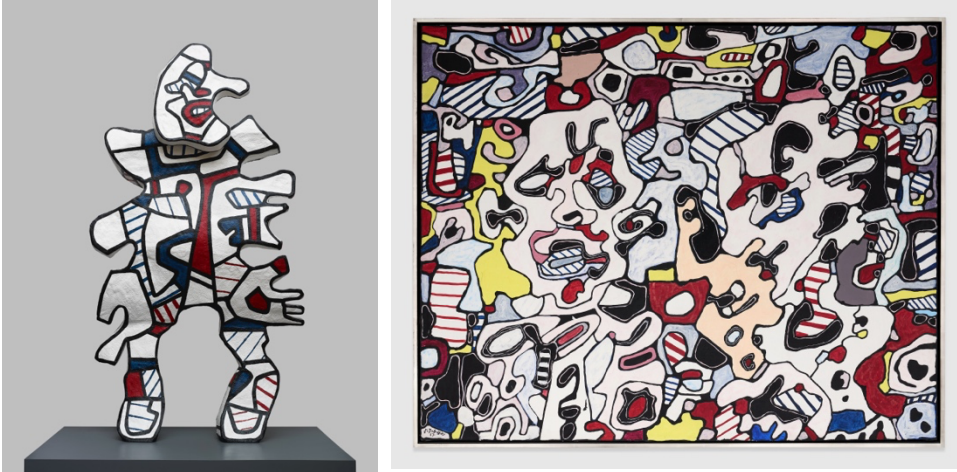


Jean Dubuffet: The Hourloupe Cycle

March 13 – April 26, 2025
540 West 25th Street
New York



Left to right: Jean Dubuffet, *L'Incivil* (after maquette dated 2 August-December 1973), 1973-2014 © Jean Dubuffet / Artists Rights Society (ARS), New York; Jean Dubuffet, *Offres galantes*, January 27, 1967 © Jean Dubuffet / Artists Rights Society (ARS), New York

New York – Pace Gallery is honored to present a major exhibition of works from Jean Dubuffet’s celebrated *Hourloupe* cycle. On view from March 13 to April 26 at the gallery’s 540 West 25th Street location in New York, the exhibition has been conceived to celebrate the 50th anniversary of the Fondation Dubuffet last year. It brings together a selection of important paintings, sculptures, and architectural models from public and private collections, including the monumental canvas *Nunc Stans*—among the largest paintings that Dubuffet ever created—on loan from the Guggenheim Museum in New York.

One of the great innovators of post-war European painting, Dubuffet looked to the margins of society—to the art of outsiders, mediums, the incarcerated, and the institutionalized—to liberate his own creativity. He coined the term “Art Brut” to describe the raw aesthetic of such outsiders, challenging the conventions of the period. Ahead of his time as both an artist and a philosopher, Dubuffet’s works posed fundamental questions about the nature of reality, leaving an indelible mark on the history of Modernism.

With the *Hourloupe*, Dubuffet used his practice as a means to reinvent the everyday in an alternate world. He posited the parallel universe of the *Hourloupe*, which the viewer was invited to imaginatively inhabit, to critique the consensus of reality—as if one might step through a portal in the humdrum existence of waking life into an alternative space of fantasy and possibility. The gallery’s upcoming exhibition in New York will showcase the dictionary of biomorphic forms that Dubuffet invented as part of the *Hourloupe*’s visual language of experience and sensation. Charting the artist’s use of a recurring alphabet of forms across painting, sculpture, and architecture, the show will reflect his lifelong effort to disrupt and refashion our modes of perception.

The *Hourloupe* cycle was the longest lasting series of Dubuffet’s career, comprising works created between 1962 and 1974. Pace, which has represented the artist since 1967, was the first American gallery to exhibit sculptures from *L’Hourloupe* in its inaugural exhibition of the artist’s work in 1968. A foundational figure in the gallery’s history, Dubuffet has been the subject of more than 20 solo exhibitions at Pace over the course of seven decades.

The *Hourloupe* style emerged in the early 1960s from Dubuffet’s *Paris Circus* period, the result of casual experiments with felt-tip markers. Creating absent-minded doodles in red, black, and blue pen while chatting on the telephone,

Dubuffet arrived at a visual language resembling a web of meandering lines. These lines create interlocking shapes of negative space, which lock together like puzzle pieces. Over the course of more than ten years, he produced some of his best-known drawings, paintings, sculptures, and large-scale public environments in this style, comprising the cycle known as *L'Hourloupe*.

Anchoring Pace's presentation is *Nunc Stans* (1965), a 26-foot-long painting on loan from the collection of the Guggenheim Museum in New York for the first time. This masterpiece of *L'Hourloupe* contains an inventory of characters and forms that recur throughout the cycle and the exhibition. The work's title refers to the philosophical concept of eternity—the notion that there is no such thing as past and present, but only an eternal 'now.'

"If Dubuffet teaches anything, it is that there are no conclusions, and no true beginnings," the late critic Peter Schjeldahl once observed. "There is only the middle, the presentness of life."

The exhibition also includes the 1966 painting *Fusil Canardier*, in which Dubuffet reimagines a punt gun as an animated creature, suggesting the metamorphic powers of *L'Hourloupe* to render alive what was previously inanimate. This uncanniness is reflected in the more figurative sculptures from the cycle, three of which will be on view at the gallery. In these large-scale works, including *L'Incivil* (1973–2014) and *Le Facetieux* (1973–2014), faces and limbs are abstracted and contorted but, like *Fusil Canardier*, retain a sense of anatomical familiarity.

Sculpture and architecture were central to Dubuffet's process in the *Hourloupe* cycle. He realized his sculptural works first in polystyrene, which he produced by cutting through the material with a hot wire, creating maquettes for forms that would then be realized at a larger scale. The exhibition at Pace will feature *Banc-Salon* (1974–2024), a hybrid between a sculpture and an architectural bench, on which visitors are welcomed to sit beneath a sculptural cloud suspended from above. The show also includes the original nine-by-12-foot model of Dubuffet's monumental, habitable environment, the *Jardin d'email* (1968), which the artist realized for grounds of the Kröller-Müller Museum in the Netherlands in 1974 and remains on view today. These works are presented with two wall-mounted ceramic compositions from 1965, as well as *Comptoir amoncelant* (1968), a still life of a food-laden counter. Together, these works express the artist's aim to transpose domestic and quotidian scenes from our reality into the parallel universe of *L'Hourloupe*.

Pace's exhibition is presented in collaboration with the Fondation Dubuffet. Founded by the artist himself, the Fondation Dubuffet's mission is to protect and promote the work of Jean Dubuffet.

Jean Dubuffet (b. 1901, Le Havre, France; d. 1985, Paris) believed that art must be part of ordinary life and sought artistic authenticity outside of established conventions and an annihilation of hierarchical values. Dubuffet looked to the margins of the everyday—the art of incarcerated and institutionalized people, mediums, and isolated provincials—to liberate his own creativity, coining the term "art brut." His interest in the tactile possibilities of abstract art, its texture and materiality, evolved early on with the use of media such as sand, glass, and tar—an employment of matter that characterized his work as well as the Art Informel movement of the 1940s and 50s. In keeping with his exploration of the quotidian, his use of line and color was redefined in his mature work of the 60s, dominated by his renowned *Hourloupe* series, the longest cycle of artwork in the artist's oeuvre, which spanned twelve years from 1962 to 1974. Dubuffet maintained an active career in his later years, prolifically creating paintings, works on paper, and monumental sculpture.

Dubuffet's work has been featured in over 400 solo exhibitions throughout the world, including over thirty traveling exhibitions. He has been the subject of numerous retrospectives at institutions including the Museum of Fine Arts, Dallas (1966); Solomon R. Guggenheim Museum, New York (1973, 1981); Kunst Foreningen Copenhagen (1988); National Museum of History, Taipei, Taiwan (1998); and the National Museum of Modern and Contemporary Art, Deoksugung, South Korea (2006). Notable recent exhibitions include *Metamorphoses of Landscape*, Fondation Beyeler, Riehen, Switzerland (2016); *Drawings, 1935–1962*, The Morgan Library and Museum, New York (2016); *The Photographic Tool*, Musée de l'Elysée, Lausanne, Switzerland (2018); *Le Voyageur sans boussole*, Centre Pompidou, Málaga, Spain (2018); *L'arte in gioco. Matière e spirito 1943–1985*, Fondazione Palazzo Magnani, Reggio Emilia, Italy (2018); *Jean Dubuffet and Venice*, Palazzo Franchetti-Cavalli, Venice (2019); *Jean Dubuffet*, Barbican Art Centre, London (2020–2021); *Jean Dubuffet: Ardent Celebration*, Museo Guggenheim, Bilbao, Spain (2022); and *Jean Dubuffet. Rebonds: From One Work to Another*, Fondation Dubuffet, Paris (2023–2024).

Dubuffet's work is held in over sixty public collections worldwide, including The Art Institute of Chicago; Centre Georges Pompidou, Paris; Columbus Museum of Art, Ohio; Fine Arts Museums of San Francisco; Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, D.C.; Los Angeles County Museum of Art; The Metropolitan Museum of Art, New York; Solomon R. Guggenheim Museum, New York; and Tate, London, among many others

Pace is a leading international art gallery representing some of the most influential artists and estates of the 20th and 21st centuries, founded by Arne Glimcher in 1960. Holding decades-long relationships with Alexander Calder, Jean Dubuffet, Agnes Martin, Louise Nevelson, and Mark Rothko, Pace has a unique history that can be traced to its early support of artists central to the Abstract Expressionist and Light and Space movements. Now in its seventh decade, the gallery continues to nurture its longstanding relationships with its legacy artists and estates while also making an investment in the careers of contemporary artists, including Torkwase Dyson, Loie Hollowell, Robert Nava, Adam Pendleton, and Marina Perez Simão.

Under the current leadership of CEO Marc Glimcher and President Samanthe Rubell, Pace has established itself as a collaborative force in the art world, partnering with other galleries and nonprofit organizations around the world in recent years. The gallery advances its mission to support its artists and share their visionary work with audiences and collectors around the world through a robust global program anchored by its exhibitions of both 20th century and contemporary art and scholarly projects from its imprint Pace Publishing, which produces books introducing new voices to the art historical canon. This artist-first ethos also extends to public installations, philanthropic events, performances, and other interdisciplinary programming presented by Pace.

Today, Pace has eight locations worldwide, including two galleries in New York—its eight-story headquarters at 540 West 25th Street and an adjacent 8,000-square-foot exhibition space at 510 West 25th Street. The gallery's history in the New York art world dates to 1963, when it opened its first space in the city on East 57th Street. A champion of Light and Space artists, Pace has also been active in California for some 60 years, opening its West Coast flagship in Los Angeles in 2022. The gallery maintains European footholds in London and Geneva as well as Berlin, where it established an office in 2023. Pace was one of the first international galleries to have a major presence in Asia, where it has been active since 2008, the year it first opened in Beijing's vibrant 798 Art District. It now operates galleries in Hong Kong and Seoul and opened its first gallery in Japan in Tokyo's Azabudai Hills development in 2024.

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