

Loevenbruck

Jean Dupuy



1925

Birth of **Jean Dupuy** in Moulins (Auvergne, France).

1943–44

After a year in the architecture section at the École Nationale Supérieure des Beaux-arts, Paris, Jean Dupuy gives up his studies in order to concentrate on painting. His paintings are figurative, and will remain so until the mid-1950s, when, as a result of his friendship with the painter Jean Degottex, he joins the group of painters working in the vein of lyrical abstraction. **FIG. 1**

1955

Salon de la Jeune Peinture, at the Musée d'Art Moderne de la Ville de Paris.

1957

Group show at Galerie Paul Facchetti (Paris).

1958

First solo show, at Galerie A.G. (Paris). Group show at the Salon des Réalités Nouvelles, at the Musée d'Art Moderne de la Ville de Paris.

1961–65

Solo shows at the Aujourd'hui (Brussels), Ateneo (Madrid), Paul Facchetti (Paris), NOS (Duisburg, Germany) and Butterbach (Luxembourg) galleries. He also features in numerous group shows: Galerie Paul Facchetti (Paris, 1961 and 1965); "Donner à voir 2" (Galerie Creuze, Paris, 1962); Salon Comparaisons (Musée d'Art Moderne de la Ville de Paris, 1962–1965); 1963: "Art contemporain" (Grand Palais, Paris) and Galerie Henriette Legendre (Paris); 1964: "Siete pintores de Paris" – with Jean Degottex, Françoise Janicot, Yves Klein, Georges Mathieu, Henri Michaux and Joseph Sima (Galerie Ateneo, Madrid), Galerie Riquelme (Paris), "Neuf peintres" – where he is shown alongside Nasser Assar and René Duvillier by Gérald Gassiot-Talabot, one of the three curators of the show – (Galerie Argos, Nantes), Galerie Aux Rois d'Aragon (Perpignan) and Rencontre VI (Sigean); 1965: Galerie Metras (Barcelona), Galerie Blome (Wanne-Eickel, Germany), Salon de Mai, Musée d'Art Moderne de la Ville de Paris and Musée d'Art Moderne, Céret.

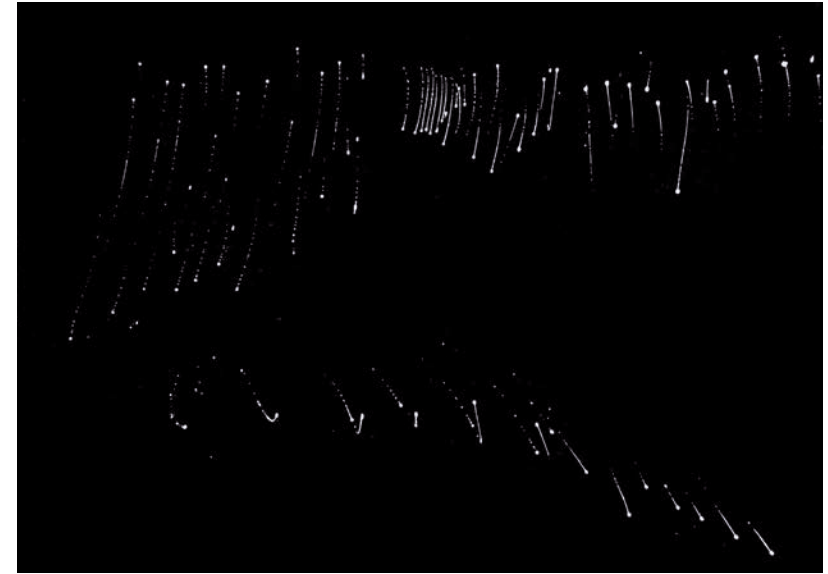


FIG. 1

1966

Dupuy makes twelve sculptures for a TV set in Paris. French television produces and broadcasts a half-hour film about the artist in his studio. For several years now his paintings have been acquired by collectors, mainly outside France. A group of them in America invite him to put on a solo show in the New York showroom of Knoll Associates Inc. (furniture). On returning to France, the effect of his time in America and increasing dissatisfaction with his own pictorial practice, leads Dupuy to give up painting. He decides to move to New York.

1967

Before leaving Paris he destroys many of his canvases. He is given a solo show in a contemporary art festival at Rouen University.

1968

After a “cascade of coincidences,” as he calls it, Dupuy makes *Cone Pyramid (Heart Beats Dust)* **FIG. 2-3**, a wood and glass parallelepiped inside which a small heap of organic red pigment (very low density lithol rubine: 1.56) sits on a square of rubber and is lit by a spotlight. A speaker placed under the rubber is connected to an electronic stethoscope. The viewer’s heartbeats are used to drive the machine. Amplified by the electro-acoustic system, they cause the rubber membrane to vibrate and rhythmically propel into the air the dust which, by an optical effect due to the light, appears as circular at the top and pyramidal at the base. This dust sculpture wins the competition organised by Experiments in Art and Technology, directed by Robert Rauschenberg and Billy Klüver. The work is exhibited at the Museum of Modern Art in New York (MoMA) as part of the exhibition “The Machine as Seen at the End of the Mechanical Age,” organised by Pontus Hultén, and, simultaneously in the Brooklyn Museum’s exhibition “Some More Beginnings.” Ileana Sonnabend buys a version of *Cone Pyramid* and invites Dupuy to join her gallery. He stays with her until 1973 and, during these years, Sonnabend’s generous financial support enables him to pursue a technological practice of art in which he reveals to the viewer elements that are usually invisible.



FIG. 2



FIG. 3

1969–72

Over these four years, the Sonnabend Gallery gives him two exhibitions: two in New York and two in Paris. Dupuy is also offered several solo shows in institutions such as the Whitney Museum and MoMA (New York), the San Francisco Museum of Modern Art and the Detroit Institute of Arts, the ARC – Musée d'Art Moderne de la Ville de Paris, the Alhambra museum and theatre (Bordeaux, as part of the Sigma festival), where the works he shows include *Chorus for six hearts* (*Chœur pour six cœurs*) [1969] **FIG. 4**. He also exhibits at the Hayden Gallery, MIT (Boston), the State University of New York at Buffalo, at Connecticut College for Women (New London), at Saint-Thomas University (Houston), at the Washington Project for the Arts (WPA) Gallery (Washington DC), and at Galleria Toselli (Milan). He is also included in various group shows in the United States, France, Australia and Belgium. In parallel, from 1969 to 1971 he teaches at the School of Visual Arts in New York.

1969

Dupuy is contacted by Jane Livingston, a journalist and exhibition curator, and Maurice Tuchman, curator of the County Museum of Art in Los Angeles, asking him to take part in the A & T (Art & Technology) program. Designed to bring together artists and industry, this project culminates in an exhibition in Los Angeles in 1971, with the participation, among others, of Robert Rauschenberg, Andy Warhol, Claes Oldenburg, Tony Smith, Richard Serra and Robert Whitman. Dupuy takes advantage of the opportunity afforded him to work with the Cummins Engine Company – the leading American producer of diesel engines – to denounce this industry which is lobbying in favour of the war in Vietnam. He suggests to the Cummins Engine Company that he make visible, in a functioning diesel engine, the four natural elements (Fire/feu, Earth/terre, Water/eau, Air). The work, titled *FEWAFUEL* (1970) **FIG. 5**, meets a mechanical challenge whose political implications are not noticed by the company management during the production phase. When they realise that they are displaying the polluting detritus from their own engines, the Cummins Engine Company forces the museum to withdraw *FEWAFUEL* from the exhibition only a few days after the opening. In exchange for this breaking of its contract, the company donates the work to the artist. Today it is at FRAC Burgundy, where it has been restored to working order.

1972

The exhibition “72/72” at the Grand Palais features three works by Jean Dupuy, including *Ear* **FIG. 6-7**, in which a system of optical fibres enables visitors to see inside their own ears. Dupuy makes works using pencils and others in the form of boxes, among them the first version of *Leo's Clock* **FIG. 8**, produced in an edition of five by Robert Rauschenberg.



FIG. 4

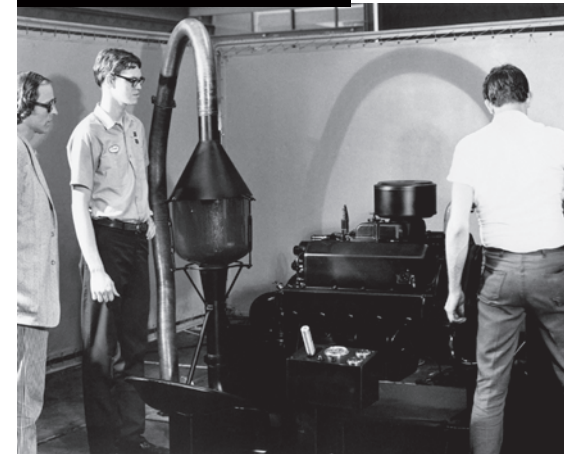


FIG. 5



FIG. 6
FIG. 7



FIG. 8

1973

Jean Dupuy leaves the Sonnabend Gallery and organises a first group show in his loft, “About 405 East 13th Street” **FIG. 9**, in reaction to the speculative nature of the art market. The event is amply reported in the press, and there are further editions in the following two years. In the same year, he composes the words “Univers Ardu en Mécanique” **FIG. 10** from the name “American Venus Unique Red” written on his pencil: his first anagram.

1974

He organises an evening of performances titled “Soup & Tart” at The Kitchen (New York) **FIG. 11**. At a dinner attended by three hundred guests, he invites some forty artists to put on performances, each no more than two minutes long.

Encouraged by Olga Adorno, he pursues numerous collective projects at the Judson Church, at the James Yu, 112 Greene Street, Sragow, Fine Arts Building, 3 Mercer Street galleries, at P.S. One, at the Whitney Museum and in his Grommet Studio **FIG. 12-13**, which will serve as a permanent workshop until **1980**.

1976

Dupuy exhibits at the Akademie der Künste in Berlin in its “SoHo show” exhibition. He meets George Maciunas in SoHo and the two men become friends. Dupuy lives in Maciunas's loft when the latter leaves for Massachusetts. Dupuy puts on the performance *Clothesexchange* at Duane Square (New York) in a duo with Olga Adorno **FIG. 14**.

1976–78

Dupuy invites large numbers of artists to make series of short filmed performances which become a videos series titled “Chant a capella” – coproduced with Davidson Gigliotti –, “Artists Propaganda I,” “Artists Propaganda II” and “Artists Shorts” – produced by the Defess group (Jean Dupuy, Kit Fitzgerald, John Sanborn) –, “Artistes Propaganda” and “La Pub” – in the studios at the Centre Georges-Pompidou (Paris).



FIG. 9

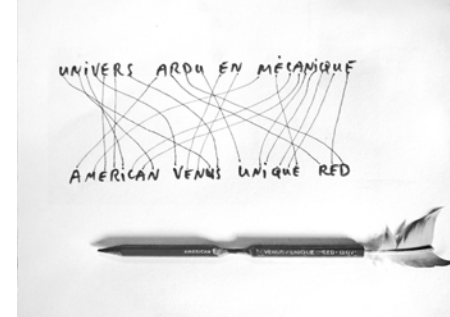


FIG. 10
FIG. 11

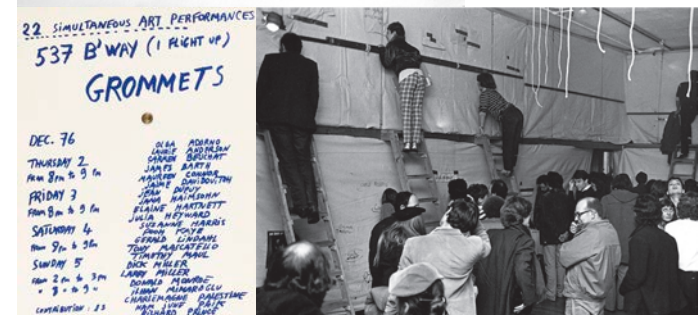


FIG. 12
FIG. 13



FIG. 14

1978

Solo show at Marian Goodman Gallery (New York). This year sees the death of three of his friends: George Maciunas, André Cadere and Gordon Matta-Clark. it also sees the birth of Augustin, Dupuy's son with Olga Adorno. On 16 October, with the collaboration of the Centre Georges-Pompidou, Dupuy organises "Art Performances/Minute" in rooms at the Louvre (Paris) **FIG. 15-16**.

1979

He decides to stop organising collective performances and concentrate more on creating objects and exploring anagrams.

1980

He takes part in the exhibition "Für Augen und Ohren" at the Akademie der Künste in Berlin and in "Écouter par les yeux" at the ARC – Musée d'Art Moderne de la Ville de Paris. Organises his last collective performances, "Grommets #5" and "Art sur Loire," with Jacques Halbert. Starting in the 1980s –Dupuy takes part in several big Fluxus exhibitions, notably at the Museum Wiesbaden (Germany), in 1982 then in 2002.

1981–82

Takes part in the exhibition "Soundings" at the Neuberger Museum (New York). In 1981, the Galerie de l'Ancienne Poste (Calais) and Galerie J.-C. Riedel (Paris) both give him solo shows. Between 1981 and 1982, he works again at Galerie Jean-Claude Riedel on an exhibition with Jacques Monory titled "Duo," and for a second solo exhibition the following year, "Leo's clock."

1984

He leaves New York and settles in Pierrefeu, in the Nice hinterland, where he writes his first book of anagrams, *Ypudu, anagrammiste* (published by Christian Xatrec, 1987). He also makes big anagrammatic paintings on canvas, among them *Rose à Rome* **FIG. 17**, and various objects often using optics and motors. He also starts exhibiting works made of pebbles and stones picked up on his walks. Features in the "Electra" exhibition at the Musée d'Art Moderne de la Ville de Paris.



FIG. 15



FIG. 16



FIG. 17

1985–1987

Dupuy is invited by René Block on a residency in Berlin as part of the Deutscher Akademischer Austauschdienst (DAAD) programme for foreign artists in Berlin. During this sojourn he takes part in the event “Musik und Sprache” (1986), and at the end of it he publishes the book *Léon*.

1988

Solo show, “Where,” at Emily Harvey Gallery (New York) **FIG. 18**.

1988–1991

He spends six months in a residency in Verona, on Lake Garda (Italy) with the patron, collector and publisher Francesco Conz, who produces and sells works, including ones by Jean Dupuy.

1990

Dupuy takes part in the exhibition “Pianofortissimo” at the Fondazione Mudima (Milan) and in the Venice Biennale.

1993

He takes part in Artec’93 at the City Art Museum in Nagoya (Japan) and becomes part of the permanent exhibition “Curios & Mirabilia” at the Château d’Oiron.

1995

Emmanuel Latreille – successively director of FRAC Auvergne (1990–1995), Burgundy (1996–2002) and Languedoc-Roussillon (since 2003) – puts on two solo shows in Auvergne and then Burgundy. The first, “Seconde vue,” is presented at the Château de Chareil-Cintrat and the second, “Oh ! Ce court tour tourne court,” at FRAC Burgundy.

1996

Dupuy takes part in the exhibition “L’informe: mode d’emploi” at the Centre Georges-Pompidou.

1998

He is at the Musée d’Art Moderne et Contemporain (MAMCO, Geneva) for his exhibition “On ne se perd pas de vue” **FIG. 19**.



FIG. 18



FIG. 19

1999

The FRAC Burgundy organises a new solo exhibition, “Dupuy chez Conz.”

Early 2000s

Jean Dupuy travels regularly to Montreal (Canada), where he works with the Clark Centre.

2002

Dupuy exhibits at the Museo d’Arte Contemporanea Villa Croce in Genoa (Italy).

2003

Several solo shows: “Looking at Stones” at the Emily Harvey Gallery; “Analogies” at the Clark Centre, and “Cailloux” at Galerie Interface (Dijon). He also takes part in “Dust Memories” at the Swiss Institute in New York.

2004

“Ça tourne en rond,” solo show at Galerie Philippe Pannetier (Nîmes).

2004–7

Works by Dupuy are exhibited annually by FRAC Burgundy in the group shows: “L’art à lire” (2004), “Nues et nus” (2005), “Présentation d’œuvres de la collection” (2006) and “Flux” (2007).

2006

He takes part in a number of group shows, including “Nous n’irons pas à Leipzig !” at Galerie des Multiples (Paris), and “Varia Naturalia” at Vasistas Galerie (Montpellier), as part of the exhibition cycle titled “Chauffe Marcel,” organised by FRAC Languedoc-Roussillon.

2007–2008

Solo shows at the Musée d’Art Moderne et d’Art Contemporain (MAMAC, Nice) **FIG. 20** and at Galerie Semiose (Paris). In 2008 the Musée d’Art Moderne de la Ville de Paris acquires the work *Carrousel* (2002) **FIG. 21**. This is a carrousel comprising three motorised, spinning levels. They show a parade of some twenty animals, their bodies painted on pieces of cardboard, their heads represented by stones found by the artist on the beaches of Porto Rico between 1998 and 2000. The work also comprises an anagrammatic painting, in English, titled *Animal Parade* (2001).



FIG. 20



FIG. 21

Summer 2008

Two-part solo exhibition: “En 4ème vitesse,” presenting the gestural paintings from the 1950s and 1960s at the Villa Tamaris (La Seyne-sur-Mer), and “À la bonne heure !,” presenting a set of major works produced by the artist since the 1970s **FIG. 22**, in the fields of technological art, performance, music and anagrammatic paintings, at the Centre National d’Art Contemporain de la Villa Arson (Nice).

Late 2008

“J’envoie saluts,” exhibition by Jean Dupuy at the Musée Départemental de Préhistoire in Solutré. On this occasion, the artist has a big bed of yellow and purple chrysanthemums planted in the museum garden spelling out the words “J’envoie saluts” [I send greetings] (anagram of “jaunes violets” [yellow violets]), legible from the overlooking Rock of Solutré, or from the sky.

2009

The Musée d’Art et d’Archéologie du Périgord (Périgueux) puts on a solo show, as part of the eighth Expoésie festival. The Musée d’Art Moderne de la Ville de Paris inaugurates the Salle Jean-Dupuy, which will present a solo exhibition by the artist lasting a year.

2010

The Georgian Ministry of Culture commissions from the artist the sculpture *Where* **FIG. 23**, a permanent monumental installation, visible on the shore by the city of Batumi. The work, which is eleven metres long and more than three metres high, consists of the letters of the word WHERE in laser-cut Corten steel, in which the letters are defined by ten arrows pointing in four opposite directions. Dupuy’s group shows this year include “Double Bind – Arrêtez d’essayer de me comprendre !,” Centre National d’Art Contemporain de la Villa Arson; “Acquisitions récentes,” MAMAC; “Territoires inventés,” works from FRAC Burgundy, Escale Charcot (Chenôve); “Ecce Homo Ludens,” Musée Régional d’Art Contemporain (MRAC) Languedoc-Roussillon (Sérignan); “L’esprit du jeu,” Gyeongnam Art Museum (Changwon, South Korea). Dupuy begins his collaboration with Galerie Loevenbruck (Paris), which gives him a solo show, “Jean Dupuy – En 4ème vitesse,” featuring his lyrical abstraction works from the 1960s. An evening of collective performances is organised in his honour at the Festival actOral, in Montévidéo (Marseille). During this evening he gives a version of the performance *B versus B*, consisting in having Beethoven’s *Sonata No. 9* and *Sonata No. 3* by Brahms played simultaneously in order to create a third sonata for two pianos. At the invitation of Éric Mangion – director of the Centre National d’Art Contemporain de la Villa Arson –, at the Musée des Augustins (Toulouse), in the context of the 2010 Printemps de Septembre, titled “Une forme pour toute action,” he puts on the performance *Unuagist chez les Augustins*, with his son Augustin Dupuy.



FIG. 22



FIG. 23

2010–13

Every year, the Emily Harvey Foundation puts on a programme of videos of collective performances organised by the artist. Most of these videos are in the collection of the Centre Pompidou, which also produced some of them (“Artistes Propaganda” [1978] and “La Pub” [1981]).

2011

Dupuy’s works are presented in number of group shows, including the Biennale de Montréal – BNL MTL 2011, the Centre International d’Art Contemporain (CIAC, Montreal) and “Fluxus and the Essential Questions of Life,” at the Hood Museum of Art (Hanover, USA) then at the Grey Art Gallery (New York University). With technical collaboration from the composer Jérôme Joy, he makes *Concert de secondes* (2011) FIG. 24–25, which is shown in the exhibition “Le temps de l’écoute” at the Centre National d’Art Contemporain de la Villa Arson. This work comprises nineteen clock movements set out on a wall. In the place of the hands, each movement bears a little cardboard disc fixed on the axis of the clock, with a short text written on it. The discs spin at a speed of one rotation per minute, marking the seconds. Each clock movement is amplified by means of a micro-contact and loudspeakers. The interactions of the amplified seconds produce a continuous rhythmic flux. In 2020 this work enters the collection of the Centre National des Arts Plastiques (CNAP, Paris). In September 2011 Dupuy is also invited to take part in the LIVE2011 performance festival in Vancouver (Canada).

2012

He takes part in numerous group shows, including “Vidéo Vintage 1963–1983” (Centre Pompidou); “Fluxus Jubileum – L’ultima avanguardia del Novecento nelle collezioni venete” (Palazzo Giacomelli, Treviso, Italy); “À la vie délibérée. Une histoire de la performance sur la Côte d’Azur de 1951 à 2011” (Centre National d’Art Contemporain de la Villa Arson); “Fluxus – Kunst für Alle!” (Museum Ostwall, Dortmund, Germany); and “Art by Telephone – Angers – Bordeaux – New York – Paris / Chatou – San Francisco” (CAPC – Musée d’Art Contemporain, Bordeaux).

2012–14

Galerie Loevenbruck offers him a solo show each year. After the exploration of his period of abstract paintings in 2010 (“Jean Dupuy – En 4ème vitesse”), these shows explore his technological art of the 1960s and 1970s (“Quatre millions trois cent vingt mille secondes”), the collective performances of the 1970s and 1980s (“Jean Dupuy: les années collectives [1973–1983],” curated by Christian Xatrec), and the sound works (“Léon musicien”), as well as the installations, objects, drawings, ready-mades and anagrammatic texts on canvas and paper produced since the early 1980s. These exhibitions set out to show, among other things, the great variety of the artist’s productions and the correlations between his different practices.



FIG. 24

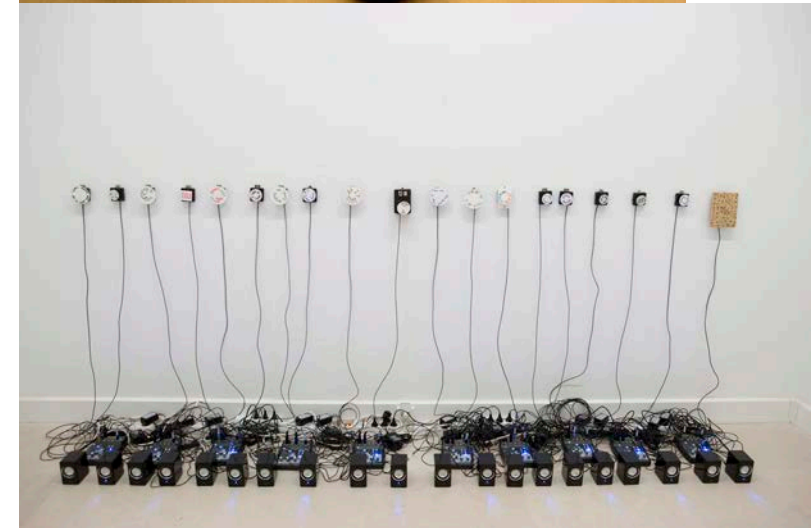


FIG. 25

Dupuy's works are also shown by Galerie Loevenbruck at various fairs in France and abroad. In 2013, for a solo show by the artist at the Grand Palais, during the FIAC art fair (Paris), Galerie Loevenbruck produces a second version of the sculptures *Where* (2013) and *Here* (2013), which are installed in the Jardin des Tuileries, facing each other across the Grand Bassin, in front of the Louvre.

2013

Dupuy takes part in the exhibitions: "Art by Telephone... Recalled" (La Panacée – Centre de Culture Contemporaine, Montpellier); "Sous influences. Arts plastiques et psychotropes" (La Maison Rouge, Paris); "Un Nouveau Festival / Khhhhhhh. Langues imaginaires et inventées" (Centre Pompidou); "Video Vintage 1963–1983" (Beirut Art Center, Beirut, Lebanon); "404 E 14th" (Tibor de Nagy Gallery, New York); "Sigma" (CAPC – Musée d'Art Contemporain).

2014

His works are exhibited at FRAC Bretagne (Rennes) in "Langue des oiseaux et coq à l'âne. Autour de Raymond Hains" and at FRAC Franche-Comté (Besançon) in the exhibition "Laisser les sons aller où ils vont". "Slow 206h" is a response to Dupuy's proposal to the director of the Espace de l'Art Concret (Mouans-Sartoux), Fabienne Grasser-Fulchéri, to organise a group show on the theme of slowness. In this exhibition he presents a new take on his work *Paris-Bordeaux #1* (1969) **FIG. 26**: a recording of the powerful and chaotic aural atmosphere created by the noises recorded on a Paris-Bordeaux train. This soundtrack is played in front of the window of an art centre, giving onto a courtyard. Dupuy also takes part in several group shows, including "La chaleur de l'usure" (Centre Culturel De Markten, Brussels).

2015

The Centre Pompidou, Musée National d'Art Moderne acquires a big abstract canvas by the artist titled *N° 30* (1965) **FIG. 1**. Dupuy is included in the new hanging of the Centre Pompidou's permanent collection from April 2015 to December 2017. His group shows include "Chez-Robert" (FRAC Franche-Comté, Besançon); "Short Cuts" (Centre d'Art Pasquart, Bienl, Switzerland); "E.A.T. – Experiments in Art and Technology" (Museum der Moderne, Salzburg, Austria); "What We Call Love: From Surrealism to Now" (Irish Museum of Modern Art [Imma], Dublin, Ireland).

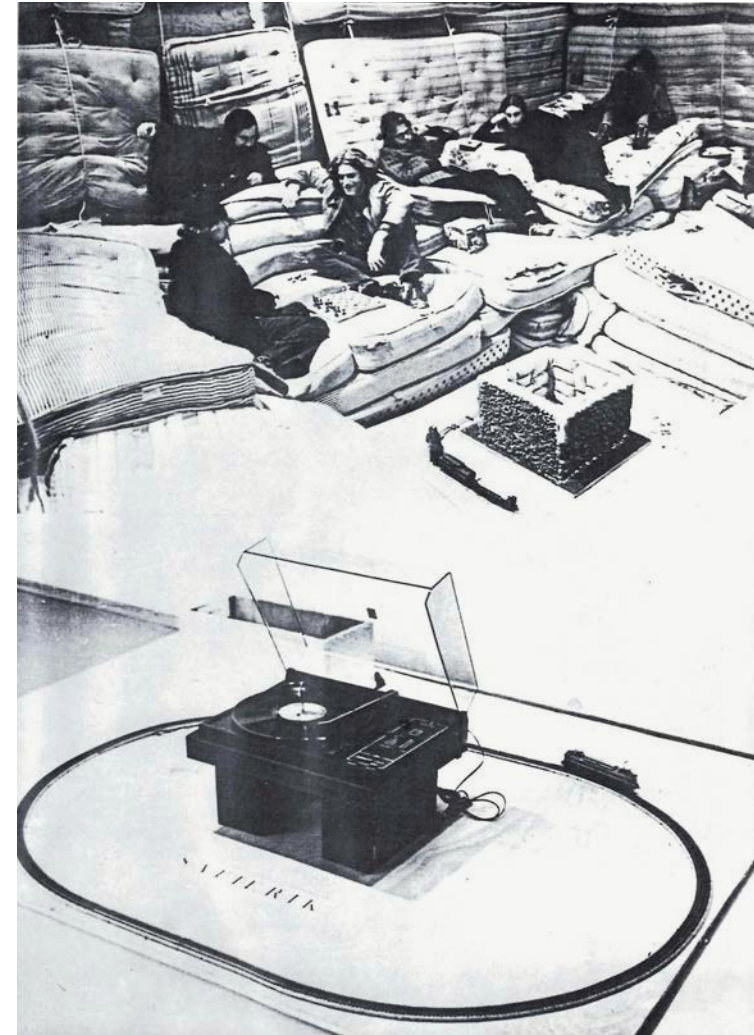


FIG. 26

From January to November 2016

His work *Cone Pyramid* (1968) is exhibited at the Musée du Quai-Branly – Jacques-Chirac (Paris) as part of the exhibition “Persona. Étrangement humain.” The museum produces a film about this work with the artist (*Heart Beats Dust [Cone Pyramid] en fonctionnement*, 2016, film, colour, 4'9"). His exhibitions in 2016 include: “Le précieux pouvoir des pierres” (MAMAC); “here / there / where” (FRAC Burgundy / Les Bains du Nord, Dijon); “Turning Pages / Modern Kook Culture in the Collections of the Czech Fine Arts” (Západočeská Galerie, Pilsen, Czech Republic).

2017

Galerie Loevenbruck starts a cycle of linked exhibitions and publications, the first of which, *En affinité(s) – Marcel Duchamp / Jean Dupuy* **FIG. 27-28**, sets up a dialogue between Dupuy's and that of Marcel Duchamp, notably around the theme of eroticism. For this show, the town of Châteauroux lends a replica of Duchamp's *Large Glass*, in front of which, among other pieces in the exhibition, Dupuy presents a glass of red wine, placed on a base, with the handwritten words, “Le p'tit rouge.” Also this year, he exhibits *Cone Pyramid* (1968), accompanied by an anagrammatic canvas from 1990, and the anagrammatic canvas *Who is she* (1981), as part of the exhibition “I. Summer (after the Great Game)” (Miguel Abreu Gallery, New York). FRAC Provence-Alpes-Côte d'Azur acquires the canvas *Rose à Rome* (1984), a large anagrammatic work painted with a brush.

At the Artissima fair in Turin, the Galerie Loevenbruck booth is awarded the Sardi Prize per l'Arte Back to the Future, for its hanging of Dupuy's anagrammatic paintings, based on the exhibition “Where” at the Emily Harvey Gallery in 1988.

2018

Jean Dupuy takes part in several group shows, including “A Matter Of Printing (for Smc)” (Supportico Lopez, Berlin); “Sacrées montagnes sacrées. Le musée traversé, Orient < > Occident” (Musée Gassendi, Digne-les-Bains); “La Collection BIC” (Centquatre-Paris); “E.A.T. [Experiments in Art and Technology]: Open-ended” (National Museum of Modern and Contemporary Art [MMCA], Seoul, South Korea); “Bandes à part. Nouvel accrochage des collections” (Musée Régional d'Art Contemporain [MRAC] Languedoc-Roussillon); “Art in Motion. 100 Masterpieces with and through Media” (ZKM | Zentrum für Kunst und Medien, Karlsruhe, Germany); “Intra Moenia. Collezioni Cattelani” (Castello Campori, Soliera, Italy).



FIG. 27



FIG. 28

2019

The Hôtel Windsor in Nice inaugurates its thirty-second artist's room, decorated by Jean Dupuy. Solo exhibition at Galerie Loevenbruck, "Oh ! Quoi ? Ici." featuring works made by the artist using pebbles and stones in the form of drawings, collages and objects to be handled. Screening of Philippe Demontaut's film *Du geste à la parole, à propos de Jean Dupuy* (2019, colour, 30'), at the Centre Pompidou, produced by the Centre and 2Montaut). His works feature in the new hanging of the MAMAC collection. Dupuy curates the exhibition "Cabinet Pique-Nique – Femmes artistes" (Villa Cameline, Nice) and features, among others, in the exhibitions: "La vie est un film" (109, Nice); "Bis repetita placent" (Espace de l'Art Concret, Mouans-Sartoux); "Jean Dupuy – Philippe Ramette // Point de vue sur la Banque de France" (garden of the Banque de France, Dijon).

2020

Galerie Loevenbruck puts on a solo show titled "Sans queue ni tête" (Without Head or Tail), which reprised a set-up that Dupuy originally created at La Station (Nice) in 1997, then at MAMCO in 1998, for the exhibition "On ne se perd pas de vue." Another solo exhibition is programmed by Galerie Loevenbruck at Art Basel, originally 2020 but put off to 2021 because of the Covid-19 health crisis. The exhibition is articulated around Dupuy's concept of Lazy Art, developed since the 1970s, and which he defines as letting the "tool" or other people make the work.

April 2021

A set of works by Jean Dupuy belonging to the Centre Pompidou collection is presented in a room in the museum dedicated to the artist. At the same time, in Dijon, Galerie Interface exhibits several of his works in its "Sound&Vision" show, borrowed from the FRAC Burgundy collection. The years ends with production of a documentary film, *Jean Dupuy – Ypudu* de Gilles Coudert (2021, colour, 52', CNAP and a.p.r.e.s éditions) **FIG. 29**.

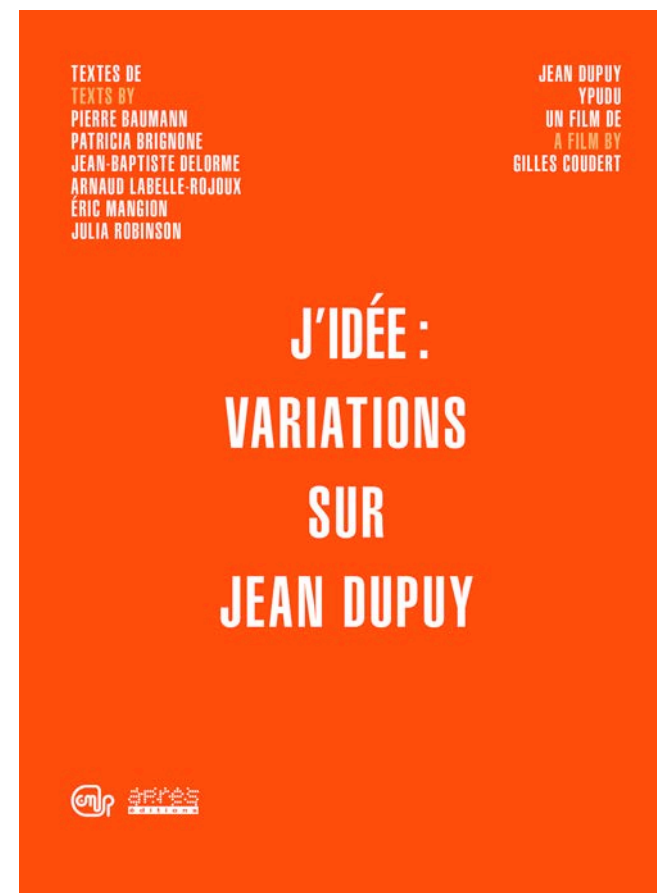


FIG. 29

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