

Jean Dubuffet *Banc-salon et Cerfs-volants*

March 20 – April 30, 2025

13 rue de Téhéran
75008 Paris



Banc-salon, 11 April 1970

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In the spring of 2025, three simultaneous exhibitions will highlight the sculptural work of Jean Dubuffet. In Paris, “Dubuffet Monumental” (12 February – 11 July) at the Dubuffet Foundation and “Banc-salon et Cerfs-volants” at the Galerie Lelong; in New York, “The Hourloupe Cycle” (13 March – 26 April) at the Pace Gallery.

In 2024, to mark its 50th anniversary, the Dubuffet Foundation, in collaboration with Galerie Lelong & Co. and Pace Gallery, produced an edition of *Banc-salon* and two *Cerfs-volants*. Based on the artist’s original models, these works form the heart of the exhibition. Jean Dubuffet wanted his models of architectural and monumental projects – many of which could not be realised during his lifetime – to be enlarged thanks to the creation of the Foundation, in accordance with his precise technical indications and demanding artistic principles.

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"I built the Villa Falbala expressly to house the *Cabinet Logologique*, which I wanted to keep for my own use," Dubuffet wrote. Begun in 1967 as part of *The Hourloupe Cycle*, this "philosophical exercise room" is the largest of his murals. In February 1969, Dubuffet turned his attention to a series of technical questions concerning the installation of the room (ceiling, lighting, ventilation and furniture). The artist then made a model of a *Banc-salon*, intended to take its place there. When enlarged, the bench takes up a large part of the room's floor space. This is undoubtedly what led Dubuffet to remove it from the *Cabinet Logologique* even before his definitive installation in the Villa Falbala in 1976. The enlargement remained in the collection of the Dubuffet Foundation until the recent decision to produce a unique edition of it.

The *Cerfs-volants* have a similar history: initially designed to accompany the architectural ensemble of the *Jardin d'hiver*, their models were produced in August 1968. Dubuffet then decided to decorate the *Cabinet Logologique* with them, before abandoning the idea and turning them into works in their own right. The polyurethane-painted epoxy resin enlargements were made between December 1969 and March 1970, based on the 1968 models. One proof of each of the six *Kites* belongs to the Dubuffet Foundation and a second one was made for four of them, which are now in private collections. This edition is based on a single proof of the kites *Le Tétrapode* and *Le Nébuleux*, each produced in December 1969 and March 1970.

A selection of paintings on canvas from the *Parachiffres* series (1975), belonging to the Foundation, is presented around the *Banc-salon* and the *Cerfs-volants*. A set of three models of *Chiens de guet* (1969) occupies the centre of the first room, illustrating the creative process behind the artist's sculptural projects. The drawings and motifs follow the volumes and contours of each sculpture. There is also *Récit érigé* (1970), composed of a superimposition of drawn elements, as if in balance and rising like a totem pole. Lastly, the spectacular enlarged version of *L'Aléatoire*, produced in 2022 by Galerie Lelong and the Foundation, will also be part of the exhibition.

Since December 2024, Galerie Lelong Paris has been responsible for the distribution of the catalogue of Jean Dubuffet's works. A new fascicule, entitled *Sculptures monumentales, Tour aux figures et autres*, will be published in the spring.

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