

## PROJECT OF THE EXHIBITION

### Jean Dupuy / The Anagrammatic Paintings

It was by chance, so he said, that Jean Dupuy realized in 1973 his first anagram. *Univers ardu en mécanique (Hard Mechanical Universe)*<sup>1</sup> was constituted using the 22 letters of the words “American Venus Unique Red,” printed on a red color pencil. It would be ten years before the extraordinary discovery of this “equation” was claimed by the artist as his own; and it would change the course of his work.

In 1979, Dupuy put an end to the “chapter” of his organization of collective performance concerts<sup>2</sup> and progressively, experimentally, worked his way back to the field of “painting”—the practice that had originally shaped him as an artist—now immeasurably *differenced*, through the anagrammatic process. This started in the period 1979-1981 with his anagrammatic portrait series<sup>3</sup> of artist friends like George Maciunas, Jackson Mac Low, and Nam June Paik, and other distinctive figures from John Cage to Raymond Roussel—and more significantly in a 1981 exhibition at Paris’ Galerie Jean-Claude Riedel. Deriving from an excerpt from *The Confessions* by Jean-Jacques Rousseau, the show, “Le plaisir solitaire”<sup>4</sup> (“Solitary Pleasure”), comprised two crypto-anagrammatic installations built from the same eponymous source. Dupuy amplified this logic the following year with his anagrammatic performance/event “To be knocked to the canvas”<sup>5</sup> at the Grommet Gallery, New York (1982).

But it was not until early 1984 that the artist finalized the concept of his ‘anagrammatic paintings’ which were first exhibited and published in May of the same year at the Grommet Gallery in his “NOON”<sup>6</sup> exhibition. The “system” of these large acrylic on canvas paintings is critical: they are divided structurally into two parts: the upper comprises a list/palette of colors each written in the color it describes; the lower makes of this a text (autobiographical, anecdotal or descriptive of his own artworks). The latter is limited by the given palette (at the top) and by the given array of letters. An additional gambit or challenge renders the color of the letters in the lower text determined by the order in which they appear in the palette above.

Barely a week or so after the opening of “NOON”, Dupuy left New York permanently, returning to France and settling in the village of Pierrefeu above Nice. It is there that, for the next three years, he worked intensely - in near seclusion – to produce the 116 anagrams of his book *Jean Dupuy/Ypudu Anagrammiste* (1987). Seventy-six of these are anagrammatic paintings of the “first generation” (as described above). This same period also witnessed the artist’s development of various techniques which radically simplified the composition of his anagrams, and the creation of works/assemblages made of found stones and objects found in his immediate surrounding.

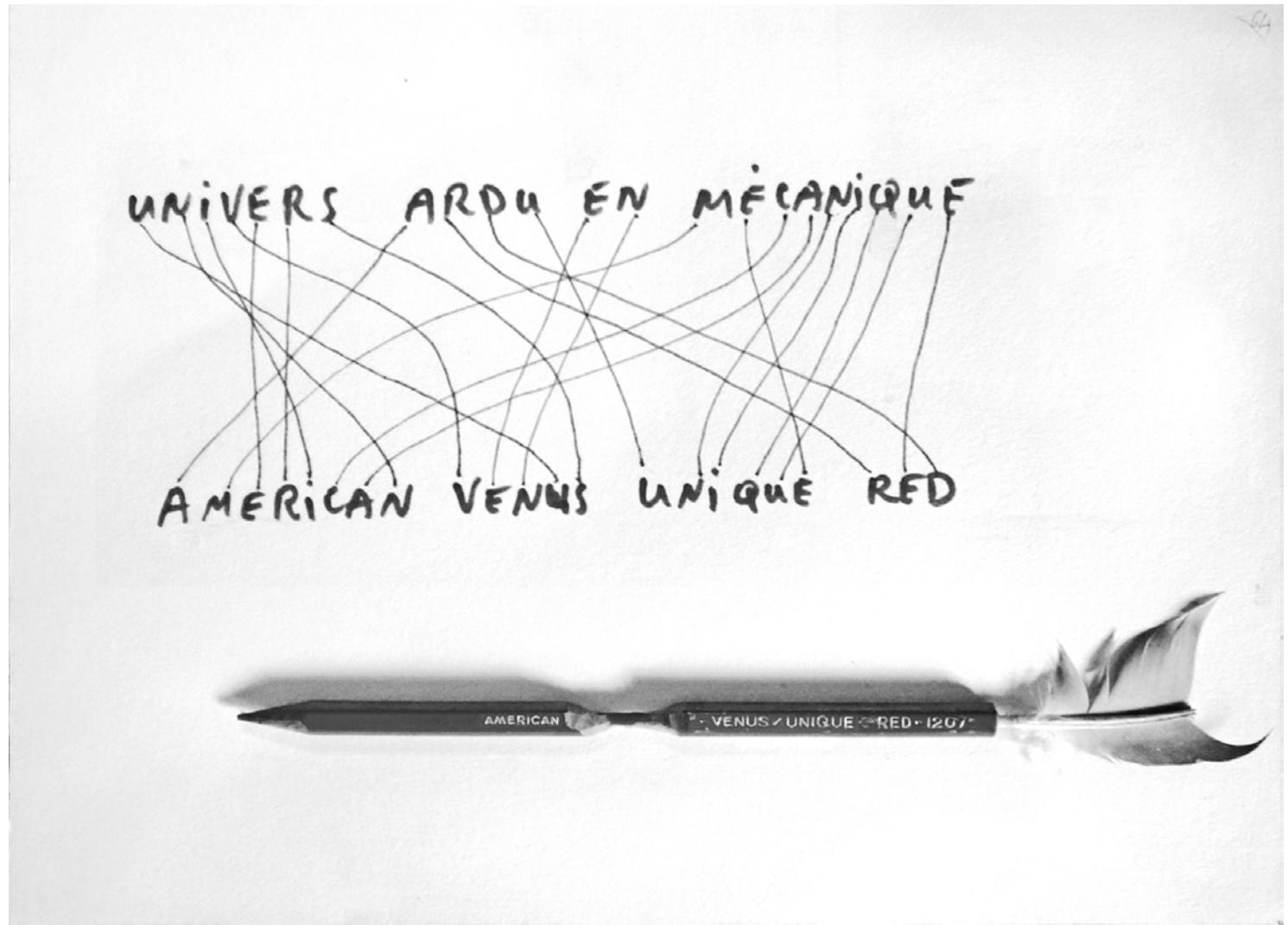
Over the next two decades, Dupuy would publish more than 50 books of anagrams.

The publication of “Jean Dupuy / Ypudu Anagrammiste” also marked the return of Dupuy on the art scene starting with the first one-person exhibition of his anagrammatic paintings - “WHERE”<sup>7</sup> - at the Emily Harvey Gallery, New York, in 1988.

In the course of the 1980 and ‘90s, Dupuy’s anagrammatic work gained visibility in Europe, and especially in Italy (thanks to the editor/publisher Francesco Conz, known for his commitment to Fluxus). Between 1988 and 1991, Conz invited Dupuy for six-month artist residencies in Verona and on Lake Garda, producing numerous editions of his work. Conz was also instrumental in having Dupuy’s work included in prestigious exhibitions throughout Italy (Mudima Foundation, Milan, 1990 – Venice Biennale, 1990, etc.)

The legacy of Conz’s work remains evident today in the Foundation Bonotto’s recent commission from Jean Dupuy of his largest work to date.

## TEXT ICONOGRAPHY



1. Jean Dupuy, *Univers ardu en mécanique*, 1973, gouache on paper, pencil and pen, 7 7/8 x 11 1/4 in.

Art

\$12.00

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New York, N.Y. 10009

## COLLECTIVE CONSCIOUSNESS

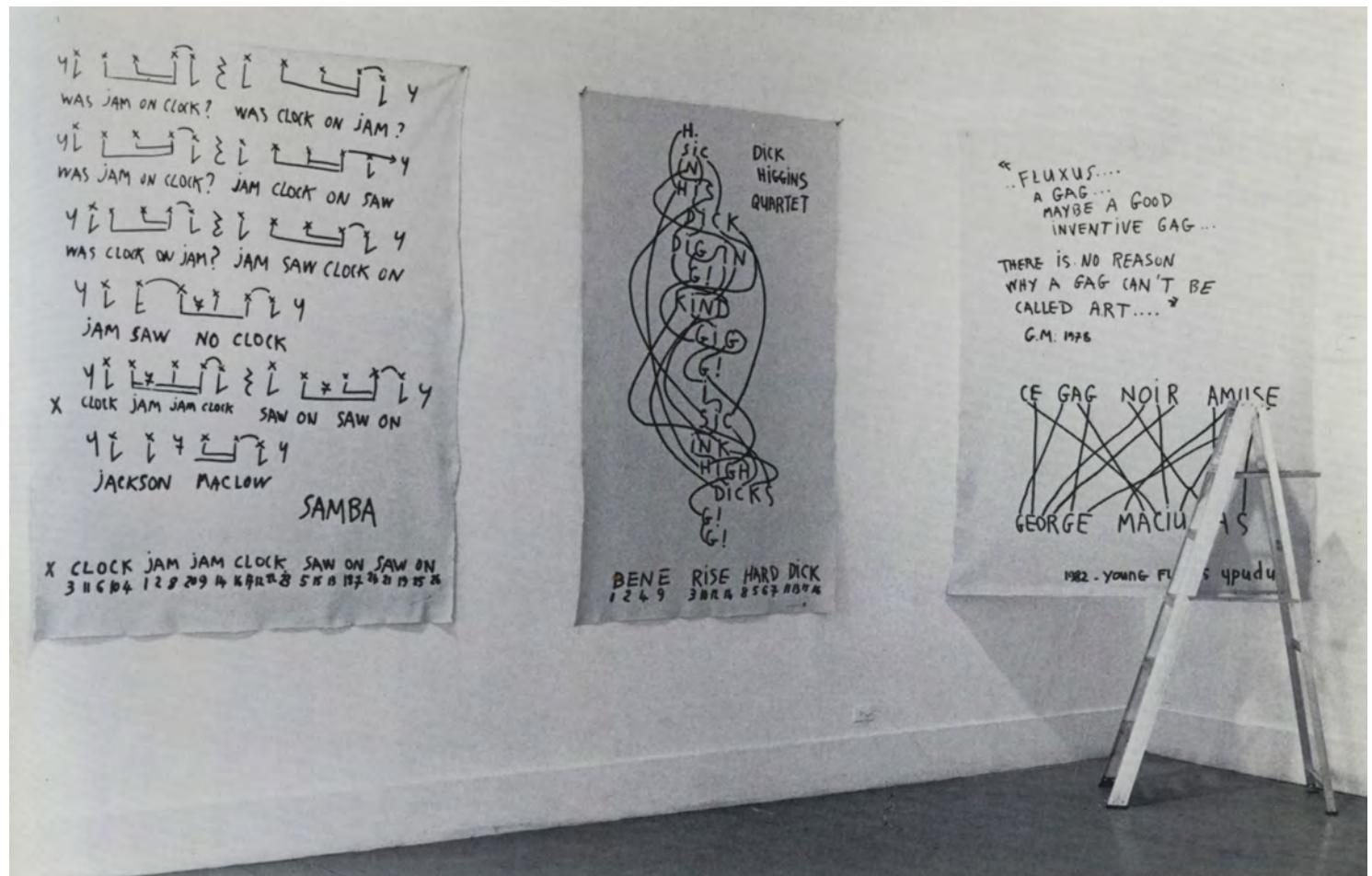
Art Performances in the Seventies

Edited by Jean Dupuy



Score for a collective performance PAIK

MARTINE ABALLEA VITO ACCONCI OLGA ADORNO ARTHUR AESCHBACHER JOANNE AKALAITIS JOSEPH ALESSI LAURIE ANDERSON MEL ANDRINGA DAVID APPEL BRENDAN ATKINSON CHARLES ATLAS CLAUDIO BADAL ROBB BAKER SALLY BANES NANCY BARBER JAMES BARTH CARMEN BEUCHAT KATHRYN BIGELOW JAN BITTINGER JAYNE BLISS ROBERT BREER CARA BROWNELL BRIAN BUCZAK NORVIE BULLOCK DON CHERRY MOCKY CHERRY PAUL CINELLI JIM COBB CESAR COFONE MAUREEN CONNOR MITCH CORBER DIEGO CORTEZ JAY CRAVEN STEPHEN CRAWFORD JACQUELINE DAURIAC JAIME DAVIDOVITCH EDIT DEAK ANDY DE GROAT PHILLIPE DEMONTAUT FRAZIER DOUGHERTY LEA DOUGLAS JUAN DOWNEY CHARLES DREYFUS JEAN DUPUY DANA EGAN KAREN EDWARDS RALSTON FARINA ROBERT FILIOU BOB FIORE JARED FITZGERALD KIT FITZGERALD SIMONE FORTI PETER FRANK ANGELA FRASCOME JON GIBSON PHILIP GLASS TINA GIROUARD HELOISE GOLD JEANNE GOLLOBIN WENDY GREENBERG P.I. GREENE JANA HAIMSOHN JACQUES HALBERT DEEDEE HALLECK ANDREA HALPERN NANCY HARRIS SUZANNE HARRIS JULIE HARRISON ELAINE HARTNETT JON HASSEL RICHARD HAYMAN GEOFF HENDRICKS TIMOTHY HENNESSY JULIA HEYWARD GENE HIGHSTEIN DICK HIGGINS HISACHIKI NANCY HOLT VILLARD DE HONNECOURT JERRY HOVAGIMIAN JOHN HOWELL JOEL HUBAUT DAVID HYKES KEN JACOBS PHIL JAMES PAUL JAY POPPY JOHNSON SCOTT JOHNSON TOM JOHNSON JOAN JONAS PHILIP KAPLAN POOH KAYE ALISON KNOWLES FRED KRUGHOFF IRENE KRUGMAN MICHAEL KRUGMAN SHIGEKO KUBOTA DICKY LANDRY KWAN LAU EMILE LAUGIER LEFEVRE JEFFREY LEW NANCY LEWIS GERALD LINDAHL NINA LUNDBORG MABOU MINES GEORGE MACIUNAS GIANFRANCO MANTEGNA WALTER DE MARIA LIZBETH MARANO MARSHALORE TONY MASCATELLO GORDON MATTÀ CLARK TIM MAUL ANTHONY MCCALL DICK MILLER STEPHEN PAUL MILLER LARRY MILLER ILHAN MIMAROGLU ANTONI MIRALDA RICHARD MOCK GREGORY MOLNAR JACQUES MONORY ALAN MOORE CHARLOTTE MOORMAN CHARLIE MORROW COME MOSTA-HEIRT ANDREW MOSZYNSKI CHARLES MOULTON DONALD MUNROE ANTONI MUNTADAS CHRIS MURPHY JACQUES OHAYON CLAES OLDENBURG PATTY OLDENBURG ORLAN NAM JUNE PAIK CHARLEMAGNE PALESTINE RICHARD PECK WENDY PERRON LUCIO POZZI RICHARD PRINCE MARC RATTNER YVONNE RAINER CHARLES RICHARDSON PETER VAN RIPER LARRY RIVERS WALTER ROBINSON TONIE ROOS JEAN ROUALDES ARTHUR RUSSEL JOHN SANBORN JOHN SAVAS JOAN SCHWARTZ CAROLEE SCHNEEMANN DALE SCOTT RICHARD SERRA STUART SHERMAN ALISON SKY TERRY SLOTKIN KIKI SMITH MICHAEL SMITH TONY SMITH RICHARD SQUIRES ELLEN SRAGOW FRED STERN BILL STONE ANNE TARDOS GAIL TETON MARTIAL THOMAS NANCY TOPF TURNBAUGH UNTEL YOSHI WADA DAVID WARRILOW SYLVIA WHITMAN HANNAH WILKE WILSON JANELLE WINSTON IRENE WINTER CHRISTIAN XATREC DAISY YOUNGBLOOD ZADIK ZADIKIAN JOHN ZORN



3. Jean Dupuy, *Anagram Portraits*, 1982, Jackson Mac Low, Dick Higgins, George Maciunas, Acrylic on un-stretched canvas. Installation view of "Wiesbaden Fluxus, 1962-1982" exhibition, curated by René Block (published in the exhibition catalogue edited by René Block, Wiesbaden, Kassel, Berlin, 1982).

# JEAN DUPUY

L E  
1 6

P L A I S I R  
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S O L I T A I R E  
18 17 14 9 13 11 12 16 15

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TOURNEE U.S.A. - JAPAN - MEXICO

4. Poster of the exhibition « Le Plaisir Solitaire », galerie Jean-Claude Riedel, Paris, 1981.



LE PLAISIR SOLITAIRE - J.C.RIEDEL GALERIE -PARIS ,1981

AT THE ENTRANCE OF THE GALERIE, A TELEPHONE GAVE YOU A DESCRIPTION OF THE " INSTALLATION/REBUS " - THIS REBUS WAS COMPOSED OF SEVERAL OBJECTS : A PILE OF BATTERIES, A PROJECTOR SENDING LIGHT THROUGH A PRISM WHICH LITERALLY MADE IRIDESCENT THE WORD " EROS ", WRITTEN ON A WHITE CANVAS PLACED THREE METERS AWAY FROM THE LIGHT PROJECTOR - THUS GAVE : " LA PILE IRISAIT L'EROS " WHICH IS AN ANAGRAM OF " LE PLAISIR SOLITAIRE ". THERE WERE SEVERAL ROOMS AND CORRIDORS IN WHICH THE PUBLIC WAS INVITED TO LOOK AT SOME OF MY PIECES - IN ONE OF THESE ROOMS ONE COULD SEE A " RED CHAIR " AND BEHIND IT, A CANVAS WITH THE WORDS : " S EROS CAUSE DE NOS LIENS FOUS ? " ( IS EROS CAUSE OF OUR FOOLISH BONDS ? ), ANOTHER ANAGRAM OF : " LES CONFESSIONS DE ROUSSEAU " ( THE S HERE IS UNDERSTOOD PHONETICALLY AS :" EST-CE - IS IT " ) - ON THE LEFT WALL TWO PICTURES IN COLOR : ONE IN WHICH I'M SITTING MY LEFT HAND TIED TO THE ARM OF THE CHAIR WHILE MY RIGHT HAND HOLDS THE BOOK : LES CONFESSIONS DE ROUSSEAU IN THE OTHER, SEEN ENLARGED, THE PAGE OF THE TEXT BY ROUSSEAU WITH THE PART THAT INTERESTED ME : "..... CHANCE SO WELL SECENDED MY BASHFUL DISPOSITION, THAT I WAS PAST THE AGE OF THIRTY BEFORE I SAW ANY OF THOSE DANGEROUS COMPOSITIONS TO WHICH A FINE LADY OF FASHION HAS NO OTHER OBJECTION THAN THEY MUST BE READ WITH ONE HAND .."

ALAIN VIVIER



ALAIN VIVIER



ALAIN VIVIER

I « TO BE KNOCKED  
TO THE CANVAS »  
PAINTING

JEAN DUPUY

OPENING :  
MED. MARCH 10  
6 — 8 PM

MARCH 10 — APRIL 3

A & M ARTWORKS  
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MARCH 12  
7:30 \$3

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C. MORROW

C. SANTOS

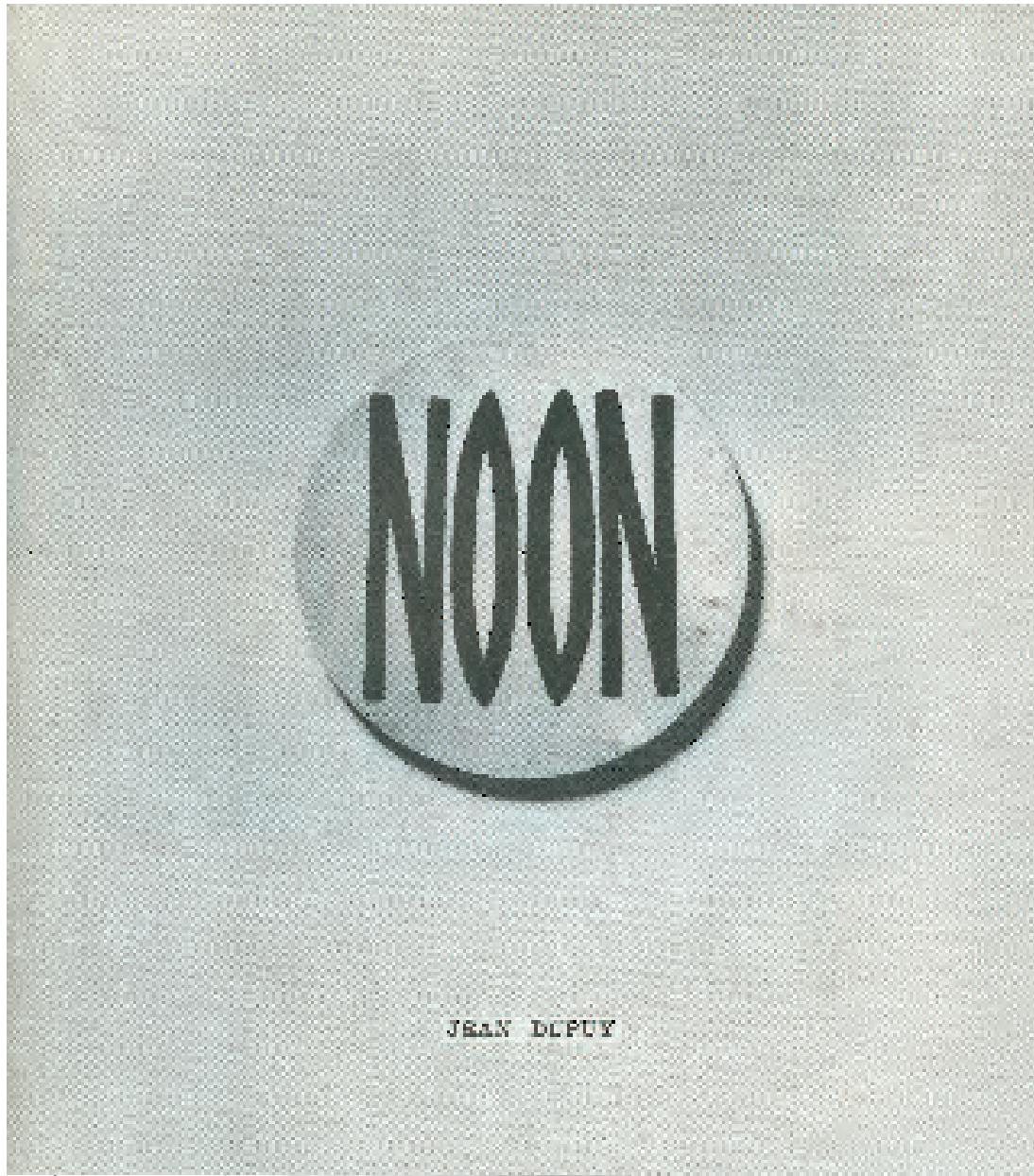
J. DUPUY

J. HALBERRET

A. SCHWERNER

F. VELEZ C. TUYNMAN E. HARVEY O. ADORNO C. XATTREC  
UNUAGIST D.

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23	23	25	13	23	O	24
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17	7	6	4	3	R	10
21	12	11	7-	18	R	11
22	22	19	10	22	R	16
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24	24	17	1	24	W	13-



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April 27 - May 25 1984  
Wed - Sat 1 to 5 pm  
or by appointment

OPENING April 27 - 6 to 8 pm

JEAN DUPUY



6. *Noon* : Jean Dupuy, Christian Xatrec, [S.l.], Christian Xatrec publications, 1984, 27 pages and invitation card of the exhibition « Noon », Grommet Gallery, New York, 1984.



3 - 5 November 2017

## Jean Dupuy

**May 17 - June 25**  
**Tues., Fri., & Sat. Noon - 6:00**

**Opening: Tuesday, May 17th**  
**6 - 8 p.m.**

**Emily Harvey Gallery**  
**537 Broadway at Spring - 2nd Floor**  
**New York, N.Y. 10012**  
**(212) 925-7651**



WHERE

*Sagittarius YPUDU. 88*

7. Invitation card of the exhibition "Jean Dupuy, WHERE", recto/verso, Emily Harvey Gallery, New York, USA, 1988.

E M I L Y  
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G A L L E R Y

I M M E D I A T E R E L E A S E

537 Broadway  
NYC, NY 10012

(212) 925-7651

April 27, 1988

**Emily Harvey Gallery** is pleased to present an exhibition of **Jean Dupuy's** anagrammatic paintings.

**Exhibition dates:** May 17, 6:00 - 8:00 through June 25, 1988

This show is the sum of four years' work. Dupuy's paintings use the anagram as a medium linking literature and music to visual art.

Jean Dupuy was a pioneer of the art and technology movement in the 1960s. He was prominent in the Experiments in Art and Technology (E.A.T.), and won first prize for his Heartbeat Machine at the Brooklyn Museum in 1968. He was represented at "The Machine Show" at the Museum of Modern Art, and in exhibitions at the Akademie der Kunst in Berlin and the Musée d'Art Moderne de la Ville de Paris.

In the late 1970s, Dupuy began a friendship and collaboration with George Maciunas, the organizer of the Fluxus group. As an artist associated with Fluxus, Dupuy's work was featured in the 1982 Artists' Space exhibition "Young Fluxus," and in the "Fluxus Wiesbaden" exhibition celebrating Fluxus' 20th anniversary.

In the early 70's, Jean Dupuy created the influential forum for collective art at his space 405 E. 13th Street that set the tone for New York performance art in the decade that followed. He continued with collective performances at Grommet Performance Space and Gallery. He also organized performance events at the Whitney Museum, the Kitchen and at Judson Church. Dupuy's activities are chronicled in the book *Collective Consciousness*, published in 1981 by Performing Art Journal Press.

Dupuy had solo exhibitions at Ileana Sonnabend Gallery in New York and Paris in the 1960s and 1970s and at Marianne Goodman Gallery in 1977. During the last four years, he has been living in Vieux Pierrefeu, a small village in Alpes Maritimes of France, where he has been writing his book Ypudu Anagrammatiste, the basis of his current paintings. He also held the DAAD Fellowship in Berlin.

Two books have been published on Dupuy's anagrams. Jean Dupuy - YPUDU Anagrammatiste, is an illustrated 190 page compilation of these works. The German publishing firm of Rainer Verlag is producing a delux edition of the anagrams in 17 hand separated colors in cooperation with the West German DAAD program. An exhibition at the DAAD Gallery in West Berlin is scheduled in conjunction with the Rainer Verlag release.

Jean Dupuy is represented in the permanent collections of the Hood Museum of Art at Dartmouth College, the Centre Beaubourg, Musée des Sciences in La Villette, Paris, Musée d'art Modern in Paris as well as in many private collections. This past winter he was artist-in-residence at the DANAE Foundation in Paris.

**Artists:** Eric Andersen, Joel Ducoffroy, Jean Dupuy, Ken Friedman,  
Dick Higgins, Alison Knowles, Larry Miller, Ben Patterson,

7. Press release of the exhibition "Jean Dupuy, WHERE", Emily Harvey Gallery, New York, USA, 1988.

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(212) 925-7651

## LEO

ON THE ONE HAND, A CHOICE OF WORDS REPRESENTING COLORS THEY SERVE TO SOME EXTENT AS THE ARTIST'S PALETTE.

ON THE OTHER HAND, THE TEXT → PORTRAITS OF LÉON (YOUTH, ADULT, OLD MAN) AND DESCRIPTIONS OF OBJECTS WHICH HE HAS CREATED.

EACH PIECE (THEY ARE 79) IS THUS MADE UP OF A PALETTE & A TEXT.

THE FORMER IS WRITTEN USING THE LETTERS FROM THE LATER (AND VICE VERSA). SO, MAKING UP AN ANAGRAM.

MOREOVER, THE WORDS FROM THE PALETTE, PAINTED IN THE COLORS THEY REPRESENT, GIVE THE TEXT ITS COLORS.

THEY ARE SEVERAL WAYS TO PERFECT THESE ANAGRAMS :

FIRST, FROM #1 TO #4, AN EMPIRICAL METHOD WHICH ACCOUNTS FOR THE NAIVETIES IN THE TEXTS.

THEN, A MORE METHODICAL APPROACH. FROM #5 TO #13. THE TEXTS ARE BETTER CONTROLLED BUT THEY ARE OFTEN CROWNED BY ABSURD TITLES.

FINALLY, A METHOD WHICH ALLOWS TO REPLACE THE ABSURD TITLES BY THE NOTES OF THE MUSICAL SCALE. FROM #14 TO #79

### NOTES - 1 :

THE NOTES ARE WRITTEN BY FOLLOWING SYSTEMATICALLY THE ORDER OF THE SCALE → CDEFGABCBAFGEDC

THEY ARE READ AS THEY SOUND, ONE AFTER ANOTHER (AS VOWEL OR CONSONANT)

THEY ARE ALSO TAKEN PHONETICALLY TO THE LETTER.

### EXAMPLE :

IN THE ANAGRAM #42, WRITTEN IN 2 LANGUAGES, THE ENGLISH NOTES « AGC » GIVE, PHONETICALLY TRANSLATED INTO FRENCH → « AH. J'ESSAYE » (O! I'M TRYING) - IN ADDITION, THEY ACCORDINGLY REFLECT THE PALINDROMIC WORDS OF THE TEXT - A COINCIDENCE

COCOA COCOA EGG EGG THÉ THÉ  
OH ! CET EGO O ! GET ECHO  
AGC AGC

### NOTES - 2 :

THE WORDS OF THE PALETTE ARE NOT CHOSEN ACCORDING TO THE COLORS THEY REPRESENT BUT TO THE LETTERS THEY ARE COMPOSED OF.

### NOTES - 3 :

LEO'S STORY ENDS WITH ANAGRAM #79. AT THIS POINT, FROM #80 TO #112, THERE IS A RADICAL CHANGE IN THE ANAGRAMS → THE COLOR PALETTE DISAPPEARS AND IS REPLACED BY A TEXT - THEREFORE, FROM NOW ON, IN PARTS 2 & 3, THE ANAGRAMS CONSIST OF 2 TEXTS FACING EACH OTHER.

Artists: Eric Andersen, Joel Ducoffroy, Jean Dupuy, Ken Friedman,  
Dick Higgins, Alison Knowles, Larry Miller, Ben Patterson,  
Carolee Schneemann, Yoshi Wada.



7. View of the exhibition «Jean Dupuy, WHERE», Emily Harvey Gallery, New York USA, 1988, Photo Emily Harvey

# Loevenbruck

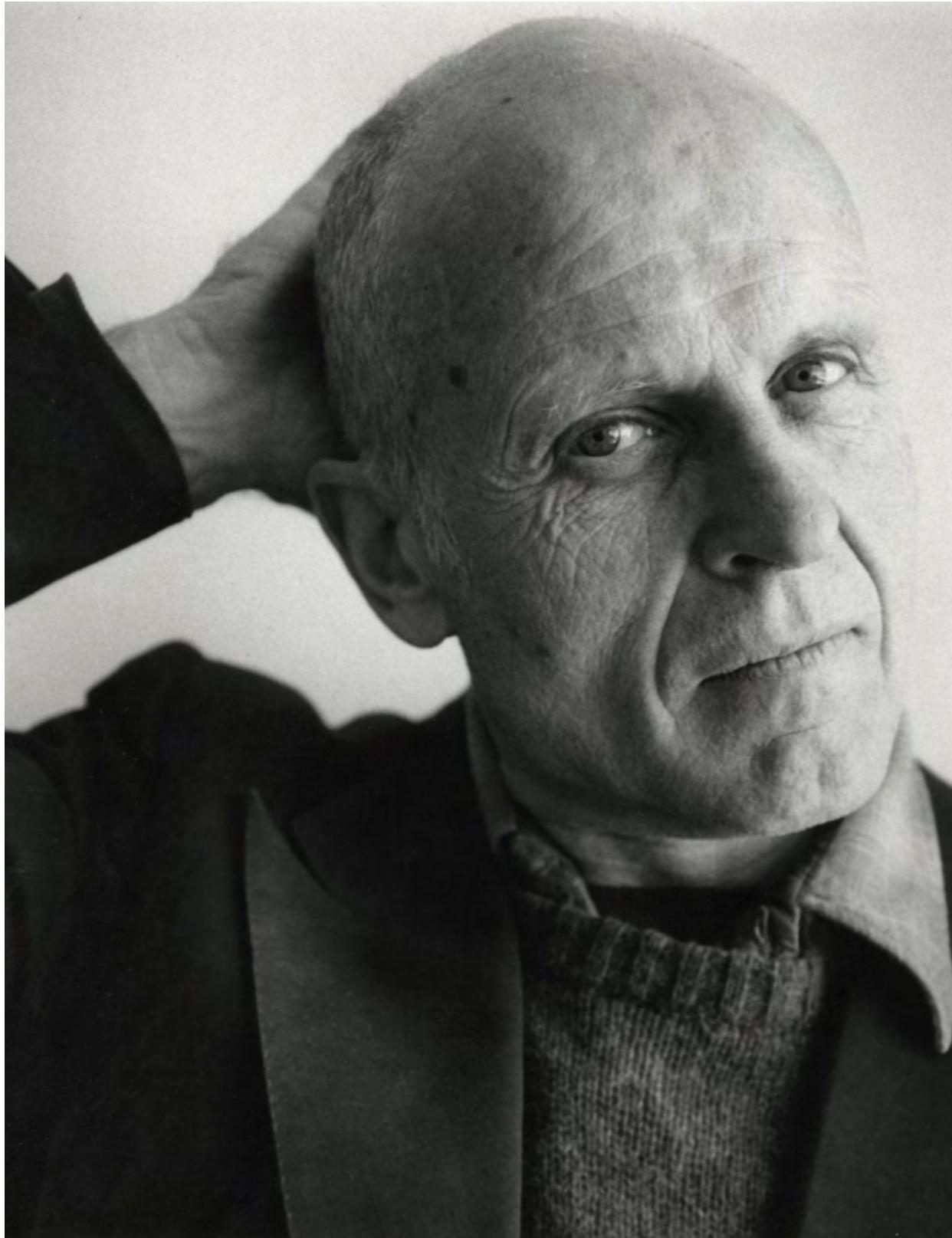
6, rue Jacques Callot  
75006 Paris

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contact@loevenbruck.com  
www.loevenbruck.com



7. View of the exhibition «Jean Dupuy, WHERE», Emily Harvey Gallery, New York USA, 1988, Photo Emily Harvey



Portrait of Jean Dupuy, 1988. Photo Wilfrid Rouff.

## JEAN DUPUY

Né en 1925 à Moulins, France  
/Born in 1925 in Moulins, France

Nationalités française et américaine / French and U.S Nationalities

### EXPOSITIONS INDIVIDUELLES /SOLO SHOWS

2017

*En affinité(s) : #1 Marcel Duchamp / Jean Dupuy*, galerie Loevenbruck, Paris

2014

*Léon musicien*, galerie Loevenbruck, Paris, France

2013

*Jean Dupuy: les années collectives (1973-1983)*, galerie Loevenbruck, Paris, France

2012

*Jean Dupuy, General Motors Fluxus*, Emily Harvey Foundation, New York, USA

*Quatre millions trois cent vingt mille secondes*, Galerie Loevenbruck, Paris, France

2010

*Jean Dupuy*, Emily Harvey Foundation, New York

2010

*Jean Dupuy en 4ème vitesse*, Galerie Loevenbruck, Paris, France

*Jean Dupuy*, Emily Harvey Foundation, New York, USA

2008

*En 4ème vitesse*, Villa Tamaris, Seyne-sur-Mer, France

*A la bonne heure*, Villa Arson, Nice, France

2007

*Jean Dupuy*, Galerie Semiose, Paris, France

*Jean Dupuy*, MAMAC, Nice, France

2006

*Ca tourne en rond*, Galerie Philippe Pannetier, Nîmes, France

2003

*Looking at Stones*, Emilie Harvey Gallery, New York, USA

*Analogies*, Galerie Clark, Montréal, Canada

*Cailloux*, Galerie Interface, Dijon, France

2000

*Jean Dupuy*, Musée de Gènes, Italie

1999

*Dupuy chez Conz*, FRAC Bourgogne, Dijon, France

1998

*On ne se perd pas de vue*, MAMCO, Genève, Suisse

1995

*Seconde vue*, Chateau de Cintrat, France

*Oh! Ce court tour tourne court*, FRAC Bourgogne, Dijon, France

1982

*Leo's Clock*, Galerie Jean-Claude Riedel, Paris, France

1981

*Jean Dupuy*, Galerie de l'Ancienne Poste, Calais, France

*Jean Dupuy*, Galerie Jean-Claude Riedel, Paris, France

1978

*Jean Dupuy*, Galerie Marian Goodman, New York, USA

1972

*Jean Dupuy*, Galerie Ileana Sonnabend, Paris, France

- 1971                    *Jean Dupuy*, Galerie Ileana Sonnabend, New York, USA  
1970                    *Jean Dupuy*, Galerie Ileana Sonnabend, Paris, France  
1969                    *Jean Dupuy*, Galerie Ileana Sonnabend, New York, USA  
1967                    *Jean Dupuy*, Festival d'art contemporain - Université de Rouen, France  
1965                    *Jean Dupuy*, Galerie Butterbach, Luxembourg  
1964                    *Jean Dupuy*, Galerie NOS, Duisburg, Allemagne  
1963                    *Jean Dupuy*, Galerie Paul Facchetti, Paris, France  
1962                    *Jean Dupuy*, Galerie Ateneo, Madrid, Espagne  
1961                    *Jean Dupuy*, Galerie Aujourd'hui, Bruxelles, Belgique  
1958                    *Jean Dupuy*, Galerie A.G., Paris, France

## EXPOSITIONS COLLECTIVES / GROUP SHOWS

- 2017                    *Alors que j'écoutais moi aussi David, Eleanor, Mariana, Delia, Genk, Jean, Mark, Pierre, Shima, Simon, Zin et Virginie*, La Criée centre d'art contemporain, Rennes, France  
2016                    Galeristes, Carreau du Temple, Paris, France  
                          FIAC 2016, Grand Palais, Paris, France  
                          *here / there / where*, FRAC Bourgogne / Bains du Nord, Dijon, France  
                          *Perceptions*, Maison des arts de Créteil, Créteil, France  
                          *Le précieux pouvoir des pierres*, MAMAC, Nice  
                          *Persona - Etrangement humain*, Musée du quai Branly, Paris, France  
2015                    *E.A.T. - Experiments in Art and Technology*, Museum der Moderne, Salzburg, Autriche  
                          Cur. Kathy Battista  
                          *Words... Words... Words...*, Galerie Chantal Helenbeck, Nice, France  
                          *Short Cuts*, CentrePasquArt Kunsthaus Centre d'art, Bienne, Suisse  
                          Cur. Jean-Louis Boissier & Daniel Sciboz  
2014                    *Roulez les mécaniques*, Galerie contemporaine de l'Hôtel de Ville, Chinon  
                          *HA, HA, HA*, New Square Gallery, Lille, France  
2013                    *404 E 14th*, Tibor de Nagy Gallery, New York, USA  
                          *Dupuy & Berberian - Chevauchements*, 12Mail/Red Bull Space, Paris, France  
                          *Khhhhhhh / Langues imaginaires*, Nouveau Festival /Centre Georges Pompidou, Paris, France  
                          *Sous influences*. Arts plastiques et psychotropes, La maison rouge, Fondation Antoine de Galbert, Paris, France  
                          *Ricochet*, Galerie Municipale Jean-Collet, Vitry sur Seine, France  
2012                    *Corps et oeuvres*, Biofeedback en art contemporain, L'espace de l'art concret, Mouans-Sartoux, France

2011

*Art et bicyclette*, L'espace de l'art concret, Mouans-Sartoux, France

*FIAC 2011*, Grand Palais, Paris, France

*Live2011*, Vancouver, Canada

*Le temps de l'écoute*, Villa Arson, Nice, France

*La sculpture autrement*, Eco'Parc, Mougins, France

*Sculptures by: Virginie Barré, Jean Dupuy, Asger Jorn, Tony Matelli, Bruno Peinado, Werner Reiterer, Alina Szapocznikow, Morgane Tschiember*, Galerie Loevenbruck, Paris, France

*Biennale de Montréal - BNL MTL 2011*, CIAC, Montréal, Canada

*Incidents Maîtrisés, Taches, coulures, éclaboussures...*, Espace de l'Art Concret, centre d'art contemporain, Mouans-Sartoux, France

2007

*Flux*, FRAC Bourgogne, Dijon, France

2006

*Nous n'irons pas à Leipzig!*, Galerie des Multiples, Paris, France

*Varia Naturalia, Galerie Vasistas*, Montpellier, France

Présentation d'oeuvres de la collection, FRAC Bourgogne, Dijon , France

Chauffe Marcel, FRAC Languedoc-Roussillon, Montpellier, France

2005

*Nues & Nus*, FRAC Bourgogne, Dijon, France

2004

*L'art à Lire*, FRAC Bourgogne, Dijon, France

2003

*Dust Memories*, Swiss Institute, New York, USA

1996

*L'informe*, Centre Pompidou, Paris, France

1993

*Artec'93*, Art Museum of Nagoya, Japon

1990

*Pianofortissimo*, Mudima Foundation, Milan, Italie

Biennale de Venise, Italie

1982

*Duo*, Galerie Jean-Claude Riedel, Paris, France

1981

*Soundings*, Neuberger Museum, New York, USA

1980

*Für Augen und Ohren*, Akademie der Künste, Berlin, Allemagne

*Ecouter par les yeux*, Musée d'art moderne de la Ville de Paris - ARC, Paris, France

1978

*Art Performances / Minute*, Musée du Louvre, Paris, France

1976

*Soho Show*, Akademie der Künste, Berlin, Allemagne

1975

*About 405 East 13th street*, New York, USA

1974

*About 405 East 13th street*, New York, USA

*Soup & Tart, The Kitchen*, New York, USA

1973

*About 405 East 13th street*, New York, USA

1972

*72 / 72*, Grand Palais, Paris, France

1971

*Art & Technology*, County Museum of Art, Los Angeles, USA

1968

*Some More Beginnings*, Brooklyn Museum, New York, USA

*The Machine as Seen at the End of the Mechanical Age*, Museum of Modern Art, New York, USA  
1965  
*Exposition collective*, Galerie Paul Facchetti, Paris, France  
*Salon Comparaison*, Musée d'art moderne de la Ville de Paris, Paris, France  
*Siete pintores de Paris*, Galerie Metras, Barcelone, Espagne  
*Exposition collective*, Galerie Blome, Wanne-Eickel, Allemagne  
*Exposition collective*, Salon de Mai, Paris, France  
*Exposition collective*, Musée d'art moderne de la Ville de Paris, Paris, France  
*Exposition collective*, Musée d'art moderne, Céret, France  
1964  
*Salon Comparaison*, Musée d'art moderne de la Ville de Paris, Paris, France  
*Siete pintores de Paris*, Galerie Ateneo, Madrid, Espagne  
*Exposition collective*, Galerie Riquelme, Paris, France  
*Rencontre VI*, Sigean, France  
1963  
*Salon Comparaison*, Musée d'art moderne de la Ville de Paris, Paris, France  
*L'art contemporain*, Grand Palais, Paris, France  
*Exposition collective*, Musée d'art moderne, Anvers, Belgique  
*Exposition collective*, Musée d'art moderne, Bruges, Belgique  
*Exposition collective*, Musée d'art moderne, Gand, Belgique  
*Exposition collective*, Galerie Legendre, Paris, France  
1962  
*Donner à voir N°2*, Galerie Creuze, Paris, France  
*Salon Comparaison*, Musée d'art moderne de la Ville de Paris, Paris, France  
1961  
*Exposition collective*, Galerie Paul Facchetti, Paris, France  
1958  
*Salon Réalités Nouvelles*, Musée d'art moderne de la Ville de Paris, Paris, France  
1957  
*Exposition collective*, Galerie Paul Facchetti, Paris, France  
1955  
*Salon de la jeune peinture*, Musée d'art moderne de la Ville de Paris, Paris, France

## COLLECTIONS PUBLIQUES / PUBLIC COLLECTIONS :

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Fonds Régional d'Art Contemporain Bourgogne, Dijon, France  
MAC, Lyon, France  
The Barnes Foundation, New York, USA  
The Emily Harvey Foundation, New York, USA  
The Lannan Foundation, Miami, USA  
Universcience / La Cité des Sciences et de l'Industrie, Paris, France