



Jean Dupuy
Lazy Art

Jean Dupuy acknowledges the 1960 exhibition of Thanos Tsingos at the Quatre Saisons gallery in Paris as being at the origin of what he later called Lazy Art. In the index of 'One, Two...' – his first New York self-published monograph in 1981 – he describes *Lazy Art* as:

“an art which consists of having the work done by a tool or by others...”



Jean Dupuy
Cone Pyramid (Heart beats dust), 1968 / 1969

Stethoscope, spotlight, amplifier, wood, glass, red pigment
190,5 × 56 × 57 cm / 74 13/16 × 22 1/16 × 22 7/16 in
Courtesy galerie Loevenbruck, Paris
Inv. No. : JD200205

Selling price : 250 000 euros

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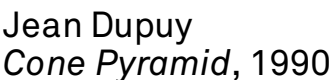
**“I use technology
only to show
the things
that are invisible”**

Jean Dupuy



© J. Paul Getty Trust

Opening of "The Machine as Seen at the End of the Mechanical Age"
Jean Dupuy, Jean Tinguely and Alexander Calder in front of *Heart Beats Dust*, 1968, New York,
Museum of Modern Art, US
Photography by Shunk-Kender
November 23rd 1968
Black-and-white print
Courtesy of Harry Shunk
Inv. No. : JDDOC210510



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Jean Dupuy
Table à imprimer (Printing Table), 1974-1977

Wooden table, sheet of paper, lamp, periscope and standing mirror; 4 prints on paper
Table: 91 × 53 × 73,5 cm / 35 13/16 × 20 7/8 × 28 3/4 in ; miroir : 102 × 38 × 30 cm / 40 3/16 × 14 15/16 × 11 13/16 in ; Prints: 65 × 49,5 ; 68 × 52 ; 67 × 51 ; 67 × 51 cm (hors cadre) / 25 9/16 × 19 5/16 ; 26 3/4 × 20 1/2 ; 26 3/8 × 20 1/16 ; 26 3/8 × 20 1/16 in (without frame)
Courtesy galerie Loevenbruck, Paris
Inv. No. : JD110203G

Selling price : 140 000 euros

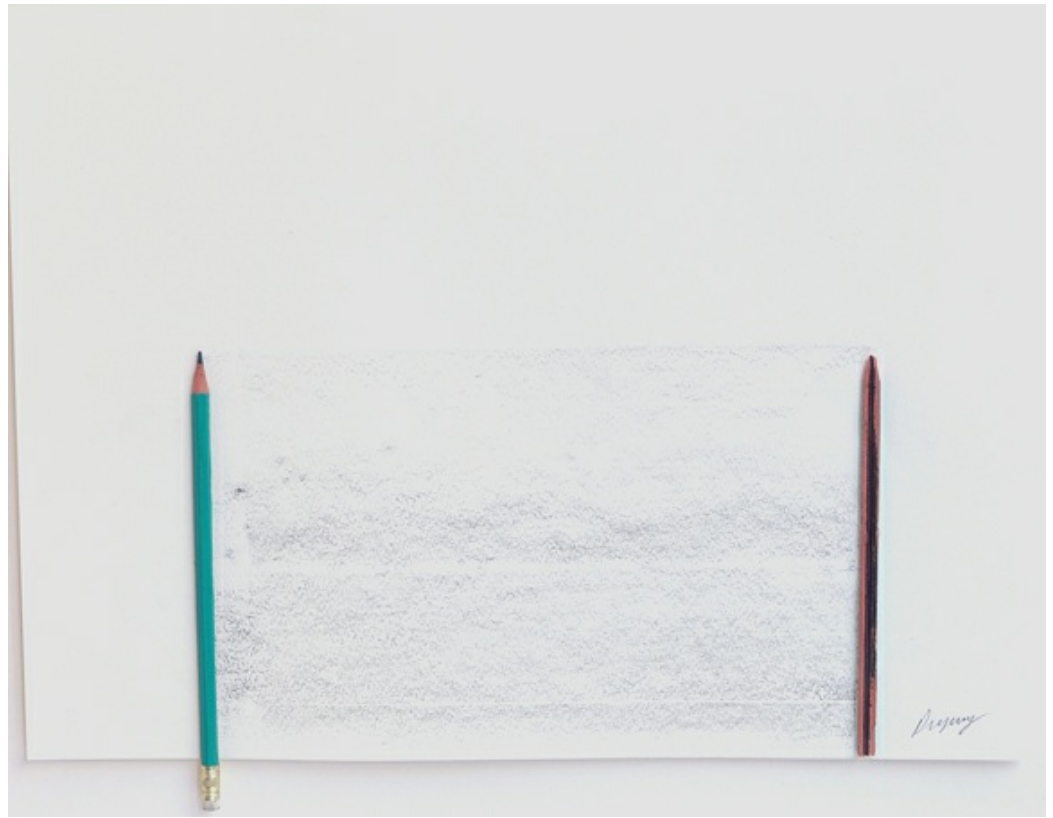
© ADAGP, Paris. Photo J. Brasille, courtesy Villa Arson, Nice.





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Jean Dupuy
Lazy Art: Pencil, 1974

Pencil and collage on paper
10 7/16 × 12 3/16 × 3/16 in
Signed lower right and dated on the back
Courtesy galerie Loevenbruck, Paris
Inv. No. : JD110304A

Selling price : 8 500 euros

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LEO'S LAZY ART - A PENCIL IS CUT INTO 2 PARTS ALONG THE
LENGTH - REVEALING IN ONE PART THE GRAPHITE WITH THE ERASER
IN ITS METAL CYLINDER STILL ATTACHED -
THE PART OF THE PENCIL WITH THE GRAPHITE IS LAID DOWN ON A
PIECE OF DRAWING PAPER WHICH HAS BEEN FIXED ON A TABLE TOP,
AT THE EDGE - THE ERASER CYLINDER EXTENDS BEYOND THE
EDGE OF THE TABLE -
USING THE CYLINDER AND THE TABLE EDGE AS A GUIDE, THE
GRAPHITE HAS BEEN MOVED FROM ONE END OF THE PAPER TO
THE OTHER, MAKING A TRACE - HERE, THE PRESSURE OF THE
HAND AND THE GRAIN OF THE PAPER ARE DOING THE JOB -
GIVEN THE LIMITATIONS OF THE CYLINDER AND THE TABLE EDGE,
THE DRAWING IS MADE LAZILY BY A SIMPLE MECHANICAL
GESTURE, NOT HAVING TO DEPEND ON ANY INSPIRATION -
THEN, BY GLUING THE 2 SPLIT PARTS OF THE PENCIL TO THE
DRAWING, LEO SHOWS DELIBERATELY THE PROCESS OF CREATION.

NOTES :

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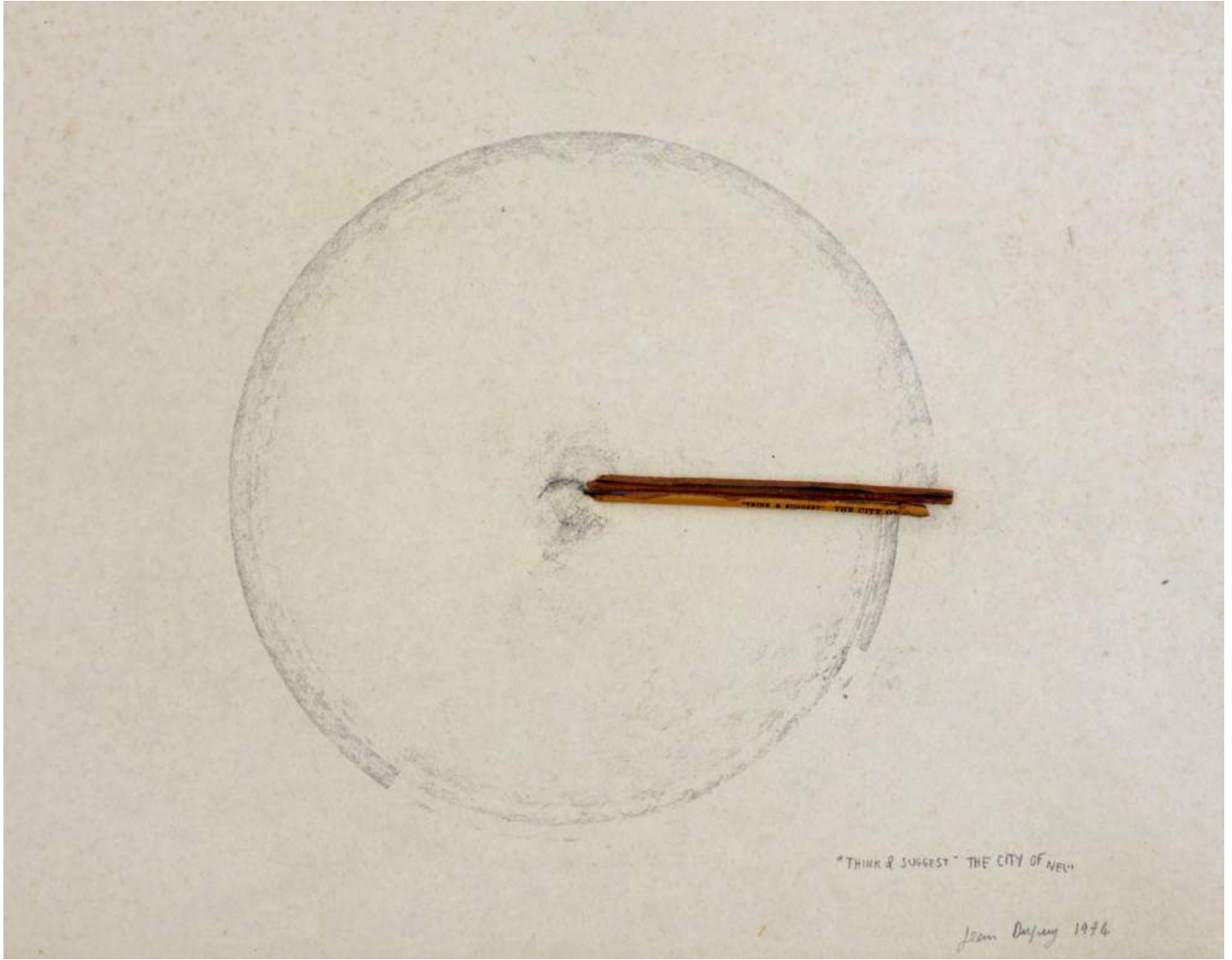
Jean Dupuy

A trace made by a mechanical gesture, 1984

Acrylic on canvas
70 7/8 x 56 5/16 in
Courtesy galerie Loevenbruck, Paris
Inv. No. : JD110304B

Selling price : 65 000 euros

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Jean Dupuy
"Think & Suggest", The City of New.., 1974

Pencil and collage on paper
38 × 48 × 0,5 cm / 14 15/16 × 18 7/8 × 3/16
in Courtesy galerie Loevenbruck, Paris
Inv. No. : JD131136A

Selling price : 8 500 euros

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Jean Dupuy
Sagittaire, 1974

Pencil and collage on paper
26 x 33 x 0,8 cm / 10 1/4 x 13 x 5/16 in
Courtesy galerie Loevenbruck, Paris
Inv. No. : JD131106

Selling price : 8 500 euros

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Jean Dupuy – Lazy art

'Cone Pyramid' (1968) is the first work of Dupuy's Lazy Art series, as well as his first (and most well-known) Art and Technology work. The piece functions through a stethoscope that is placed on the spectator's heart. The registered heartbeats are electronically amplified through a speaker—hidden underneath a latex membrane—which sets in motion a low-density, organic red pigment spread around the surface. Through a glass pane, in the beam of a conic section reflector light projector, one can see a blood-red dust sculpture in the shape of a half-conical/half-pyramidal geometrical figure which addresses the problem of squaring the circle. In 'Cone Pyramid', it is the dust, suspended in the light beam and set in motion by the spectator, that reveals the sculpture by becoming its material.

In 1974, Dupuy conceived 'Printing Table', an optical construction where the audience looks through the lens of a periscope which emerges from a white sheet of paper that lies flat on a table and faces a mirror. What is viewed in the periscope is the five-times magnified back of the viewer's head peering through the lens. The resulting figures on the sheets of paper are simply the marks from the accumulated sweat of many spectators' foreheads and noses (Dupuy estimates that it requires 5,000 observations by the public to produce one print); the color of these prints, viewed with light shining through, is gold.

Between 1974 and 1977, Dupuy produced a dozen *Collective Performance* concerts conceived around a theme, which invited artists were encouraged to address. These themes became the titles of concerts like *'Three Evenings on a Revolving Stage'*, Judson Church (1976) and *'One Sunday Afternoon On a Revolving Stage'*, Whitney Museum, New York (1976). In these instances, artists were asked to perform on a "lazy-susan-type" revolving stage. Although Dupuy has always denied it, his concept of Collective Performance is closely connected to that of Lazy Art: in fact, he titled and produced events in which artists "realized" the works. Richard Serra may have been the only one who understood this: "Sure, I'll be your material," he responded, when Dupuy invited him to perform in *'Soup & Tart' at the Kitchen, New York, 1974*.

In the 1970s, Dupuy realized a number of lazy art pieces including two iconic ones: 'Lazy Art Pencil' (1974) and 'Lazy Art: New York Telephone Book' (1975). The former consists of an horizontal graphite trace stretched between the two halves of a pencil—representing a male and a female part—split along its length. However, the eraser which has been kept whole and which is now associated with the "male part" of the pencil, forces the graphite trace to follow the edge of the paper. 'Lazy Art: New York Telephone Book' uses a page from the New York telephone book out of which Dupuy cut out the line with his name, address, and telephone number to glue it at the bottom of a page as his signature.

In 1979, Dupuy announced the end of his Collective Performances with *'Lazy Susan'*, a monumental sculpture which marks the exact time interval of this period (1974-79). This work is an assemblage of two largely-sized props: the lazy susan (revolving stage) used during his first performance *'The Shaving of My Moustache' (1974)* and the two lateral ladders of the tower from the concert *'A Tower at P.S.1' (New York, 1978)*. The revolving stage, originally activated by hand, has been blocked by a padlock which prevents its rotation. It is now following the kinetic movement responsible for the Earth rotation.

'Lazy Susan' has become a universal stage: a meta-machine gravitating lazily at the rate of one revolution per day.

Christian Xatrec, vice president of the Emily Harvey Foundation, New York, August 2019

Jean Dupuy

Born: 1925, Moulins, France. Died: 2021, Nice, France.

Jean Dupuy was born in 1925. In 1968, having just moved to New York, he won the competition launched by Experiments in Art and Technology (EAT, directed by Billy Klüver and Robert Rauschenberg) with his dust sculpture *Cone Pyramid (Heart beats dust)*, which was exhibited at MoMA and at the Brooklyn Museum. He later made other interactive machines to be activated by viewers. Close to the New York avant-garde of the day, he became a friend of George Maciunas, founder of the Fluxus movement. In the 1970s he left the Sonnabend Gallery and got into the world of performance, bucking market expectations. He was a pioneer and organised happenings in his SoHo space at 405 E. 13th St. which was frequented by artists like Nam June Paik, Gordon Matta-Clark and Philip Glass, as recorded in the authoritative volume *Collective Consciousness: Art Performances in the Seventies* (Performing Arts Journal Publications, NY). The following decades saw him go back to producing objects and visual works. His exploration of anagrams connected with the strain of 1960s painting that came out of lyrical abstraction and linked music/action and infra-ordinary gesture, which he developed in a variety of ways (and always ingeniously) throughout his career. This corpus was articulated around the concept of what Dupuy called Lazy Art, which consisted, in the artist's words, of having the work made by the "tool" or by other people (cf. *One Two*, œuvre/portfolio of Jean Dupuy, 1972-1981). Jean Dupuy left us on 4 April 2021, in Nice.

Public and private collections

Centre national des arts plastiques	Paris	FR
Frac Bourgogne	Dijon	FR
Frac Bretagne	Rennes	FR
Frac Franche-Comté	Besançon	FR
Frac Provence-Alpes-Côte d'Azur	Marseille	FR
MAMAC	Nice	FR
Musée national d'art moderne – Centre Pompidou	Paris	FR
Musée d'art contemporain de Lyon	Lyon	FR
Musée d'Art Moderne de Paris	Paris	FR
Musée d'Art moderne et contemporain de Strasbourg	Strasbourg	FR
The Barnes Foundation	New York	US
The Emily Harvey Foundation	New York	US
Universcience / La Cité des Sciences et de l'Industrie	Paris	FR

10 major solo and group exhibitions during 40 years

2008	"A la bonne heure "	Villa Arson	Nice	FR
		29.06.2008 – 12.10.2008		
2008	"En 4ème vitesse "	Villa Tamaris	Seyne-sur-Mer	FR
		27.06.2008 – 07.09.2008		
2007	"Jean Dupuy - Le ton de mon cru"	Musée d'Art Moderne et d'Art Contemporain (MAMAC)	Nice	FR
		18.01.2007 – 25.03.2007 Curated by: Michèle Brun		

1998	"On ne se perd pas de vue "	MAMCO 10.1998 – 23.12.1998 Curated by: Christian Bernard	Genève	CH
1995	"Oh! Ce court tour tourne court "	FRAC Bourgogne 16.12.1995 – 16.02.1996	Dijon	FR
1971	"Art & Technology"	Los Angeles County Museum of Art 11.05.1971 – 29.08.1971 Curated by: Maurice Tuchman	Los Angeles	US
1970	"Motion Pictures & Paris-Bordeaux #1"	Whitney Museum 29.10.1970	New York	US
1969	"Chœur pour 6 cœurs & Bordeaux-Paris #1"	ARC/Musée d'art moderne de la Ville de Paris 17.12.1969	Paris	FR
1968	"The Machine as Seen at the End of the Mechanical Age"	Museum of Modern Art 27.11.1968 – 09.02.1969 Curated by: K. G. Pontus Hulten	New York	US
1968	"Some More Beginnings"	Brooklyn Museum 25.11.1968 – 05.01.1969 Curated by: Billy Klüver	New York	US