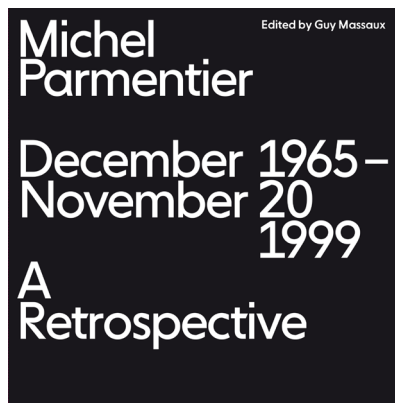


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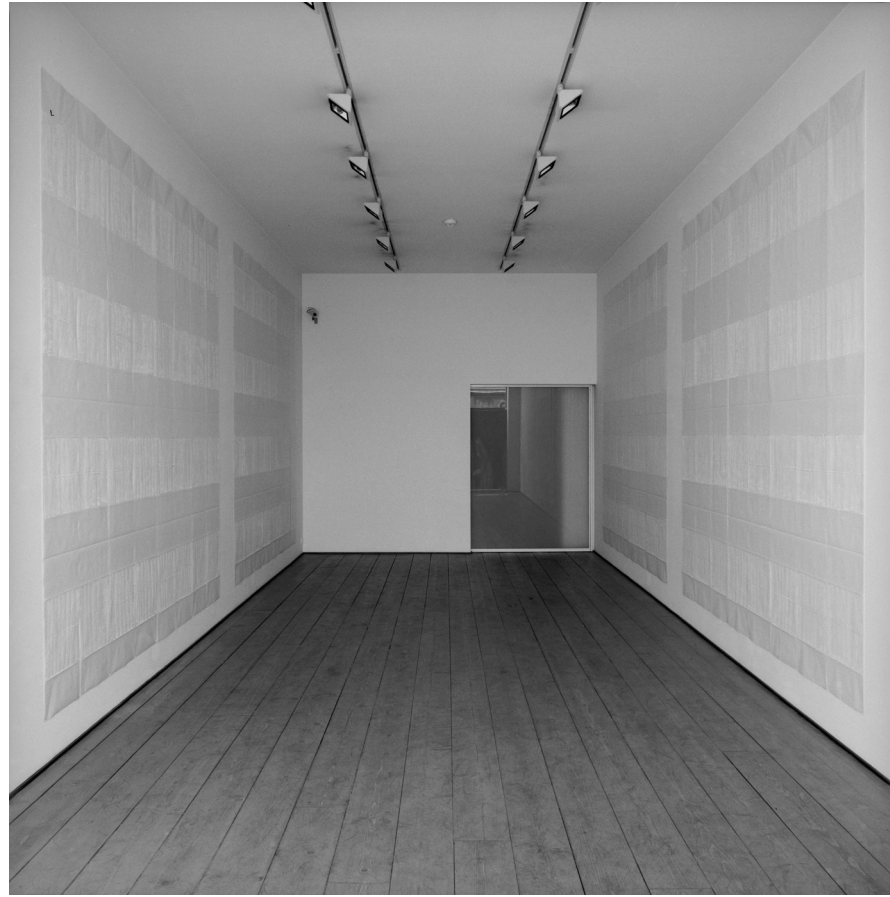


(1) Installation view of “Michel Parmentier”, Paris, galerie Christine et Isy Brachot, 29 April – 30 May 1992, Paris, Philippe Simon archives.

(2) Portrait of Michel Parmentier, photo Malek Alloula, 1984.

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(3) *Michel Parmentier, December 1965 – November 20, 1999: A retrospective*, Ortuzar Projects / Editions Loevenbruck / MSU BROAD Museum, 2018.



MICHEL PARMENTIER

(Paris, 1938 – Paris, 2000)

Michel Parmentier is well known for using the *pliage* (folding) method – which he borrowed from Simon Hantaï – in December 1965 as a way of breaking with the modernist monochrome. To do this, he systematically painted canvases white and then folded them, covering the result in paint that was blue (1966), then gray (1967), and then red (1968) in accordance with the all-over principle. After which the canvases were unfolded and presented, alternating 38 cm horizontal bands of colour with white bands of the same width. He worked with a different colour each year to keep any symbolic value from attaching to the colour.

After a hiatus between 1968 and 1983 when he stopped painting, he resumed his activity on the same principles, now with black, which he maintained for a little under two years. This exception to his old rule of an annual colour marked the completion of his cycle of works on canvas.

22 avril 1986 is the title of his first work on paper. This new support came in rolls, which Parmentier cut into strips of equal length and width and then he pre-folded and kept in unused state. The assemblage of these strips varied from one work to another, with variations inside the horizontal strips covered with matter and not just uniformly painted and coloured but *partially* covered in the first works with lines in graphite, deliberately allowing a glimpse of the quasi-silence in the mesh of regularly spaced drawn and placed marks.

Guy Massaux, from the text “Not scandalous, but impertinent”, press release of the exhibition 17 juillet 1989 – 20 février 1990, galerie Loevenbruck, Paris, 2016.

After the works on paper, in which the degree zero of painting (of the gesture of painting) proved prolific and, to say the least, was problematized by Parmentier, the artist opts for calque paper, a translucent and semi-transparent support. Calque paper leaves the work’s support visible and its transparency makes this an active part of the conditions of showing and perceiving. Its degree of opacity veils the wall but does not conceal it.

Guy Massaux, “[calque-papers] October 12, 1989 – June 14, 1991” in *Michel Parmentier, December 1965 – November 20, 1999: A retrospective*, Ortuzar Projects / Editions Loevenbruck / MSU BROAD Museum, Paris, 2018.