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## Hubert Renard

*Hubert Renard - Catalogue raisonné, 1969-1998*

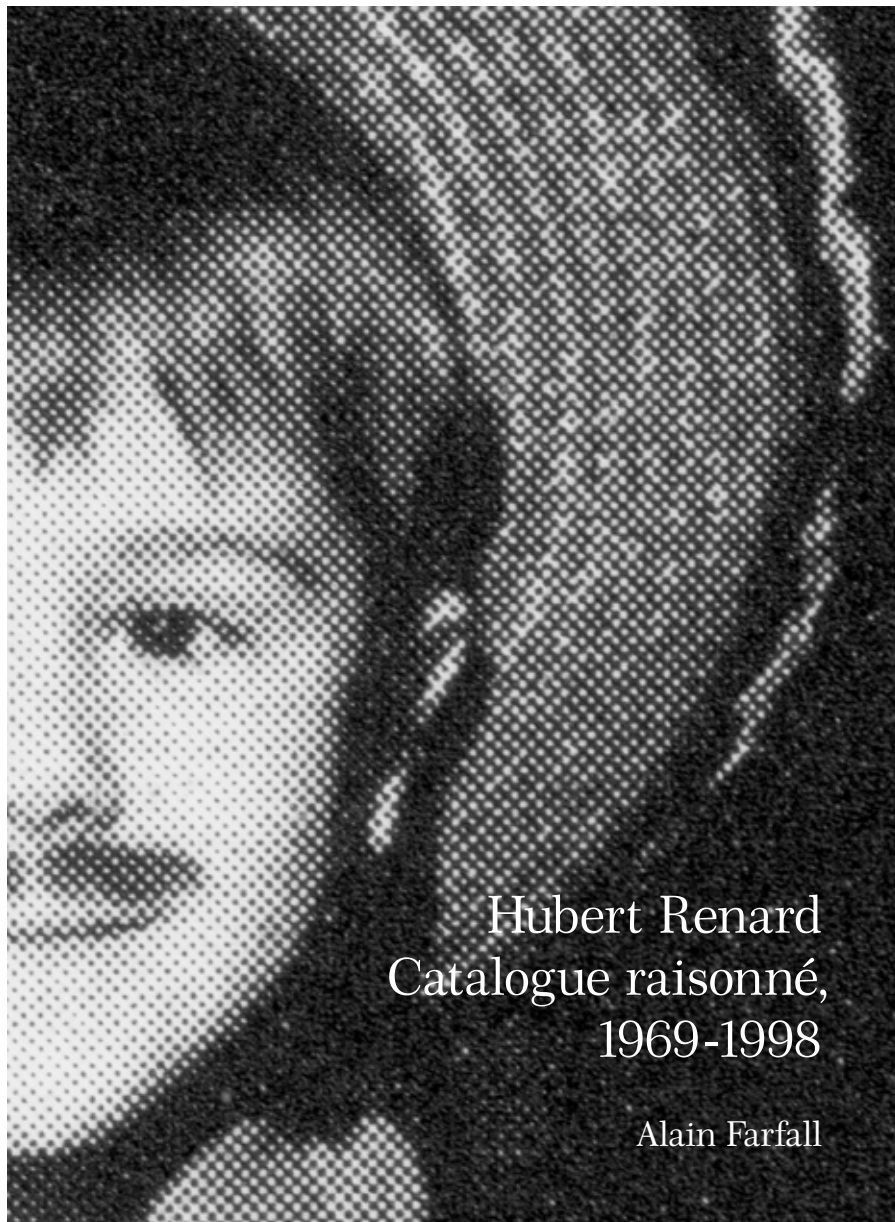
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## Press release

mfc-michèle didier

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*Hubert Renard - Catalogue raisonné, 1969-1998*

Book, 30 x 22 cm, 420 pages  
Texts by Alain Farfall and Marion Gagneure  
Edition of 200 softcover copies and 50 numbered  
and signed hardcover copies  
Produced and published by mfc-michèle didier  
in 2021

### **Exhibition**

June 3rd - July 24th 2021

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## Hubert Renard

### *Hubert Renard - Catalogue raisonné, 1969-1998*

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## Press release

2021, June 3rd - July 24th

We are pleased to announce Hubert Renard's second exhibition at the gallery, on the occasion of the publication of *Hubert Renard - Catalogue raisonné, 1969-1998*<sup>1</sup> prefaced by Alain Farfall, produced and published by us.

The work of Hubert Renard is ubiquitous in the sense that it exists simultaneously at different moments in time, in the different periods in which it is inscribed, but also through the different facets of his person and the reflection it sets up. Like Schrodinger's cat, his work is both dead and alive, in progress and yet finished, and the presence of the artist himself is often manifested... by his absence.

In a sense, one could say that it is based on the classical aesthetic bases of "re-presentation", constantly playing on the trouble of the disappearance and appearance of its subject, where the artist, the work and its model are confused.

The exhibition will present an iconic work by Hubert Renard, *La Chaise*, listed as number 181 in the catalogue raisonné. The work is here constituted in part by its own disappearance. This mythical chair disappeared under mysterious circumstance; so it is its reconstitution that will be showed, carried out by the restorer of art furniture, Cloé Beaugrand, according to the archives of Hubert Renard.

The exhibition will also present *Le Cadre de 100 x 80 cm* (listed as number 043 in the catalogue raisonné), reconstructed according to the same principle by the restorer, as well as a series of works about the different iterations of the artist's portrait as a young Mexican.

#### **Introductory note by Alain Farfall, the author**

"Hubert Renard (...) focuses his attention on the artwork's condition of being in the world, starting from its material structure and its constants, producing varied projects on the work of art in the age of its technological reproducibility. He then turned to the manipulation of the press, the use of photography and brings together various autonomous artworks to create installations within the museum space, which became his trademark, so to speak. Whether he is exploring or questioning, Hubert Renard is constantly weighing up the stereotypes surrounding the artist and the artefact, the commentator and the viewer, the institution and the alternative space.

At the opposite extreme from *Une monographie's* fertile disorder, the catalogue raisonné's chronological order and nominal approach mean that this publication should not be seen as a faithful emanation of Renard's gesture in book form. Taken separately from the rest of his work, the artworks here crystallise succession, direction and structural and chronological developments. The artist's career becomes an enumeration of specific objects, step by step. However, as we shall see, the peculiarities of the catalogue raisonné not only reveal the characteristics of the artist's work, but constitute an unprecedented analysis, an extraordinary review, confirming not only that this exploratory tool was necessary to his work, but that it in fact constitutes an essential reference framework.

But what is a catalogue raisonné? It is the presentation of the work of an artist, by categorising their complete works rather than telling the story of their evolution, in a synchronic, not diachronic mode. An inventory of their work, used by professionals in the art world: museum curators and their assistants, cultural administrators, historians, gallery owners and commissioning officers, collectors, critics, agents, restorers, patrons, teachers, experts, documentarians and all of their interns.

Generally speaking, the catalogue raisonné may be useful to any fan of an artist's work, providing them with a complete and organised overview, or to provide some access to pieces that are often scattered around the world, sometimes inaccessible because they are stored in private collections, or because they have never left the artist's studio or been reproduced anywhere, to discover detailed information or significant anecdotes. However, it should be noted that the catalogue raisonné has met with only limited success among the general public, and it is a good idea to ask why that is."

#### **Several events will be announced (to be confirmed)**

##### **Paris Gallery Week-end**

From June 3rd to 6th, 2021

Exceptional opening on Sunday, June 6th from 12pm to 6 pm.

#### 1. *Hubert Renard - Catalogue raisonné, 1969-1998*

Book, 30 x 22 cm, 420 pages

Texts by Alain Farfall and Marion Gagneure

Bilingual french-english

Translated in english by Aimée Van Vliet

Four-color printing on demi-mat paper 135g

Signatures are double-stitched with cotton thread

Printed and bound by Snel

Edition of 200 softcover copies and 50 numbered and signed hardcover copies

Produced and published by mfc-michèle didier in 2021

mfc-michèle didier

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"This catalogue raisonné is the first complete inventory of the works of Hubert Renard, between 1969 and 1998. We have included all finished works, paintings, sculptures, installations, unique or multiple pieces, with the exception of unpublished photographs (that the artist keeps in archive boxes) and drawings— which still need to be inventoried for a catalogue raisonné. Two artist's books have been counted as works of art in the present catalogue (#129 and #241), while other books are listed in the bibliography. Compiling this catalogue raisonné was complicated by the absence of a foundation or central archive dedicated to this work. The artist's archives, although prolific, are unfortunately in a state of disrepair and disarray, which made it particularly difficult, sometimes even problematic to use. We have done our best to make the work of registering his oeuvre complete, methodical and rigorous."  
(Excerpt of the liminary notes by Marion Gagneure)

The catalogue raisonné documents all the work produced between 1969 and 1998, and indicates a certain amount of information for each work classified as follows: numbering, title, year, medium, series, materials/technology/edition, format, collection, description, exhibitions, bibliography, notes and history.

This rational and methodical approach makes possible to perceive trends and a number of series that reveal the artist's interest and are significant of the major debates stirring the 20th century art scene: minimalism, realism, support/surface, art/design, paint/photography, conceptual art and tautology, abstraction and figuration, modernity and post-modernism.

Hubert Renard's work has the peculiarity to not be so peculiar in itself. It might not exist, many equivalent works would exist all the same, so much so that it seems to borrow from a bunch of generic forms and gimmicks, which may evoke the many first contemporary art exhibitions organized by the FRAC since the early 1980s.

Hubert Renard's work is an archetypal and potential work, a work reflecting the zeitgeist in its form and in its uses, and whose the catalogue raisonné is then itself a gesture.

This effect of critical distancing and replication is due to the fact that Hubert Renard is twice an artist. His practice led him very early on to create a doppelganger, an homonymous alter-ego. A few years older and an artist too, he only exist in a bygone present, existing by works made in models and documented, in a form of total artwork.

At the center of his œuvre, is therefore the real works but also the legend that surrounds the artist with his anecdotes, fake or not, his real or supposed originality, as well as his authenticity.

He has moreover inserted in the text a number of remarks, sometimes passing for shells, humorous traits or "inappropriate" comments, sometimes seeming to position it as external to his work.

Since the creation of this double, Hubert Renard has managed to make him real, to embody him in a form of reality. He has built a whole set of proofs and hints of his existence, by creating around him a whole institutional and commercial network, facsimile and real : works, critics, galleries or collectors, and so many clues, mirroring the way in which an artist builds his legitimacy. The catalogue raisonné will here bring a major contribution establishing his own canon.

Beyond the documentation of the work, the project refers to the question of the construction of contemporary myths that are a major part of art history, and also refers to the manipulation of history in general. Initially accepted as continuous and linear, history appears even more today as a perspective, a process constantly subjected to critical rereading but also an attempts to manipulate conscious or unconscious opinion with propaganda, rumors, fake news and retroactive continuity.

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# Hubert Renard

*Hubert Renard - Catalogue raisonné, 1969-1998*

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## Press release

2021, April - May

### A few dates

#### 1968

After a happy and uneventful childhood, Hubert Renard met a student from the Lyon Fine Arts School, who initiated him into the joys of the creative act. Although entirely self-taught, his quick wits, open mind and above all his extraordinary powers of observation drew him quickly to a "degree zero" of painting. His library? Nabokov, Musil, Benjamin, Borges, and Grandin.

#### 1971

Renard's first exhibition, *Hortus*, opened at the Casa Da Silva, Lisbon. It featured an arrangement of wooden frames painted black, marking the beginning of his "Empty Frames" cycle. His first contact with the famous art critic Alain Farfall can be called a true meeting of minds: they discovered common convictions and shared artistic ideals.

#### 1975

Given carte blanche by the Viviane Ross Gallery, Geneva, Renard created *Overflowing Monochrome*, a programmatic work generative of his "contextual" series. After visiting the Pyramids of Giza on a trip to Egypt, he expressed this visually overpowering experience in a wealth of reflections on the subject of scale.

#### 1979

Renard settled in Paris, living first with Alain Farfall, and then moving to an attic room which doubled up as his studio space. He began producing objects in which the design element was paramount. His sculpture *Interior, oblique* was acquired by the famous Greifstiftung Foundation, Bremen. It was a busy year for exhibitions too: Parma, Dijon, Chicago, Cologne, London, and Antwerp. Renard purchased an old farmhouse in Portugal, which became his treasured little hideaway.

#### 1984

Renard's first retrospective at the Limoges CLAC.

#### 1987

After a fallow period, wracked by self-doubt, Renard turned to making photographic enlargements of printed images, often of items of furniture found in sales catalogues. He struck up a friendship with Charles Addenby, the famous photographer of skylines, and together they made some remarkable works. He earned the nickname of "Maestro!" from the students he taught at the Academy of Applied Arts in Paris.

#### 1990

Renard created a work in situ for the collection of the famous art historian Maurizio Seghi, known as "Il Professore", in Bergamo. In November of the same year, his exhibition *Stille Gesten* at the Krefeld Kunsthalle marked the beginning of his late period, devoted to spatialisations of his sculptures that challenged previous uses of the artwork. His socially conscious approach singled him out as one of the pioneers of the movement later described as the "Relational Aesthetic" (Nicolas Bourriaud).

#### 1994

Renard's solo exhibition at the Paris IPAC was a resonant tribute to his dear friend Charles Addenby, who had passed away three years previously after a long struggle with illness. The prestigious Berbeglia-Gaté Gallery in Paris became his exclusive representative. Asked by the flagship art magazine Artpress "Why make art?", he replied "I would prefer not to".

#### 1996

The largest retrospective of Renard's work, *The end of the earth*, opened at the Rosario Almara Foundation, Pully, Switzerland. The artist devised his famous Bench-mobile for this event, a work which came to epitomise his oeuvre. He likes the solitude of airports.

Hubert Renard, *Biographèmes*, 2019

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## Hubert Renard

*Hubert Renard - Catalogue raisonné, 1969-1998*

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## List of works

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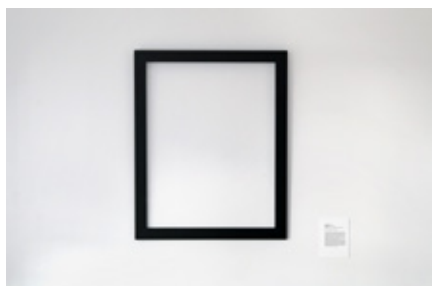
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*La Chaise (Reconstitution of a lost work)*

Installation including a wood sculpture, a label, a video and *Hubert Renard - Catalogue raisonné, 1969-1998* open at page 286

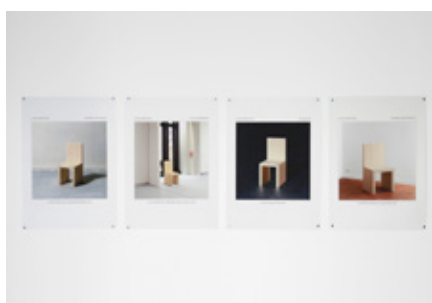
Unique piece  
Produced by mfc-michèle didier in 2020



*Cadre de 100 x 80 cm (Reconstitution of a lost work)*

Installation including a wood sculpture, a label, documentation and *Hubert Renard - Catalogue raisonné, 1969-1998* open at page 104

Unique piece  
Produced by mfc-michèle didier in 2020



*La Chaise d'Hubert Renard*

Series of 4 photographic prints  
Inkjet print on Hahnemühle paper 308g, each 70 x 50 cm

Edition of 5 numbered and signed copies  
Produced and published by mfc-michèle didier in 2020



# Hubert Renard

## *Hubert Renard - Catalogue raisonné, 1969-1998*



*Hubert Renard - Catalogue raisonné, 1969-1998*

### Specifications

Book, 30 x 22 cm, 420 pages  
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Bilingual french-english  
Translated in english by Aimée Van Vliet  
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### Production

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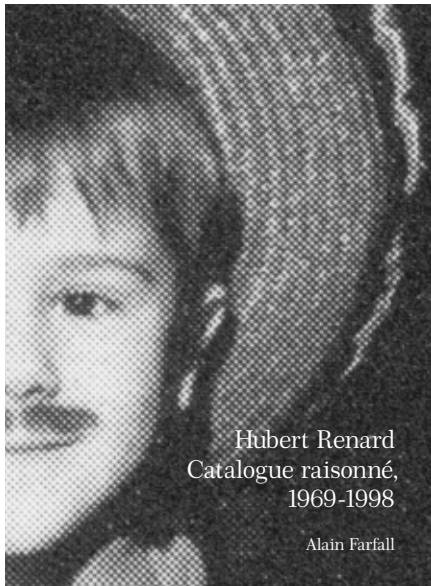
### Details of pages:



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# Hubert Renard

## *La Chaise (Reconstitution of a lost work)*



*La Chaise (Reconstitution of a lost work)*

### Specifications

Installation including a wood sculpture, a label, a video and *Hubert Renard - Catalogue raisonné, 1969-1998* open at page 286

MDF Sculpture laminated with ash wood, 88 x 44 x 44 cm

Reconstruction by Cloé Beaugrand, Atelier CBLK, 2020, after *La Chaise*, 1990 (CR #181)

Label furnished with the work, but it can be reproduced for each exhibition

Color video, 16/9, sound, 10 minutes, loop.

*Hubert Renard - Catalogue raisonné, 1969-1998*, Bruxelles, mfc-michèle didier, 2020, open at page 286: *La Chaise*.

### Production

Unique piece

Produced by mfc-michèle didier in 2020

### Videostills from the video:



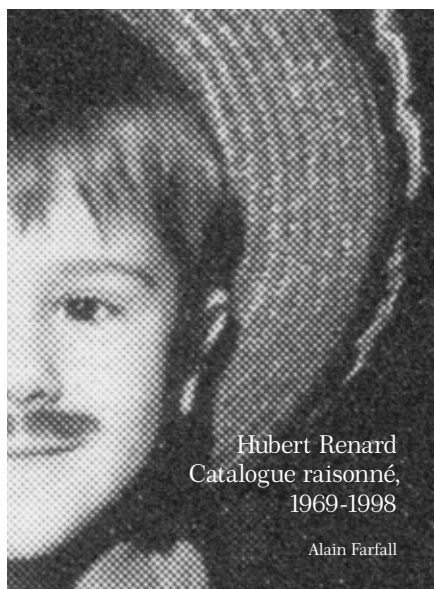
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## Hubert Renard

*Cadre de 100 x 80 cm (Reconstitution of a lost work)*



*Cadre de 100 x 80 cm (Reconstitution of a lost work)*

### Specifications

Installation including a wood sculpture, a label, documentation and *Hubert Renard - Catalogue raisonné, 1969-1998* open at page 104

Oak frame, black acrylic painting, 100 x 80 x 2.8 cm

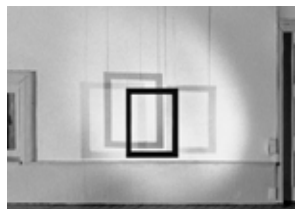
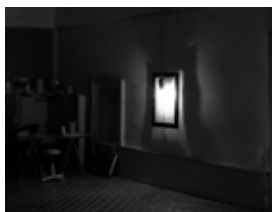
Reconstruction by Cloé Beaugrand, Atelier CBLK, 2020, after *Cadre de 100 x 80 cm*, 1974 (CR #043)

Label furnished with the work, but it can be reproduced for each exhibition

Documentation is to be presented in a showcase or on the wall. It includes 6 black and white photographs, an invitation to an opening and a typed letter, all with their captions.

*Hubert Renard - Catalogue raisonné, 1969-1998*, Bruxelles, mfc-michèle didier, 2020, open at page 104: *Cadre de 100 x 80 cm*

Details of the documentation:



### Production

Unique piece  
Produced by mfc-michèle didier in 2020

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# Hubert Renard

## *La Chaise d'Hubert Renard*



### *La Chaise d'Hubert Renard*

#### Specifications

Series of 4 photographic prints:

- *La Chaise d'Hubert Renard : la sculpture dans l'atelier de menuiserie en 1991*
- *La Chaise d'Hubert Renard : la sculpture dans l'exposition « Stille Gesten » en 1991*
- *La Chaise d'Hubert Renard : la sculpture sur fond noir*
- *La Chaise d'Hubert Renard : la reconstitution de la sculpture en 2020*

Inkjet print on Hahnemühle paper 308g  
Each 70 x 50 cm

#### Production

Edition of 5 numbered and signed copies  
Produced and published by mfc-michèle didier  
in 2020

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# Hubert Renard

## Biography

### Hubert Renard

Born in 1965. Lives and works in Paris.

Hubert Renard sets up devices that question the uses of the art world, revealing the different aspects of what could be called exhibition literature. His work largely consists of documentation (published or not) in the form of catalogs, posters, invitation cards, photographs of exhibitions, openings, installations, press articles, recordings of conferences, epistolary documents, etc., devoted to an artist whose reality is paradoxically established and questioned by this device and which is registered under the name Hubert Renard. He now uses this archive as material to continue his research.

### Hubert Renard

Lives and works in Paris.

Since the 1970s, Hubert Renard has been practicing an art of in situ intervention, questioning the conditions of realization of the work of art, first through the motif of the black and empty frame, then by creating sculptures close to interior design, whose main ambition is to fill the space. From 1985, he became interested in the photographic practice, and more particularly in its character of reproduction of the real world. He questions the particular regime of contemporary images and takes a cautious look at some iconic images of our time. His devices focus on the perception of reality, the distance between representation and simulation, and on the different effects of the sensible.

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# Hubert Renard

## List of exhibitions (selection)

### Solo shows

**2020**

*Hubert Renard - Catalogue raisonné, 1969-1998*, mfc-michèle didier, Paris

**2019**

*Et réciproquement*, Arboretum, Argenton-sur-Creuse

**2017**

*Une rétrospective, 1971 - 1998*, mfc-michèle didier, Paris

**2015**

*Invitation*, Publications d'artistes, Les Baux-de-Provence

**2013**

*Jeunes pousses d'Italie*, with Microcollection, cdla, Saint-Yrieix-la-Perche

**2012**

*Plan de l'exposition*, Le mur Saint-Martin, Paris

**2010**

*The exhibition of the Space from below*, L'espace d'en bas, Paris

*Još jendan red na mom CV-u*, Galerija 10 m2, Sarajevo, Bosnie-Herzégovine

**2009**

*Le bout du monde : une monographie*, cdla, galerie du CAUE, Limoges

**2008**

*Point de vue*, Cabinet du livre d'artiste, Rennes

**2007**

*La Bergerie*, Lieu d'art contemporain, Bourréac

**2006**

*Le bout du monde*, Biennale de Paris 2006, Ediciones Plan B, Oaxaca, Mexico

*Vols*, Galerie Super Héros / Vitrine latérale, Paris

**2003**

*Une idée d'artifice*, Galerie de l'Artothèque, Lyon

**2002**

*Stille Gesten*, IUFM, Paris

**2001**

*Intervento privato*, Nano Galerie, Paris

*Stille Gesten*, École des Beaux-Arts, Rennes

### Group shows

**2019**

*Lignes de vies*, MAC VAL, Vitry-sur-Seine

**2018**

*Avatars. L'artiste et ses doubles*, Médiathèque des Abattoirs, Toulouse

*Catalogues en tous genres*, Le centre des livres d'artistes, Saint-Yrieix-la-Perche

*The Collection for the Poor Collector*, Material, Zurich

*The Collection for the Poor Collector*, Sperling, Munich

*Premier rang*, ENSA Limoges

**2017**

*Grand jeu concours*, X au cube

*Démoulé trop chaud*, Friville éditions, Paris

*Festival non aligné(e)s*, La Générale nord est, Paris

*Le paradoxe du cartel*, Galerie Valérie Delaunay, Paris

*The author as producer*, Alex Chevalier "Dans la salle du fond", Le centre des livres d'artistes, Saint Yriex-la-Perche

*Croquis cartographiques*, Galerie Michel Journiac, Paris

**2016**

*Les éditions (un)limited store*, Frac PACA, Marseille

*Enclencheurs de récits*, Le point commun, Cran-Gevrier

*Légende*, Frac Franche-Comté, Besançon

**2015**

*Petit Swiss*, Semis d'art d'Elisa Bollazi in collaboration with Hubert Renard, Merkur Garden, Zürich, Suisse

*Chercher le garçon*, MACVAL, Vitry-sur-Seine

*TABS, Temporary Artist's Book Shop*, LAGE EGAL, Raum für aktuelle Kunst, Berlin

**2014**

*Echoes & Objects*, sound piece with *Microcollection*, Centotto for Exchange Rates, New York

*Zooart*, Cueno, Italie

*70 combats pour la liberté*, 70 artistes, Le Radar, Bayeux

*The Book Lovers* - Pop-up Bookstore, De Apple arts center, Amsterdam, Pays Bas

*Incertain Sens* at Theophile's Papers, Bruxelles, Belgique

*Bibliologie*, FRAC Haute-Normandie, Sotteville-lès-Rouen

**2013**

*Collections et inventaires*, FRAC Provence Alpes Côte d'Azur, Marseille

*Enrichissements de la collection*, 2011- 2012, cdla, Saint Yrieix-la-Perche

**2012**

*Paper Tigers collection*, Cabinet du livre d'artiste, Rennes

**2010**

*Mode de vie, une bibliothèque*, Halle Nord, Genève, Suisse

*Atlas, cartes et plans*, Centre des livres d'artistes, Saint Yrieix-La-Perche

**2008**

*PEGG*, Door Studios, Paris

*Classeurs*, galerie du CAUE, Limoges

**2007**

*PAN !*, Carte blanche à Pierre Escot, 45 FortyFive, Paris

*Les éditions Incertains Sens*, Center for Contemporary Arts, Warsaw, Poland

**2006**

Le crane accueille la Biennale de Paris, C.R.A.N.E., Château de Chevigny

**2005**

*On ne construit pas des nuages*, Ipac, Biennale de Paris

*Guardare, raccontare, pensare, conservare*, Casa del Mantegna, Mantua, Italy

**2003**

*Dans les règles de l'art*, Galerie de l'Artothèque, Lyon

*Visitation*, Galerie Rachlin Lemarié, Paris

*Livres Imprimés et maquettes*, Bibliothèque Nationale de France, Paris

**2002**

*Boudoirs, salons et antichambres*, CNEAI, Chatou

Nano Galerie, Paris

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# Hubert Renard

## List of exhibitions (selection)

### 2001

*Critique et utopie*, La criée, Rennes - Musée Adrien Dubouché, Limoges

*Le regard du photographe*, la Galerie de l'artothèque, Lyon

### 1999

*Critique et utopie*, Château de La Napoule, Mandelieu La Napoule

*Mer belle à très belle*, Batofar, Paris

### 1998

Exposition sur le stand de Etc. & Co. au 12ème Saga, Paris

### 1995

*Bazar du jour*, Galerie du jour, Paris

### La Conférence des échelles (performance)

#### 2017

École des Beaux-Arts, Nîmes

Villa Arson, Nice

#### 2016

Frac Franche Comté, Besançon

#### 2015

New York University, Paris

#### 2014

iheap, Paris

#### 2014

Lycée André Malraux, Allones (Le Mans)

#### 2013

École d'art de l'agglomération d'Annecy

iheap, Paris

Paper-Board, Université Rennes 2, Rennes

#### 2012

Le Quai, École supérieure d'art de Mulhouse

#### 2011

École Supérieure d'Art de Lorraine, Metz

École Supérieure des Beaux-Arts de Cherbourg-Octeville

#### 2009

Université Paris I, Panthéon-Sorbonne, Paris

Institut d'Arts Visuels, Orléans

### 2008

École Supérieure d'Art de Clermont-Ferrand

Frac, École des Beaux-Arts de Besançon

### 2007

Ensci, Extension #7 dynamiques d'écritures, Paris

### 2003

Bibliothèque Municipale de Lyon

### 2002

IUFM, Paris

### 2002

Université Rennes 2 Haute Bretagne, Rennes

### 2001

École des Beaux-Arts, Rennes

### Public collections

Frac Bretagne, Rennes

Bibliothèque Nationale de France

Département des Estampes, Paris

Centre des livres d'artistes, Saint-Yrieix-la-Perche

Documentation du Musée National d'Art Moderne, Centre Pompidou, Paris

Cabinet du livre d'artistes, Rennes

Bibliothèque Municipale de Lyon

The Davis Museum, Barcelona

Museum of Modern Art, Artist Book Collection, New York

Zamek Ujazdowski Centre for Contemporary Art, Warsaw

M HKA, Antwerp

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## mfc-michèle didier

mfc-michèle didier is an independent publisher established in 1987 in Brussels, who produces and publishes original works by contemporary artists, creating an extensive series of works, such as artist's books, prints, installations, multiples, etc.

Since 2011, mfc-michèle didier gallery, located 66 rue Notre-Dame de Nazareth in Paris, gives the chance to present the publisher's productions and is a place of reflection on the artistic discipline of the artist's book. At the same time, it gives the opportunity to show the importance of ephemera and published, multiplied works in contemporary art.

### Artists

AALLICCEELLEESS...

SAÂDANE AFIF

DENNIS ADAMS

CARL ANDRE

FIONA BANNER

ROBERT BARRY

BERNARD BAZILE

SAMUEL BIANCHINI

BLESS

MEL BOCHNER

BROGNON ROLLIN

AA BRONSON

STANLEY BROUWN

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### Current and upcoming exhibitions

*Eight O'Clock in the Morning*

Brognon Rollin, Ferenc Gróf, Alex Hanimann

Basim Magdy, None Fútbol Club

Until May 29th, 2021

Hubert Renard

*Hubert Renard - Catalogue raisonné, 1969-1998*

June 3rd - July 24th 2021

Martha Wilson

Fall 2021

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