

Jean Dubuffet (French, 1901-85) – Artist Resources



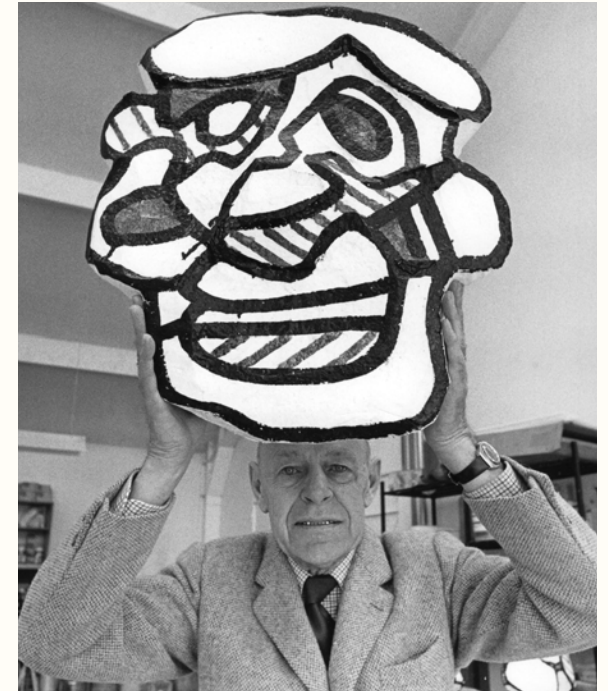
Dubuffet, 1960, Photograph: Paolo Monti/BEIC

[Fondation Jean Dubuffet](#): biography, artworks, exhibitions, publications, and press.

A seminal exhibition at MoMA in 2015, [Jean Dubuffet: Soul of the Underground](#), explored Dubuffet's groundbreaking approach to creativity and materials from the 1940s through the 1960s. Paintings, sculptures, drawings, prints, and book illustration from the museum's collection explored Dubuffet's experimentations mixing paint with sand and gravel, applying paint with palette knives, scratching and scraping surfaces; and his innovations in lithography.

Hauser & Wirth Gallery explored Dubuffet's lifelong preoccupation with urban space, architecture, and the modern history of Paris in their 2018 show, [Jean Dubuffet and the City](#).

Following a debut in London, the Pace Gallery in New York expanded their 2018 exhibition, [Théâtres de mémoire](#), centered around the monumental paintings that comprise the titular series, which Dubuffet began in 1975. Loans drawn from multiple collections fill out the central theme of exploring the conflict between sight, perception, and memory.



Dubuffet, late 1970s, Photograph: Kurt Wyss

Jean Dubuffet (French, 1901-85)

L' Amphibologique, 1965

Oil on canvas

Private Collection; L2019:145.1

Jean Dubuffet studied painting as a young man but only seriously began making art at age 41. Rejecting his formal education, Dubuffet turned for inspiration to art created by children and the mentally ill. He termed his style *art brut*, or “raw art,” advocating for an expressive spontaneity untainted by the limitations of academic convention and dominant cultural trends. **L'Amphibologique** is a prime example, from the series *L'Hourloupe*, which he began 1962 and worked on for over a decade. The series began as a cycle of drawings in red and blue ballpoint pen inspired by a doodle he produced while on the telephone. Translated through paint, the juxtaposition of the linear with organic curves, of black with primary colors, serves as a visual expression of the titles of the painting and the series. *Amphibologique*, related to the French adjective *amphibolous*, refers to the notion of syntactic ambiguity and the multiple meanings that can arise from the relationships between words and clauses within a sentence. *Hourloupe* merges the French verbs *hurler* (to roar) and *hululer* (to hoot) with the noun *loup* (wolf), creating an ambiguous phonetic jumble. As Dubuffet explained, “it evokes a character who’s at once somewhat enchanting and grotesque: a kind of tragic, growling, lumbering figure.”

On view January 15 – April 19, 2020

