

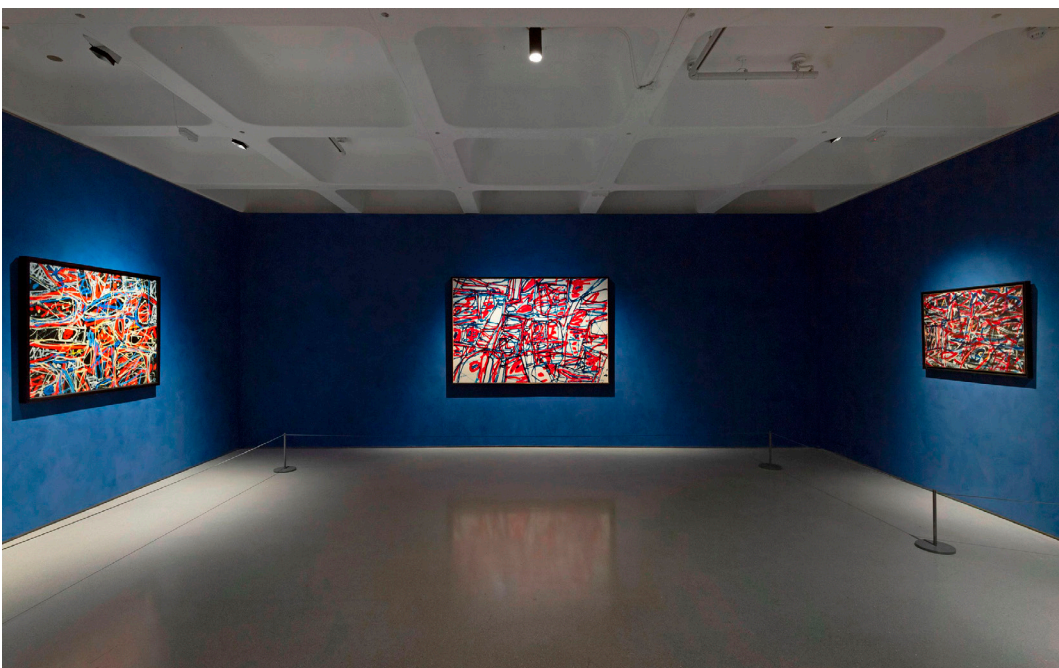
## JEAN DUBUFFET

1901-1985



*Site domestique (au fusil espadon) avec tête d'Inca et petit fauteuil à droite, January 28, 1996*  
 Vinyl on canvas, 125 x 200 cm  
 © Jean-Louis Losi, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

In 2022, the gallery devotes its twentieth exhibition, *Le Cours des choses*, to Jean Dubuffet, dedicated to Jean-François Jaeger. Conceived as a “**biographie au pas de course**” (“speedy biography”) retracing the works by Dubuffet shown at the gallery starting in 1964, the exhibition presents **paintings, sculptures and works on paper from various cycles from the 1950s until his death in 1985**: the extensive *Hourloupe* cycle (1962-1974) promoted worldwide and exclusively between the gallery and the Swiss dealer Ernst Beyeler for more than a decade, his *Psycho-sites*, the series *Mires Boléro* and *Kowloon* and his late cycle of *Non-lieux*, as well as *Matériologies* from the 1950s (before Dubuffet was represented by the gallery), recently acquired by Véronique Jaeger and exhibited at the gallery.



Exhibition *Jean Dubuffet: Brutal Beauty*, 2021, Barbican Centre, London, United Kingdom © Marcus Leith

This exhibition's starting point was Dubuffet's *Hourloupe* cycle, his longest and most monumental series, created over a period of 12 years, with which he began his relationship with the gallery. It starts with small, instinctive drawings executed by the artist in blue and red ballpoint pen while talking on the phone, as seen in a large number of drawings such as *La Machine à écrire* (1964), made in marker and ballpoint pen, which starts writing the history. These works are followed by *Brouettes*, *Personnages*, *Arbres*, *Ciseaux*, *Escaliers*, *Logologies* and *Monuments*, which explore the world's infinite variety via adventurous lines that enable human forms, figures or familiar objects to emerge through highly diverse techniques and materials, including marker, felt-tip pen, vinyl paint, collage and cutouts, that inspired the artist with their almost magical ability to embody distinctive forms. After the works in ballpoint pen on paper, the *Hourloupe* adventure took shape in paintings and sculptures that become monumental, leading up to such unimaginable architectures as the *Closerie Falbala* in the Paris outskirts, which houses the *Cabinet Logologique*, and costumes for the exhibition-performance *Coucou Bazar*.

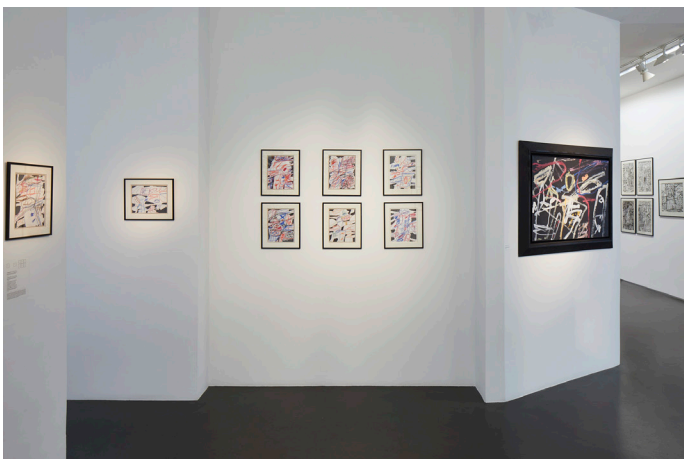


Solo exhibition *Le Cours des choses*, Jean Dubuffet, 2022, Jeanne Bucher Jaeger, Paris, Marais © Hervé Abbadie, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon

(...) The relationship between Jean Dubuffet and my father, Jean-François Jaeger, was very strong and began during the *Hourloupe* period. The artist, who had a very assertive personality, meant a lot to my father. They met in the 1960s through Jean Planque - who was initially the «eye» of the dealer Ernst Beyeler. (...) Even if it is a very particular «instinctive writing» born of his love of art but where objects seem to float in weightlessness and in which an anti-gravity world opens up. It should be remembered that in the 1960s, no one understood or was interested in the *Hourloupe* cycle, which was then new in Dubuffet's work (...)

Véronique Jaeger, interviewed by Fabien Simode, *l'Œil*, February 2022

Jean Dubuffet's first contacts with the Jeanne Bucher Gallery date back to 90 years ago, in 1931. From 1964 onwards, a long and exciting collaboration began, with almost twenty monographic exhibitions at the gallery and countless collaborations with international institutions. Among the most recent: in 2021 the exhibition *Brutal Beauty* was the first major retrospective of the French artist in the United Kingdom. In 2019, the exhibition *Jean Dubuffet e Venezia* (Curators: Sophie Webel and Frédéric Jaeger) is a true homage to the city of Venice, which Jean Dubuffet chose twice to present his most recent works: *L'Hourloupe* in 1964 at the Palazzo Grassi and the *Mires* series at the French Pavilion of the Biennale in 1984. Two major periods in the artist's work, twenty years apart.



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Exhibition *Passion de l'Art - Galerie Jeanne Bucher Jaeger since 1925*, Musée Granet, Aix-en-Provence, 2017 © All rights reserved, Courtesy Jeanne Bucher Jaeger, Paris-Lisbon