

DIANE DE POLIGNAC

ALBERT BITRAN (1931-2018)



A painter and sculptor, Albert Bitran was a leading artist in the post-war art scene. Bitran's rigorously constructed work endeavoured to achieve a synthesis of elements of form from geometric abstraction and the lyrical palette of 'warm' abstraction. His work is associated with the Lyrical Abstraction movement. Of Turkish origin, the artist Albert Bitran also formed a link between the East and the West, between the culture of the Mediterranean and the artistic sensibilities of Northern Europe, where his work would be particularly appreciated.

BIOGRAPHY

THE PAINTER ALBERT BITRAN'S EARLY LIFE AND ARTISTIC TRAINING

Albert Bitran was born in Istanbul on 25 December 1931. Of Sephardic Jewish origin, Bitran grew up surrounded by his family in the city's commercial district of Pangalti. With its narrow streets and arcades, the neighbourhood would greatly influence Bitran's imagination when he became a painter. The young artist was also influenced by the sea, which is ever-present in the city of Istanbul. In the summer months, Bitran's family rented a house on the Princes' Islands off the coast of Istanbul. A polyglot, Albert Bitran spoke Turkish and French—studying at the Collège Saint-Michel, a French Jesuit school—as well as English and Ladino, a Romance language derived from Old Spanish spoken by Spanish Jews. Bitran's linguistic fluency and his rich, multicultural upbringing would prove valuable for the artist as he developed his international career.

Bitran developed an interest in painting from the age of 15. At the Institut Français, the young artist consulted books and magazines featuring reproductions of paintings exhibited in Paris and copied paintings created by the masters—Cézanne, Boudin and Manet, among others—that he obtained in the form of postcards. Bitran's efforts were a success—his first works were bought by the parents of his friends.

THE PAINTER ALBERT BITRAN'S ARRIVAL IN PARIS: FRIENDSHIPS & ARTISTIC BEGINNINGS

After obtaining a double high school diploma in both French and Turkish, Albert Bitran left Istanbul for Paris to study architecture. Barely 17 years old, he arrived in the capital of the arts in September 1948 and settled in Montparnasse, the Parisian neighbourhood he had always dreamed of. Bitran immersed himself in the French capital's vibrant post-war art scene, frequenting the renowned cafés La Coupole and Le Sélect, where he met other Turkish painters such as Mübin Orhon, Selim Turan and Avni Arbas, as well as Abidin Dino, his elder and dear friend, whom he met later on.

After Montparnasse, Albert Bitran moved to a studio in the American residence in Paris' Cité Universitaire campus. His new residence was a real hub, bringing together artists from all over the world, including Jesús Rafael Soto from Venezuela, Serge Poliakoff from Russia, Georges Koskas from Tunisia, and Horia Damian from Romania. Koskas and Damian would have a definite influence on the geometric beginnings of Albert Bitran's work. Bitran quickly abandoned architecture to devote himself exclusively to painting, attending exhibitions and regularly visiting the Musée du Louvre. The painter even passed very quickly through the studio of Fernand Léger. Bitran became close to Koskas and Damian, who were older than him, also visiting the artist couple Maria-Helena Vieira da Silva and Arpad Szenes during this period.

THE PAINTER ALBERT BITRAN'S EARLY SUCCESSES: DEALERS & PATRONS

Albert Bitran's first successes came at the turn of the 1950s. Bitran's work was exhibited in December 1950 as part of the Salon de l'Art Libre at the Palais des Beaux-Arts de la Ville de Paris—the artist was just 19 years old. In the following year, he was introduced to the art dealer Jean-Robert Arnaud through Koskas. Arnaud had just opened his gallery on Rue du Four in the French capital and was presenting the leading painters of the post-war abstraction movement. With a growing interest in the work of Albert Bitran, the dealer devoted two exhibitions to the artist in 1951 and 1952. Jean-Robert Arnaud also launched the art magazine *Cimaise*, in which Bitran's works were featured.

It was at Arnaud's gallery that the painter Albert Bitran met the collector and connoisseur Henri-Pierre Roché, who became a patron of the artist. Roché provided Bitran with accommodation and materials in exchange for his works. During this period, Albert Bitran continued to explore geometric abstraction on canvas and paper, using a mixture of watercolour and pencil. Doctor Velti, a Swiss friend of Roché's, then bought a batch of ten works on paper from the artist. This was followed by an exhibition by Denise René, the "female pope" of geometric abstraction, who presented Albert Bitran in her Parisian gallery on Rue La Boétie in 1954 in a group show entitled *Baertling, Breer, Bitran*. Roché wrote the preface for the exhibition catalogue.

During this period, Bitran began to participate regularly in two Parisian art fairs: the Salon des Réalités Nouvelles, which he took part in from 1952 to 1965, and the Salon de Mai, in which he participated every year without exception from 1956 to 1975. Accompanied by Damian, Bitran travelled to the South of France in July 1955, notably to Saint-Paul-de-Vence. On his return to the French capital, Bitran began to paint abstract landscapes—such as *Naissance d'un paysage*—in oils with the addition of sand and discarded pieces of paper. The following year, the artist returned to the South of France with Mübin Orhon to continue his work. He also created the stained glass windows for a church in Schœneck in France's Moselle region. It was from this point onwards that Bitran abandoned his geometric explorations once and for all.

In the winter of 1955, the artist moved into the home of his friends Annie and Claude Lefort, where he had access to a large living room-studio space. In 1956, Bitran had another decisive encounter, this time with the dealer Jean Pollak, with whom he formed a strong friendship. Director of the Galerie Ariel in Paris, Pollak exhibited the artists of his generation that he supported, first on Avenue de Messine and later on Boulevard Haussmann. These artists included Roger-Edgar Gillet, Jacques Doucet, André Marfaing, Bengt Lindström and members of the Cobra group such as Asger Jorn, Karel Appel and Corneille. He also developed a fascination for the work of

Albert Bitran, whom he exhibited and promoted regularly from 1957 onwards, both in solo and group exhibitions. In 1957, Albert Bitran met another important collector: the actress Jacqueline Delubac. Greatly interested in Bitran's work, Delubac bought seven paintings from him, including *Faune calcaire*, which she hung next to a large nude from Picasso's Blue period in her Paris salon. Delubac later commissioned two other paintings from the artist in 1986. In 1998, Jacqueline Delubac's donation to the Musée des Beaux-Arts in Lyon gave rise to a major exhibition, *De Manet à Bacon. Collection de Jacqueline Delubac*, which featured works by Albert Bitran.

ALBERT BITRAN'S ATELIER WORKS

Soon after obtaining French nationality, Albert Bitran married Claude Ledoux in January 1958. The couple went on to have two daughters: Hélène and Mariane. After a stay in Saint-Paul-de-Vence, they settled in Paris at 26, Rue des Plantes in the 14th arrondissement, an artists' district. In their new home, Bitran continued to paint landscapes, but also began work on another series on the theme of the studio (atelier). Inspired by his new surroundings, his works on the theme of the *Atelier* were characterised by certain key elements such as the high skylight, the easel and its top clamp for holding the canvas from above—not forgetting the light flooding his paintings, for example in *L'Atelier en pleine lumière*. Albert Bitran argued that: "The rhythm is a 'journey of shadows'."

ALBERT BITRAN'S EARLY CERAMICS AND ENGRAVING WORK

In the early 1960s, the Bitran couple bought a large building in Rigny-le-Ferron in France's Aube region to renovate. Part of the property was turned into a painting studio and the barn became a ceramics studio, equipped with a kiln. It was here that Bitran's ceramic works were made with the help of his wife and their friends, the ceramist Vera Herold and Minouche Pastier. In 1967, Bitran made more ceramics in Albisola, Italy, with the potter Tullio Mazzotti. It was there that he met Wifredo Lam. Bitran's ceramic works were then exhibited at the Galerie Birch in Copenhagen and at the Randers Museum in Denmark.

At around this time, the artist also began to collaborate with printers, in particular Fernand Mourlot—the Paris-based printer who worked on prints for Pablo Picasso and Marc Chagall—and later the Bellini studio. Bitran particularly enjoyed this exercise, which became a practice that he would pursue throughout his work. Several illustrated books were produced, punctuated by Albert Bitran's engravings, such as *L'Atelier* by Georges Boudaille, which was published by Impriludes in 1964 and exhibited at the Galerie La Hune in Paris. Another example is *Épreuves* by Jean-Louis Baudry, which was published and presented by the Galerie La Balance in Brussels in 1966.

INTERNATIONAL RECOGNITION AND FAME IN NORTHERN EUROPE

From the 1960s onwards, Albert Bitran's work became very well known in Northern Europe in Scandinavia, the Netherlands and Germany, among other countries, where his work was regularly exhibited in galleries and museums. Bitran's work was first shown in a group exhibition at the Lunds Konsthall in Sweden in 1960. In terms of dealers, Børge Birch, based in Copenhagen, was the primary dealer to promote Bitran's work in Scandinavia from 1961 onwards. The Galerie Nord, a Danish gallery based in Randers, also promoted the artist's work, and in the Netherlands, the Galerie Nova Spectra in The Hague also exhibited the painter, dedicating a solo exhibition to his work in 1964. In Amsterdam, the Galerie de Boer presented Bitran's work from the 1970s onwards. In Cologne, the Galerie Johannes Schilling organised two solo exhibitions of the artist's work in 1990 and 1993.

The Bitran couple also travelled regularly to Italy, driving down to Rome, where Albert Bitran shared the studio of the painter Marcello Avenali. In Rome, Albert Bitran practised different techniques, including lithographs and serigraphs, also exploring various works on paper. He exhibited at the Studio Erre during various group exhibitions in the 1970s. In 1967, Bitran went to Cuba for the Salon de Mayo, at the invitation of Wifredo Lam. In Cuba, Bitran discovered a whole artistic and intellectual community, which included friends such as Cesare Peverelli, Corneille and Philippe Hiquily, among others. As the artist remembered, "We went on visits, we painted a little, we had a nice time." Together the group created a collective work in situ.

In Paris in the 1960s, Albert Bitran lived at the heart of the art scene, rubbing shoulders with his neighbour Edouard Pignon, as well as Alfred Manessier, Gustave Singier and Pierre Soulages. He also formed a strong friendship Geer van Velde, with whom he exhibited together at the Galerie de Boer in Amsterdam. In 1968, Albert Bitran left his home on Rue des Plantes and moved to Rue Notre-Dame-des-Champs, in the 6th arrondissement of Paris, where he remained for the next 32 years. Bitran continued his artistic explorations in his new studio, his palette becoming bolder as the artist reflected upon the issue of space. From time to time, Bitran painted on large canvases which he then cut up and fixed on a frame, or he worked on paper which he laid onto the canvas himself.

ALBERT BITRAN'S NEW THEMES: *DOUBLES* AND *GRANDES FORMES*

In the 1970s, Albert Bitran tackled the theme of *Doubles*—a concept that brought together two interpretations of the same pure form in the same painting, inviting the viewer to consider each of the spaces created, both separately and as a whole. As such, reality and our perception of reality were presented on the same canvas. The artist's *Doubles* were exhibited many times, both in Paris at the Galerie Ariel and abroad in Scandinavia, the Netherlands and Austria. In Amsterdam, the Galerie de

Boer presented these works in a solo exhibition in 1974. The *Doubles* theme appealed to writers and philosophers such as Claude Lefort, who wrote *Bitran ou la question de l'œil*, which was published in 1975. This was the first phenomenological text devoted to painting.

Following the artist's *Doubles* series came *Sextuor*. Conceived in 1976, the new work comprised six paintings designed to be presented in a closed circle. It went on to be exhibited in various museums, galleries and churches. The *Sekset* exhibition became a touring exhibition in Scandinavia, travelling from the Nordjyllands Kunstmuseum in Aalborg in 1978 to the Sonja Henie-Niels Onstad Art Center in Oslo, and the Trondhjems Kunstforening in Norway in 1979. *Sextuor* was also exhibited at the Galerie de Boer in Amsterdam in the same year, as well as at the Church of St. Blaise in Salzburg, thanks to the curator Sigrun Loos. The work is now housed at Les Abattoirs in Toulouse.

Albert Bitran's work entered a new institution in 1974 thanks to the collector Gildas Fardel's donation to the Musée des Beaux-Arts in Nantes. During this period, the Bitran couple left their property in Rigny-le-Ferron and moved to another old building that they wanted to renovate in Gaillac, in France's Lot region.

In the summer of 1979, Albert Bitran was chaired the painting seminar of The Summer Academy in Salzburg, where he succeeded the artist Corneille. A great music lover, Bitran took full advantage of the immersive musical experience in Salzburg, attending many concerts during his stay. The artist renewed his position in Salzburg the following summer. Albert Bitran then developed a new theme in his *Grandes Formes* works, which featured a bold palette. First exhibited at the Galerie Louis Carré in Paris in 1987, these works were then presented in Tokyo and Los Angeles.

THE SCULPTOR ALBERT BITRAN

In parallel to his painting work, Albert Bitran also explored the third dimension through sculpting, which allowed him to transpose his painted forms into the world of volumes. He created small wooden sculptures, sometimes painted in grey, and larger works in various different materials. A large wooden sculpture by the artist measuring 3 metres was exhibited at the Basel Art Fair by the Galerie Louis Carré. During the 1990s, the artist was exhibited in a series of shows in France and abroad: in Denmark, Norway, Sweden, the Netherlands, Italy, Turkey, Germany and Switzerland, among other countries.

In 1991, during a retrospective dedicated to the Bitran's work in L'Isle-sur-la-Sorgue, France, an interview between the artist and the historian Jean Paris was recorded and later appeared in the Gulbenkian Foundation's magazine *Coloquio Arte* in 1992. The same year, a second monograph on Albert Bitran's work written by Georges Borgeaud was published by Ides et Calendes.

ALBERT BITRAN & THE ARCADES

In the 1990s, Albert Bitran developed a fascination for a new form—that of the arcade. The squaring of the circle attracted him, reminding him of the arcades of the covered galleries in his native city, Istanbul. "There is always an open side where the arcade enters the painting and the painting enters the arcade," said Albert Bitran. In 1997, Bitran went to Istanbul, where an exhibition was dedicated to his work at the Aksanat art centre. His friend, the art critic Necmi Sönmez, wrote the preface to the exhibition catalogue.

At the turn of the 2000s, Albert Bitran participated in several other group exhibitions in his native city, including the exhibition *Paris: 1945-1960. L'École de Paris et les peintres turcs* [Paris: 1945-1960. The School of Paris and Turkish painters], which was presented in Istanbul at the Yapi Kredi Kâzım Taskent Sanat Galerisi in 2000. Several different exhibitions were also presented at the Santrallstanbul, including *Modern and Beyond: 1950-2000 in 2007*, *Paris Turkish Abstract Painters* in 2011, and *Artists in Their Time* in 2016. In 2011, Albert Bitran also participated in the exhibition *Beyond the Apparent. A Selection from the Art Collection of the Central Bank of the Republic of Turkey* at the Pera Museum in Istanbul.

Towards the end of the 1990s, Bitran sold his house in the Lot region of France and moved to Normandy, where he built a large studio filled with light. He also left his studio in Paris for Montrouge, a Parisian suburb where he set up a large studio in a former cinema. In this new studio, he created sculptures and large format paintings, such as the *Arcades* works, which he sometimes built in the form of triptychs.

ALBERT BITRAN'S LATER WORK: THE NOIRS & RETROUVER DEGAS

In the early 2000s, Albert Bitran was drawn to take a new direction in his artistic investigations. He was driven to explore the world of black, which gradually invaded his work, using oils, charcoal, Indian ink and gouache. These works were exhibited at the Galerie des Tuileries in Lyon in 2012 under the title *Érosion des noirs*, with a text by Gérard-Georges Lemaire. In 2004, Claude Bitran and the art historian Clotilde Scordia began archiving Bitran's body of work. This would form the basis of the artist's Catalogue raisonné, which is currently being prepared by the artist's daughters Hélène de Panafieu and Mariane Bitran Spang-Hanssen, along with Clotilde Scordia.

In 2006, Albert Bitran participated in the exhibition *L'Envolée Lyrique. Paris 1945-1956*. Presented at the Musée du Luxembourg in Paris, the exhibition brought the post-war Lyrical Abstraction movement back into the limelight.

In 2010, Bitran presented his works at the Grosvenor Gallery in London with the exhibition *Obliques*. The artist visited the city for the opening, and it was during

this stay that he visited the Courtauld Gallery. In fact, Bitran's puzzled son-in-law had told him that someone was imitating his work. Bitran figured out why when he discovered the painting *La Dame au parasol* [Lady with a Parasol] by Edgar Degas. Indeed, his whole range of artistic vocabulary could be found within the work, from the curves and verticals to the small round hole. The painting's colour palette is also similar to Bitran's palette. The discovery gave him great satisfaction—Degas was one of the painters he most admired, along with Édouard Manet. Back in Montrouge, Bitran pursued this new direction in his work, isolating the elements, deconstructing and reconstructing the entirety of his compositions on large paper backgrounds and canvases. These works were later exhibited at the Galerie Convergences in Paris in 2017 under the title *Affinités en Noir majeur. Retrouver Degas*.

The painter Albert Bitran died on 9 November 2018 in Paris. The following year, a new monograph on Albert Bitran was published by Editions Liénart with the text *Bitran ou la question de l'œil* by Claude Lefort and a new text entitled *La Traversée de la peinture* by Jean-Luc Chalumeau, which retraced Albert Bitran's career from Istanbul to Paris.

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SELECTED COLLECTIONS

Amsterdam, the Netherlands, Stedelijk Museum
Berkeley, CA, USA, University Museum
Brussels, Belgium, King Baudouin Foundation
Charlottenlund, Denmark, Gentofte Radhus
Copenhagen, Denmark, Ny Carlsbergfondet
Copenhagen, Denmark, Statens Museum for Kunst
Curaçao, Bloemhof Foundation
Geneva, Switzerland, Fondation Gandur pour l'Art
Istanbul, Turkey, Istanbul Modern
Istanbul, Turkey, Istanbul Museum of Painting and Sculpture (Istanbul Resim ve Heykel Müzesi)
Havana, Cuba, Cuban State Collection
The Hague, the Netherlands, Kunstmuseum Den Haag
London, UK, Contemporary Art Society
Los Angeles, CA, USA, Grunwald Graphic Arts Foundation
Lund, Sweden, Lunds Konsthall
Lyon, France, Musée des Beaux-Arts
Montpellier, France, Fonds Régional d'Art Contemporain (FRAC) – Occitanie
Nantes, France, Musée d'Arts
Oslo, Norway, Henie-Onstad Kunstsenter
La Défense, Paris, France, Fonds national d'art contemporain (FNAC)
Paris, France, Musée d'Art Moderne
Paris, France, Musée National d'Art Moderne – Centre Pompidou
Perpignan, France, Musée d'Art Hyacinthe-Rigaud
Providence, RI, USA, Rhode Island School of Design Museum
Randers, Denmark, Randers Kunstmuseum
Saint-Dié, France, Musée Municipal
Salzburg, Austria, Rupertinum – Museum der Moderne Salzburg
San Francisco, CA, USA, Fine Arts Museums of San Francisco
Toulouse, France, Les Abattoirs
Utrecht, the Netherlands, Centraal Museum
Vienna, Austria, Museum of the Twentieth Century
Wellington, New Zealand, National Art Gallery of New Zealand

SELECTED EXHIBITIONS

Salon de l'Art libre, Paris, 1950
Solo exhibitions, Galerie Arnaud, Paris, 1951, 1952
Salon des Réalités Nouvelles, Palais des Beaux Arts de la Ville de Paris, Paris, 1951; Musée des Beaux Arts de la Ville de Paris, Paris, 1952, 1953, 1956, 1959; Musée Municipal d'Art Moderne, Paris, 1960-1965
Primera Muestra Internacional de Arte Abstracto, Sala Cuatros Muros, Caracas, 1952
Mostra di Francesi e Italiani, Saletta Gissi, Turin, 1953
Pittori della Galleria Arnaud, Casa della Cultura, Livorno, 1953
Divergences, Galerie du Théâtre Babylone, Paris, 1953
Baertling. Breer. Bitran, Galerie Denise René, Paris, 1954
Evolution, Musée d'Art Moderne, Paris, 1955
Accrochage, Galerie Octobon, Saint-Paul-de-Vence, 1955
Bitran. Childs. Jorn. Quentin. Tabouchi. Van Haardt. Liberaki. Werthmann, Galerie Iris Clert, Paris, 1956

Salon de Mai, Musée d'Art Moderne de la Ville de Paris, Paris, 1956-1975; Centre Culturel in Saint-Germain-en-Laye, 1970; Galerie de l'Esplanade in La Défense, 1976, 1977
Comparaisons. Peinture. Sculpture, Musée d'Art moderne de la Ville de Paris, Paris, 1956
Pintura de hoy, Palacio de Bellas Artes, Caracas, 1956
Maestri e giovani pittori d'oggi, Galeria Apollinaire, Milan, 1956
Solo exhibitions, Galerie Ariel, Paris, 1957, 1958, 1961, 1963, 1966, 1975
Group exhibitions, Galerie Ariel, Paris, 1956, 1957, 1958, 1960, 1962, 1964, 1968, 1969, 1971, 1972, 1978, 1980 (Salon Comparaisons & FIAC), 1987, 2000, 2002, 2004, 2009
Group exhibition, Galerie Anne Abels, Cologne, 1957
Bulcke, Bitran, Galerie Les Contemporains, Brussels, 1958
Group exhibition, Galerie Nova Spectra, The Hague, 1958, 1960, 1961, 1966, 1968
El arte abstracto en Europa, Museum of Cuba, 1958
Edinburgh Festival, Edinburgh, 1958
20 peintres américains, 20 peintres français, American Center for Art & Culture, Paris, 1959
Peintres d'Aujourd'hui, Chapelle de l'Ancien Hôpital de la Charité, Senlis (France), 1959
Group exhibitions, Galerie Lucien Durand, Paris, 1959, 1960, 1963
Gothenburg Museum, Gothenburg (Sweden), 1959
Paris 1959, Galerie Blanche, Stockholm, 1959
Solo exhibition, Stephen Hahn Gallery, New York, 1960
The Margulies Collection, Arts Council, London, 1960
Group exhibition, Galerie La Roue, Paris, 1960
Group exhibition, Lunds Konsthall, Lund, Sweden, 1960
Solo exhibition, Galerie Birch, Copenhagen, 1961
Reflets et images, Galerie de l'Ancienne Comédie, Paris, 1961
Group exhibition, K.B. Gallery, Oslo, 1961
Moltzau Collection, Kunstindustrimuseet, Oslo, 1961
Group exhibition, Galerie Massol, Paris, 1962
Group exhibition, Galerie Cavalero, Valauris (France), 1962
Aquarelles et gouaches de maîtres contemporains, Maison de la Pensée Française, Paris, 1962
École de Paris 1962, Galerie Charpentier, Paris, 1962
École de Paris 1963, Galerie Charpentier, Paris, 1963
L'Œil de bœuf, Galerie Cérés Franco, Paris, 1963
Sculptures de peintres, Galerie Claude Bernard, Paris, 1963
L'Ombre et la Lumière, Galerie Henriette Legendre, Paris, 1963
25 peintres de Paris, Handvermusset, Uméa, Sweden; Hallands Konstforening, Sweden, 1963
Fremmed Kunst I Dans, Louisiana Museum, Copenhagen, 1964
Grands et jeunes d'aujourd'hui, Musée d'Art Moderne, Paris, 1964
L'art et la révolution algérienne, Galerie de l'U.N.A.P, Alger, 1964
Solo exhibition, Galerie Nova Spectra, The Hague, 1964
Exhibition for the book "L'Atelier", Galerie La Hune, Paris, 1964
Solo exhibition, Galerie Arta, The Hague, 1965
Le paysage dans l'art français, Musée de Saint-Denis, Saint-Denis, 1965
Lybinka, Bitran, Mihailovitch, Handversmusset, Uméa, Sweden, 1965

Exhibition for the book "Épreuves" avec Jean-Louis Baudry, Galerie La Balance, Brussels, 1966

15 peintres de ma génération, Galerie L'Atelier, Toulouse, 1966

Group exhibitions, Galerie Françoise Ledoux, Paris, 1966, 1967

De Tolv, touring exhibition travelling to museums in Scandinavia, 1966

Peintures contemporaines, Galeries Lafayette, Paris, 1966

Peintures de l'École de Paris, Galerie Dalles, Bordeaux, 1966

Group exhibitions, Galerie Birch, Copenhagen, 1965, 1966, 1967, 1969, 1974, 1977, 1978, 1981, 1983

L'Âge du jazz, Musée Galliera, Paris, 1967

Les Quatre éléments, Cimaise Bonaparte, Paris, 1967

Salon de Mayo, Havana, 1967

L'art pour la paix au Vietnam, Galerie Creuze, Paris, 1967

23 painters in Paris, Seibu International, Tokyo, 1967

Exposition des marchands d'art, Galerie Louise, Brussels, 1967

Collective canvas, Havana, 1967

Group exhibition, Galerie La Bazarine, Paris, 1968

Asse, Bitran, Bryen, Musée des Beaux-Arts, Nantes, 1968

Première biennale de dessin, Museum of Modern Art, Rijeka, Croatia, 1968

Touring exhibition of Cultural Affairs in Canada and Central Europe, 1968

Noir et blanc, group exhibition, Musée de la Ville d'Ivry, Ivry, 1969

Kunststelling, Genthofte Radhaus, 1969

Group exhibitions, Galerie La Pochade, Paris, 1969, 1970, 1985

25 ans de gravure, group exhibition, Galerie La Hune, Paris, 1969

Group exhibition, Galerie Stéphane Janssen, Brussels, 1969

Group exhibition, Studio Erre, Rome, 1970, 1971, 1972, 1974, 1977

Paintings, drawings and ceramics, group exhibition, Randers Museum, Denmark, 1970

3^{ème} Biennale des Arts plastiques, Gennevilliers, 1970

Présence européenne, group exhibition, Galerie Vercamer, Paris, 1970

L'art dans l'architecture, group exhibition, Les Halles, Paris, 1970

Le Jardin de Matisse. Fête du Centenaire d'Henri Matisse, Salle des Fêtes, Châtillon, 1970

Le Musée dans la rue, Faubourg Saint-Honoré, Paris, 1971

Villeneuve-sur-Lot Biennale, 1971

Présence européenne, Galleria La Bussola, Turin, 1971

Institut National d'Éducation Populaire, Marly-le-Roy (France), 1971

Group exhibition, Galerie Lerche, Aalborg (Denmark), 1972

Hommage au peuple espagnol, Maison de la Culture, Vichy, 1972

Solo exhibitions, Galleria d'Arte La Lanterna, Trieste, 1972, 1978

Lithographies, group exhibition, Centre Culturel Juif, Paris, 1972

3^{ème} foire internationale d'art actuel, Bruges, 1972

Group exhibition, Galerie l'Œil de Bœuf, Paris, 1972

Festival de Beauvais, 1972

Cent artistes du XX^e siècle, Galerie La Hune and Galerie La Pochade, Paris, 1973

Pour Pablo Picasso, Saint-Étienne du Rouvray, 1973

Group exhibitions, Galerie de Boer, Amsterdam, 1974, 1975, 1978, 1979, 1983, 1992, 1995

Group exhibition, Nouvelle Galerie Jacob, Paris, 1973

Group exhibition, Galerie Gilles Corbeil, Montreal, 1973

Group exhibition, Château du Tremblay, 1973

Group exhibition, Galleria Seno, Milan, 1974

Group exhibition, Municipal Gallery, Vitry, 1974

Donation Gildas Fardel, Musée de Nantes, Nantes, 1974

Les Doubles, solo exhibition, Galerie de Boer, Amsterdam, 1975

Group exhibition, Galerie Nord, Randers, 1975

Albert Bitran, Galerie Protée, Toulouse, 1975

Bitran ou la question de l'œil, book by Claude Lefort, Galerie La Hune, Paris, 1975

Autour de Pierre Dmitrienko, Galerie 55, Paris, 1975

L'art dans la ville, Vitry-sur-Seine, 1975

Group exhibition, National Art Gallery, Kuala Lumpur, 1975

Contemporary French painting, National Art Gallery, New Zealand, 1975

The Painters of the School of Paris, Jakarta, 1975

The Paris School, Main Gallery, Philippines, 1975

International Print Biennale, Krakow, 1975

65 peintres et sculpteurs témoignent leur amitié à Roger van Gindertael, Galerie Ariel and Galerie Jeanne Bucher, Paris (FIAC), 1976

N.K.B., group exhibition, Singer Museum, the Netherlands, 1976

Collection d'art abstrait, touring group exhibition, Nantes Museum ; Musée des Beaux-Arts, Quimper ; Musée d'Art Moderne André-Malraux, Le Havre, 1976

Bitran. Gravures, Galerie Arta, The Hague, 1976

Group exhibition, Galerie Principe, Paris, 1977

Solo exhibitions, Galerie Nord, Randers, 1977, 1978, 1980, 1982, 1986

Bitran. Dessins, La Petite Galerie, Lyon, 1978

Sekset. Cycle de six tableaux pour un spectateur, solo exhibition, Nordjyllands Kunstmuseum, Aalborg, 1978

Group exhibitions, Galerie Alain, Paris, 1978, 1982

Group exhibition, Galerie Arcadia, Paris, 1978

Group exhibition, Ariadne, Copenhagen, 1978

L'Espace du temps, group exhibition, Maison de la Culture, Grenoble, 1978

FIAC, Atelier Bellini, Paris, 1978

Salon de Montrouge, 1978

Les Huns, group exhibition, Fondation Nationale des Arts Graphiques et Plastiques, 1978

Sekset, solo exhibition, Sonja Henie-Niels Onstad Art Center, Oslo, 1979

Graphiques, solo exhibition, New York International Art Exhibition, 1979

Sekstet, paintings, solo exhibition, Trondhjems Kunstforening, Norway, 1979

Gravures, solo exhibition, Atelier Bellini, FIAC, Paris, 1979

Sextuor, solo exhibition, Galerie de Boer, Amsterdam, 1979

Bitran, Traklhaus Museum, Salzburg, 1979

Hommage à Gustave Moreau, Salon de Montrouge, 1979

Peintres de l'abstraction lyrique à Saint-Germain-des-Prés, Town Hall of the 6th arrondissement, Paris, 1980

Sextet, solo exhibition, Museum Carolino Augusteum, Salzburg, 1980

Cent dessins d'aujourd'hui, Municipal Gallery, Vitry, 1980
Bitran, Wash Art, Atelier Bellini, Washington ; Union des Arts Plastiques, Saint-Étienne-du-Rouvray, 1980
Odense, group exhibition, Kunst Center, Denmark, 1981
Bitran. Peintures, dessins, graphiques, Musée de Saint-Dié, 1981
La gravure dans tous ses états, group exhibition, Abbaye de Saint-Savin-sur-Gartempe
Le bronze, group exhibition, Galerie Claude Bernard, Paris, 1982
Bitran, gravures, Palais des Congrès, Perpignan ; Galerie Saint-Vicens, Perpignan, 1982
Bitran, Centre Culturel des Prémontrés, Pont-à-Mousson, 1982
Albert Bitran, dessins, Galleri Praestegaarden, Denmark, 1982
Bitran in the Danish collections, Randers Kunstmuseum, Randers, Denmark, 1982
Lithographies, group exhibition, Château de Blois, Blois, France 1982
Bitran. Abidin, Praestegaarden Gallery, Rudbjerg (Denmark), 1982
Retrospective of engraved work, solo exhibition, Museum of Painting and Sculpture, Istanbul, 1983
Tendances de la peinture abstraite, Centre Culturel, La Villemieu, 1983
Tendances de la peinture abstraite, Aubigny-sur-Nère, 1983
Les tendances de l'art abstrait contemporains, Chapelle des Franciscaïns, Saint-Nazaire, 1983
 Journée nationale des arts plastiques, Saint-Étienne-du-Rouvray, 1983
Aspects de la peinture contemporaine, MJC, Les Hauts de Belleville, Paris, 1984
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 VII^{ème} Festival de poésie murale, Aubigny-sur-Nère, 1984
Les années 60, group exhibition, Musée de Dunkerque, Dunkirk ; Espace des Cordeliers, Châteauroux ; Chapelle des Franciscaïns, Saint-Nazaire, 1985
Maître des années 50, Galerie de Bellecour, Lyon, 1985
La Matière, group exhibition, Galerie Cical-Lefèvre, Paris, 1986
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Support papier, touring group exhibition organised by Action Artistique en Amérique du Sud, 1986
Udstillingsbygningen, group exhibition, Charlottenburg, Denmark, 1986
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 10^{ème} festival de poésie murale, Château des Stuart, Aubigny-sur-Nère, 1987
Collages, papiers collés et reliefs, Espace Molière, Agde, 1987
Fransk-Norsk kunstutstilling, Trondheim University, Norway, 1987
 Solo exhibitions, Galerie Louis Carré, Paris, 1987, 1990, 1992 (Paris and Art Basel, Düsseldorf)
Bitran, Galerie Brix, Copenhagen, 1988
Bitran et les écrivains, Copenhagen University, 1988
Abstraction expressions-confrontations, Galerie Bernard Davignon, Paris, 1988
 Group exhibitions, Boisserée Gallery, Cologne, 1988, 1994, 1997, 2000 (the gallery & Art Cologne)
 Salon de Mars, Paris, 1989
 Solo exhibitions, Galerie Johannes Schilling, Cologne, 1990, 1993
Poètes en Sologne, Aubigny-sur-Nère, 1990
 Art Jonction International, Nice, 1990
Propos d'artistes contre le racisme, Galerie Enrico Navarra, Paris, 1990
Albert Bitran, Art Point Gallery, Tokyo, 1990
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L'Homme aux semelles de vent, Théâtre de la Colline, Paris, 1991
Œuvres des années 60, group exhibition, Galerie Studio Kostel, Paris, 1991
Édition 2/91 Basel, Editions Cillart, Basel, 1991
 Group exhibitions, Galerie Johannes Schilling, Cologne, 1983, 1992, 2001
Traverses du vent, L'Arbre Voyageur, Paris, 1992
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Rimbaud. Vingt peintres, vingt auteurs contemporains, Musée de la Chartreuse, Douai, 1993
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Bitran, Galerie Annie Lagier, Toulouse, 1993
 Solo exhibition, Louis Stern Gallery, Los Angeles, 1993
Bitran. Gouaches et techniques mixtes, Galerie Protée, Toulouse, 1993
 Group exhibitions, Galerie Henry Bussière, Paris, 1994, 1996
Michel Bohbot, un itinéraire poétique, Médiathèque de Nice, Nice, 1994
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Autour d'une collection, le président et Madame Georges Pompidou, Maison des Arts Georges Pompidou, Cajarc, 1994
 Group exhibitions, Galerie Louis Carré, Paris, 1995, 1999
Les petits formats de Maître Rey, Musée Rigaud, Perpignan, 1995
De l'art d'Afrique moderne aux sources de la création, Sisteron, 1995
Carte Blanche à Bernard Gouttenoire, Galerie Alice Chartier, Lyon, 1995
Éventails d'artistes contemporains, Espace Riquet, Béziers, 1996
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 Group exhibitions, Galerie La Hune-Brenner, Paris, 1996, 1997
Von des Afrikanischen zur Modern Kunst, Galerie der Stadt, Tuttlingen (Germany), 1996
Saga, group exhibition, Espace Eiffel-Branly, Paris, 1996
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A vos souhaits : vœux d'artistes, Musée Pierre Noël, Saint-Dié, 1999

25 ans de collection d'art contemporain, SACEM, Paris, 1999

Galerie Louis Carré, histoire et actualité, Hôtel Donadeï de Campredon, L'Isle-sur-la-Sorgue, 2000

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Supérieur inconnu, Chapelle de la Visitation, Thonon-les-Bains, 2001

50 ans de la Galerie Ariel, Galerie Ariel, Galerie Louis Carré, Galerie Thomas Le Guillou, Paris, 2002

Carnet de dessins, solo exhibition, Artcurial, Paris, 2003

La main parle, solo exhibition, Hôtel Libéral-Bruant, Paris, 2004

Group exhibitions, Galerie Arnoux, Paris, 2004, 2007

Nâzım Hikmet Vakfı Sergisi, International Art Fair, Izmir, 2004

50 ans de peinture en France. Une galerie-une collection, Musée Henri-Martin, Cahors ; Musée Rignaud, Saint-Cirq-Lapopie ; Musée Zadkine, Les Arques, 2005

Artistes du XX^e siècle, Galerie Guillaume, Paris, 2005

Splendeur des années 1950 et 1960, Johnson & Johnson, Issy-les-Moulineaux, 2005

L'Envolée Lyrique. Paris 1945-1956, Musée du Luxembourg, Paris, 2006

Summer Exhibition, Galleria Michelangelo, Bergamo, 2006

L'Action pensive, Musée de Gajac, Villeneuve-sur-Lot, 2007

Tout n'est pas noir ou blanc, Espace Dasquié, Cahors, 2007

Regard de collectionneur, Musée des Beaux-Arts, Perpignan, 2007

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Lecciones de Tinieblas, Academia 13, Mexico, 2007

Hommage à André Marfaing, Les Abattoirs, Toulouse, 2007

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Eller [The Hands], solo exhibition, Institut Français, Istanbul, 2008

Abstract selection, Bloemhof Landhuis, Curaçao, 2008

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La Collection, Musée des Beaux-Arts, Perpignan ; Musée des Abattoirs, Toulouse, 2008

Le noir absolu et la leçon des ténèbres, group exhibition, Villa Tamaris Centre d'Art, La Seyne-sur-Mer, 2009

Espace d'Art Contemporain Baudoin, Antony, 2010

Solo exhibition, Grosvenor Gallery, London, 2010 (Obliques), 2011

L'École de Paris turque, Musée du Montparnasse, Paris, 2010

Le gris : ouverture sur la couleur, Galerie 53, Paris, 2010

Kafka, Centre Culturel, Antony, 2010

Biennale Traces, Fort de Condé, Val de l'Aisne, 2010

L'École de Paris. Nejad Devrim et Albert Bitran, Galerie de l'Exil, Paris, 2010

Hommage à Patricia Rumfola, Église Saint-Etienne, Beaugency, 2010

Nano-poèmes. Avec Jean-Dominique Rey, solo exhibition, Le Pont Traversé, Paris, 2011

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Solo exhibition, Galerie des Tuileries, Lyon, 2012

Méandres, solo exhibition, Centre d'Art Contemporain Raymond Farbos, Mont-de-Marsan, 2013

Modernités plurielles, 1905-1970, Centre Pompidou, Paris, 2013

Group exhibitions, Galerie des Tuileries, Lyon, 2013 (the gallery & Art Élysées), 2017

Le Noir absolu, group exhibition, Galerie Grand Eterna, Paris, 2013

Albert Bitran. Huiles sur papier, Galerie Convergences, Paris, 2015

Dérives, group exhibition, Galerie Brun-Léglise, Paris

Artists in Their Time, SantralIstanbul, Istanbul, 2016

Regard sur Albert Bitran, Elfebeen Mansion, Luxembourg, 2016

Le Geste et la Matière, group exhibition, Fondation Clément, Martinique, 2017

Turkish painting goes to Paris, Antalya Cultural Center, Antalya, 2017

Selections, group exhibition, MKM Cultural Center, Istanbul, 2017

Affinités en noir majeur, Galerie Convergences and Galerie Gratadou-Intuiti, Paris, 2017

Albert Bitran, Galerie Bertrand Trocmez, Clermont-Ferrand, 2019

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