
Claude Rutault

de-finitions/methods 1973-2016

Press release

mfc-michèle didier



Portrait of **Claude Rutault** after Poussin
Photo Marie Clérin

Claude Rutault

de-finitions/methods 1973-2016

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Claude Rutault first used the term definition/method in 1978, and he put all his work under that generic title from then on, through the definitive change had come as early as 1973. In March of that year, he painted a small canvas the same grey as the wall, which gave rise to his iconic phrase: "a canvas stretched on stretchers and painted the same color as the wall on which it is hung." From that principle, he developed short, directive texts proposing specific works. They were first called constructions and then definitions/methods, which were later numbered. Each definition/method is a proposition to be actualized, in most cases by an act of painting that conforms to certain parameters controlling the relation of the canvas or canvases to the wall. They are based on the traditions of presentation, the history of art, and the institution of the exhibition. Rutault later extended the principle to include non-painted, repainted, and stacked canvases. A collector, either private or public, must abandon any fetishistic relationship to the work and choose the place and way to actualize it.

Extract from p. 85 and 86 of Claude Rutault *The Inventory*, Marie-Hélène Breuil, published by Mamco in 2015

mfc-michèle didier is pleased to announce the publication of the English edition of ***de-finitions/methods 1973-2016*** by **Claude Rutault**¹.

During a six-month residency (1977-1978) at PS1 in New York, Claude Rutault felt the need to publish his work in English. His motivation to have the entirety of the definitions/methods translated remained intact until his death in 2022.

We had the honour and the immense pleasure of accompanying Claude Rutault to make this work complete and to carry out the translation of this "long text", to produce it and to publish it as a mirror of the Mamco² publication produced in 2016 in its French version.

On Tuesday 18 April, *de-finitions/methods 1973-2016* will be presented on the occasion of the tribute to Claude Rutault³ at the Centre Pompidou. All the *de-finitions/methods* works published successively since 1979 will also be exhibited.

On Thursday 20 April from 5 to 7 pm, *de-finitions/methods 1973-2016* will be presented in our gallery at 66 rue Notre-Dame de Nazareth, 75003 Paris. The book will then be available on our website: **www.micheledidier.com**

Specifications of the work:

Claude Rutault

de-finitions/methods 1973-2016

864 pages

25 × 20.5 × 5.95 cm

The text is composed in Sabon and Univers and is printed on white Multi Offset 90 g

Limited edition of 250 copies numbered from 1 to 250

Produced and published in 2023 by mfc-michèle didier

©2023 Claude Rutault and mfc-michèle didier

This book contains all the definitions/methods from 1973 to 2016.

With the kind contribution of Françoise and Jean-Philippe Billarant, Èric Decelle, Galerie Perrotin

¹ The French edition *dé-finitions/méthodes 1973-2016* was published by Mamco in 2016.

² We warmly thank the Mamco for allowing us to use the design of the French version in order to make both the French and English versions similar.

³ A tribute to Claude Rutault will also be paid at the Musée du Louvre and the Musée d'Orsay (see attached dates).

mfc-michèle didier

66 rue Notre-Dame de Nazareth, 75003 Paris, France

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info@micheledidier.com - www.micheledidier.com

Claude Rutault

de-finition/methods 1973-2016

First presentations
of the English edition:

At the gallery

Thursday 20 April from 5 to 7 pm

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75003 Paris, France

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Tributes to Claude Rutault:

Centre Pompidou, *ready to be made*, from April 19, 2023

Musée du Louvre, *d'après les maîtres*, from April 19 to September 25, 2023

Musée d'Orsay, *d'après les maîtres la porte de la peinture*, from April 19 to July 16, 2023



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claude rutault
de-finitions/methods 1973-2016

un texte au travail
saga 2
livret pour isée et zéphyr.

saga émerge à la suite d'une œuvre dont le temps est le moteur,
amplifiant ses capacités d'évolution dans la durée.

peinture suicide 9 n'est que le signal de la fin d'un cycle, ouvrant sur une œuvre inédite. ce n'est pas d'abord le risque qui est en jeu, mais la volonté de faire de ce risque l'enjeu de sa vie. il y a la conscience que la vie ne vaut que parce qu'il y a la mort. saga parle de cela. il y a la peinture, il y a la vie, ma vie qui ainsi se trouve décalée avec ma peinture. il y avait quelque chose avant saga qui l'a initié, la toile de la même couleur que le mur. il y a quelque chose après qui m'échappe mais n'efface pas l'œuvre; comme la toile posée à plat devant la fenêtre échappe aussi bien à l'artiste qu'au spectateur tout en ayant porté le message de la peinture. la proposition insiste sur le passage du regard dans la durée, dans une persistance qui va se retrouver corrigée un peu plus loin, un peu plus tard; si la famille a ce rôle c'est parce qu'elle est, par les nouvelles actualisations qu'elle réalise, ce qui véhicule une infinité de possibles, ce moment où cette peinture n'a d'autre rôle que d'être le support d'un passage de témoin. l'évolution certaine de l'œuvre est le résultat de son éloignement de l'origine. ici chaque génération est contrainte de revenir aux règles initiales, non pour les recopier, mais au contraire s'en éloigner.

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Front cover

claude rutault de-finitions/methods 1973-2016



Spine of the book

Claude Rutault

de-finitions/methods 1973-2016

de-finition/method **fourteen**

repainted [1973] **depainted** [2012]

a simple diptych, two paintings hung very close together. one of them is repainted the same colour as the wall, the other is depainted. the repainted canvas is a painting from before 1973. the second was painted the same colour as the wall. the original paintings will have been photographed in colour and in black and white before being repainted and depainted. the photographs are not exhibited but may be consulted.

a second version is possible, a sheet of paper mounted on canvas, repainted the same colour as the wall, replaces the repainted canvas. equally, the depainted canvas may be replaced by paper mounted on a depainted canvas

2064

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Page 2064

Claude Rutault

de-finitions/methods 1973-2016

de-finition/method **one hundred and two**

element in a line [1976]

a series of rectangular shapes follow each other according to a clear process.
break(s) in the process as the series develops.

the items are painted the same colour as the wall on which they hang. the painting that was begun in one location can easily continue in another – not belonging to the charge taker – without the first part disappearing. it remains the property of the charge taker. although it may be different, it will bear the same title, with the addition of the word *sequel*. this sequel in a new location takes the last shape of the previous space as a starting point. the painting is therefore not limited in space or time

2162

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Page 2162

Claude Rutault

de-finitions/methods 1973-2016

de-finition/method **two hundred and fifty-nine**

current [2011]

a wall painted any colour. only the colour white and the colour black are prohibited, at least for the first activation. on the wall hangs a vertical canvas painted the same colour as it. portrait format canvas, one hundred and ninety-five by one hundred and thirty centimetres. traditional hanging height, one hundred and fifty-five centimetres above the floor.

a monochrome tapestry is hung parallel to the wall, directly opposite to the canvas. the distance between the wall and the tapestry can be between twenty-five and thirty-five centimetres. the tapestry is hung from the ceiling and tethered to the floor by very thin steel cords.

several openings are made in the tapestry, discreetly evoking the usual elements of a colour wheel. the tapestry and the canvas are in complementary colours. the charge taker may later change the size of the artwork, the canvas and the tapestry, thereby requiring a new tapestry to be produced, and take that opportunity to experiment with a new relationship between complementary colours

2351

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Page 2351

Claude Rutault

de-finitions/methods 1973-2016

de-finition/method **five hundred and eighty-seven**

painting watches over painting [2011]

do away with the security alibis of an exhibition space.

would it be so dangerous to get rid of this festival of precautions, of sensors, of batteries of extinguishers, of hidden or visible cameras...

are all these precautions anything but an incitement, or a provocation?

establish a painting that will watch over the artworks. a small rectangular canvas painted the same colour as the wall on which it hangs, high up in a corner of the wall in the exhibition space, leaning slightly forward so as to sweep its gaze across the entire room.

in order for this set up to be effective, it would require all usual surveillance equipment to be removed from the space.

this project takes its meaning from the very nature of my work. anyone that steals one of my canvasses – and it has happened several times – is stealing nothing but material that is easily replaceable. equally, if someone vandalises a canvas, it can easily be repainted.

hanging this little canvas, in the corner of a room, near the ceiling, recalls the hanging of malevitch's black square on a white background at the *last futurist exhibition 0.10* in december 1915, in petrograd

2781

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Page 2781

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Back cover

texte de claude rutault glissé entre la couverture et la page de titre de *chemins qui ne mènent nulle part* de martin heidegger.

«ce qui aujourd'hui m'intéresse le plus dans la toile de la même couleur que le mur ce n'est pas la question formelle de la peinture mais le fait que la durée de vie de la peinture s'est rapprochée de la nôtre, c'est ce qui soutient la peinture suicide n°9.

la vie de la peinture s'accorde avec la vie du preneur en charge, elle l'assiste face aux différentes aventures qu'il rencontre. ainsi la peinture n'est plus une simple contemplation, n'a plus aucune prétention d'un message qui se revendique intemporel et universel, mais elle est un moyen (la toile posée à plat devant la fenêtre) de connaissance, de réflexion, de méditation. elle se contente, sans pour autant renier une forme presque traditionnelle, de montrer. elle n'impose ni son point de vue, histoire plus ou moins lointaine, ni celui de l'artiste qui imposerait (de quel droit?) sa vision des choses.

je lance ma peinture dans la durée sans être assez naïf pour la croire immortelle. j'envisage seulement, et cela ne dépend plus de moi, que cette peinture permette qu'un nombre suffisant d'amateurs d'art aient envie de l'utiliser, tant qu'elle peut être utile. si elle s'avère anachronique qu'elle disparaisse, je n'ai pas d'autre prétention.

ce qui peut survivre n'est pas la définition méthode elle-même, mais la méthode. survivre se laisser balloter au fil du temps.

sur-vivre déployer l'intensité de la vie»

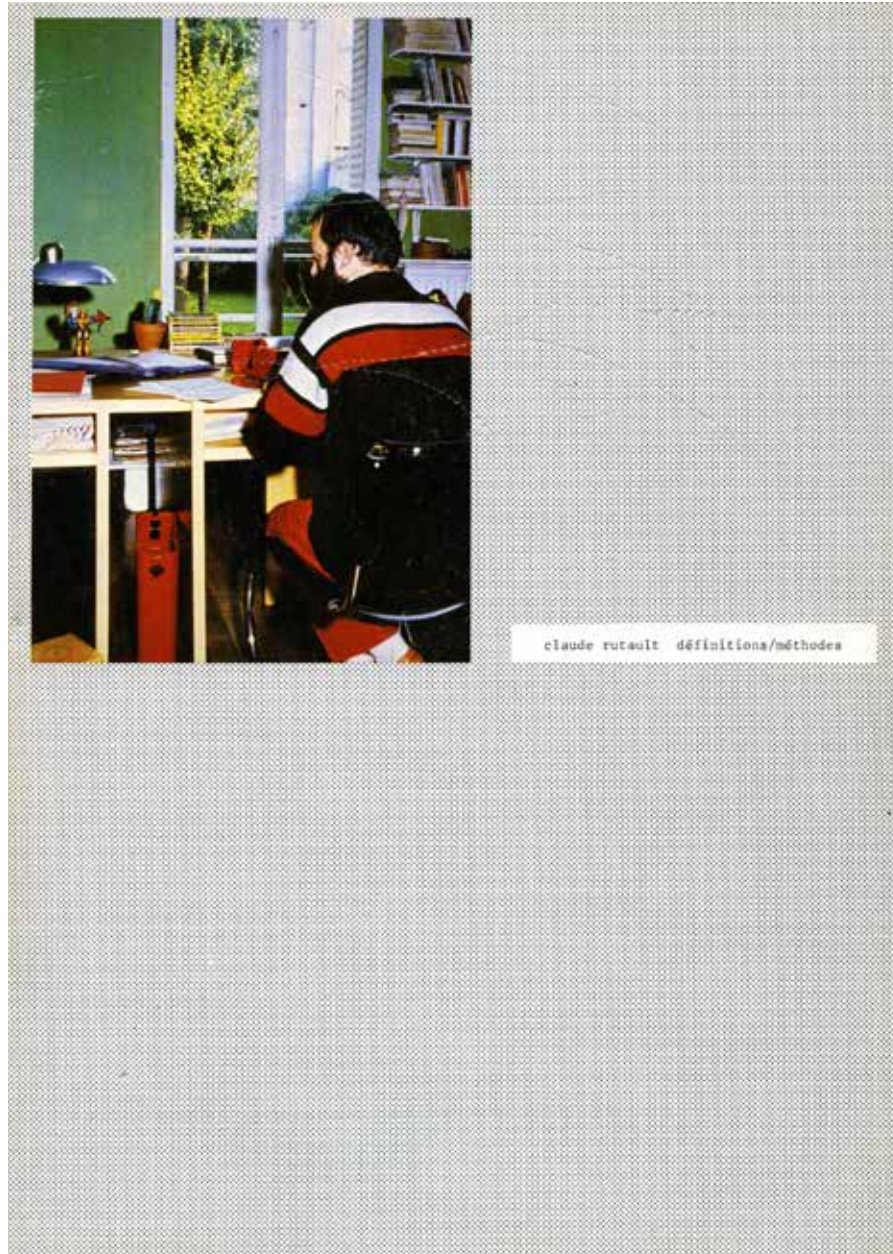
ISBN : 978-2-930439-06-8



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Claude Rutault

de-finitions/methods 1973-2016

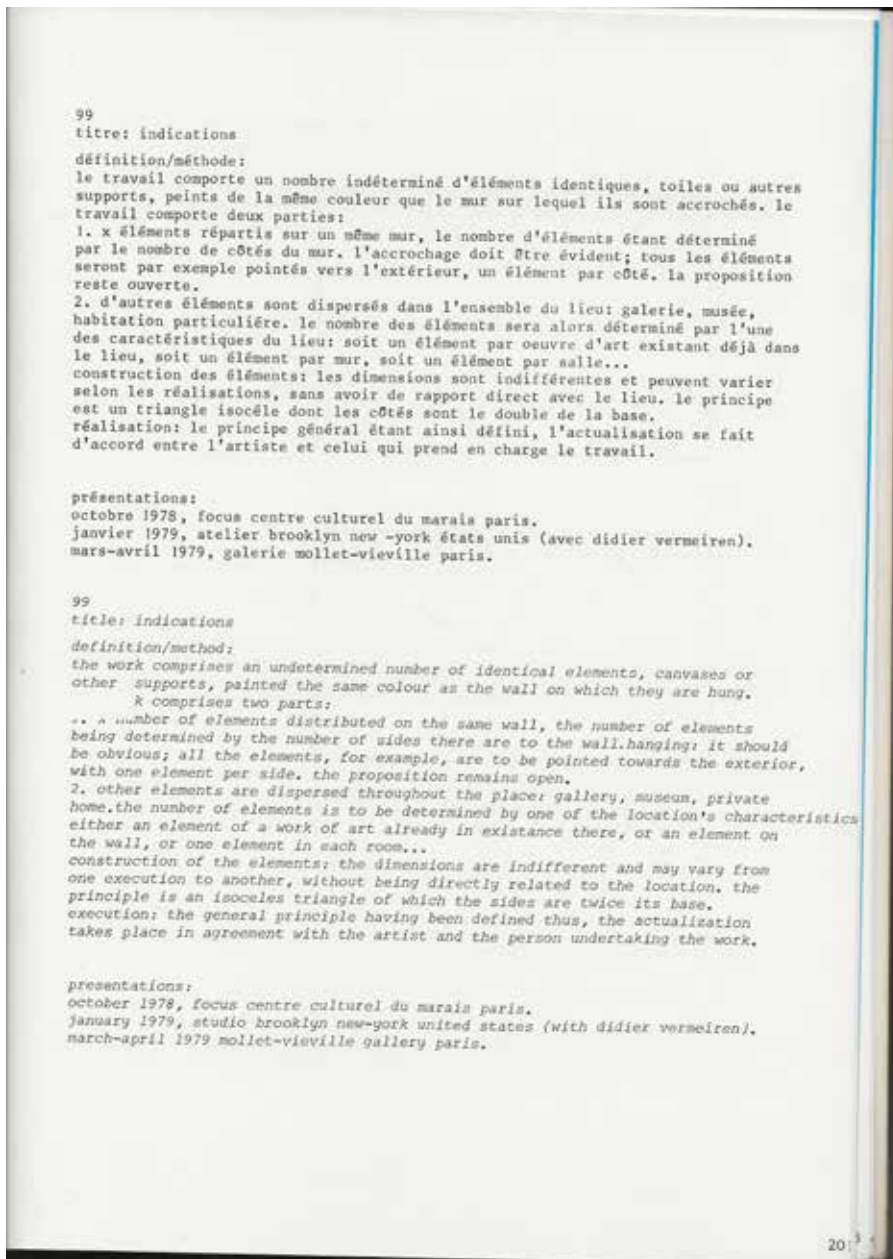


Claude Rutault
définitions/méthodes 1973-1979, notes 1981-1987
222 pages
29.5 x 21.5 cm
Published by Intelligence Service Productions,
1981

Claude Rutault

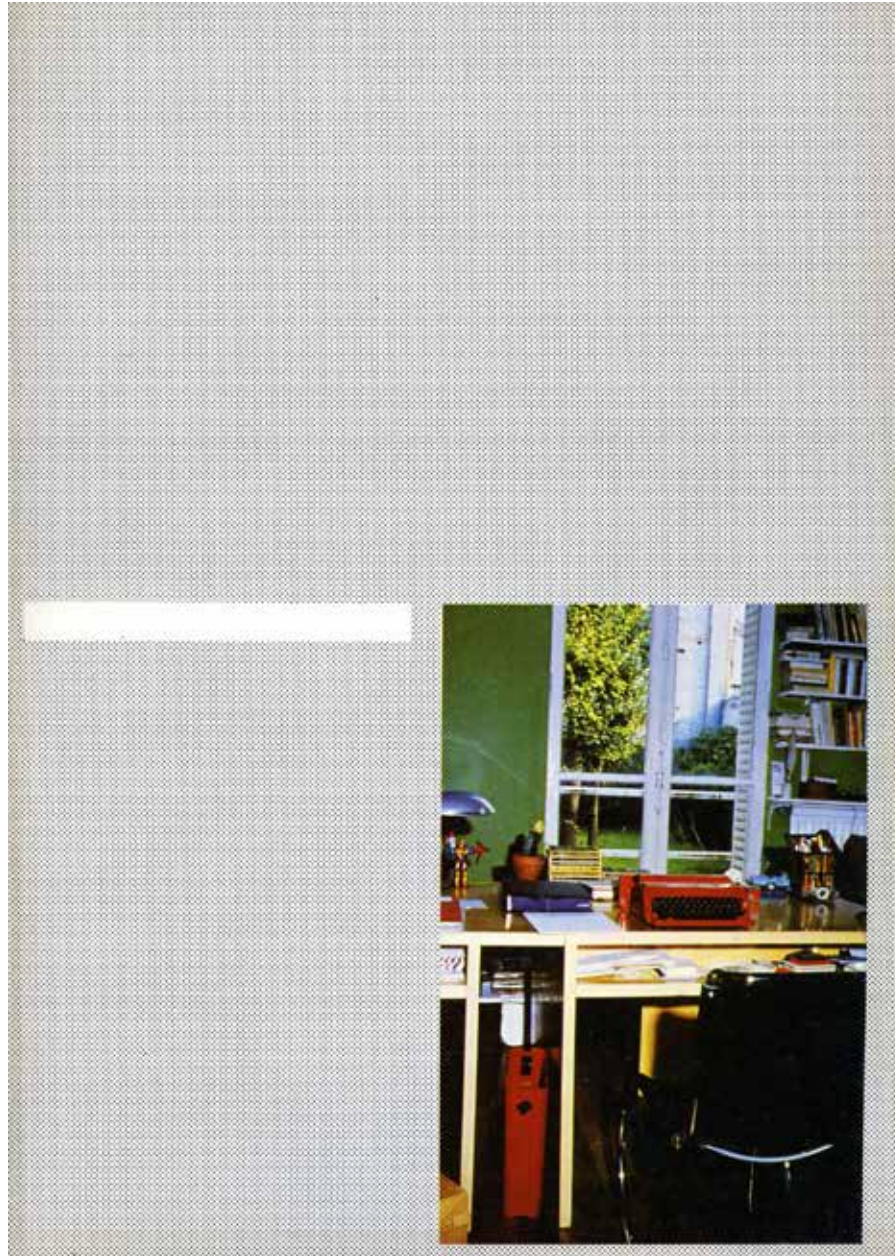
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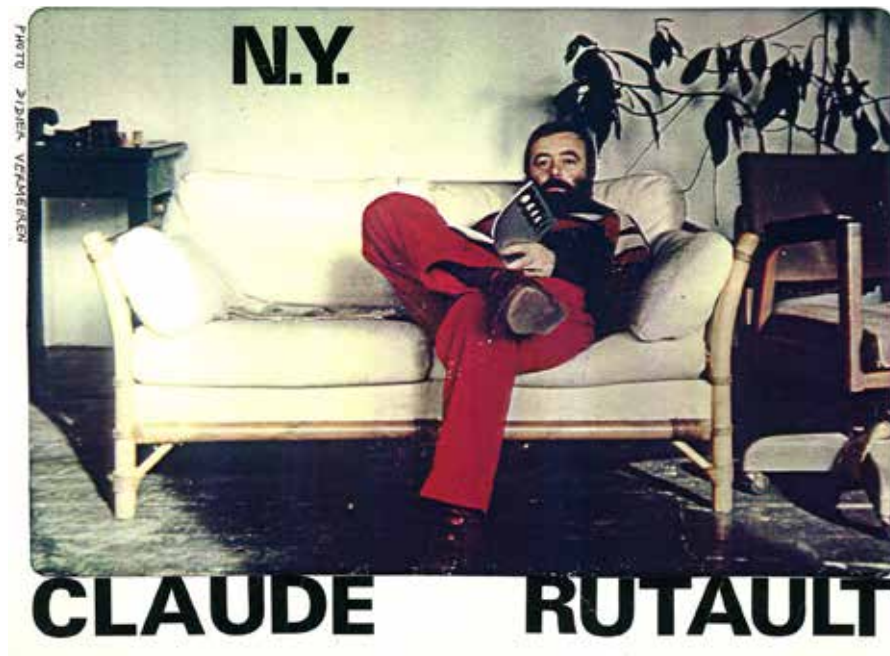
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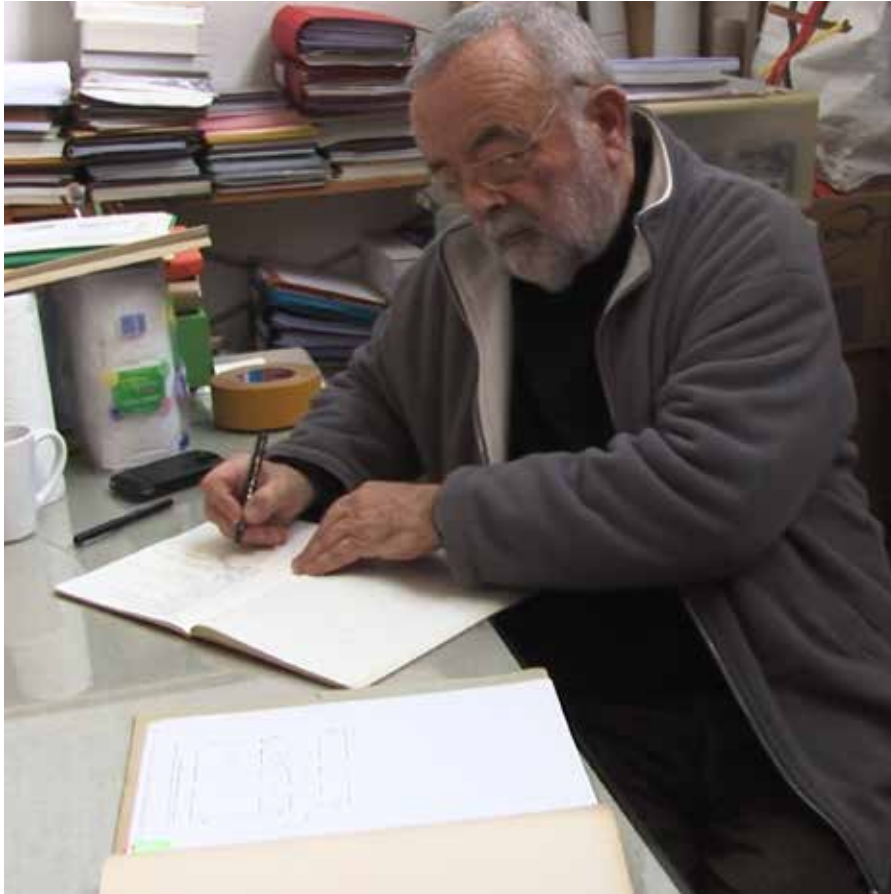
de-finitions/methods 1973-2016



Claude Rutault
New York, 1977
Photo Didier Vermeiren

Claude Rutault

de-finitions/methods 1973-2016



Claude Rutault
February 2015
Photo David Kidman

Claude Rutault

de-finitions/methods 1973-2016



Claude Rutault
February 2015
Photo David Kidman

Claude Rutault

Biography

Claude Rutault was born in October 1941 in Trois-Moutiers and died in May 2022 in Suresnes, France.

He did not make his paintings himself, he did not have them made in his studio, he did not supervise his hangings, but he did write a set of instructions, guidelines and recommendations called «definitions/methods». These are meticulously followed by a collector, a museum or a gallery, whom he calls the «charge takers» and who work to «update» them.

The origin of his reflexion was born in 1973, when he was painting the walls of his kitchen, during his move to his new house. He repainted one of the canvases in the process and hung it up again. Since then, he has been reflecting on and deepening the significance of his act.

His first definitions/methods dates from 1973 and is numbered 1: *canvas per unit*, «a stretched canvas on a frame painted in the same colour as the wall on which it is hung. All standard commercially available formats can be used, whether rectangular, square, round or oval. The hanging is traditional».

His paintings have a limited life span. Indeed, if the «charge taker» decides to move it or repaint the wall on which it is hung, he will be obliged to do the same for the canvas and consequently give it a new identity, he «updates» it.

The instructions of the «definitions/methods» are clear, short and simple. Their execution depends solely on the «charge taker». Their interpretations, the following of the instructions, the shapes, the colours, the location, the context, all contribute to Rutault's lack of control over them. These parameters are unpredictable, linked only to the «charge taker» and cannot be anticipated. If his paintings evolve in an unforeseen way, the «charge taker» will have to inform Rutault.

Over time, he has had to accept that his paintings have their own paths and existences. They evolve without markers, without his control. His «definitions/methods» have described the birth of hundreds of paintings for which he is no longer responsible as time goes by.

Claude Rutault

List of exhibitions (selection)

1941

Born in Trois Moutiers, France

2022

Died in Suresnes, France

SOLO EXHIBITIONS

2023

de-finitions/methods 1973-2016, presentation English edition and all *dé-finitions/méthode* published successively since 1979, Galerie mfc-michèle didier, Paris
Ready to be made, Centre Georges Pompidou, Paris
d'après les maîtres la porte de la peinture, Musée d'Orsay, Paris
d'après les maîtres, Musée du Louvre, Paris

2022

Claude Rutault, Inframince #1, À PEINDRE, TOUJOURS, Galerie Duchamp, Yvetot, France
Claude Rutault, A Proposal to Peter Nadin, 1979; realized 2022, Off Paradise, New York, USA

2021

À l'adresse (suite), Galerie Duchamp, FRAC Franche-Comté, France

2020

seasonal paintings, Pacific Design Center, Los Angeles, USA

2019

monochrome 5 sur une grille de marelle, Fondation CAB, Brussels, Belgium
de-finitions/methods from the 70s, Galerie Perrotin, New York, USA

2018

Picasso-Rutault. Grand Ecart, Musée Picasso, Paris

2017

Galerie Perrotin, Hong Kong
Claude Rutault de Poussin aux peintures-suicides, 1660 à 2012, Centre d'art contemporain de Saint-Restitut, France
Claude Rutault, Attic, Brussels, Belgium
à vous de jouer, Hôtel Grand Amour, Paris

2016

Nouvelle adresse, Parc des Anciennes Mairies, Nanterre, France
A Vendre, Ehibition, collaboration with Allan McCollum, Galerie mfc-michèle didier, Paris
de la peinture sire,..., permanent artwork commissioned for the Pavillion Dufour, Château de Versailles, France

2015

d'où je viens où j'en suis où je vais, Musée National d'Art Moderne, Centre Georges Pompidou, Paris
écouter la peinture / regarder la musique, performance, Meyerson Symphony Center, Dallas, USA
AMZ ou le soleil brille pour tout le monde, Fondation Hippocrène, Paris
En ce qui me concerne..., Galerie mfc-michèle didier, Paris

2014

Galerie Perrotin, New York
Public commissioning for the Lycée de l'Île de Nantes, France

2013

des histoires sans fin, MAMCO, Musée d'art moderne et contemporain, Geneva, Switzerland
actualités de la peinture, Galerie Perrotin, Paris
sentinelle - hommage aux carriers, permanent installation, Saint Restitut, France (programme Nouveaux Commanditaires with the help of Fondation de France)

2011

la traversée de la peinture, Château d'Oiron, France
bataille navale, Musée des Beaux-Arts, Nantes, France
exposition suicide, Galerie Perrotin, Paris
AMZ, Centre des livres d'artistes, St Yrieix la Perche, France

2010

ponctualité, Galerie Guy Ledune, Brussels, Belgium

2009

vers le ciel de la peinture, Le Creux de l'enfer, Thiers, France
en peinture la vue ne suffit pas, Galerie Marion Meyer, Paris

2008

la peinture de claude rutault expose celle de jean gorin, Musée des Beaux-Arts, Nantes, France
l'exposition continue, Circuit and 1m3, Lausanne, Szwitzerland (travelled 2008-2010 at Reykjavik Museum, Island ; CNEAI, Chatou, France)

2007

la peinture fait des vagues, Musée des Beaux-Arts, Brest, France
correspondances - Georges Seurat - Claude Rutault, Musée d'Orsay, Paris
Eglise de Saint Prim, France

2006

faites comme si j'étais mort, Galerie Catherine Issert. Saint-Paul de Vence, France
(p)réparations, MAMCO, Musée d'art moderne et contemporain, Geneva, Switzerland

2005

les toiles et l'archer, Musée Bourdelle, Paris

2004

Galerie Martine et Thibault de La Châtre, Paris

2003

d'après les saisons de nicolas poussin, Musée des Beaux-Arts, Nancy, France
National Gallery of Iceland, Listasafan, Iceland

2002

Installation de TRANSIT dans une folie du Parc de la Villette, Paris
la peinture photographe, Atelier Brancusi, Centre Pompidou, Paris
Bergen Kunstmuseum, Bergen, Norway
pintura, Pavillon Mies van der Rohe, Barcelona, Spain
the painting in the same colour as the wall on which it is hung, Astrup Fearnley Museum of Modern Art, Oslo, Norway

2000

la vie en rose, Villa Savoye (Le Corbusier), Poissy, France
Claude Rutault chez Dominique Perrault, Hôtel Industriel Berlier, Paris

1999

Galerie Guy Ledune, Brussels, Belgium

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Claude Rutault

List of exhibitions (selection)

1998

la peinture sort de sa réserve, Musée d'art Moderne, Villeneuve d'Ascq, France
FRAC Pays de la Loire, Carquefou, France
promenade, Galerie Gilbert Brownstone, Paris

1997

Galerie Martine and Thibault de La Châtre, Paris
Galerie Michel Rein, Tours, France
promenade, CCC, Tours, France

1995

Le Creux de l'enfer, Centre d'art contemporain, Thiers, France

1994

à titre d'exemple, Musée des Beaux-Arts, Nantes, France
paso doble, FAE Musée d'art contemporain, Pully, Switzerland, and MAMCO, Geneva, Switzerland

1992

extraits, Museum of the city of Reykjavik, Iceland
extraits, Museum of Contemporary Art, Helsinki, Finland
Le Consortium, Dijon, France
Musée National d'Art Moderne, Centre Georges Pompidou, Paris
Musée de Grenoble, France

1991

exposition sur le non-peint, Galerie Arnaud Lefebvre, Paris

1990

lectures, musée Greuze, Tournus, France

1988

claudio rutault une toile un mur, Museum Vanhedendaagse kunst, Ghent, Belgium

1987

FRAC des Pays de la Loire, Abbaye de Fontevraud, France
AMZ, Le Consortium, Dijon, France

1983

claudio rutault, exposition de peintures de..., Musée d'Art Moderne de la Ville de Paris

1981

FRAC Rhône-Alpes, Institut d'art contemporain, Villeurbanne, France

1979

Studio, PS1, New York, USA

1976

Galerie Paul Maenz, Cologne, Germany (and in 1977, 1979)
Galerie Durand-Dessert, Paris (and in 1977, 1978)

1974

Galerie 22, Paris
Jean Clavreul, Place des Vosges, Paris

GROUP SHOWS

2022

Sélection française, Consortium de Dijon, France
Traverser la nuit, curated by Noël Le Roux, Museum of Art, Architecture and Technology (MAAT), Lisbon, Portugal
« On The Approach » A Perspective On The Collection, curated by Grégory Lang, Fondation CAB - Saint-Paul-de-Vence, France
Nouveau parcours contemporain, Musée d'Art Moderne de Paris, Paris
Une histoire de famille, Collection(s) Robelin, Musée d'Art Contemporain de Lyon, France

2021

DOUBLE JE, Donation Durand-Dessert & Collections MAMC+, Saint-Etienne, France
SILLON / Itinéraire-Art-Drôme, Saoû, France
50/50, Exhibition of the 50th anniversary of the École des arts de la Sorbonne (EAS), Galerie Michel Journiac, Paris, France

2019

Histoire de l'art cherche personnages..., CAPC musée d'art contemporain de Bordeaux, Bordeaux, France
Glenn O'Brien: Center Stage, Off Paradise, New York, USA
Souvenirs de voyage. The collection Antoine de Galbert, Musée de Grenoble, Grenoble, France
Space is a house, as part of the triennial Gigantisme - Art & Industrie, FRAC Grand Large - Hauts-de-France, Dunkerque, France
Biennale Révélation 2019, stand Mobilier national and manufactures des Gobelins, Grand Palais, Paris

2017

A la lumière de Matisse, Musée de Vence - Fondation Emile Hugues, Vence, France
Modus Operandi, Société d'électricité, Brussels, Belgium

2016

L'œil du collectionneur. Nine private collections from Strasbourg, MAMC, Strasbourg, France
Toujours: le musée comme témoin, MARCO, Monterrey, Mexico
Portrait de l'artiste en Alter, FRAC Haute Normandie, Sotteville-lès-Rouen, France
L'almanach 16, Le Consortium, Dijon, France

2015

Quand fondra la neige, où ira le blanc, Galerie Les Filles du Calvaire, Paris

2014

PANORAMIC AVE., Kunstsaele, Berlin
Sol mur plafond, Galerie Art & Essai, Université de Rennes, France
Permanent work commissioned for the Lycée de l'île de Nantes, France

2013

Une tradition matérielle, FRAC Poitou-Charentes, Angoulême, France
Théâtre du monde, Maison Rouge, Fondation Antoine de Galbert, Paris
Le CAPC a 40 ans, CAPC, Musée d'Art Contemporain, Bordeaux, France
Bonjour Monsieur Matisse I, MAMAC, Nice, France
Une exposition sans textes, Maison d'Art Bernard Anthonioz, Nogent-sur-Marne, France

2012

Contemporary collections of the Musée National d'Art Moderne, Centre Pompidou
Le Confort Moderne, Le Confort Moderne, Poitiers, France
Theater of the World, Museum of Old and New Art, Tasmania (curated by Jean Hubert Martin)
à l'adresse, permanent installation on the facade of the Consortium, Dijon, France
L'oeuvre et ses archives, CAPC, Musée d'Art Contemporain, Bordeaux, France

2011

On emménage au château, Château de La Roche Guyon, France
Décor et installations, Galerie des Gobelins, Paris
Art et argent - liaisons dangereuses, online show organised by la Monnaie de Paris, Paris

Claude Rutault

List of exhibitions (selection)

2010

Galerie Perrotin, Paris
Violet de Bayeux, Le Radar, Bayeux, France
Coquillages et crustacés, Musée des Beaux-Arts, Brest, France

2009

contre l'exclusion, 3rd Moscow Biennale, Moscow, Russia
Musée d'Art Moderne de la Ville de Paris
Galerie Jean Broly, Paris

2008

Coquillages et crustacés, Musée International des Arts Modestes, Sète, France
Regarde de tous tes yeux, regarde, Musée des Beaux-Arts, Nantes, France
L'Argent, FRAC Ile-de-France, Le Plateau, Paris
P2P, Casino Luxembourg, Forum d'art contemporain, Luxembourg

2007

ARTEMPO, Where Times Becomes Art, Palazzo Fortuny, Venice, Italy
Ateliers. L'artiste et ses lieux de création, Centre Pompidou, Paris
Ruins / Emotional Landscapes, Reykjavik, Iceland

2006

Peintures / Paintings, Martin-Gropius-Bau, Berlin
collection de définitions/méthodes et réciproquement, Mac/Val, Vitry-sur-Seine, France
Moi et les autres, Galerie Catherine Issert, Saint-Paul de Vence, France
The Title As The Curator's Art Piece, Blow de la Barra, London, UK

2005

Big Bang. Destruction et création dans l'art du XX^{ème} siècle, Centre Pompidou, Paris
Les apparences sont souvent trompeuses, CAPC, Musée d'Art Contemporain, Bordeaux, France

2004

Systèmes de l'art concret. Prélude à l'ouverture de la Donation Albers-Honegger, Espace de l'art concret, Mouans Sartoux, France

2002

Claude Rutault and Mike Bidlo - Painting and Painting, Kunstmuseum, Bergen, Norway
De concert. Oeuvres d'une collection privée, FRAC Pays de la Loire, Carquefou, France
Chroma Espace de l'art concret, Mouans Sartoux, France

2001

Au fur et à mesure. Une collection, un point de vue, Espace de l'art concret, Mouans Sartoux, France
Paso doble 2, MAMCO, Musée d'art moderne et contemporain, Geneva, Switzerland
Critique et utopie. Les livres d'artistes, La Criée, Centre d'Art Contemporain, Rennes, France

2000

Espaces de circonstances, FRAC Bourgogne, Dijon, France
Partage d'exotismes, 5e Biennale d'art contemporain de Lyon, France

1999

Espace. Mode d'emploi, Centre d'Art La Passerelle, Brest, France
L'envers du décor, FRAC Rhône-Alpes, Institut d'art contemporain, Villeurbanne, France

1998

Musée d'Art Moderne et Contemporain, Strasbourg, France
La nuit, l'oubli (in memory of Gilles Dusein), MAMCO, Musée d'art moderne et contemporain, Geneva, Switzerland
Premises, Guggenheim Museum Soho, New York, USA

1997

Le bel aujourd'hui, FRAC Rhône-Alpes, Institut d'art contemporain, Villeurbanne, France

1996

Stanze pour la peinture, Casino Luxembourg, Forum d'art contemporain, Luxembourg
L'enseigne de Gersaint, Konzerthaus, Berlin, Germany

1995

Passions Privées, Musée d'Art Moderne de la Ville de Paris, Paris

1994

La perte de l'aura, Weiner Secession, Vienne, Austria

1993

Curios et Mirabilia, Château d'Oiron, France
copier - créer, Musée du Louvre, Paris

1992

Résistances, Watari-Um Museum of Contemporary Art, Tokyo, Japan

1988

Nat Finkelstein. Robert Mapplethorpe. Danny Matthys. Claude Rutault, SMAK, Stedelijk Museum voor Actuele Kunst, Ghent, Belgium
Sous le soleil exactement, Villa Arson, Nice, France

1986

chambres d'amis, SMAK, Stedelijk Museum voor Actuele Kunst, Ghent, Belgium

1984

Situations et mutations de place en place, Centre Georges Pompidou (travelling), Paris

1983

Bonjour Monsieur Manet!, Centre Georges Pompidou, Paris

1982

documenta 7, Cassel, Germany
Vision in disbelief, Sydney Biennale, Australia

1978

Henri Matisse en de Hedendaagse Franse Kunst. SMAK, Stedelijk Museum voor Actuele Kunst, Ghent, Belgium

1977

documenta 6, Cassel, Germany

1975

Musée National d'Art Moderne, Paris

Claude Rutault

Works in the public space (selection)

WORKS IN THE PUBLIC SPACE

FRAC Poitou-Charentes, Angoulême, France

CAPC Musée d'art contemporain, Bordeaux,
France

FRAC Pays de la Loire, Carquefou, France

FRAC Bretagne, Châteaugiron, France

Le Consortium, Dijon, France

FRAC Bourgogne, Dijon, France

FRAC Nord-Pas de Calais, Dunkirk, France

FRAC Lorraine, Metz, France

Espace de l'art concret, Mouans Sartoux, France

Château d'Oiron, Oiron, France

Musée d'Art Moderne de la Ville de Paris,
MAM/ARC, Paris, France

FNAC Fonds National d'Art Contemporain,
Puteaux, France

MNAM Musée national d'art moderne, Centre
Pompidou, Paris, France

MAMCS, Musée d'Art Moderne et Contempo-
rain, Strasbourg, France

Musée d'art moderne Lille métropole, Villeneuve
d'Ascq, France

Mamco, Musée d'art moderne et contemporain,
Geneva, Switzerland

SMAK Stedelijk Museum voor Actuele Kunst,
Ghent, Belgium

Museum of Old and New Art, Berriedale,
Australia

mfc-michèle didier

mfc-michèle didier, founded in 1987 in Brussels by Michèle Didier, is an independent publishing house. mfc-michèle didier produces and publishes original artworks by contemporary artists such as artist's books, prints, installations, multiples, etc.

Since 2011, the mfc-michèle didier in Paris represents artists of different generations, related to the editions produced by the publishing house, but also develops specific projects with particular invitations. Since its creation, the gallery has favored collaborations with artists in a conceptual and political vein, notably international artists who are now considered historical. The Paris gallery also supports artists from the French scene through the production of works and exhibitions.

ARTISTS

AALLIICCEELLEESS...

SAÂDANE AFIF

DENNIS ADAMS

CARL ANDRE

FIONA BANNER

ROBERT BARRY

BERNARD BAZILE

SAMUEL BIANCHINI

BLESS

MEL BOCHNER

BROGNON ROLLIN

AA BRONSON

STANLEY BROUWN

PHILIPPE CAZAL

LUDOVIC CHEMARIN©

CLAUDE CLOSKY

HANNAH COLLINS

DAVID CUNNINGHAM

CHARLES DE MEAUX

BRACO DIMITRIJEVIC

PETER DOWNSBROUGH

JEAN-BAPTISTE FARKAS

YONA FRIEDMAN

JAZON FRINGS

PAUL-ARMAND GETTE

LIAM GILLICK

NICOLAS GIRAUD

CARI GONZALEZ-CASANOVA

JOSEPH GRIGELY

FERENC GRÓF

THE GUERRILLA GIRLS

CARSTEN HÖLLER

JENNY HOLZER

PIERRE HUYGHE

ON KAWARA

MATT KEEGAN

JUTTA KOETHER

LEIGH LEDARE

SUZY LAKE

CHRISTIAN MARCLAY

LAURENT MARISSAL

ALLAN MCCOLLUM

MATHIEU MERCIER

ANNETTE MESSEGER

GUSTAV METZGER

JOHN MILLER

JONATHAN MONK

ROBERT MORRIS

ANTONI MUNTADAS

MAURIZIO NANNUCCI

PHILIPPE PARRENO

MICHELANGELO PISTOLETTO

HUBERT RENARD

ALLEN RUPPERSBERG

CLAUDE RUTAULT

RAY SANDER

JOE SCANLAN

KLAUS SCHERÜBEL

CAROLEE SCHNEEMANN

JIM SHAW

JOSH SMITH

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CURRENT AND FUTURE EXHIBITIONS

Philippe Cazal

Des oeuvres... Voire quelques saillies

From February 10 to April 29, 2023

Claude Rutault

de-finitions/methods 1973-2016

Presentation of the English edition

Thursday April 20, 2023, from 5 to 7pm

Pierre Escot & Hubert Renard

Dimensions variables

Performance-reading

Thursday May 11, 2023, from 6 to 9pm