

**GALERIE NATHALIE OBADIA**

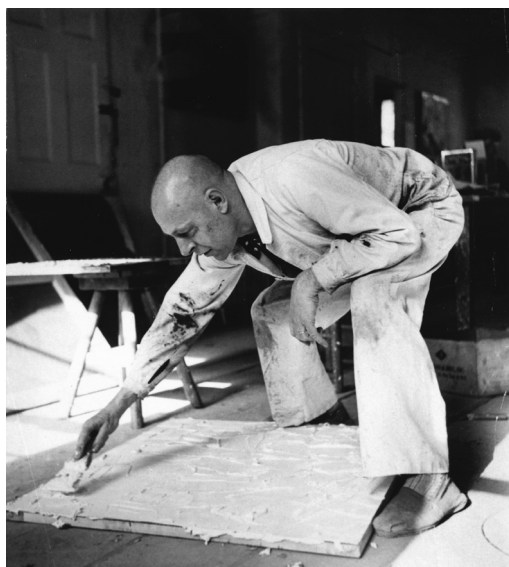
PARIS - BRUXELLES

Jean Dubuffet and Fabrice Hyber

## ***hyberDUBUFFET***

May 20th - July 13th, 2017

3, rue du Cloître Saint-Merri  
18, rue du Bourg-Tibourg  
75004 Paris



Jean Dubuffet in his studio, New York, USA, 1951-1952  
© Fondation Dubuffet archives, Paris (Photo: Kay Bell)



Fabrice Hyber at work  
*L'Artère*  
Monterrey, Mexique, 2003  
(Photo : Marc Damage)

Galerie Nathalie Obadia is delighted to present **hyberDUBUFFET**, an exhibition conceived in close collaboration with the Fondation Dubuffet. Simultaneously held in our two Parisian galleries, the exhibition is a carte blanche to its curator Fabrice Hyber.

Following a joint reflection with director of the Fondation Dubuffet Sophie Webel as well as conversations with curator of the Centre Pompidou Françoise Guichon, Fabrice Hyber proposes to open a dialogue between Jean Dubuffet's work and his own.

Thanks to several pieces on loan from the Fondation Dubuffet and the kind contribution of private collectors, the **hyberDUBUFFET** exhibition features a wide range of major artworks along with more intimate ones from diverse periods of the artists' respective careers.

*I have brought the project of a hyberDUBUFFET exhibition to the foundation members to stand in contrast with the more and more frequent confrontations of the works of two artists staged by museums and galleries. In some cases, this type of crossed presentations makes sense –especially in regard to history (and we ourselves used this approach for the Chaissac/ Dubuffet exhibition when their correspondence was published)- but most often, it comes down to a mere –sometime very well put up- scenography centered on formal similarities.*

*The hyberDUBUFFET project is of another kind. The connections we draw here are not formal (or very rarely) but based on Fabrice Hyber's intuition that his way to "think art" echoes that of Dubuffet. We gave him carte blanche for the selection of artworks and interfered very little in the matter, except to precise their place in the evolution of Dubuffet's oeuvre.*

*Beside, for a foundation like ours, and more than thirty years after the artist's death, it is crucial to open up to the new generation. While that of researchers and curators already found its way to the rue de Sèvres, inviting an artist to give a fresh look on Dubuffet's work has always been in our plans.*

*Since we cannot hold this exhibition within our walls, the magic has happened the other way around and Dubuffet was invited by the artist!*

*For he who fought against the "suffocating culture", how not to be enchanted by this dialogue opened with Fabrice Hyber, an equally free-minded and unconventional spirit?*

*Sophie Webel  
Director of the Fondation Dubuffet*

«...RENOUNCE YOUR IDEA OF A REALITY TO WHICH YOU WOULD HAVE TO DEFER. REALITY WILL BE WHAT YOU WANT IT TO BE. NOTHING CAN EXIST OUTSIDE OF WHAT YOU WANT TO THINK. YOUR MIND HAS THE POWER TO GIVE EXISTENCE AND REALITY. FREE YOURSELF FROM ALL THE ACQUIRED NOTIONS THAT TAUGHT YOU OTHERWISE.»

## « The surprises of matter

hyberDUBUFFET is an intuition of Françoise Guichon (founder of CIRVA and Design Curator at the Centre Georges Pompidou). As she talked to hyber, often associated with Gaston Chaissac (as they are two Vendean artists), the analogy began to extend.

The hyberDUBUFFET exhibition held in the two Galerie Nathalie Obadia from May 18th to July 13th 2017 highlights the many parallels between the works of these two artists.

Both hyber and Dubuffet deeply care about inventing a permanent space of creation and innovation (Robert Filliou and his concept of “permanent creation” would be another of hyber’s references.)

They both engage in compulsive activities: brainstorming for hyber and entangling forms for Dubuffet.

As their work developed, they created systems that multiply the back and forth between matter and image, the two feeding on each other.

Besides, both have an intense and abundant production. Because of the diversity of their creation spanning over a wide range of media and practices, the two artists quickly created an encyclopedia raisonné (for hyber) and a catalogue raisonné (for Dubuffet) of their work. The clear presentation of their artistic universe goes hand in hand with an earthly and pragmatic desire to understand everything, and control the production and diffusion of their work.

The frequent contacts and visits at the Fondation Dubuffet aroused true enthusiasm around the initiative and made it come to life. Nathalie Obadia then suggested welcoming the project in her two Parisian galleries, and offering hyber the opportunity to curate an exhibition that would reveal the tensions-and fictions?- at work between the two artists.

Hyber imagines attitudes and projects, and fabricates the elements to make them possible. Through his various researches as well as the company he created at the beginning of the 1990s, he seeks to push the limits of art through the invention of systems allowing for new ways of creation.

As for Dubuffet, he rejected the establishment of “cultural” arts and produced a work on the fringe of conventions, inspired by his research on Outsider Art. Praising an art created by ordinary men, Dubuffet treated the city like a playground.

For hyber, this exhibition is a place of research and encounter of his oeuvre with that of Dubuffet. Hyber shows us when his work and Dubuffet’s meet in the same extreme gestures, denying all resemblance with familiar artistic forms. In both artists, an uninterrupted harmony exists between language and matter, as well as a constant staging of their two levels of action.

For them both, the image is real and “the virtual is part of reality” (hyber).

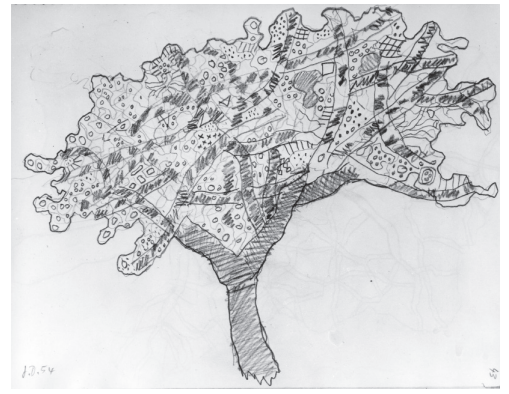
Hyber conceived the exhibition of his work in relationship to Dubuffet’s from dialogues that suggest possible openings or speculations that characterize their methods. These sometime startling juxtapositions are inspired by the desire to identify research steps, the creative process in which intuition gives life to forms that spark other intuitions... as the work feeds on itself.

The exhibition becomes an experimental field where the artist searches for a balance constantly threatened by the surprises of matter.

Through formal and functional parallels, hyber offers a new reading of Dubuffet’s work through the prism of scenario or workshop. He therefore brings us beyond the usual boundaries of art, like Dubuffet did in his time. By doing so, he seeks to shed light on Dubuffet’s influence on the methods of our contemporaries.»



Jean Dubuffet  
*Trayeuse*  
 1943  
 Charcoal on paper, 26 × 33,5 cm  
 Fondation Dubuffet Collection, Paris © Fondation Dubuffet, Paris / ADAGP, 2017



Jean Dubuffet  
*Arbre*  
 1954  
 Pencil on paper, 21 × 27 cm  
 Fondation Dubuffet Collection, Paris © Fondation Dubuffet, Paris / ADAGP, 2017



Fabrice Hyber  
*Cousu*  
 2014  
 Charcoal and epoxy resin on canvas  
 80 × 60 × 3,5 cm  
 Courtesy of the artist and Galerie Nathalie Obadia, Paris/Brussels



Fabrice Hyber  
*Pom(s)*  
 2014  
 Oil painting, charcoal and epoxy resin on canvas, 150 × 250 cm  
 Courtesy of the artist and Galerie Nathalie Obadia, Paris/Brussels





Jean Dubuffet  
*La colline boisée*  
 1977  
 Acrylic on canvas paper (with 20 collage pieces)  
 210 x 204 cm  
 Fondation Dubuffet Collection, Paris © Fondation Dubuffet, Paris / ADAGP, 2017



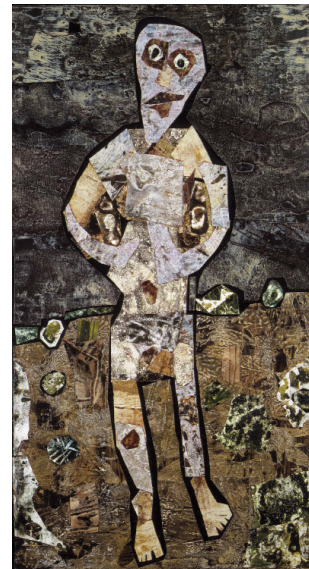
Fabrice Hyber  
*Peinture Homéopathique n.27 (Je s'aime)*  
 2008  
 Watercolor, charcoal, epoxy resin, oil painting, papier collé, photograph,  
 rabbit-skin glue and rice straw on canvas



Fabrice Hyber  
*Homme de Bessines*  
2014  
Green-painted bronze  
87 × 30 × 30 cm



Jean Dubuffet  
*Lili aux chaussettes rayées*  
1935  
Gouache on paper  
29 × 22,5 cm  
Fondation Dubuffet Collection, Paris © Fondation Dubuffet, Paris / ADAGP, 2017



Jean Dubuffet  
*Jiclot les pieds nus*  
1956  
Oil painting on canvas (assemblage)  
93 × 51 cm  
Fondation Dubuffet Collection, Paris © Fondation Dubuffet, Paris / ADAGP, 2017





Jean Dubuffet  
*Jardin Mulâtre*  
 1955  
 Butterfly wings collage  
 22 x 31 cm  
 Private Collection



Jean Dubuffet  
*Topographie aux pierres*  
 1958  
 Lithographic assemblage  
 45 x 60 cm  
 Fondation Dubuffet Collection, Paris © *Fondation Dubuffet*,  
 Paris / ADAGP, 2017



Fabrice Hyber  
*Jurassic Oil*  
 2015  
 Raw oil and epoxy resin on paper



Fabrice Hyber  
*Hybrid*  
 2014  
 Charcoal, oil painting and epoxy  
 resin on canvas



Jean Dubuffet  
*Nez carotte*  
 1961  
 Transferred four-colored lithograph  
 on 50 × 65 cm Rives  
 Fondation Dubuffet Collection, Paris © Fondation Dubuffet, Paris / ADAGP, 2017





Jean Dubuffet  
*Escalier (M 425)*  
 1967

marker et vinyle sur papier  
 41,5 × 25 cm

Fondation Dubuffet Collection, Paris © *Fondation Dubuffet, Paris* / ADAGP, 2017



Fabrice Hyber  
*POF n100 : Escalier Sans Fin*  
 2012  
 wood

## The Fondation Dubuffet



*Closerie Falbala* (1971-1973), listed Historic Monument in 1998  
Epoxy resin and painted sprayed concrete, Fondation Dubuffet, Périgny-sur-Yerres (Val-de-Marne)  
© Fondation Dubuffet, Paris / ADAGP, 2017.

Jean Dubuffet created a foundation registered for public purpose by virtue of a decree dated 22 November 1974 in order to gather a significant collection of his works and make it accessible to the general audience. For eleven years and up until his death in 1995, he kept enriching it with works from his private collection. His desire to keep the administration up and working especially led him to donate the entirety of his personal archives, an infinite source of knowledge about his thought process as well as his artistic, literary and musical work. Named by Jean Dubuffet as the holder of his moral rights, the Fondation Dubuffet ensures the preservation and longevity of his name and work.

The Fondation is home to over two thousand and five hundred artworks – paintings, sculptures, architecture models, gouaches, drawings and etchings- largely representative of the artist's work. These collections –especially the original and unique material of the Coucou Bazar show- are stored, preserved and exhibited in Périgny-sur-Yerres (Val-de-Marne), where the Closerie Falbala was built, one of the artist's major achievements listed Historic Monument in 1998.

The Paris-based administration of the Fondation, both a show room and a research center, is in charge of all the Fondation's activities: update and publication of the Catalogue des travaux de Jean Dubuffet, production of books, movies and CDs, but above all the organization of exhibitions in France and abroad. The latter involves loans of artworks from the collection but also close collaboration with curators and organizers along with an access to the foundation's archives and photo library.

Concerned with the future of his foundation, Jean Dubuffet also donated all his architecture models to allow the building of monumental sculptures for private collections, institutions and public places. The subsequent reproduction rights constitute the foundation's main resources.

## Jean Dubuffet

Born in Le Havre en 1901 – Died in Paris in 1985



Jean Dubuffet dans *La Closerie Falbala*, Périgny-sur-Yerres, 1978  
© Fondation Dubuffet archives, Paris

Born in Le Havre on July 31st, 1901, Jean Dubuffet hesitated for a long time between his family business in wine trade and an artistic career.

It was only in 1942 that he entirely dedicated himself to painting. Highly anti-establishment-minded, Jean Dubuffet spent forty years of his work following absolutely no pre-established rules except that of startling through painting, paradoxically, “like everyone”.

His model is the hard-working ordinary man, which achievements he admired way more than the cult games indulged in by men of culture.

His interest for creation on the fringe of cultural mainstream brought him to found the Collection de l'Art Brut, a constant source of inspiration for his work. His own artistic trajectory was punctuated by various experimental cycles, the longest of which being L'Hourloupe (1962-1974), a dematerialized mental projection of the world.

### Timeline

1908-1917

- Studies at Le Havre high school where he meets Georges Limbour, who remained a close friend. Raymond Queneau is another of his companions.
- Takes nighttime classes at the Fine Arts school.

1918-1919

- Comes to Paris and attends the Académie Julian during six months, then drops it to work on his own.

1924

- Questions cultural values and leaves for Buenos Aires.

1925-1932

- Enters the family business and abandons painting for eight years.
- Marries for the first time.
- Death of his father.
- Birth of his daughter Isalmina.
- Opens his own wine business in Bercy.

## Fabrice Hyber

Born in Luçon in 1961



Fabrice Hyber au travail  
*L'Artère*,  
Jardin des dessins, Parc de la Villette, Paris, France, 2004  
Photographie : Marc Domage

Fabrice Hyber is born in 1961 in Luçon (France). He lives and works in Paris.

From his beginning in the 1980s, and then as one of the youngest laureates of the 1997 Venice Biennale Lion d'Or, the artist has received a growing attention from the international art scene. He has exhibited in numerous prestigious institutions in France and abroad, and has taken part in several major international artistic events over the last 20 years. His body of work is conceived like a “gigantic rhizome”, which grows according to a system of correspondences. Through accumulations, hybridizations and mutations, the artist manages constant slides between very diverse fields of arts. Each creation is an intermediate and evolving step within a bigger work in progress, which extends like a proliferating stream of thoughts and creates connections and links that in turn generate other ones.

### Exhibition (selection)

2017

- *OVNI*, Ecole des Beaux arts, Nantes, France (solo show)
- *hyberDUBUFFET*, Galerie Nathalie Obadia, Paris, France (solo show)
- [sic] works from the CAPC Collection, CAPC, Bordeaux, France (group show)
- *De Nature en Sculpture*, Villa Datris, L'Isle-sur-la-Sorgue, France (group show)
- *Jardin d'équilibre de 11 POF's*, Reborn Art Festival, Ichinomaki, Japan (group show)

2016

- *Cosa mentale. Les imaginaires de la télépathie dans l'art du XXème siècle*, Centre Pompidou-Metz, France (group show)
- *Ce que fait le printemps avec les cerisiers (Pablo Neruda)*, Galerie Nathalie Obadia, Paris, France (group show)
- *L'Homme Éponge*, MUP IDF, Bondy/Cachan/Boulogne-Billancourt, France (group show)
- *La grande galerie du foot*, Grande Halle de La Villette, Paris, France (group show)
- *For an Image, Faster Than Light*, Yinchuan Biennale, Museum of Contemporary Art (MOCA), Yinchuan, China (group show)



1933-1935

- Picks up painting again in Paris.
- Leaves his wife.
- Meets Emilie Carlu (Lili), his partner for the rest of his life.

1937-1939

- Goes back to wine business and abandons painting again.

1942

- Turning point: Dubuffet is 41. He hands his business over to a proxy and finally dedicates himself to painting entirely.

1943

- Meets Jean Paulhan and frequents the Parisian artistic spheres.

1944

- Controversial first exhibition at the Galerie René Drouin.

1945

- First outsider art prospective trip in Switzerland.

1946

- Publishes Prospectus aux amateurs de tout genre at Gallimard.

1947-1950

- Sales his business and stays in the Algerian Sahara.
- Creation of the Compagnie de l'Art Brut.
- Publishes his first gobbledygook text, *Ler dla canpane*, along with L'Art brut préféré aux arts culturels.
- First exhibition at the Galerie Pierre Matisse, New York.

1951

- In November, leaves for the United States for six months.
- Gives his "Anticultural Positions" speech in Chicago.

1952-1955

- Meets Céline.
- Retrospective exhibition at the Cercle Volney in Paris.

1955-1959

- Lives between Paris and Vence where he builds studios.
- Develops a strong interest for lithography.

1960-1961

- Creation of archives and a Paris-based administration.
- Musical experiments with Asger Jorn.
- Major retrospective show at the Musée des Arts Décoratifs.

1962

- Turning point in Dubuffet's work: beginning of the twelve-years long cycle of L'HOURLOUPE.
- The Collection de l'Art Brut comes back to Paris (from the United States).
- Retrospective show in New York, Museum of Modern Art.
- Building of a house in Touquet.

1964

- Publishing of the first opus of Jean Dubuffet's complete work.

1966

- Starts a series of sculptures in expanded polystyrene.

1967

- Major donation to the Musée des Arts Décoratifs and publication of the two first tomes of Prospectus et tous écrits suivants.

1968-1970

- Publishing of *Asphyxiating Culture*.
- Sculpture workshop in Périgny-sur-Yerres (Val-de-Marne).

1971-1973

- Opening of a workshop at the Cartoucherie of Vincennes for the conception of the COUCOU BAZAR show.
- Inauguration of the Groupe de quatre arbres in New York.
- Major retrospective shows in New York and Paris and performances of COUCOU BAZAR.
- Building of the Closerie Falbala in Périgny-sur-Yerres.
- Creation of the Dubuffet Foundation.

1974

- End of L'HOURLOUPE cycle.
- Beginning of the construction work for the Salon d'été commissioned by the Régie Renault.
- Inauguration of the Garden of Enamel in Netherland.
- The Dubuffet Foundation is registered for public purpose.

1975-1977

- Works of the Salon d'été are stopped.
- Trial.
- Transfer of the Collection de l'Art Brut in Lausanne.

1978-1982

- FIAT plans a third version of the COUCOU BAZAR show.

2015

- *Mutations Acquisées*, Galerie Nathalie Obadia, Brussels, Belgium (solo show)
- *Formes des mots*, MHKA, Antwerp, Belgium (solo show)
- *2716m2*, Crac Languedoc Roussillon, Sète, France (solo show)
- *Exhibition and opening of "l'atelier des réalisateurs"* (Artistic direction Fabrice Hyber), Beaux-Arts de Nantes, Audencia Nantes, France (solo show)
- *How to Gather?* Acting in a Center in a City in the Heart of the Island of Eurasia, Moscow Biennale, Moscow, Russia (group show)
- *Engagements : collectionner / partager*, Musée Sainte-Croix, Poitiers, France (group show)
- *Avec et sans peinture*, MAC/VAL, Vitry-sur-Seine, France (group show)
- *Expositions d'été*, Galerie Nathalie Obadia, Bruxelles, Belgium (group show)
- *Take me I'm yours*, La Monnaie de Paris, Paris, France (group show)
- *Contour 7*, Biennale of the moving image, Mechelen, Belgium (group show)
- *Bonjour la France!* A ma chère bien-aimée, Seongnam Arts Center, Cube Art Gallery, Seongnam, Korea (group show)

2014

- *Interdit aux enfants*, Galerie Nathalie Obadia, Paris (solo show)
- *Homeopathic paintings*, Galerie der Stadt Tuttlingen, Germany (solo show)

2013

- *Raw materials*, BALTIC Center for contemporary art, Newcastle, United Kingdom (solo show)
- Biennale de Lyon, France (group show)
- *L'échappée belle*, Grand Palais, Paris, France (group show)

2012

- *Matières premières*, Palais de Tokyo, Paris, France (solo show)
- *POF, Prototype d'Objets en Fonctionnement*, MAC VAL, Vitry sur Seine (solo show)
- *Essentiel*, Maeght Foundation, Saint Paul de Vence, France (solo show)

2011

- *Inventions*, Galerie Jérôme de Noirmont, Paris, France (solo show)
- *PARIS - DELHI - BOMBAY*, Centre Pompidou, Paris, France (group show)

2010

- *Immortalité*, Moscow, Nizhniy Novgorod, Krasnoyarsk, Russia (solo show)
- *Pasteur' Spirit*, Pasteur Institute, Paris, France (solo show)
- *Au-delà du Réel*, Galerie Jérôme de Noirmont, Paris, France (solo show)
- *Le Mont Analogue*, Centro Cultural Metropolitano, Quito, Ecuador (group show)
- *DiscoSèvres, une petite histoire des formes*, French Cultural Center of Milan, Italy (group show)

2009

- *Seed and Grow*, Vangi Sculpture Garden Museum, Tokyo, Japan (solo show)
- *Return to Function*, Des Moines Art Center and Madison Museum of Contemporary Art, United States (group show)
- *La Force de l'Art 02*, Grand Palais, Paris, France (group show)

2008

- *Du pur Hyber*, Galerie Jérôme de Noirmont, Paris, France (solo show)
- *Seed and Grow, Je s'aime*. Watari-Um, Tokyo, Japan (solo show)
- *Sens dessus dessous, Le monde à l'envers*, Centre d'art contemporain, Sète, France (group show)

2007

- *Le Cri, l'écrit*, oeuvre pérenne, Jardin du Luxembourg, Paris, France (solo show)
- *Matière à penser / Food for thought*, Le Laboratoire, Paris, France (solo show)
- *Chanel, l'art comme univers*, Pouchkine Museum, Moscow, Russia (group show)
- *Suite Française*, French Institute of Wien, Austria (group show)
- *La mesure du sensible*, Musée Ludwig & French Institute of Budapest, Hungary (group show)
- *Airs de Paris*, Centre Georges Pompidou, Paris, France (group show)
- *Le plaisir du dessin*, Musée des Beaux-Arts, Lyon, France (group show)
- *Rouge Baiser*, Frac des Pays de la Loire, Nantes « De leur temps » Musée de Grenoble, Grenoble

2006

- *Les Eclats*, Musée de Herzliya, Tel Aviv, Israel (solo show)
- *Pétrôle*, Galerie Jérôme de Noirmont, Paris, France (solo show)
- *La Force de l'Art*, Grand Palais, Paris, France (group show)
- *Au stade et caetera*, Musée Géo-Charles, Echirolles, France, (group show)

2005

- *L'Artère, jardin des dessins*, Parc de la Villette, Paris, France (solo show)
- *Météo*, Villa Arson, Nice, France (solo show)
- *L'Atelier d'Hiver d'Hyber*, Domaine Pommery, Reims, France (solo show)
- *Nord – sud*, Frac des Pays de la Loire, Nantes, France (solo show)
- *Homage to Yona Fischer*, Bezalel Académie d'art, Jerusalem (solo show)
- *Dionysiac*, Centre Georges Pompidou, Paris, France (group show) 2004
- *L'Artère, jardin des dessins*, Parc de la Villette installation, Paris, France (group show)
- *Mix Max*, Artsonje, Seoul, Korea (group show)
- *L'Art à la plage*, Ramatuelle, France (group show)
- *I'm bild*, Kunsthalle Göppingen, Göppingen, Germany (group show)

2003

- *Entrejambe – espace privé/espace public*, Espace Gustave Fayet, Sérignan, France (solo show)
- *L'Artère, 1ère partie*, Marco, Monterrey, Mexico (solo show)
- *L'Artère*, Alliance Française, Monterrey, Mexico (solo show)

- Inauguration of the Manoir d'Essor in Denmark.

1983

- Wins his trial against the Régie Renault after 8 years but renounces to build the Salon d'été.
- The French state announces its intention to erect a statue in Paris. Jean Dubuffet suggests the Tour aux figures.
- Inauguration of the Monument au fantôme in Houston.

1984

- Represents France at the Venice Biennale.
- Stops painting.
- Inauguration of the Monument à la bête debout in Chicago.

1985

- In January, visits the chosen location for the Tour aux figures.
- Draws and writes his biography entitled Biographie au pas de course in a hurry.

- Jean Dubuffet dies in Paris on May 12th, 1985.

**Jean Dubuffet's work is present in numerous international public and private collections** such as the Musée National d'Art Moderne, the Centre George Pompidou (Paris, France), the Musée des Arts Décoratifs - Dubuffet donation (Paris, France), the Abbaye de Beaulieu (Ginals, France), the Musée d'Art Moderne de Grenoble (France), the Musée des Beaux-Arts de Lyon (France), the Musée de Cantini (Marseille, France), the Musée de l'Abbaye de Sainte-Croix (Les Sables d'Olonne, France), the Musée d'Art Moderne La Terrasse (Saint-Etienne, France), the Stedelijk Museum (Amsterdam, Netherlands), the Kunstmuseum (Basel, Switzerland), the Beyeler Foundation (Berlin, Germany), the National Galerie (Berlin, Germany), the Museum Ludwig (Cologne, Germany), the Kunstsammlung Nordrhein Westfalen (Düsseldorf, Germany), the Stedelijk Van Abbemuseum (Eindhoven, Netherlands), the Städel Museum (Frankfurt, Germany), the Kunstmuseum (Hannover, Germany), the Sonja Henie & Nils Westfalen Foundation (Hovikodden, Norway), the Louisiana Museum (Humlebaek, Denmark), the Tate Modern (London, England), the Museum Boymans (Rotterdam, Netherlands), the Silkeborg (Denmark), the Moderna Museet (Stockholm, Sweden), the Kunsthaus (Zurich, Switzerland), the Albright-Knox Art Gallery (Buffalo, USA), the Art Institute of Chicago (USA), the Museum of Fine Arts (Dallas, USA), the Institute of Art (Detroit, USA), the Guggenheim Museum (New York, USA), the Museum of Modern Art (New York, USA), the Metropolitan Museum of Art (New York, USA), the Allen Memorial Art Museum (Oberlin, USA), the City Art Museum (Saint- Louis, USA), the Hirschhorn Museum & Sculpture Garden (Washington, USA), the National Gallery of Art (Washington, USA), the Australian National Gallery (Canberra, Australia), the National Gallery of Victoria (Melbourne, Australia), the Open Air Museum (Hakone, Japan), the Museum of Art (Tel Aviv, Israel), the Museum of Western Art (Tokyo, Japan), the Toyama (Japan).

- Private Collections of Nantes, Musée des Beaux- Arts, Nantes, France (group show)
- *Christmas show*, Galerie sollertis, Toulouse, France (group show)
- *Pour l'amour de Vénus*, Donjon de Vez, France (group show)
- *Le Ludique*, Musée d'art Moderne Lille, Villeneuve- d'Ascq, France (group show)

2002

- *POF Cabaret*, Musée d'Art Moderne, Paris, France (solo show)
- *POF Cabaret*, Kunsthalle Lophem, Bruges, France (solo show)
- *Fabrice Hyber*, The Box Associati, Turin, Italie (solo show)
- *Paris c'hyber rallye*, Musée d'Art Moderne +Paris (solo show)

**Fabrice Hyber's work is present in numerous international public and private collections** such as the 21st Century Museum of Contemporary Art (Kanazawa, Japan), the Abu Dhabi Tourism authority (TDIC) (Abu Dhabi, United Arab Emirates), the Artothèque (Saint-Denis de La Réunion, France), the CAPC Musée d'Art Contemporain de Bordeaux (France), the Cultural and Historical Center (Krasnoyarsk, Russia), the FRAC - Bretagne Collection (Châteaugiron, France), the FRAC - Franche-Comté Collection (Besançon, France), the FRAC - Haute-Normandie Collection (Sotteville- lès-Rouen, France), the FRAC - Languedoc-Roussillon Collection (Montpellier, France), the FRAC - Limousin Collection (Limoges, France), the FRAC - Midi Pyrénées Collection (Toulouse, France), the FRAC - Nord Pas-de-Calais Collection (Dunkirk, France), the FRAC - Pays-de-la-Loire Collection (Carquefou, France), the FRAC - Poitou- Charentes Collection (Angoulême, France), the FRAC - Provence-Alpes-Côte d'Azur Collection (Marseille, France), the Kunsthalle Lophem - Center for Contemporary Art (Loppem- Zedelgem, Belgium), the Kunsthaus Glarus (Switzerland), the Kunstmuseum (Bergen, Norway), the MUDAM - Musée d'Art Moderne Grand Duc Jean (Luxembourg), the MuHKA - Museum van Hedendaagse Kunst Antwerpen (Antwerp, Belgium), the Multimedia Complex of Actual Arts (Moscow, Russia), the Museum der bildenden Künste (Leipzig, Germany), the Musée Bonnat (Bayonne, France), the Musée de l'Abbaye Sainte-Croix (Les Sables d'Olonne, France), the Musée des Beaux Arts de Montréal, Montreal (Quebec, Canada), the Musée des Beaux Arts de Nantes (France), the Musée d'Art Contemporain de Lyon (France), the Musée d'Art Moderne de la Ville de Paris (France), the Musée d'Art et d'Industrie (Saint-Etienne, France), the Musée départemental d'art contemporain de Rochechouart (France), the Musée national d'Art Moderne - Centre de création industrielle, the Centre Pompidou (Paris, France), the Musée-Château d'Annecy (France), the S.M.A.K. The Municipal Museum of Contemporary Art (Gent, Belgium), The Vangi Sculpture Garden Museum (Shizuoka, Japan), the Watari-Um - The Watari Museum of Contemporary Art (Tokyo, Japan), Farjam Collection (Dubai, United Arab Emirates), the Fondation Carmignac Gestion (Paris, France), the Fondation d'Art Contemporain Daniel et Florence Guerlain (Les Mesnuls, France), the Jumex Foundation (Ecatepec de Morelos, Mexico), The Astrup Fearnley Foundation (Oslo, Norway), and The Daewoo Foundation (Seoul, South Korea).

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