

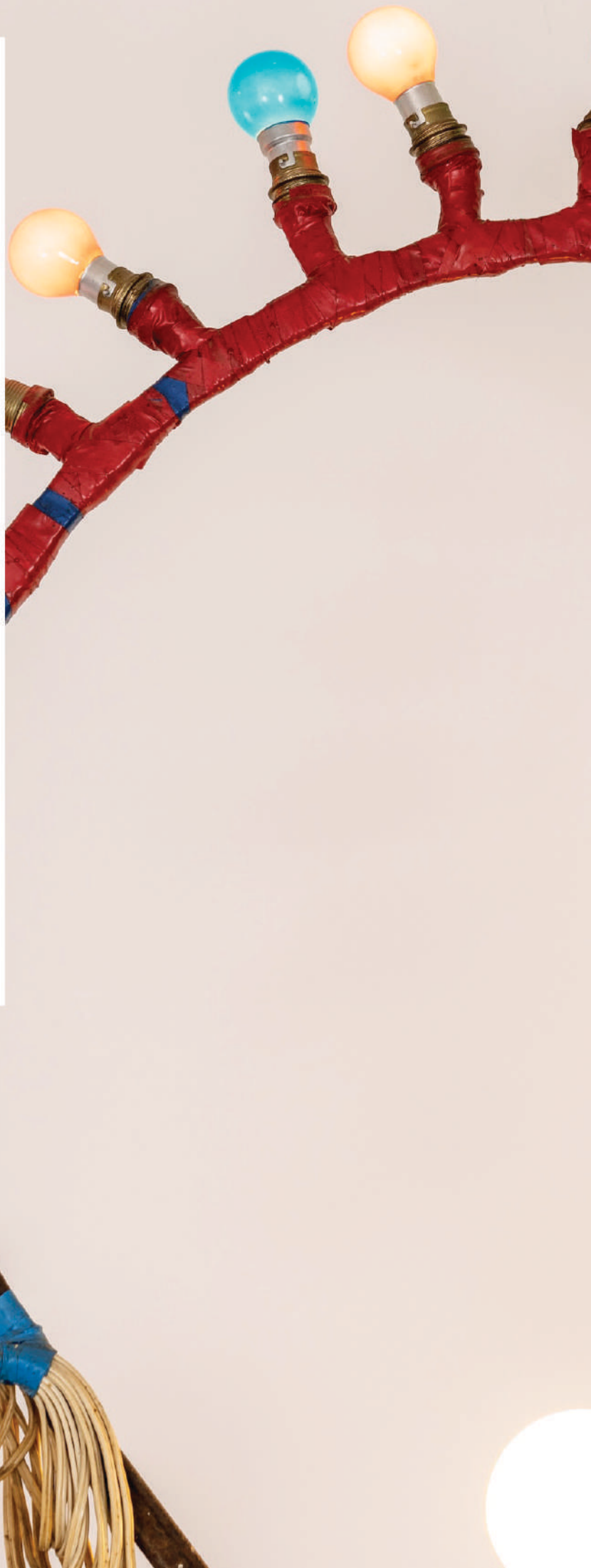
# VALLOIS

**GALERIE**  
Georges-Philippe  
& Nathalie  
Vallois

## ARTBASEL 2024

Booth E9

33/36 rue de Seine  
75006 Paris  
[www.galerie-vallois.com](http://www.galerie-vallois.com)  
[info@galerie-vallois.com](mailto:info@galerie-vallois.com)



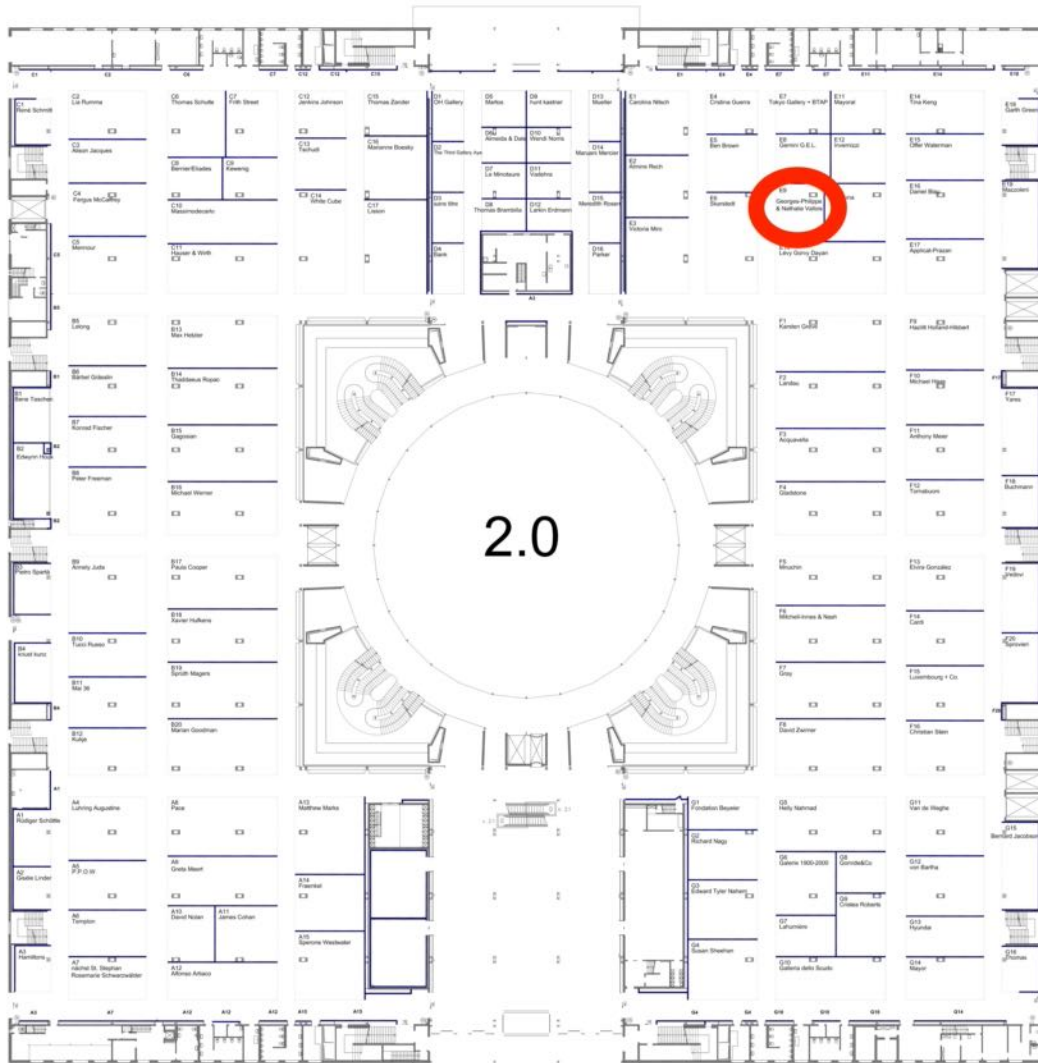


ABB 2024  
Hall 2.0  
Overview

For the 2024 edition of Art Basel, Galerie Georges-Philippe & Nathalie Vallois is showcasing a selection of exceptional works from the avant-gardes of the 1950s, 60s, and 70s, as well as recent works from Brazilian artist Henrique Oliveira.

Nouveau Réalisme masterworks constitute the majority of the booth, with emblematic and seminal works by the standard-bearers of the movement, Jean Tinguely, Niki de Saint Phalle, Jacques Villeglé, Raymond Hains, Daniel Spoerri, François Dufrêne, and Arman.

Raymond Hains, pioneer of Affichisme and founder of Nouveau Réalisme alongside Jacques Villeglé, saw the poetry of ripped street posters as well as the potency of their message. In his seminal and fundamental show at the Galerie J in 1961, 'La France déchirée' (France Ripped Apart), he exhibited fragments of political placards pertaining to burning contemporary issues. *Paix en Algérie*, dated 1956, one of the most iconic pieces from the series, evokes the then ongoing Algerian war for independence which tore popular opinion apart in France until 1962 and beyond. Its message, 'Peace in Algeria', calls for a nonviolent resolution of the conflict; the passersby's conscious acts of tearing away at the poster demonstrate the divisiveness of a seemingly consensual statement. In addition to the 1961 show, this work was included in the Paris Modern Art Museum's 1986 Nouveau Réalisme exhibition.

François Dufrêne's *Ma palissade* (1958) shows the result of years of systematic pasting and plastering of posters on a simple wooden fence, undecipherable and yet inevitably characteristic of the city's landscape. This major piece is directly linked to the intertwined histories of the affichistes, friends, collaborators, and amicable competitors. Indeed, Dufrêne claims Raymond Hains had wanted to use palisades as artworks as early as the 1950s – admiringly, Dufrêne warned his fellow artist that someone might steal the idea if he did not hurry. In 1958, Dufrêne made *Ma palissade*, and showed it to Hains, glibly remarking, 'I told you so'. Hains immediately began making his own palisades, which became some of his most well-known works. The story is a testimony to the friendship and artistic emulation between the founding members of Nouveau Réalisme.

Our selection of works by affichistes ends with a major iteration of the lacerated posters by Jacques Villeglé, instigator and theoretician of the movement. *Rue Tiquetonne* demonstrates the artist's ability to embrace the ever-evolving societal change reflected upon the urban environment and rejuvenating of his practice. In this case, the work illustrates the political landscape of the early 1970's, in post-May 1968 France, amidst major referendums dealing with the place of a sovereign nation within Europe, violent protests, and a contested presidency by De Gaulle's successor, Pompidou.

Arman's *Poubelle (de Paul Wember)* from 1960 is a prime example of the artist's provocative take on the early days of an increasingly materialist culture. While Pop Art explored the slick, playful aesthetic of mass-consumerism, Nouveau Réalisme found beauty – and travesty – in the day-to-day, lowlife aspects of post-war existence. The refuse, leftovers, and waste of society became fertile grounds for artistic production, and Arman's 'Poubelles' epitomized the process of the discarded 'found object'. A snapshot of an individual's private life, the trashcan is a portrait, an insight into habits and everyday reality. Presented in a glass case, trash becomes a scientific accumulation of attention-worthy ephemera.

Daniel Spoerri's *Tableau-piège fabriqué sous licence par Otto Hahn et Alain Jacquet* shows the artist's tongue-in-cheek notion of conceptualism. His typical 'tableaux-pièges' consist in freezing a moment in time, whether a finished meal, a work desk, or any kind of situation which, glued and fixed onto its support, becomes a painting. Here, in the artist's absence, he delivers a license, a permit to create in his name, in this case to critic Otto Hahn and artist Alain Jacquet. One of the earliest occurrences of reciprocal appropriationism, conceptual art, and a flippant commentary on the notion of authorship, this work is a brilliant example of Spoerri's endless wit.

*Motorcycle Heart* is a masterpiece by Niki de Saint Phalle, a large-scale version of her 'Shooting paintings'. In this series, Saint Phalle deals with violence, exacting it in a cathartic, iconoclastic furor tinted with humor. The artist aims a rifle at her monochrome assemblages in order for them to bleed color, a symbolic upheaval of institutions, the status quo, and conservatism. Be they directed at cathedrals, castles or famous figures, these 'revolver drip paintings' are an attack on all that is considered immovable: "In 1961 I shot at Daddy, all men, small men, tall men, big men, fat men, men, my brother, society, the Church, the convent, the school, my family, my mother, all men, Daddy, myself, men." Combining a symbol of the male ego, the motorcycle, and a traditionally feminine heart composed of toy figurines, this work is an extremely rare painting, exhibited in innumerable major shows devoted to Niki de Saint Phalle.

Niki de Saint Phalle was responsible for a shift in Jean Tinguely's work, encouraging him to include feathers and color in his sculpture when they were a couple. Jean Tinguely's exuberant lamp, assembled with scraps from the 1970s' consumerist culture – in the spirit of his Nouveau Réaliste peers – is a joyous, flashy and utilitarian sculpture defying the traditional codes of art and bourgeois taste through the use of found objects, crudely assembled by an amateur electrician. Nevertheless, the work's nearly zoomorphic aspect and shape lend it the status of high-art sculpture. Having belonged to Jacqueline Matisse Monnier, this work is a major example from the lamp series.

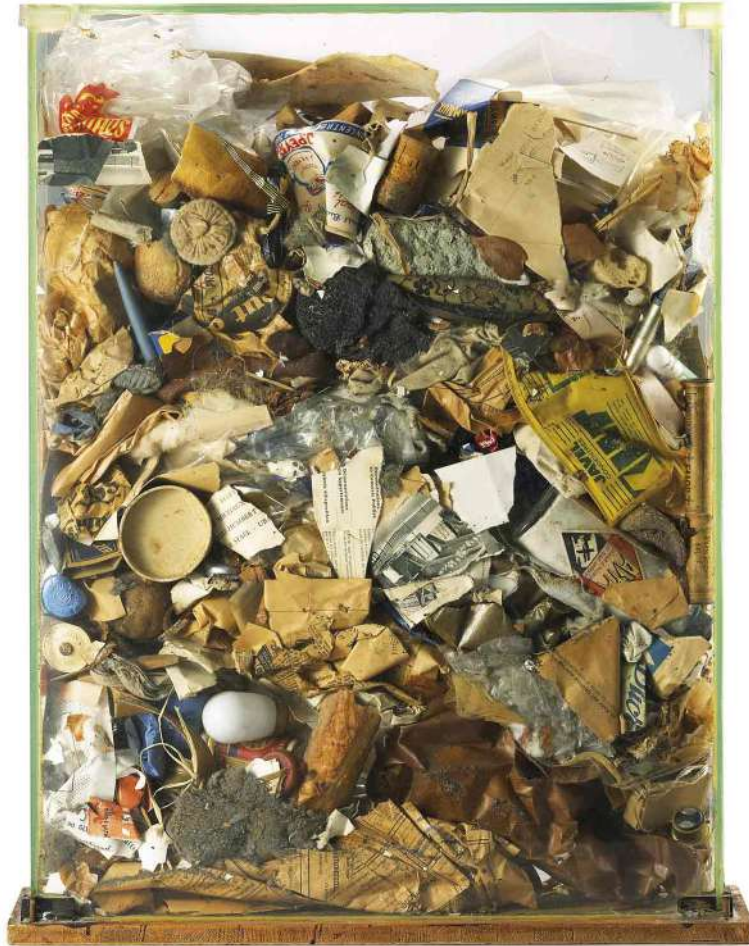
At last, *Bleu Blanc Noir* (1955) by Jean Tinguely is one of the most striking examples of the Meta-Reliefs, the artist's ever-changing compositions of superimposed shapes activated by a makeshift motor, pulleys, and rubber transmissions. These works are both an homage and a parody of 20<sup>th</sup> century art history, deriding painting, sculpture, Malevich and Calder. However, above all, they denounce immobility, celebrate change, invite movement, life and liberty. *Bleu Blanc Noir* is found in constant motion, under the uncertain impetus of a whirring motor, driven by a whimsy, subject to incertitude, reflecting Tinguely's anarchist proclivities and his rejection of any kind of fixity. The work belongs to the series of 'Reliefs polychromes', a rarity on the market.

Had he known the painter (who was showing at Denise René and Colette Allendy, like the Nouveaux Réalistes), Tinguely could have been deriding the abstract work of Emanuel Proweller in his Meta-Reliefs. In the 1954 composition by Proweller, a prima facie abstract aspect reveals, upon closer inspection, a playful dance around signs, symbols and indexes. Shapes turn into forms, evoking games, faces, ideograms, while evading literal interpretation. This balancing act, typical of the painter's work, is heightened by his undeniable mastery of color and composition.

Finally, Henrique Oliveira's practice can be considered an extension of the methods used by the Nouveaux Réalistes: his own found objects are elements of palisades, typical of São Paulo construction sites, which he reappropriates into sculptures oscillating between animal and vegetal shapes. The large-scale work presented on our booth evokes both a decaying tree, roots, and intertwined snakes; perhaps, even, embracing lovers. This blending of elements creates a slightly uncanny feeling, while touching upon contemporary concerns of ecology, preservation, and our relationship to nature.

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ARMAN

*Poubelle (de Paul Wember)*

1960

Glass, wood, various materials

24 <sup>3</sup>/<sub>8</sub> x 17 <sup>3</sup>/<sub>4</sub> x 3 <sup>7</sup>/<sub>8</sub> inches

62 x 45 x 10 cm

250 000 €





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## Provenance

Galerie Schmela, Düsseldorf  
Paul et Tomma Wember, Krefeld  
Fondation Ahlers Pro Arte, Herford  
Galerie GP & N Vallois, Paris

## Exhibitions

- 1965 *ARMAN*, Museum Haus Lange, Krefeld, DE  
2010 *New Realisms: 1957-1962*, Museo Nacional Centro de Arte Reina Sofia, Madrid, ES  
*Nouveau Réalisme*, Kunsthalle Krems, AT  
2016 *ZERO und Nouveau Réalisme. Die Befragung der Wirklichkeit*, Ahlers Pro Arte Foundation,  
Hanover, DE

## Bibliography

- 1965 *ARMAN*, Exh. Cat., Museum Haus Lange, Krefeld, cover page  
1991 Denyse Durand-Ruel, *Arman - Catalogue Raisonné II*, ed. de la Différence, no. 97, illustrated p. 54  
2010 *New Realisms: 1957-1962*, Exh. Cat., Museo Nacional Centro de Arte Reina Sofia,  
Madrid, pp. 144, 272  
2016 *ZERO und Nouveau Réalisme. Die Befragung der Wirklichkeit*, Exh. Cat.,  
Ahlers Pro Arte Foundation, Hanover, p. 62



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FRANÇOIS DUFRÊNE

Ma palissade (n°5801)  
1958

Ripped posters on wooden fence

87 <sup>3</sup>/<sub>4</sub> x 41 <sup>3</sup>/<sub>4</sub> x 2 <sup>3</sup>/<sub>4</sub> inches

Framed : 223 x 106 x 7 cm

300 000 €





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## Exhibitions

- 2005 *Les Affichistes entre Milan et Bretagne*, curator: Dominique Stella, Galleria Gruppo Credito Valtellinese, Refettorio delle Stelline, Milan, IT
- 2014 *Poetry of the Metropolis: The Affichistes*, Museum Tinguely, Basel, CH
- 2015 *Poesie der Grossstadt. Die Affichisten*, Schrin Kunstalle, Frankfurt, DE

## Bibliography

- 2005 *Les Affichistes entre Milan et Bretagne*, Exh. Cat., Fondazione Gruppo Credito Valtellinese, Milan, p. 274
- 2014 *Poetry of the Metropolis: The Affichistes*, Exh. Cat., Museum Tinguely, Basel, p. 61



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RAYMOND HAINS

Paix en Algérie  
1956

Ripped posters 15  
<sup>3/8</sup> x 13 <sup>1/4</sup> inches  
39 x 33,5 cm

85 000 €



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## Provenance

Gift from the artist to François Dufrêne  
Ginette Dufrêne collection

## Exhibitions

- 1961 *Raymond Hains, La France déchirée*, Galerie J, Paris, FR
- 1986 *1960, Les Nouveaux réalistes*, Musée d'Art Moderne de la Ville de Paris, Paris, FR
- 2002 *Raymond Hains : Art speculator*, commissaire : Christine Macel, exhibition organized by the Centre Pompidou at the Goldie Paley Gallery, Philadelphia, US
- 2004 *Art and Utopia. Restricted Action*, MACBA, Barcelona, ES

## Bibliography

- 1961 *La France déchirée*, Galerie J, Paris, list of works, no. 3
- 1986 *1960, Les Nouveaux réalistes*, Exh. Cat., Musée d'Art Moderne de la Ville de Paris, no. 40, p. 151
- 2002 *Raymond Hains: Art Speculator*, Exh. Cat., Goldie Paley Gallery, Moore College of Art and Design, Philadelphia, p. 21
- 2004 *Art and Utopia. Restricted Action*, Exh. Cat., MACBA, Barcelona

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HENRIQUE OLIVEIRA

*Human Nature*

2023

Tree bark and branch bits, cardboard, plywood and glue

74 <sup>3</sup>/<sub>4</sub> x 49 <sup>1</sup>/<sub>4</sub> x 39 <sup>3</sup>/<sub>8</sub> inches

190 x 125 x 100 cm

75 000 €











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EMANUEL PROWELLER

Polymorphe ou Composition sur fond *neutre*  
1954

Oil on canvas

21 <sup>1</sup>/<sub>4</sub> x 25 <sup>5</sup>/<sub>8</sub> inches

54 x 65 cm

48 000 €





Edvard Munch 1911

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## Exhibitions

- 1954 Consigned to Galerie Colette Allendy, Paris, FR  
2024 *Proweller, un souvenir de soleil*, Galerie GP & N Vallois, Paris, FR

## Bibliography

- 2024 *Proweller, Un souvenir de soleil*, Exh Cat, Galerie GP & N Vallois, p. 35



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NIKI DE SAINT PHALLE

Motorcycle Heart (Study for King Kong)  
1963

Painting, plaster, assembly of various objects, plastic on wooden panel  
78 inches  
198 x 122 x 23 cm









## Exhibitions

- 1964 *Niki de Saint Phalle*, Dwan Gallery and Alexander Iolas Gallery, Los Angeles, US
- 1975 *Niki de Saint Phalle*, Monastère de Saint-Trophime, Arles, FR
- 1980 *Rétrospective Niki de Saint Phalle*, Centre Georges Pompidou, Paris, FR  
*Niki de Saint Phalle: Retrospektive 1954-1960*, Wilhelm-Lehmbruck-Museum, Duisburg, DE  
 Neue Galerie, Linz, AT.
- 1981 Nuremberg Kunsthalle, DE  
 Haus am Waldsee, Berlin, DE  
 Hanover Kunstmuseum with Sprengel Collection, Hannover, DE  
 Moderna Museet, Stockholm, SE
- 1987 *Niki de Saint Phalle: Bilder – Figuren – Phantastische Gärten*, Kunsthalle der Hypo-Kulturstiftung, Munich, DE
- 1990 *Niki de Saint Phalle: Tirs... et autres révoltes 1961–1964*, Galerie Jean Gabriel Miterrand and Galerie de France, Paris, FR
- 1992 *Niki de Saint Phalle*, Kunst- und Ausstellungshalle, Bonn, DE
- 1993 *Niki de Saint Phalle: her life and art*, McLellan Galleries, Glasgow, SC  
*Niki de Saint Phalle*, Musée d'Art et d'Histoire, Friburg, CH
- 2002 *Niki de Saint Phalle: La donation*, Musée d'Art Moderne et d'Art Contemporain de Nice, FR
- 2009 *Niki de Saint Phalle*, Fondazione Museo, Rome, IT
- 2010 *Niki de Saint Phalle*, Château de Malbrouck, Manderen, FR
- 2011 *Power Up, Female Pop Art*, Kunsthalle Wien, Vienna, AT
- 2013 *En joue! assemblages & tirs (1958-1964)*, Galerie GP & N Vallois, Paris, FR
- 2014 *Rétrospective Niki de Saint Phalle*, Grand Palais, Paris, FR (curator: Camille Morineau)
- 2015 *Niki de Saint Phalle*, Guggenheim Museum, Bilbao, SP (curator: Camille Morineau)
- 2022 *Niki de Saint Phalle*, Henie Onstad Kunstsenter, Høvikodden, NO

## Bibliography

- 1980 Pontus Hulten et al., *Niki de Saint Phalle: Exposition rétrospective*, Exh. Cat., Centre Georges Pompidou/Musée National d'Art Moderne, p. 29
- 1980 Pontus Hulten, *Niki de Saint Phalle: Retrospektive 1954-80*, Exh. Cat., Wilhelm-Lehmbruck Museum, p. 28
- 1980 Hertha Schober, "Eine Welt der heiteren Monster." *Volksblatt*, December 20, p. 8
- 1981 Pontus Hulten, *Niki de Saint Phalle*, Exh. Cat., Moderna Museet, p. 18
- 1987 Carla Schulz-Hoffmann, *Niki de Saint Phalle: Bilder Figuren -Phantastische Gärten*, Exh. Cat., Kunsthalle der Hypo-Kulturstiftung, Munich, p. 60 (color)
- 1990 *Tirs... et autres révoltes 1961-1964*, Exh. Cat., Galerie de France / Galerie JGM
- 1992 Pontus Hulten, *Niki de Saint Phalle*, Exh. Cat., Kunst- und Ausstellungshalle, Bonn, p. 216
- 1992 Phyllis Braff, "Nanas, Gund and Gardens." *Art in America*, New York, Dec, p. 104
- 2001 Janice Parente et al.. *Niki de Saint Phalle – Catalogue Raisonné, 1949-2000*, Vol. I, Lausanne, ed.



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- Acatos, p. 170  
Michel de Grèce et al.. *Niki de Saint Phalle, Monograph*, Lausanne, ed. Acatos, p. 287
- 2002 Gilbert Perleïn, *Niki de Saint Phalle, la donation*, Exh. Cat., Musée d'Art Moderne et d'Art Contemporain, Nice, p. 185
- 2003 Carla Schulz-Hoffmann, *Niki de Saint Phalle. My Art My Dreams*, Munich, p. 48
- 2009 Stefano Cecchetto, *Niki de Saint Phalle*, Milan, p. 81
- 2010 Patrick Absalon, *Niki de Saint Phalle*, Exh. Cat., Château de Malbrouck, p. 129  
Angela Stief, *Power Up. Female Pop Art*, Exh. Cat., Kunsthalle Wien, Vienna, p. 105  
"Programme Musées-Galeries en Régions." *L'Officiel des Galeries et Musées*, Paris, May, unpaginated
- 2013 Catherine Francblin, Michelle Grabner and Norbert Nobis, *En joue ! Assemblages & Tirs (1958-1964)*, Exh. Cat., Galerie GP & N Vallois, Paris, pp. 139-141
- 2014 *Rétrospective Niki de Saint Phalle*, Exh. Cat., Grand Palais, Paris, p. 133
- 2015 *Niki de Saint Phalle*, Exh. Cat., Guggenheim Museum Bilbao, Bilbao, p. 133
- 2022 *Niki de Saint Phalle*, Exh. Cat., Henie Onstad Kunstsenter, Høvikodden, unpaginated

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JEAN TINGUELY

*Bleu Blanc Noir*

1955

12 metal elements on painted wood panel

17 <sup>3</sup>/<sub>8</sub> x 17 <sup>3</sup>/<sub>8</sub> x 6 <sup>1</sup>/<sub>4</sub> inches

44 x 44 x 16 cm







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Catalogue Raisonné no. 44

## Exhibitions

- 1978 *Jean Tinguely, Meta-Maschinen*, Wilhelm Lehmbruck-Museum, Duisburg, DE  
1979 *Tinguely-Luginbühl*, Städtische Galerie, Städelsches Kunstinstitut, Frankfurt, DE  
2012 *Jean Tinguely, Méta-Reliefs / Méta-Matics (1955-1961)*, Galerie GP & N Vallois, Paris, FR

## Bibliography

- 1978 Siegfried Salzmann, Pontus Hulten, *Jean Tinguely, Meta-Maschinen*, Exh. Cat., Wilhelm Lehmbruck-Museum, Duisburg, p. 46, no. 3  
1982 Christina and Bruno Bischofberger, *Jean Tinguely. Catalogue Raisonné Sculptures and Reliefs, 1954-1968*, Vol. 1, ed. Bischofberger, Zürich p. 42, no. 44

From the 'Reliefs polychromes' series. Consigned to the Hanover Sprengel Museum from 2001 to 2012.

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JEAN TINGUELY

Bosch No. 1  
1974

Metal parts, rubber belt, steel, 220V Bosch power drill, vise  
17 <sup>3</sup>/<sub>4</sub> x 20 <sup>7</sup>/<sub>8</sub> x 14 <sup>1</sup>/<sub>8</sub> inches  
45 x 53 x 36 cm

90 000 €







# VALLOIS

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Catalogue Raisonné no. 514

## Exhibitions

- 1974 *Débricolages*, Galerie Bischofberger, Zürich, CH  
2019 *Jean Tinguely, Bricolages & Débri(s)collages*, Galerie GP & N Vallois, Paris, FR

## Bibliography

- 1974 *Débricolages*, Exh. Cat., Galerie Bischofberger, Zürich, unpaginated  
1990 Christina and Bruno Bischofberger, *Jean Tinguely. Catalogue Raisonné Sculptures and Reliefs, 1969 – 1985*, Vol. 2, ed. Bischofberger, Zürich, no. 514, p. 67 (exhibition view at Bischofberger) and p. 71  
2019 Kyla McDonald, *Jean Tinguely, Bricolages & Débri(s)collages*, Exh. Cat., Galerie GP & N Vallois, Paris, pp. 40-43  
Jean-Paul Gavard-Perret, "Les accords déplacés de Jean Tinguely" in *Les Blogs* (online), 6 July  
"Galerie GP & N Vallois - Jean Tinguely : Bricolages & Débri(s)collages" in *Artybuzz* (online), 10 August  
"Piùme a motore" in *Il Giornale dell'Arte*, 1 September  
"Bricolages & Débri(s)collages" in *Paris Art* (online), 1 September  
"La Galerie Vallois met à l'honneur le travail d'un artiste aussi polyvalent qu'amusant. Nous avons nommé Jean Tinguely !", in *Arts in the City* (online), 3 September  
Elodie Soulié, "Paris : ce dimanche les galeries vous accueillent" in *Le Parisien.fr* (online), 12 September  
"Événement : Jean Tinguely à la Galerie Vallois", in *Muuuz magazine* (online), 13 September  
"Tinguely, Bricolages et débri(s)collages, Galerie Vallois", in *Inferno Magazine* (online), 16 September  
Vincent Delaury, "Jean Tinguely" in *L'Oeil*, no. 727, October, p. 93  
"Jean Tinguely, l'art avec le sourire" in *Connaissance des Arts*, October, p. 124  
"Jean Tinguely Bricolages & Débri(s)collages", in *Arts in the City*, October  
"Les machines déglinguées de Jean Tinguely" in *Beaux Arts* (online), 3 October



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JEAN TINGUELY

Lampe

Circa 1975-1978

Metal, lightbulbs, polyester, feathers, plastic, electrical system

90 <sup>1</sup>/<sub>2</sub> x 45 <sup>5</sup>/<sub>8</sub> x 47 <sup>1</sup>/<sub>4</sub> inches

230 x 116 x 120 cm

230 000 €









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## Provenance

Jacqueline Matisse Monnier

2023 *Mouvement et lumière #2*, Fondation Villa Datris, L'Isle-sur-la-Sorgue, FR

## Bibliography

2023 *Mouvement et lumière #2*, Exh. Cat., Fondation Villa Datris, L'Isle-sur-la-Sorgue, pp. 138-139

2022 Marie Maertens and Valérie de Maulmin, "Paris + dans les pas de la Fiac", in *Connaissance des arts*, October 2022, pp. 96 - 100

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JACQUES VILLEGLE

Rue Tiquetonne, septembre 1972  
1972

Ripped posters mounted on canvas

51 1/8 x 76 3/4 inches

130 x 195 cm

130 000 €





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## Provenance

Jacques Villeglé, Paris  
Galerie GP & N Vallois, Paris  
Stiftung Ahlers Pro Arte, Hanover  
Galerie GP & N Vallois, Paris

## Exhibitions

2023 *Temps, De Dürer à Bonvicini*, Kunsthaus, Zürich, CH  
2012 *Jacques Villeglé*, MAC Marseille, Marseilles, FR  
2008 *Jacques Villeglé, La comédie urbaine*, Centre Georges Pompidou, Paris, FR  
2005 *Jacques Villeglé – Politiques-Affiches lacérées 1957-1995*, Galerie GP & N Vallois, Paris, FR

## Bibliography

2023 *Temps, De Dürer à Bonvicini*, Kunsthaus, Zürich  
2021 *25 Years Pro Arte*, Stiftung Ahlers Pro Arte, ed. by Dr. Christian Torner, Hanover, p. 65  
2017 Julien Hage, Bertrand Tillier and Vincent Chambarlhac, *Le trait 68*  
2012 *Jacques Villeglé*, MAC Marseille, Marseilles, p. 112  
2008 *Jacques Villeglé, La comédie urbaine*, Exh. Cat., Centre Pompidou, Paris, p. 182  
2005 *Jacques Villeglé – Politiques-Affiches lacérées 1957-1995*, Exh. Cat., Galerie GP & N Vallois, Paris, p. 45