, April 1993

Paint on card, 3 grey, 1 pink

98 x 98 cm

Private collection

**Les Onze 0 première étude**, May 1995

Paint and spray-paint on toile synthetic canvas

134 x 110 cm

Private collection

**Structure**, 18 October 1995

Oil on linen canvas

195 x 146 cm

Private collection

**La mémoire insoluble**, June 1998-2008

Ensemble of 232 school slates

White correcting fluid on school slate

Private collection

**Alphabet socio-politique**, 1999

Digital film, colour, sound

Duration: 2'42''

Concept: Stéphane Muñoz

Kermat Production

Centre culturel, Atelier d'Aquitaine

Courtesy Michèle &amp; Yves di Folco

Music: Fabulous Trobadors

## 6. POLITICS

**6, boulevard Poissonnière – Marcel Cachin**, May 1957

Torn posters mounted on canvas

88 x 59 cm

Private collection

**Hommage à la Marseillaise de Rude**, December 1957

Torn posters mounted on plywood

67,5 x 43,5 cm

Centre Pompidou, Musée national d'art moderne/Centre de création industrielle

Gift with réservation of usufruct in memory of

M. Henri-Charles Giron and Mme Rosine Dudouyt-Giron, 2008

**« OUI » – rue Notre-Dame-des-Champs**, 22 October 1958

Torn posters mounted on canvas

68 x 100 cm

Private collection

Courtesy Galerie Georges-Philippe &amp; Nathalie Vallois, Paris

**Carrefour Algérie – Evian**, 26 April 1961

Torn posters mounted on canvas

78 x 65 cm

Private collection, Belgium

Courtesy Bournameaux sprl, Brussels

**Boulevard de la Chapelle – Pour le succès de la France**,

20 November 1965

Torn posters mounted on canvas

331,5 x 251 cm

Musée d'art moderne de la Ville de Paris

**Rue du Temple**, 29 June 1965

Torn posters mounted on canvas

152 x 206 cm

MAC/VAL Musée d'art contemporain du Val-de-Marne

Conseil général du Val-de-Marne

**La Chienlit, rue de Sévigné**, 17 May 1968

Torn posters mounted on canvas

84 x 89 cm

Private collection

Courtesy Galerie Georges-Philippe &amp; Nathalie Vallois, Paris

**Gare Montparnasse – rue du Départ**, 12 July 1968

Torn posters mounted on canvas

112 x 158 cm

Ahlers Pro Arte

Courtesy Galerie Georges-Philippe &amp; Nathalie Vallois, Paris

**118, rue du Temple – La parole est à vous**, 20 November 1968

Torn posters mounted on canvas

100 x 73 cm

Dimitris Gigourtakis Private Collection

Courtesy Galerie Georges-Philippe &amp; Nathalie Vallois, Paris

**Les Bulles du Temple**, 5 February 1969

Torn posters mounted on canvas

154,5 x 116 cm

Private collection

Courtesy Mayor Gallery, London, United Kingdom

**Boulevard de la Bastille – Referendum**, 25 April 1969

Torn posters mounted on canvas

84 x 145 cm

Private collection

**96, rue Beaubourg**, 20 April 1969

Torn posters mounted on canvas

89 x 116 cm

Private collection

**Pompidou – rue de Crimée**, 28 November 1969

Torn posters mounted on canvas

100 x 65 cm

Moderna Museet, Stockholm, Sweden

**Rue des Tourelles**, 16 August 1971

Torn posters mounted on canvas

112 x 140 cm

Private collection

**Rue Pastourelle**, 23 April 1972

Torn posters mounted on canvas

195 x 130 cm

Courtesy Galerie Georges-Philippe &amp; Nathalie Vallois, Paris

**Rue Tiquetonne**, September 1972

Torn posters mounted on canvas  
130 x 195 cm  
Ahlers Pro Arte  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

**Rue du Grenier-Saint-Lazare (Mao)**, 18 September 1976

Torn posters mounted on canvas  
93 x 113,5 cm  
Ahlers Pro Arte  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

**Hôtel Amelot de Chaillou**, 14 April 1981

Torn posters mounted on canvas  
97 x 130 cm  
Private collection  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

**Hôtel de Tallard – Rue Pastourelle**, 14 April 1981

Torn posters mounted on canvas  
130 x 97 cm  
Ahlers Pro Arte  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

**50, rue de Turbigo**, 4 March 1986

Torn posters mounted on canvas  
169 x 128 cm  
Private collection

**Boulevard Haussmann**, 15 March 1988

Torn posters mounted on canvas  
150 x 136 cm  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris.

**Boulevard de la Villette**, November 1965

Torn posters mounted on canvas  
118,5 x 130 cm  
Private collection

**L'Anonyme du dripping**, 13 April 1967

Torn posters mounted on canvas  
200 x 320 cm  
Collection S.M.A.K. (Stedelijk Museum voor Actuele Kunst),  
Ghent, Belgium

**Rue du Temple Vietnamien**, 24 June 1967

Torn posters mounted on canvas  
76 x 287 cm  
Private collection  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

**Rue Bertin Poirée**, August 1969

Torn posters mounted on canvas  
76 x 154,5 cm  
Private collection

**Boulevard de la Villette**, March 1971

Torn posters mounted on canvas  
148 x 152 cm  
Collection Fonds régional d'art contemporain Bretagne,  
Chateaugiron

**Rue Jean Zay**, November 1971

Torn posters mounted on canvas  
140 x 122,5 cm  
Private collection

**Rue du Temple**, January 1973

Torn posters mounted on canvas  
130 x 162 cm  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris  
**2/8, rue de Turbigo**, 1 February 1977  
Torn posters mounted on canvas  
107,5 x 120 cm  
Private collection, Monaco

**Rue de Thorigny**, 13 March 1977

Torn posters mounted on canvas  
160 x 256 cm  
Private collection

**Rue Pierre Lescot**, 3 May 1981

Torn posters mounted on canvas  
224 x 160 cm  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

**Rue Michel Le Comte**, 16 January 1982

Torn posters mounted on canvas  
179 x 205 cm  
Private collection

**Rue de Réaumur – Rue des Vertus**, 4 juin 1984

Torn posters mounted on canvas  
159 x 228 cm  
Private collection

## 7. UN MYTHE DANS LA VILLE

**Un mythe dans la ville**, 1974-2002

16 mm colour film, sound  
Duration : 29' 27''  
Soundtrack : Bernard Heidsieck  
Centre Pompidou, Musée national d'art moderne/Centre  
de création industrielle

## 8. VILLEGLÉ ET L'HOURLOUPE

**Rue du Grenier-Saint-Lazare**, Tuesday 18 February 1975

Torn posters mounted on canvas  
89 x 116 cm  
Collection Fonds régional d'art contemporain Bretagne,  
Chateaugiron

**Rue de la Perle**, 25 February 1975

Torn posters mounted on canvas  
100 x 81 cm  
Collection Fonds régional d'art contemporain Nord-Pas-de-Calais,  
Dunkerque

**Angle rues des Halles et du Pont-Neuf**, 1er March 1975

Torn posters mounted on canvas  
130 x 162 cm  
Private collection



**Rue de Thorigny, 5 March 1975**

Torn posters mounted on canvas  
130 x 195 cm  
Private collection

**Ex-26, rue du Pont-Neuf, 11 March 1975**

Torn posters mounted on canvas  
81 x 116 cm  
Private collection

**Rue du Parc-Royal, 11 March 1975**

Torn posters mounted on canvas  
97 x 130 cm  
Private collection

**Rue Rambuteau – Plateau Beaubourg, 13 March 1975**

Torn posters mounted on canvas  
74 x 185 cm  
Private collection

**Carrefour Montmartre-Rambuteau, 12 April 1975**

Torn posters mounted on canvas  
142 x 117 cm  
Private collection  
Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

**Pointe Saint-Eustache, 16 April 1975**

Torn posters mounted on canvas  
152 x 130 cm  
Private collection

**Rue du Grenier-Saint-Lazare, December 1975**

Torn posters mounted on canvas  
83,5 x 105 cm  
Private collection

## 9. DÉCENTRALISATION &amp; ATELIER D'AQUITAINE

**La Genèse – Boulevard de la Liberté, Agen, 12 May 1997**

Torn posters mounted on canvas  
260 x 899,5 cm  
Fonds national d'art contemporain, Ministère de la culture  
et de la communication, Paris  
On deposit at the Abattoirs, Toulouse

**Rolling Stones – 56, rue de la République, Toulouse,**

11 December 1997  
Torn posters mounted on canvas  
140 x 140 cm  
Collection Michèle & Yves di Folco

**NTM – Boulevard Godard, Bordeaux, 8 July 1998**

Torn posters mounted on canvas  
195 x 185 cm  
Collection Mr et Mme Adams, Belgium

**Poitiers Goule – Rue Pique Avoine, 3 February 1998**

Torn posters mounted on canvas  
240 x 200 cm  
Collection particulière

**Sainte Famille – Cours de la Somme, Bordeaux, 8 July 1998**

Torn posters mounted on canvas  
120 x 200 cm  
Collection Mr Adam, Germany

**ONB – Les jardins de Lawrence, avenue de la Résistance, Pau,  
March 1999**

Torn posters mounted on canvas  
150 x 300 cm  
Collection Mr et Mme Logist, Belgium

**Lille – rue Littré, February 2000**

Torn posters mounted on canvas  
200 x 200 cm  
Private collection

**Blues Brothers & Danger Mines, Luxembourg, July 1998**

Torn posters mounted on canvas  
215 x 130 cm  
Collection Lucien Schweitzer, Luxembourg

**177, Cours de la Marne, Bordeaux, 18 April 2002**

Torn posters mounted on canvas  
235,5 x 142 cm  
Private collection  
Shimoni Gallery, Metz

**Barcelone, January 2000**

Affiches lacérées marouflées sur toile  
208 x 166 cm  
Collection M. and Mme Verheijen, Belgium

**Barcelone – Al Compas, 2000**

Torn posters mounted on canvas  
200 x 150 cm  
Collection Linda and Guy Pieters, Belgium

**Métropolis – Avenida General Roca, Buenos Aires,**

14 February 2003  
Torn posters mounted on canvas  
218 x 142 cm  
Private collection

## DOCUMENTARY

**Jacques Villeglé : La comédie urbaine****An interview of Jacques Villeglé by Sophie Duplaix**

Colour, sound, 27'

Director : Christian Bahier

Research and audiovisual production : Murielle dos Santos,  
with the collaboration of Valérie Villeglé and of Mélanie  
Godefroy of the Service Audiovisuel, DIRPROD,  
Centre Pompidou

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Sound engineer : Nicolas Joly

Editor : Christian Bahier

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### 1. L'Humour jaune-Boulevard Pasteur, February 1953

Torn posters mounted on canvas

93 x 110 cm

[mac] Musée d'art contemporain, Marseille

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### 2. Porte Maillot – Ranelagh, November 1957

Torn posters mounted on canvas

72 x 147 cm

Ahlers Pro Arte

Courtesy Galerie Georges-Philippe & Nathalie Vallois, Paris

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### 3. ABC, March 1959

Torn posters mounted on canvas

150,4 x 188,7 cm

Centre Pompidou, Musée national

d'art moderne/Centre de création industrielle

On deposit from the Fonds national d'art contemporain,

Ministère de la Culture et de la Communication

1981

Purchased 1970

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**4. Rue René Boulanger –  
Boulevard Saint-Martin, June 1959**

Torn posters mounted on canvas  
293 x 430 cm  
Collection Mamac, Nice  
© Adagp, Paris 2008



**5. Carrefour Sèvres-Montparnasse,  
July 1961**

Torn posters mounted on canvas  
319 x 810 cm  
Centre Pompidou, Musée national d'art moderne/Centre  
de création industrielle  
Purchased 2002  
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**6. Quai des Célestins, August 1964**

Torn posters mounted on canvas  
219 x 220 cm  
Private collection  
Courtesy Galerie Georges-Philippe & Nathalie Vallois,  
Paris  
© Adagp, Paris 2008



**7. Rues Desprez et Vercingétorix –  
La Femme, 12 March 1966**

Torn posters mounted on canvas  
251 x 224 cm  
Museum Ludwig, Cologne, Germany  
© Adagp, Paris 2008





**8. Rue du Temple vietnamien, 24 June 1967**

Torn posters mounted on canvas

76 x 287 cm

Private collection

Courtesy Galerie Georges-Philippe &amp; Nathalie Vallois,

Paris

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**9. Gare Montparnasse – Rue du Départ,****12 July 1968**

Torn posters mounted on canvas

112 x 158 cm

Ahlers Pro Arte

Courtesy Galerie Georges-Philippe &amp; Nathalie Vallois,

Paris

© Adagp, Paris 2008

**10. 118, rue du Temple – La Parole est à vous,****20 November 1968**

Torn posters mounted on canvas

100 x 73 cm

Dimitris Gigourtakis Private Collection

Courtesy Galerie Georges-Philippe &amp; Nathalie Vallois,

Paris

© Adagp, Paris 2008

**11. Lacéré anonyme, 1969**

Ink and gouache on paper mounted

on painted pressed wood

66 x 58 cm

Collection Michèle &amp; Yves di Folco

© Adagp, Paris 2008



**12. Rue du Parc-Royal, 11 March 1975**

Torn posters mounted on canvas

97 x 130 cm

Private collection

© Adagp, Paris 2008

**13. Carrefour Montmartre-Rambuteau,**

12 April 1975

Torn posters mounted on canvas

142 x 117 cm

Private collection

Courtesy Galerie Georges-Philippe & Nathalie Vallois,  
Paris

© Adagp, Paris 2008

**14. Rue Pierre Lescot, 3 May 1981**

Torn posters mounted on canvas

224 x 160 cm

Courtesy Galerie Georges-Philippe & Nathalie Vallois,  
Paris© Adagp, Paris 2008



**15. NTM – Boulevard Godard, Bordeaux,  
8 July 1998**

Torn posters mounted on canvas  
195 x 185 cm

Collection Mr. et Mme Adams , Belgium  
© Adagp, Paris 2008



**16. Sainte Famille – Cours de la Somme,  
Bordeaux, 8 July 1998**

Torn posters mounted on canvas  
120 x 200 cm

Collection Mr. Adam, Allemagne  
© Adagp, Paris 2008



**17. Portrait of the artist**

© photo : François Poivret



## 8. PRACTICAL INFORMATION

### PRACTICAL INFORMATION

#### Centre Pompidou

75191 Paris cedex 04

telephone

+ 33 (0)1 44 78 12 33

métro

Hôtel de Ville, Rambuteau

#### Opening

Exhibition open

every day ex Tuesdays

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#### Tarifs

10 or 12 euros,

depending on time

#### concessions

8 or 9 euros

ticket valid one day for the

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and all exhibitions

Free for under-18s and mem-

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curator in the Contemporary  
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