
PRESS RELEASE

***En ce qui me concerne...* by Claude Rutault**

Exhibition from January 9 to February 7, 2015

Opening on Thursday January 8, 2015 from 6 to 9 pm, in presence of the artist

SUMMARY

The exhibition, *En ce qui me concerne...* - p. 2

Biographical note of the artist by the artist - p. 4

Claude Rutault's resume - p. 5

Images for the press - p. 6

Contact - p. 10

The exhibition, *En ce qui me concerne...*

A stretched canvas painted the same color as the wall on which it's hung.

This is the initial formulation from which all of Claude Rutault's de-finitions/methods are constructed since the early seventies; the de-finition/method is the term he uses to define the protocols determining his works. In March 1973, he repaints his kitchen. It is in this quite ordinary context that the artist paints a canvas in the same color as the wall of the room he is renovating, as the wall on which canvas is hung.

Claude Rutault is a painter. However, by starting each of his paintings with a written protocol, – the now famous de-finition/method, – he gives a foremost place to writing to his painting.

The de-finition/méthodes are the most notorious examples, but in Claude Rutault's work, there is also a substantial series of written texts, which are essential in order to apprehend his art. Marie-Hélène Breuil, author of a thesis in Art History at Paris IV – Sorbonne in 2009, *L'œuvre de Claude Rutault – définitions/méthodes: écriture, peinture, sociabilité*, bases part of her study on the hypothesis of the development of a written painting.

The exhibition *En ce qui me concerne...*, presented at mfc-michèle didier gallery, focuses on this constitutive – and considerable – part of the artist's work: the written part. Since the seventies, Claude Rutault turns to various forms of printing (posters, catalogs, books, booklets, invitation cards) in order to diffuse various types of texts. The idea of publishing and publication are at the core of his work.

«[...] for a long time, I have wanted to make a book that would be able to compete with painting, so that written text would not only lead the way to painting, but would exempt us from the need to paint. A book that would have the same visual and material quality, the same irreducible scope as a painting, but with its own weapons, paper ink colors characters typography.»¹

«[...] the attentive reader/spectator will observe that these books, catalogs or booklets are much more than a simple compendium of texts, of instructions. It is a formal research that conceptually creates a link between his writings and his pictorial practice.»² Claude Rutault quotes Guy Schraenen in his « bibliographicitation 1973-2000 » published in *définitions/méthodes le livre*.

You will notice that quotes are used here profusely. Marie-Hélène Breuil rightly underlines, in *Entretien écrit avec Claude Rutault*³, that it is difficult to write about the artist's work without using his own comments or direct quotes.

The writing is ubiquitous. The writing contributes to Claude Rutault's renouncing to be a painter in the traditional sense. It gives him the chance to abandon the prerogatives of this status, to renounce authorship of the work without renouncing the work itself.

The de-finition/method of 2009, entitled *premières pages I*, points out the idea of publishing, which is at the core of the wording: « (...) the work is a book which subject of interest is painting, he (the «charge-taker»⁴) is the author of a book that tends to The Book, which is the work with a capital letter. The Book, as well as the Painting it describes, is yet to come.» *premières pages I* is a new renouncing that Claude Rutault aspires to, which is «the renouncing of having the final say»⁵.

The exhibition *En ce qui me concerne...* is a «prise en charge» by Claude Rutault, of the exhibition *imprimés 1973 – 2013*, conceived by Didier Mathieu and shown previously at the Centre des livres d'artistes in Saint-Yrieix-la-Perche.

The exhibition will take place from January 9 to February 7, 2015 and the opening will be held on Thursday January 8, from 6 to 9 pm, in presence of the artist.

The opening of the exhibition at mfc-michèle didier will also be the occasion to launch the catalog of the exhibition of Claude Rutault *imprimés 1973-2013*, published by the Centre des livres d'artistes de Saint-Yrieix-la-Perche, under the direction of Marie-Hélène Breuil and Didier Mathieu. It will take the form of a catalogue raisonné of books, publications, ephemera and other prints by the artist.

¹ Claude Rutault, *seconde livraison* (entry « catalogue »), *la peinture fait des vagues*, Musée des Beaux-Arts de Brest, 2007

² Guy Schraenen, *Claude Rutault bibliographie 1998*, Neues Museum Weserburg Bremen, Brême, 1998

³ *claudio rutault*, Michel Gauthier, Marie-Hélène Breuil, Flammarion, 2010

⁴ The charge-taker is the term chosen by Claude Rutault to identify the buyer of a de-finition/method. The charge-taker plays an active role in the existence of the artist's work.

⁵ *claudio rutault*, Michel Gauthier, Marie-Hélène Breuil, Flammarion, 2010

Biographical note of the artist by the artist

Painting is living, as there is a life that is neither anterior nor exterior to the act of painting. A painting that only concerns life as a painter. A painting that is at first written. A written painting, not a described one. Impossible to imagine it, only after the reading the dm's text, too much elements are missing, especially the address. I only write about painting. I renounce to the pictorial art as it is, a painting that «forms a crust». It may not be displayed in a retrospective solo show, except if it blends in with the color of all the other present dm. Expecting the worst, I avoid every new intrusion in a library that is already unmovable; the worst being that writing leads me to the privation of the act of painting, is it really a privation? Whatever the answer may be, the renouncing will only be effective after all the works between 1958 and 1973 have been repainted.

The most difficult moment, this moment of thrill because, exactly opposite to the submission to an external order that is now impossible, my position, open to direct witnesses, more than 500 repainted paintings, and their first charge-takers. Proof of the persistence of the risky opening of a series of proposals that have yet to come: opening to what is open. Now that the dm have been published, I am now unable to stop a process I have no power over. The biography of the painter is the one of someone who is looking for a paper, a paper which was here, on the table, right next to the pot. I can't have disappeared.

If there were a biography, it wouldn't be mine. It would be that of the charge-takers, as the writing of the painting will have allowed me to leave the scene.

Claude Rutault, *la peinture fait des vagues*, Musée des beaux-arts, Brest, 2007

Claude Rutault's resume

Claude Rutault is a French artist born in 1941 at Trois-Moutiers, Vienna.

He lives and works in France.

He is represented by galerie Emmanuel Perrotin.

- 1973** First canvas painted in the same color as the wall
- 1975** Musée national d'art moderne, Paris
- 1977** *documenta 6*, Kassel, Germany
- 1978** Galerie Paul Maenz, Cologne, Germany (also in 1979)
Galerie Durand-Dessert, Paris (also in 1979 and 1980)
- 1979** Palais des beaux-arts de Bruxelles, Belgique
Studio, PS1, New York, USA
- 1982** *documenta 7*, Kassel, Germany
Sydney Biennial, Australia
- 1983** *claudio rutault, exposition de peintures de...*, Arc 2, Musée d'art moderne de la ville de Paris
- 1988** *La couleur seule*, Lyon
- 1989** Musée de Gand, Belgique
- 1992** Musée national d'art moderne, Paris
Le Consortium, Dijon, France
Musée de Grenoble, France
Watarium Museum, Tokyo
- 1993** *Copier/Créer*, Musée du Louvre, Paris
- 1994** Musée des beaux-arts de Nantes, France
Mamco, Geneva, Switzerland
- 1995** *Passions privées ©*, Musée d'art moderne de la Ville de Paris
- 1998** *Premises*, Solomon R. Guggenheim Museum
- 2000** *Claude Rutault chez Dominique Perrault*, Hôtel Berlier, Paris
Villa Savoye, Le Corbusier, Poissy
- 2002** Installation of *TRANSIT* in parc de la Villette, Paris
Atelier Brancusi, Musée national d'art moderne, Paris
- 2006** *(p)réparations*, Mamco, Geneva, Switzerland
- 2007** *la peinture fait des vagues*, Musée des beaux-arts de Brest, France
correspondances - Georges Seurat - Claude Rutault, Musée d'Orsay, Paris
- 2008** *la peinture de claudio rutault expose celle de jean gorin*, Musée des Beaux-Arts, Nantes, France
l'exposition continue, Circuit et 1m3, Lausanne, Switzerland (then at Reykjavik Museum, Iceland and at CNEAI, Chatou, France)
- 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
- 2010** *ponctualité*, Galerie Guy Ledune, Bruxelles
- 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
- 2013** *des histoires sans fin*, MAMCO, Musée d'art moderne et contemporain, Geneva, Switzerland
actualités de la peinture, Galerie Perrotin, Paris
installation permanente, Saint-Relitut, France (programme des Nouveaux Commanditaires, Fondation de France)
- 2014** Galerie Perrotin, New York

Images for the press



Claude Rutault

mes peintures ont la vie courte mais elles ont plusieurs vies

les presses du réel, Dijon, 1994

24 stapled pages

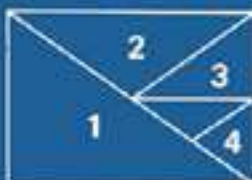
24 x 17 cm

black & white offset print on matt white paper

white cover, without any markings

white paper jacket, printed in blue; title, names of author and editor in white on blue background

travail se déroulant sur 9 ans.
la première année, le travail se compose
d'une toile tendue sur châssis (60P).



la 2ème année on enlève la partie 1,
la 3ème année la partie 2 etc...

le travail est figé dans deux cas :

- a/ l'achat du travail
- b/ ma mort

dans les 2 cas, le travail
prend définitivement
la forme qu'il a
cette année-là.

si aucun de ces événements
ne se produit, le travail disparaît
définitivement la 10ème année.
le travail n'est pas obligatoirement
exposé chaque année, mais il est
immédiatement disponible
à tous moments.

chaque année, le support
(indifférent et variable) est peint
de la même couleur que le mur
sur lequel il est accroché.

le prix du travail augmente de
50% chaque année.

aucun des 2 événements ne s'étant produit avant le 31 décembre 1987,
ce texte constitue la forme définitive, comme reste, de
peinture-suicide n° 4.

claud rutault
définition/méthode n° 86

intelligence service productions 11, rue clavel 75019 paris tél. (1) 42.06.60.56

Claude Rutault
peinture-suicide n° 4
Intelligence Service Productions, Paris
1987
200 copies
poster
63 x 48 cm
offset print in 1 color (blue), texte in white on blue background

claudé rutault exposera 5 peintures sur toile ,

les mercredi 26, jeudi 27, vendredi 28 juin 1974 , de 17 à 20 heures
et le samedi 29 de 15 à 20 heures ,

25, place des vongs, paris 13^{ème}. (res-de-chaussée fond droite).

invitation adressée à :

françois barré, michel claura, raphael sorin, pierre faveton,
jean clavreul, jean mauriac, edgar sorin, didier la mache,
vlasseis canlaris, jean-marie peister, besudoin jannink, jean clay,
michel mayer, françois robelin, olivier masset, pascaline cuvelier,
jean-pierre bourgeron, niele toroni, françoise weimant, michel torris,
daniel buren, tsetan todorov, frank salina, alain clément, anka,
patrick detain, yvon lambert, michel bernet, guy debord, andouard anisio
micheline rouxthier, roland barthes, claudé guilbaud, roger lafosse,
helmut rywelski, martial rayss, rené magritte, costas tsoclis,
françois molnar, José pierre, pierre boulogne, hubert damiah,
marcel broodthaers, emy kinge, dominique lavaguerèse,
marcellin playnet, luce yrigoray, joel stein, gilbert brownstone,
marie-france seylax, bernard teysseire, martin barré, pierre gaudibert,
jean-louis schofer, René denicot, françois mathy, herman daled,
claudé scweisgath, catherine milliet, bernard bergesaud, otto hahn,
béatrice parent, carole naggar, thierry delaroyère, jean fournier,
andré morain, michel ehreiber, gilles plasy, alain dument,
gilbert lascaut, Jean de gaspari, irène diamantis, michel ochen,
carlos koliner, claudé morali, marie talvat, René drouin, jassas gillet,
Guy gence, françois morallet, laurent sauerwein, jean-françois lyotard,
carmen cassé, René passeron, maurice nakov, raymonde moulin,
robert françois, zeth siegelaut, philippe sere, biancini, bob celle,
jean-luc alleixant, béatrice conrad-alybesfeld, alain flaischer,
karschan-essellier, maurice eschapasse, leach, blaise gauthier,
raphael hasting, piotr kowalsky, roger mazarguil, frank pepper,
michel parmentier, jean-louis pradel, michel troche, treillard,
henri yancovici, eric fabre, jean-hubert martin.

la spécificité de la peinture ne tient certainement pas à la
couleur utilisée, pas plus qu'au geste, toujours différent mais
toujours semblable, qui l'applique, couleur inséparable d'une
histoire, la mienne la nôtre, ou alors à ce titre , par la
grande proximité, ressemblance sans confusion, ce qui voudrait
se montrer c'est la différence, le droit à l'existence,
conscience de la dépendance de cette différence à ses racines
et ramifications, ascent et aval. une certaine épaisseur
contredit qu'on puisse l'appréhender en dehors d'une certaine
perspective dont je suis pas d'opposition, contrariété, mais
redistribuer ce qui reviendrait à chacun, se nommant l'un
l'autre, sans protéger personne. peinture spécifique à sa propre
histoire, d'insinuant suspecte; au bout du compte il n'en reste
rien.

Claude Rutault

claudé rutault exposera 5 peintures sur toile, [...] invitation adressée à :

invitation

published by the artist, Paris, 1974

1 page, black photocopy on grey paper, one side only

29,7 x 21 cm

typewritten text

25, place des Vauges, Paris 16^{me}. (vue de gauche fond droit).

[illegible]

La spécificité de la peinture ne tient certainement pas à la couleur utilisée, pas plus qu'à un goût, toujours différent mais toujours semblable, qui l'épingle, couleur inséparable d'une histoire, la même la nôtre, ou alors à ce titre . par la grande proximité, reconnaissance sans confusion, ce qui voudrait se montrer d'est la différence, le droit à l'existence, connaissance de la dépendance de cette différence à ses racines et ramifications, avant et aval. une certaine épaisseur contredit qu'en puisse l'appréhender en dehors d'une certaine perspective dont je suis pas d'opposition, consubstantielle, mais redistribuer ce qui reviendrait à chacun, en donnant l'un l'autre, sans protéger personne. peinture spécifique à sa propre histoire, éminemment suspecte; au bout du compte il n'en reste rien.

9



michèle didier

FOR ANY FURTHER INFORMATION
OR IMAGE REQUEST
PLEASE CONTACT US

info@micheledidier.com
+33 (0)1 71 97 49 13

mfc-michèle didier
66 rue Notre-Dame de Nazareth
75003 Paris - France
www.micheledidier.com

Open from Tuesday to Saturday from 12 am to 7 pm
Subway: République, Strasbourg Saint-Denis, Arts et Métiers