

*galerie frank elbaz.*

**Bernard Piffaretti**

galerie frank elbaz.

Bernard Piffaretti (born in Saint-Etienne in 1955 ; lives and works in Paris)

French artist Bernard Piffaretti bases his practice on repetition while analyzing the components of painting. After art studies at the school of Fine Arts in Saint-Etienne from 1973 to 1979, he began to elaborate his "Piffaretti system", fixed in 1986. This protocol is at the origin of every work he produces: each is composed of two panels apparently identical, separated by a vertical strip ; one of the two parts is an attempt to duplicate the other, made beforehand. Once both panels are finished, the distinction between the copy and the original tends to fade. As the artist admits himself, "the repetition, act by act, on the second half of the canvas, can only produce an imperfect image": Piffaretti's system aims at showing us this impossible reproduction of the artistic gesture. In some works, the second part is even left irremediably blank, because of the complexity of the shapes painted. Piffaretti also realizes Drawings after paintings, reversing the concept of preparatory sketches and using them to seize his own work.

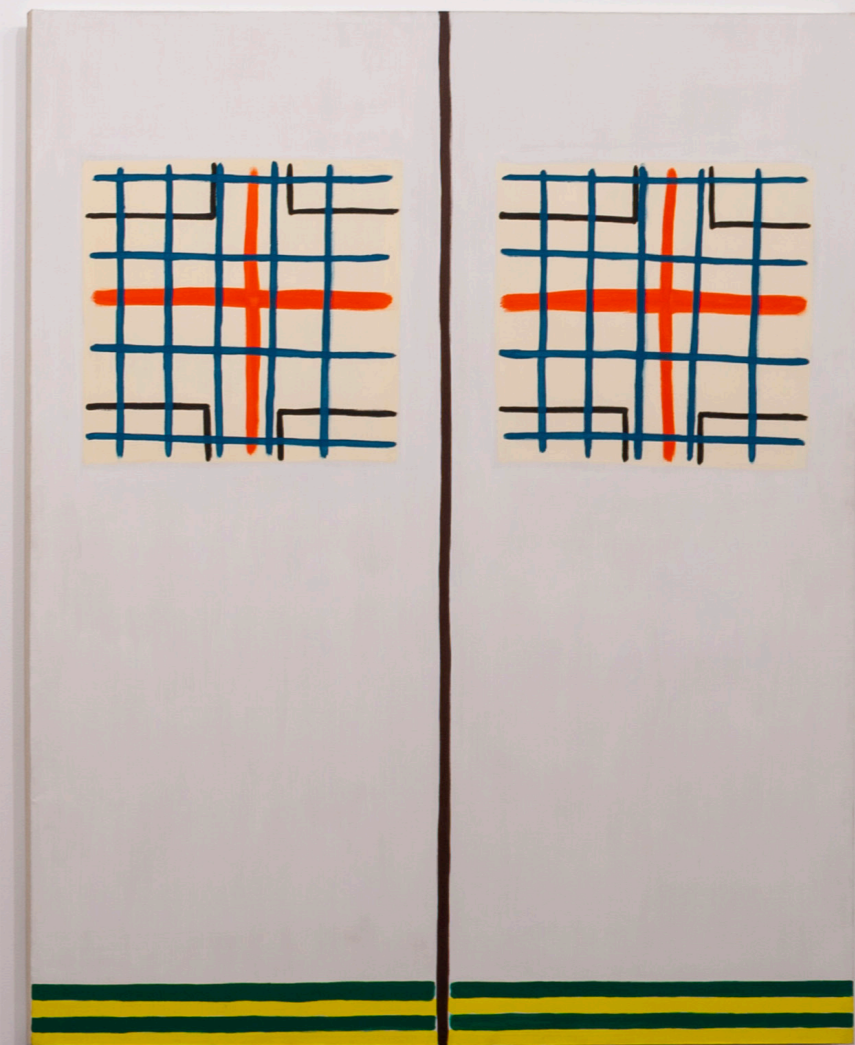
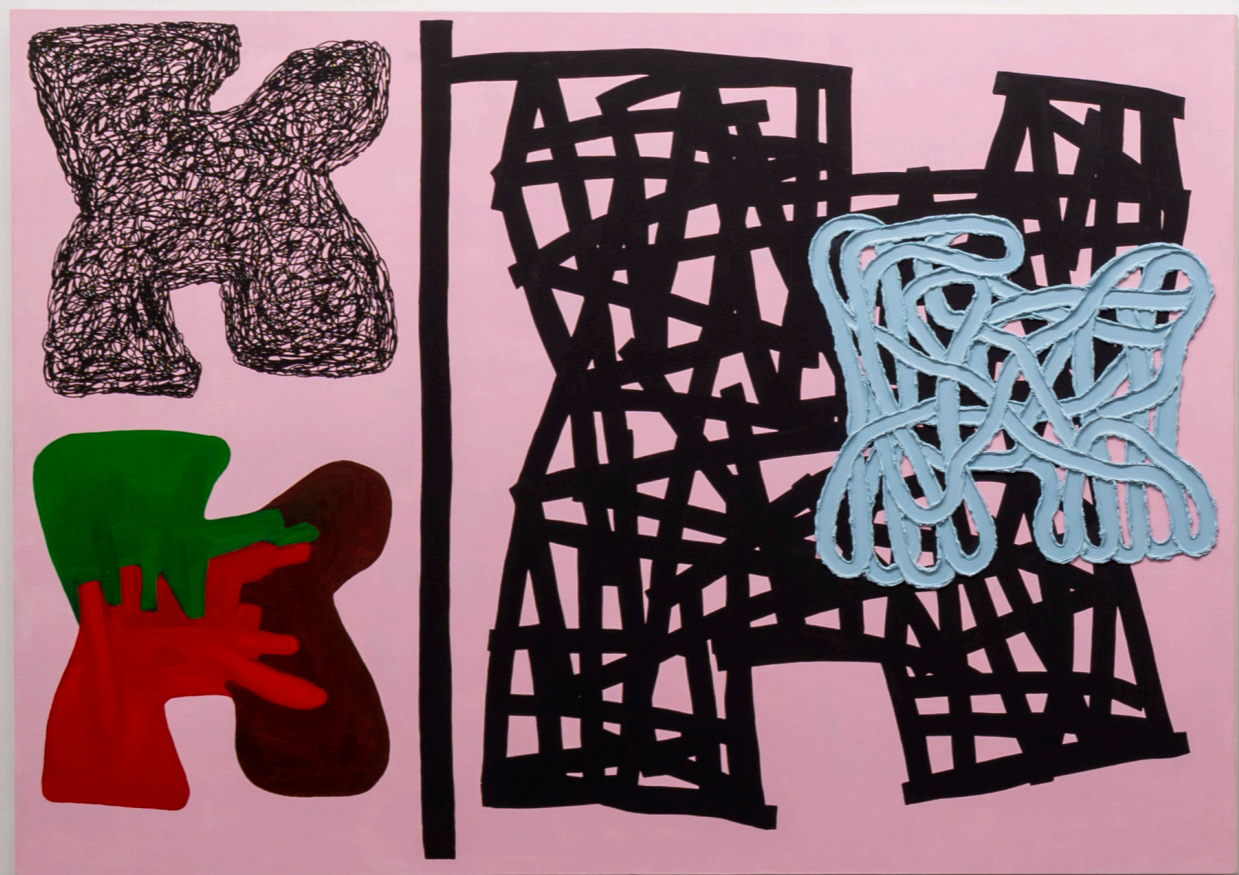






*Untitled, 2023*  
Acrylic on canvas  
200 x 200 cm (78 3/4 x 78 3/4 in.)  
Unique  
PIF2023-3389





*La Repetition*, 2023, Centre Pompidou, Metz.  
Exhibition view by Marc Damage.



*galerie frank elbaz.*



*Untitled, 2023*  
Acrylic on canvas  
200 x 200 cm (78 3/4 x 78 3/4 in.)  
Unique  
PIF2023-3389

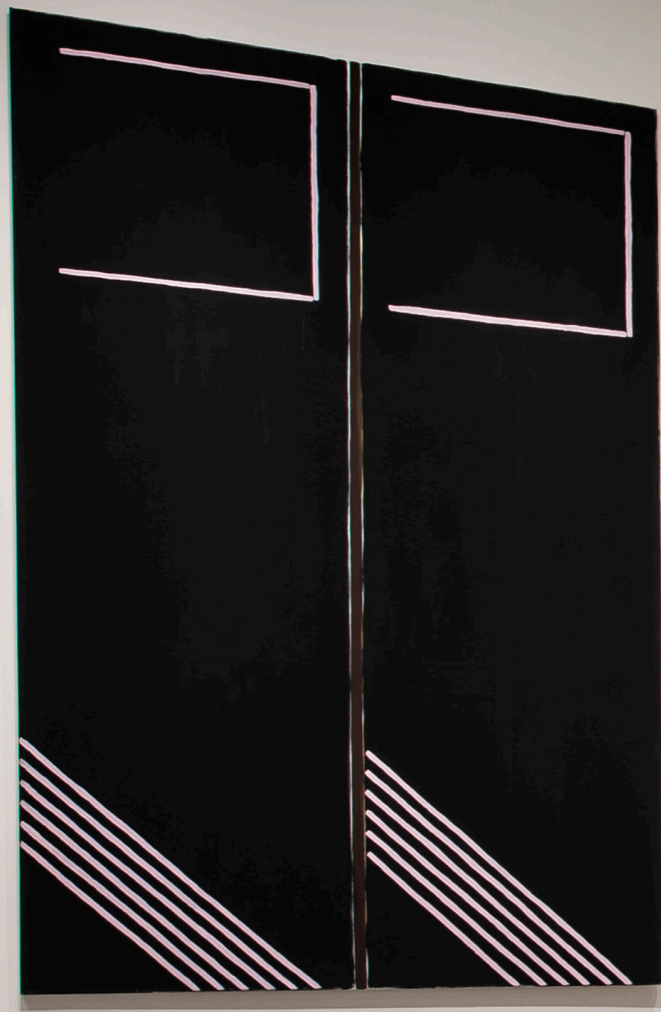
First, a reminder: following a principle of disarming simplicity, Piffaretti reproduces painting. He traces a vertical bar across the center of the pictorial surface and two identical configurations on either side. Each one, however, is individual to that particular work.<sup>1</sup> No 'style' underpins these compositions, which their duplication overexposes: they are generous in their use of color, act with a degree of gestural freedom when enumerating or exploring non-figurative lexicons, and draw on decorative and graphic repertoires. The concept of abstraction rapidly becomes secondary. Elements of landscape or offhand renditions of objects can even be identified on occasion, as in a painting made in 2013. In another one made in 1993, brushstrokes possibly depicting a woman's plunging neckline meld into a diagram, which is then reduced to a pattern through repetition. Piffaretti, however, paints 'within' and not 'from' life. In fact some works actually feature 'tangible' elements linked to his signature practice of duplication, such as numbers or signs (1, 2, %...) and letters or words (Mi—for mimetism—Alias, Bis, RE, Avant-Post, Un, Deux, T for tableau, even Piffaretti...).

Once the rules have been established—the central dividing line and the repetition of the motif—the game begins. In a work dated 2003, the duplication of the bar leads to its ultimate disappearance, and in another one made the same year and another dated 2013, it plays the chameleon. The repetition becomes elusive, conjuring up a blank sheet that is out of frame on one side but visible on the other, in the work paradoxically titled *Inachevé* [Incomplete], for example. The most striking divergences occur in the *produits dérivés* [spin-offs], *petits tableaux* [small pictures] and *tondi* [round works], which by standing on the cusp of the rules provide a form of visual annotation, a comment on the project as a whole.

— Marie Muracciole  
*Double or quits*

Extract from *Bernard Piffaretti 1980 - 2015 Catalog*





*The Double*, 2022, National Gallery of Art, Washington DC, USA.  
Exhibition view by Robert Shelley.





*The Ridgeline*, 2022, Kate Mac Garry, London, UK.  
Exhibition view.





Untitled, 2023  
60 x 60 cm (23 5/8 x 23 5/8 in.)  
Unique  
PIF2023-3398







*The Ridgeline*, 2022, Kate Mac Garry, London, UK.  
Exhibition view.





*Untitled*, 2018  
Acrylic on canvas  
180 x 180 cm (70 7/8 x 70 7/8 in.)  
Unique  
PIF2018-2051





*Crash*, Bernard Piffaretti & Laure Pruvost, 2021, Surplus Place, Wuhan, China.  
Exhibition view.





*Crash*, Bernard Piffaretti & Laure Pruvost, 2021, Surplus Place, Wuhan, China.  
Exhibition view.



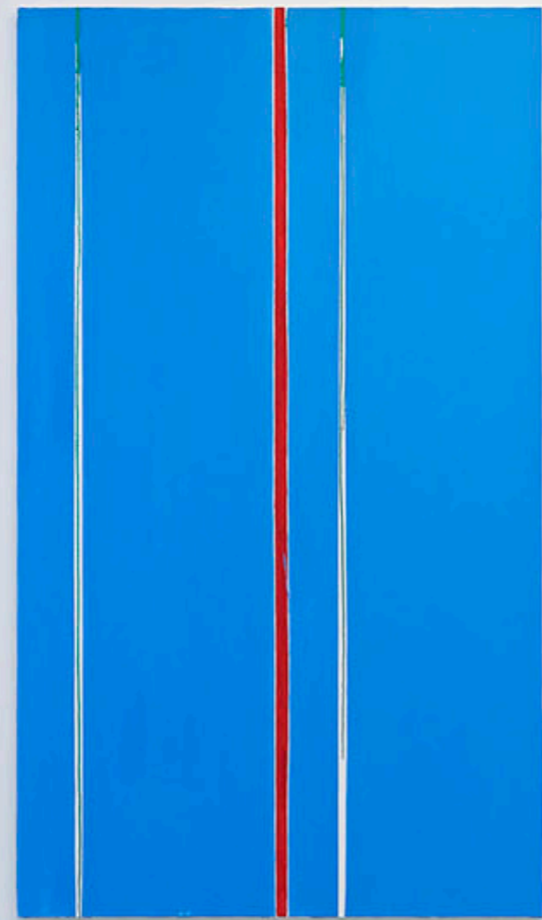


*Untitled, 2011*  
Acrylic on canvas  
178 x 142 cm (70 1/8 x 55 7/8 in.)  
Unique  
PIF2011-357



*Untitled, 2013*  
Acrylic on canvas  
195 x 130 cm (76 3/4 x 51 1/8 in.)  
Unique  
PIF2013-1332





*Acteur*, 2020, galerie frank elbaz, Paris, France.  
Exhibition view by Thomas Lannes.





*Acteur*, 2020, galerie frank elbaz, Paris, France.  
Exhibition view by Thomas Lannes.





Acteur, 2020, galerie frank elbaz, Paris, France.  
Exhibition view by Thomas Lannes.





*Untitled, 2012*  
Acrylic on canvas  
140,5 x 140,5 cm (55 3/8 x 55 3/8 in.)  
Unique  
PIF2012-1330



*Untitled, 2016*  
Acrylic on canvas  
73 x 50 cm (28 3/4 x 19 5/8 in.)  
Unique  
PIF2016-75





Musée d'Art Moderne de la Ville de Paris, 2017, France.  
Exhibition view by Pierre Antoine.





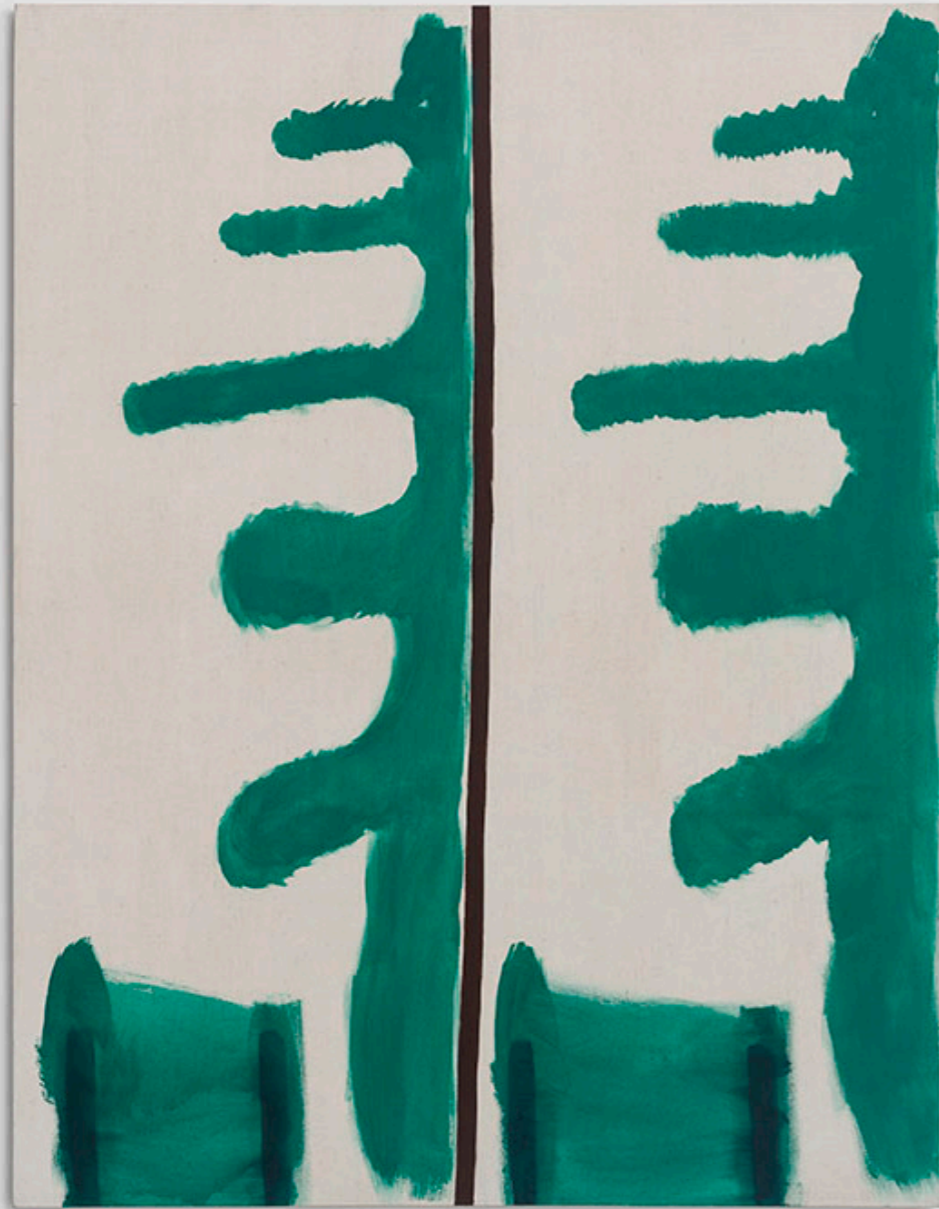
*Passage à la ligne*, 2016, galerie frank elbaz, Paris, France.  
Exhibition view by Raphael Fanelli.



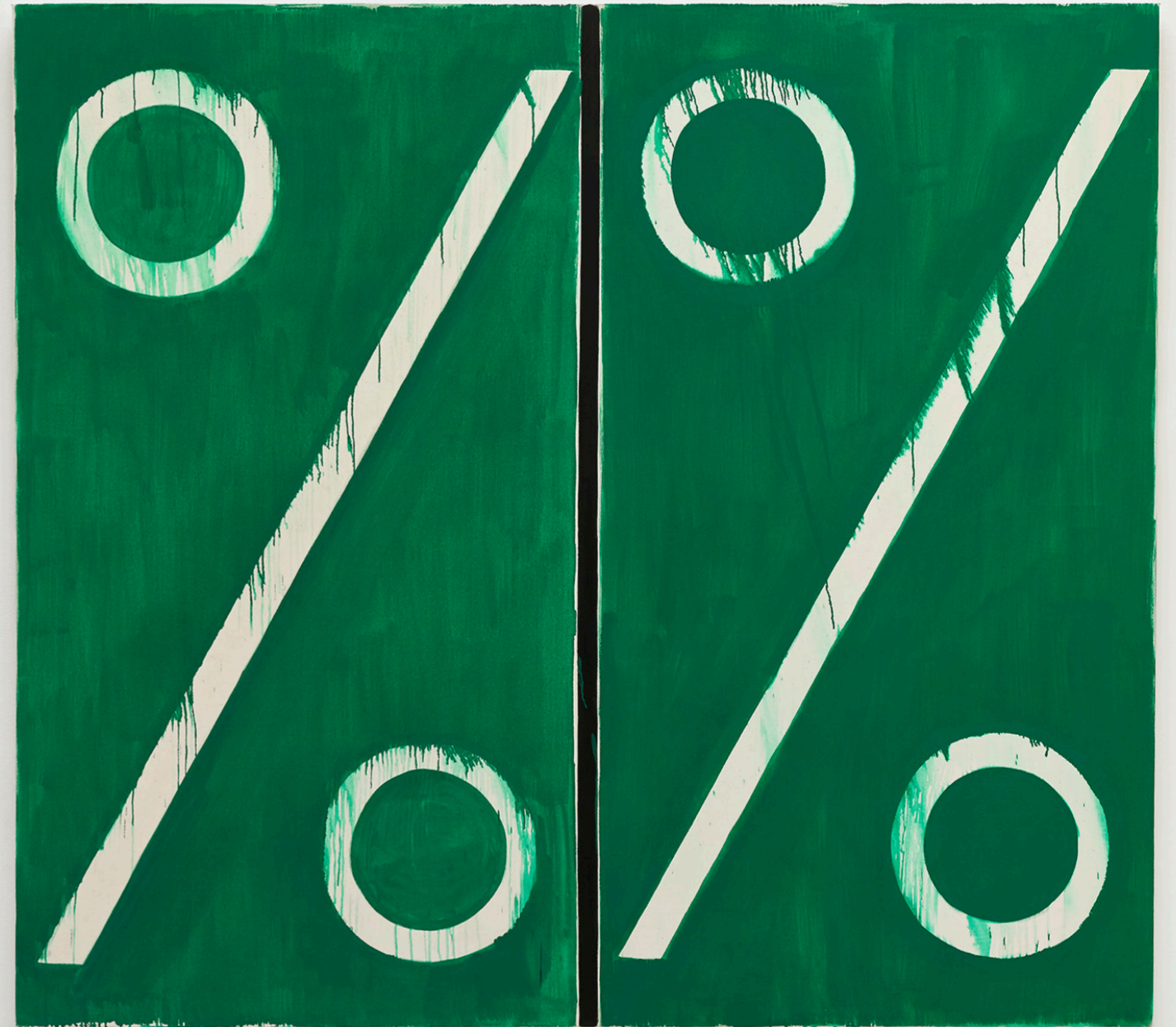


*Passage à la ligne*, 2016, galerie frank elbaz, Paris, France.  
Exhibition view by Raphael Fanelli.



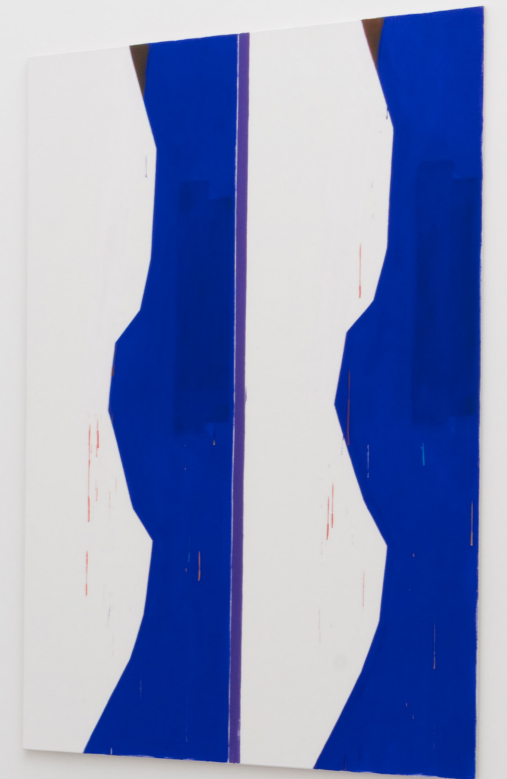


*Untitled, 1993*  
Acrylic on canvas  
180 x 140 cm (70 7/8 x 55 1/8 in.)  
Unique  
PIF1993-2891



*Untitled, 2005*  
Acrylic on canvas  
180 x 200 cm (70 7/8 x 78 3/4 in.)  
Unique  
PIF2005-2250





*Diffuse Reflection*, 2015, galerie frank elbaz, Paris  
Exhibition view by Zarko Vijatovic





*Diffuse Reflection*, 2015, galerie frank elbaz, Paris  
Exhibition view by Zarko Vijatovic



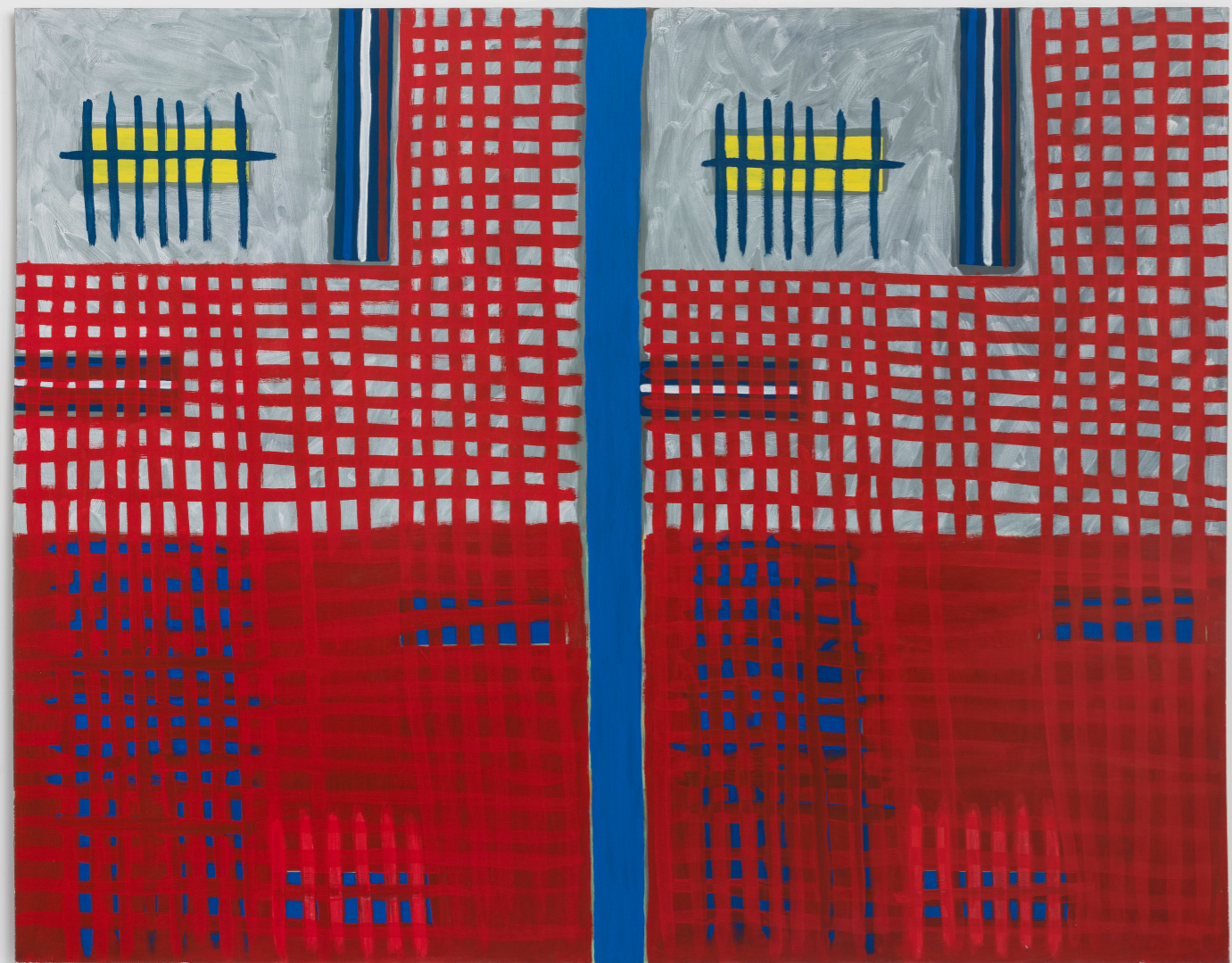


Two small, illegible informational labels are mounted on the white gallery wall between the two artworks.

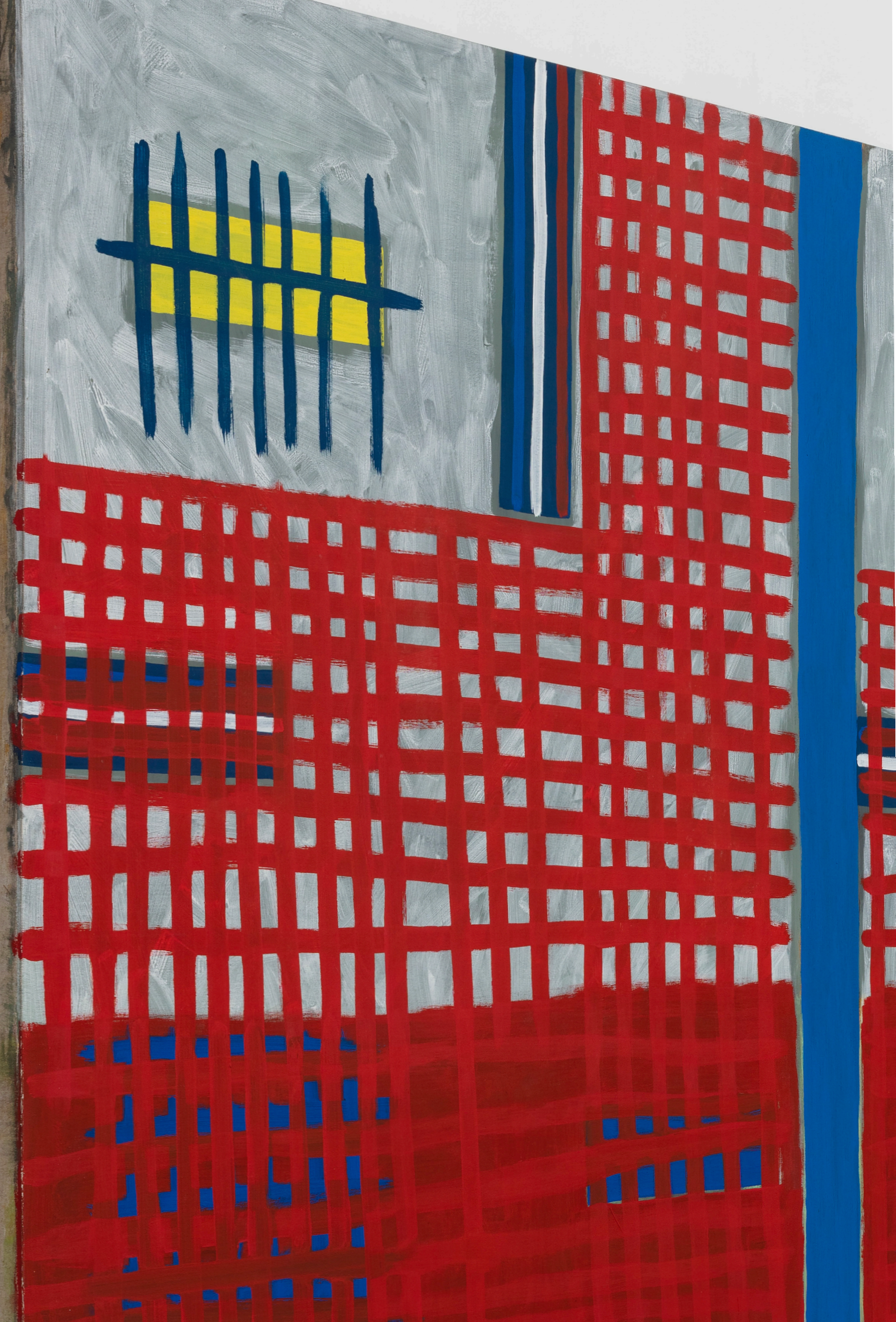


*Martin Barré/Bernard Piffaretti, 2015, Musée d'arts de Nantes, France  
Exhibition view.*





Untitled, 1990  
Acrylic on canvas  
194 x 247 cm (76 3/8 x 97 1/4 in.)  
Unique  
PIF1990-2890







*re-marquable*, 2014, galerie frank elbaz, Paris, France.  
Exhibition view by Raphael Fanelli.



*Moving pictures*, Philip Martin Gallery.  
*Tableau en négatif*, 2014





*re-marquable*, 2014, galerie frank elbaz, Paris, France.  
Exhibition view.





*re-marquable*, 2014, galerie frank elbaz, Paris, France.  
Exhibition view.





Les vitraux de l'église Saint-Martin, 2012, Harfleur, France.  
Installation view



*galerie frank elbaz.*

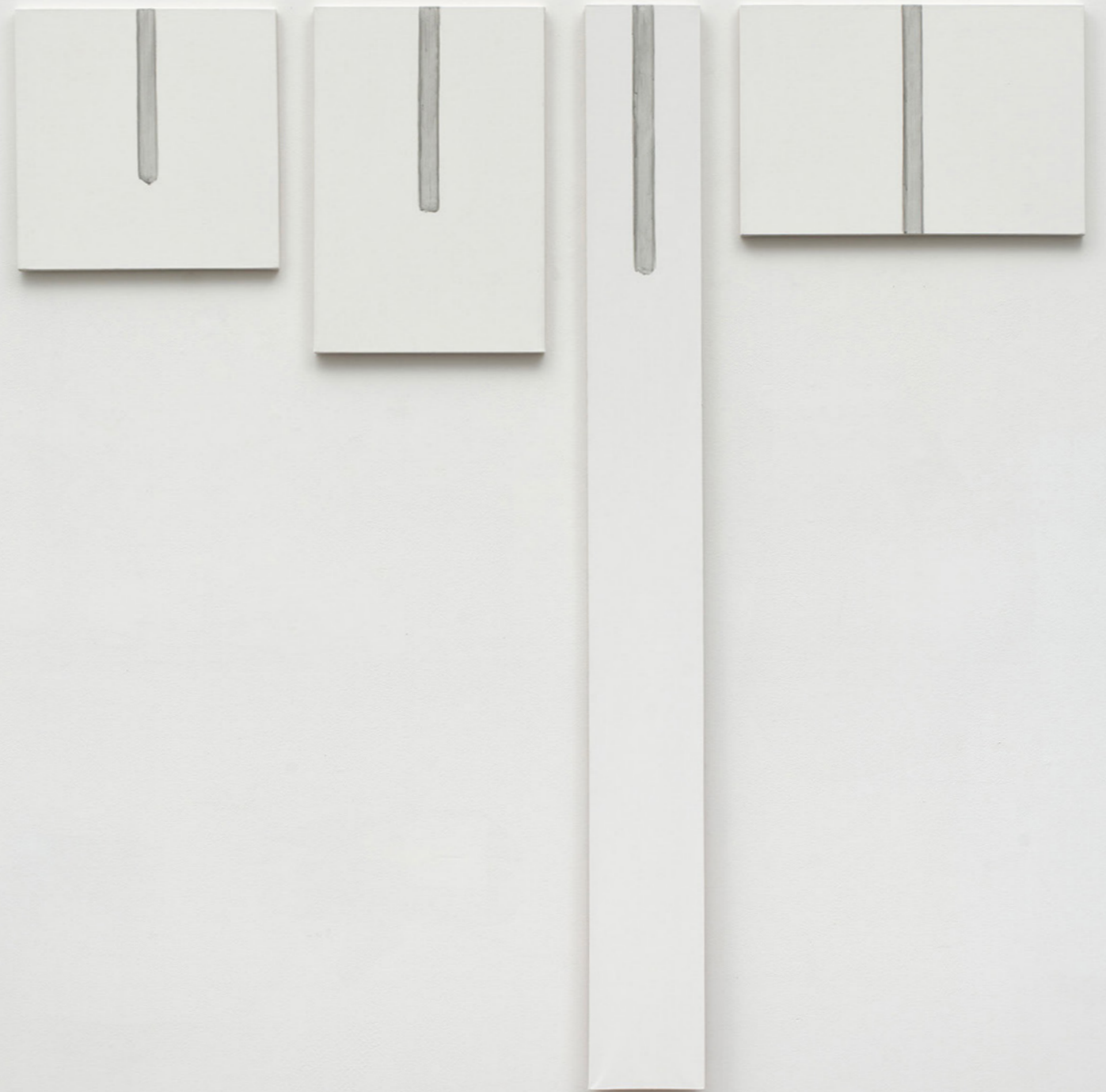
Exchange positions of the half and the double

The formats that compose *Kino* are out of sync, they form an open-ended progression, an anachronic succession. A counter-example would be Martin Barré's *62-4* (1962), in which the different surfaces appear to pursue the erratic path of a fleeing outline. Taken individually these surfaces are not big enough to contain an entire inscription but they interlock with one another. In *Kino*, on the other hand, they follow a linear pattern, playing with the varieties of frame to make the partition ineffable. In Barré's paintings time seems to stand still, suspended yet complete, and the gaze can roam over the pictorial events on offer. Another of Barré's works springs to mind, his 1967 series of spray-painted canvases<sup>9</sup> in which the motif is inscribed—or not—according to the gestural whims on the canvas. To achieve this, the artist wore a blindfold. Yet again, the final inscription seems to exist independently of the surface, which it almost seems to encounter by chance, and the canvas takes on the caliber of an event. It is no longer merely a surface for registering a range of gestures rooted in color but a space which reveals, at least partially, an autonomous inscription. *Kino* activates in a different way the off-screen presence of the surface, for Piffaretti leaves nothing to chance—he devotes five takes to the central bar's off-screen role. By the end, nothing has really been marked out, neither center nor periphery. *Kino* is the story of a half-shot, of which only a secondary fragment, or its doppelganger, is rolled out before the audience.

— Marie Muracciole

*Double or quits*

Extract from *Bernard Piffaretti 1980 - 2015 Catalog*



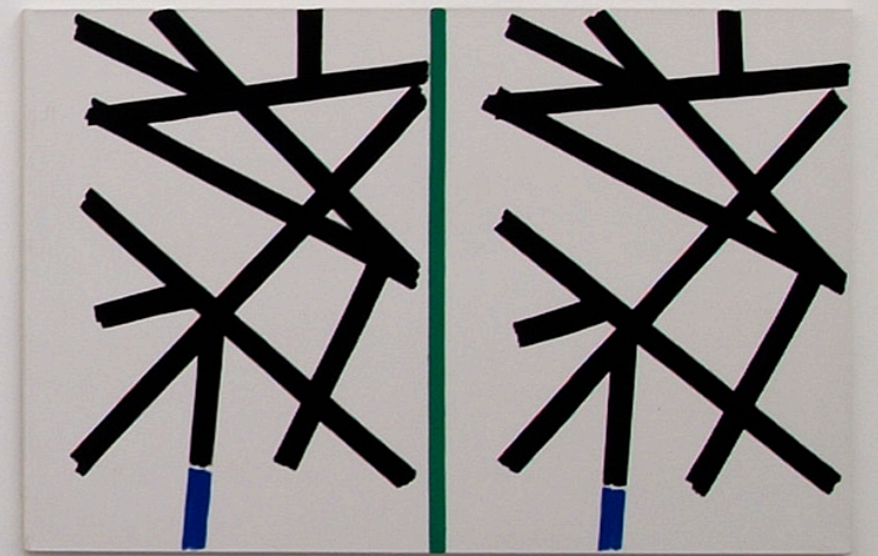
*Kino*, 2015  
Acrylic on canvas  
installed: : 186,69 x 172,08 cm (73 1/2 x 67 3/4 in.)  
Unique  
PIF2015-940





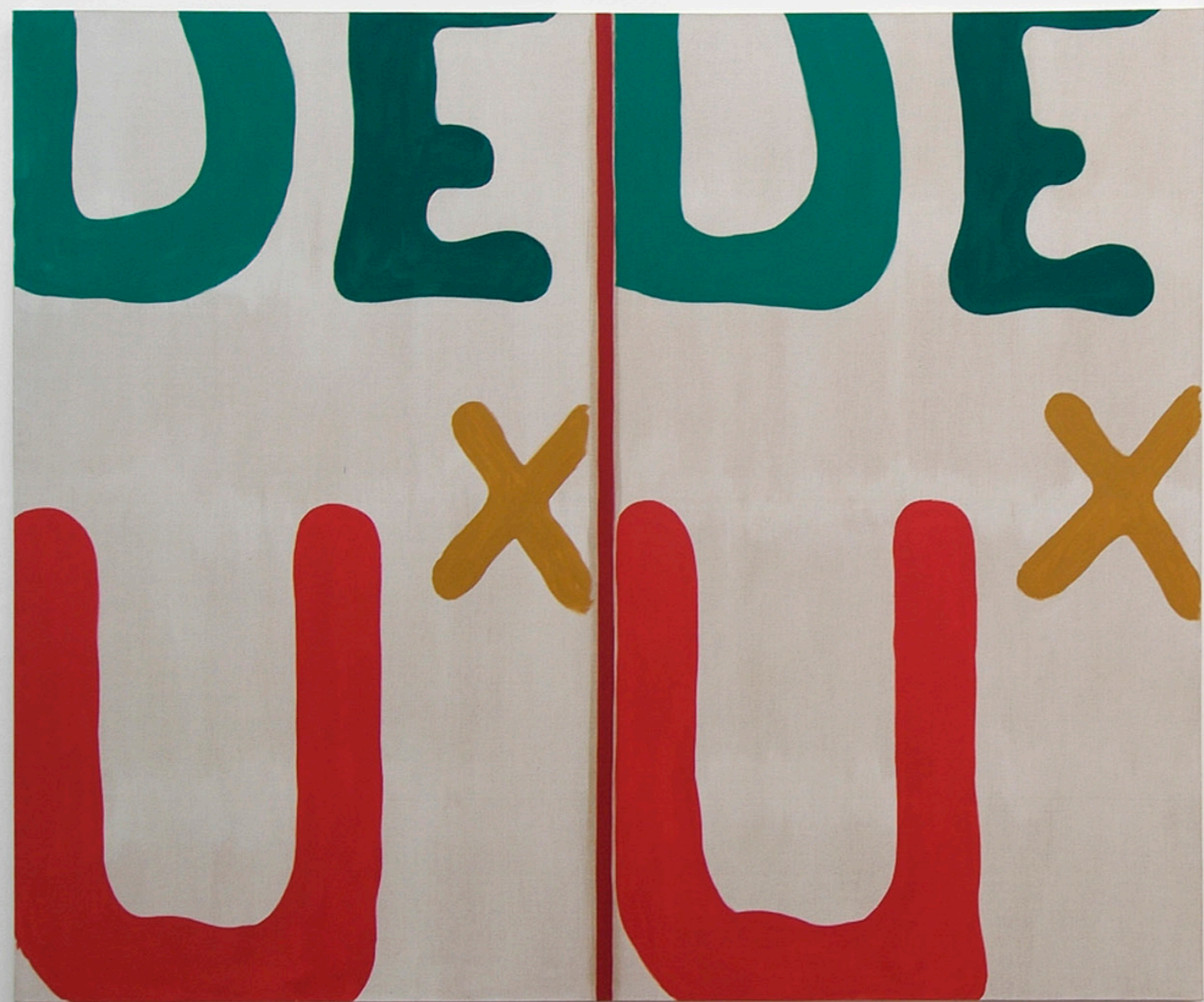
*Presque Suisse*, 2007 MAMCO, Genève, Suisse.  
Exhibition view





*Presque Suisse*, 2007 MAMCO, Genève, Suisse.  
Exhibition view





*Presque Suisse*, 2007 MAMCO, Genève, Suisse.  
Exhibition view



## Bernard Piffaretti

Born in 1955 in Saint-Etienne, France. Lives and works in Paris, France

### Education

1974-1979 Beaux-Arts de Saint-Etienne, France

### Solo Exhibitions (selection)

2024 *Pour finir encore*, galerie frank elbaz, Paris, France  
*Je n'ai jamais peint un tableau récent*, Lisson Gallery, Los Angeles, USA

2023 *Kombi*, Klemm's, Berlin, Germany

2022 *Pick Up*, Lisson Gallery, New York, NY, USA  
*Ridgeline*, Kate MacGarry gallery, London, UK

2021 *Twin Peaks and Company*, Lisson Gallery, Shanghai, China

2020 *Acteur*, galerie frank elbaz, Paris

2019 *Bernard Piffaretti*, Lisson Gallery, New York, NY, USA  
*Kontinuum*, Galerie Klemm's, Berlin, Germany

2018 *Duel*, Galerie Marta Cervera, Madrid, Spain  
*A Guest + A Host = A Ghost*, with Nathan Mabry, Philip Martin Gallery, Los Angeles, USA

2017 *Nachbilder*, two person show, Galerie Am Markt, Kunstverein Schwäbisch Hall, Germany  
*Bernard Piffaretti & Florian Balze*, Kunstverein, Schwäbisch Hall, Germany  
*Calligram*, Kate MacGarry, London, UK

2016 *No Chronology*, Klemm's, Berlin, Germany  
*passage (à la ligne)*, galerie frank elbaz, Paris, France

2015 *Martin Barré / Bernard Piffaretti*, Musée des Beaux-Arts de Nantes (Hangar à bananes), Nantes, France  
*Moving pictures*, Cherry and Martin Gallery, Los Angeles, CA, USA  
*Juste retour (des choses et des mots)*, FRAC Franche-Comté, Besançon, France  
Cherry and Martin Gallery, Art Basel Miami, FL, USA

2014 *re-marquable*, galerie frank elbaz, Paris, France

2013 *Mitte*, KLEMM'S gallery, Berlin, Germany  
*Report*, Cherry and Martin Gallery, Los Angeles, CA, USA

2011 *montage*, galerie frank elbaz, FIAC 2011, Grand Palais, Paris, France  
*bande-annonce*, galerie frank elbaz, Paris, France

2010 *Avant/Post*, FRAC Haute-Normandie, Rouen, France  
*Sarabande*, Le Portique, Le Havre, France

2009 *On inachève bien les tableaux*, Musée d'art moderne de Saint-Etienne, France

2008 Musée d'art moderne de Saint Etienne, France

Galerie Nicolas Krupp, Basel, Switzerland  
*V.O (version originale sous-titrée)*, Musée Matisse, Le Cateau-Cambrésis, France

2007 *Presque Suisse*, MAMCO, Geneva, Switzerland  
*Chronique du tableau 2002-2006*, Centre d'art contemporain de Sète, France

2006 *Poncif*, Galerie Beaumont Public, Luxembourg

2004 Galerie Nathalie Obadia, Paris, France

2003 Galerie Jean Fournier, Paris, France

2002 Cheim & Read Gallery, New York, NY, USA  
Galerie Itsutsuji, Tokyo, Japan  
Galerie Jean Fournier, Paris, France  
Art.C Issoire, France

2001 Sara Hildén Art Museum, Tampere, Finland  
Beaumont Public + König Bloc, Luxembourg  
Palais des Beaux Arts, Charleroi, Belgium

2000 *Va-et-vient / Come and Go*, Fondation Cartier pour l'art contemporain, Paris, France

1998 La Box, Bourges, France  
Galerie Jean Fournier, FIAC, Paris, France

1997 Galerie Beaumont, Luxembourg

1996 Galerie Jean Fournier, Paris, France

1994 Institut Français de Thessalonique, Greece  
Galerie Jean Fournier, Paris, France

1993 Galerie Beaumont, Luxembourg  
Château de Chareil, Chareil-Cintrat, France  
Centre d'art de Flaine, France

1992 Galerie Jean Fournier, Paris, France  
Galerie Iris Bruckgraber, Cologne, Germany

1991 *Tableaux 1982-1990*, Villa Arson, Nice, France  
Städtische Galerie, Göppingen, Germany  
Hôtel des Arts, Paris, France  
Musée des Beaux-Arts, Nantes, France  
Galerie Gokelaere et Janssen, Brussels, Belgium

1990 Institut Français d'Innsbruck, Austria  
Galerie Jean Fournier, Paris, France  
Institut Français de Cologne, Germany

1988 Galerie Beaumont, Luxembourg  
Galerie Jean Fournier, Paris, France

1987 Galerie Jean Fournier, FIAC, Paris, France

1986 Galerie Jean Fournier, Paris, France

1985 Musée Sainte Croix, Poitiers, France  
Galerie Beaumont, Luxembourg



**Group Exhibitions (selection)**

2024	<i>Red Birds on Green Tree</i> , Sara Hilden Art Museum, Tampere, Finland		
2023	<i>La Répétition</i> , Centre Pompidou Metz, France		
2022	<i>On double</i> , National Gallery of Washington, Washington, DC, USA <i>Hommage à Shirley Jaffe</i> , Galerie Nathalie Obadia, Paris, France		
2021	<i>Crash: Bernard Piffaretti &amp; Laure Prouvost</i> , Surplus Space, Wuhan, China		
2020	<i>Horizon</i> , Lisson Gallery, London, UK <i>Summer Exhibition</i> , Lisson Gallery, London, UK <i>Hier, Aujourd'hui, Demain</i> , Collection presentation, Mudam Luxembourg – Musée d'Art Moderne Grand-Duc Jean, Luxembourg		
2019	<i>Realitäts Check</i> , Kunstraum Potsdam c/o Waschhaus, Potsdam, Germany <i>Collection. La composante Peinture</i> , Frac Bretragne, Rennes, France <i>Limits, Edges, Frontiers</i> , galerie Meessen De Clercq, Bruxelles <i>1989, The end of the 20th Century</i> , IVAM Institut d'art moderne de Valence, exposition collective, Valencia, Espagne		
2018	<i>Do Something To It. Do Something Else To It.</i> Philip Martin Gallery, Los Angeles, CA, USA <i>A Page From My Intimate Journal (Part I)</i> , Gordon Robichaux, New York, NY, USA		
2017	<i>Fifteen</i> , Kate MacGarry, London, UK <i>Unfinished Sympathy</i> , Maison Heidelberg, Montpellier, France <i>Agora</i> , curated by François-Noé Fabre, Kevin Rouillard and Mathieu Zurcher, Galerie R-2, Paris, France <i>Meandering, Abstractly</i> , galerie frank elbaz, Dallas, TX, USA <i>Joy in Repetition</i> , Galerie Onrust, Amsterdam, Netherlands <i>Répliques : l'original à l'épreuve de l'art</i> , autour de la collection d'Olivier Mosset, Musée des Beaux-Arts, La Chaux-de-Fonds, Switzerland		
2016	<i>Reflections: Larry Bell, Anne Collier, Bernard Piffaretti</i> , Andrea Rosen Gallery, New York, NY, USA		
2015	<i>accrochage</i> , galerie frank elbaz, Paris, France <i>Abstraction/Figuration</i> , Musée des Beaux Arts de Rennes, Rennes, France <i>POST-IT</i> , Le Portique, Le Havre, France <i>One more time. L'exposition de nos expositions</i> , MAMCO, Geneva, Switzerland		
2014	<i>2732: Matt Connors, Bernard Piffaretti and Michael Rey</i> , Cherry and Martin Gallery, Los Angeles, CA, USA <i>Two persons show, Bernard Piffaretti and Matt Connors</i> , Art Basel Miami, Cherry and Martin Gallery, Los Angeles, CA, USA <i>Mémoires Vives</i> , Fondation Cartier pour l'art contemporain, Paris, France <i>Passages</i> , Musée municipal Paul-Dini, Villefranche-sur-Saône, France		
2013	<i>I'll Be Your Mirror (part 2)</i> , Herald St Gallery, London, UK <i>Rapport</i> , Verein Rosa-Luxemburg-Platz, Berlin, Germany <i>I'll Be Your Mirror (part 1)</i> , Herald St Gallery, London, UK <i>source codes</i> , KLEMM'S Gallery, Berlin, Germany		
		2012	<i>Cover Up</i> , Galerie Krinzinger, Vienna, Austria <i>Persistence Of Vision</i> , Kavi Gupta, Berlin, Germany <i>Où donc, et quand ?</i> , Frac Bourgogne et Frac Franche-Comté, Château de Tanlay, France
		2011	<i>Décor et installations</i> , Galerie des Gobelins, Paris, France <i>Masterpieces of Museum of St Etienne</i> , Daejeon Museum of Art, South Korea <i>Strates et Arts, autour de François Morellet</i> , Galerie Hervé Bize, Nancy, France <i>Double Fantasy</i> , Galerie Hervé Bize, Nancy, France
		2010	<i>Reproduire</i> , le 6B, Kurt-forever, Saint-Denis, France <i>Lost in translation</i> , Centre international d'art contemporain, Pont-Aven, France <i>Luxe, calme et volupté</i> , Le Studio, Berlin, Germany <i>Le tableau: French Abstraction and its Affinities</i> , Galerie Cheim & Read, New-York, NY, USA Galerie Miquel Alzueta, Barcelona, Spain <i>Babel</i> , Frac Auvergne, Clermont-Ferrand, France <i>Répétition dans l'épilogue</i> , Galerie L. Corty, Paris, France <i>Cycle futur antérieur</i> , MAMCO, Genève, Suisse
		2009	<i>Le Printemps de Septembre</i> , Toulouse, France Galerie Beaumont Public, Luxembourg
		2008	<i>L'entrée</i> , CRAC Languedoc-Roussillon, Sète, France
		2007	<i>50 ?</i> , Musée Paul Dini, Villefranche-sur-Saône, France <i>La couleur toujours recommencée, Hommage à Jean Fournier</i> , Musée Fabre, Montpellier, France
		2006	<i>Peintures Malerei</i> , Martin Gropius Bau, Berlin, Germany <i>La force de l'art</i> , Galeries nationales du Grand Palais, Paris, France <i>La peinture en principe</i> , Centre d'art de l'Yonne, Château de Tanlay, France <i>Idées de la peinture, Hommage à Martin Barré</i> , Galerie Nathalie Obadia, Paris, France
		2005	Galerie Jean Fournier, Paris, France <i>B.a-ba</i> , Domaine de Kerguéhennec, France <i>Les apparences sont souvent trompeuses</i> , CAPC musée d'art contemporain, Bordeaux, France <i>UGGC</i> , un choix de Nathalie Obadia, Paris, France <i>Le bonheur des peintres</i> , Musée d'art moderne, Collioure, France
		2004	<i>Pour les oiseaux</i> , FRAC des Pays de Loire, Carquefou, France <i>De leurs temps</i> , Musée des Beaux Arts de Tourcoing, Tourcoing, France <i>Le syndrome de Babylone</i> , Centre d'Art Contemporain de la Villa du Parc, Annemasse, France
		2003	<i>Simple marks</i> , Galerie Cheim & Read, New York, NY, USA
		2002	Centre d'art contemporain, Sierre, Switzerland Fondation d'art contemporain Daniel et Florence Guerlain, Les Mesnuls, France <i>Voilà la France</i> , Musée Luigi Mallè, Dronero, Italy
		2001	Galerie Jean Fournier, Paris, France



2000 Galerie Thaddaeus Ropac, Salzburg, Austria  
 Galerie Beaumont, Luxembourg  
 Galerie Jean Fournier, Paris, France

1999 Centre d'art contemporain, Pougues-les-Eaux, France  
*Amitiés signifiantes 1*, Centre d'art contemporain, Saint-Rémy-de-Provence, France

1998 *Le dessin en procès*, Le Château d'eau, Bourges, France  
*Les règles du jeu – Le peintre et la contrainte*, FRAC Basse Normandie et Abbaye aux Dames, Caen, France

1997 *Abstraction / Abstractions – Géométries provisoires*, Musée d'art moderne, Saint-Étienne, France  
*Made in France*, Centre Georges Pompidou, Paris, France  
*Openstelling*, Musée de Hasselt, Belgium  
*Peintures françaises*, Villa Médicis, Rome, Italy  
*Bis repetita placent*, FRAC Bourgogne, France

1995 *Présences françaises*, Brussels, Belgium  
 Le Capitou, Fréjus, France

1994 Galerie Françoise Knabe, Frankfurt, Germany  
 CAPC Musée d'art contemporain, Bordeaux, France  
 Galerie Renos Xippas, Paris, France  
*Paso Doble*, Musée d'art contemporain, Lausanne, Switzerland  
 Ludwig Museum im Deutschherrenhaus, Coblenz, Germany

1993 *Toni Grand / Bernard Piffaretti*, Art Transit, Marseille, France  
 Zentrum Paris, Klagenfurt, Austria

1992 *Too French*, Hara Museum ARC, Japan  
 Folkwangmuseum, Essen, Germany  
 Robert Miller Gallery, New York, NY, USA

1991 *Mouvements*, Galeries contemporaines, Centre Georges Pompidou, Paris, France  
*Correspondances*, Musée d'art moderne, Saint-Étienne, France  
*Too French*, Hong Kong Museum of Art, Hong Kong, China  
*Lato Sensu*, Charlottenborg, Copenhagen, Denmark  
 Kampnagelfabrik, Hamburg, Germany  
 Kunstverein, Friburg, Switzerland  
 Musée des Beaux-Arts, Mulhouse, France  
 Galerie Holly Solomon, New York, NY, USA  
 Kunst Europa, Kunstverein, Heidenheim, Germany

1990 *Une collection pour la grande Arche*, La Défense, Paris, France  
*Bewegungen*, BASF Feierabendhaus, Ludwigshafen, Germany

1989 *Correspondances*, Berlinische Galerie, Martin-Gropius-Bau, Berlin, Germany

1988 Galerie Beaumont, Luxembourg  
*Hommage à la France*, Fondation Sonja Henie-Niels Onstad, Oslo, Norway

1987 *Les inédits du Musée d'art moderne de Saint-Étienne*, Musée Saint-Pierre, Lyon, France  
*Carte blanche à Yves Michaud*, CREDAC, Ivry-sur-Seine, France

1986 Galerie Barbara Braathen, New York, NY, USA

1985 *La Voie abstraite*, Hôtel de Ville, salle Saint-Jean, Paris, France  
*18 artistes français*, Nouvelle Biennale de Paris, Créteil, France  
 Salon de Montrouge, France  
*L'autre nouvelle génération*, Kulturhuset, Stockholm, Sweden

1984 *Sur invitation*, Musée des arts décoratifs, Paris, France  
*L'autre nouvelle génération*, Galeries nationales du Grand Palais, Paris, France

1983 *Fragments et Figures*, Musée des Beaux-Arts, Montréal, Canada

1982 *Fragments et Figures*, CAPC Musée d'art contemporain, Bordeaux, France  
 Fundació Caja de Pensiones, Madrid, Spain  
 Fondation Joan Miró, Barcelona, Spain

1981 *Trois peintres et un sculpteur*, Galerie Sud, Les Halles de l'Île, Geneva, Switzerland

1980 *Après le Classicisme*, Musée d'art et d'industrie, Saint-Étienne, France

#### Public Collections

France CAPC, Musée d'art contemporain, Bordeaux  
 Centre Georges Pompidou – Musée National d'Art Moderne, Paris  
 Collection AXA Assurances, Paris  
 Collection contemporaine B.N.P., Paris  
 Collection Fondation Cartier pour l'art contemporain, Paris  
 Collection Société Générale, Paris  
 Fonds national d'art contemporain, Paris  
 Fonds municipal d'art contemporain, Paris  
 Fonds régional d'art contemporain Auvergne  
 Fonds régional d'art contemporain Basse Normandie  
 Fonds régional d'art contemporain Bourgogne  
 Fonds régional d'art contemporain Bretagne  
 Fonds régional d'art contemporain Franche-Comté  
 Fonds régional d'art contemporain Languedoc-Roussillon  
 Fonds régional d'art contemporain Pays-de-Loire  
 Fonds régional d'art contemporain Poitou-Charentes  
 Fonds régional d'art contemporain P.A.C.A.  
 Musée d'art moderne de la ville de Paris  
 Musée d'art moderne, Saint-Etienne Musée d'art contemporain, Strasbourg  
 Musée des Beaux-Arts de Nantes  
 Musée Fabre, Montpellier  
 Musée Sainte-Croix, Poitiers  
 Société des amis du Musée national d'art moderne, Paris

Finland Sara Hildén Museum, Tampere

Germany BASF Collection

Luxembourg Fondation Musée d'art moderne Grand-Duc-Jean  
 Collection Banque européenne d'investissement

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