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Michel Parmentier *5 août 1989* (August 5, 1989), 1989

Graphite rubbed on paper, 7 horizontal bands 38 cm wide in alternating tones (4+3), and, at the top and bottom, two partial neutral bands 19 cm wide.

119 11/16 × 119 1/16 in

Inv. No. : MP890805

Price upon request

Provenance

2014 The Estate of Michel Parmentier Paris

Exhibitions history

2018	"Michel Parmentier: Paintings & Works on Paper"	Eli and Edythe Broad Art Museum	East Lansing	US
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2014	"Michel Parmentier, déc. 1965 – 20 nov. 1999, une rétrospective."	Villa Tamaris Centre d'art	La Seyne-sur-Mer	FR
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Bibliography

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|------|---|--|-----------------|-------------|
| 2019 | <i>Michel Parmentier, December 1965 - November 20, 1999: A Retrospective</i> | Ortuzar Projects, Éditions Loevenbruck | New York, Paris | p. 143, 161 |
| 2016 | <i>Michel Parmentier. Décembre 1965 — 20 novembre 1999. Une rétrospective</i> | Éditions Loevenbruck | Paris | p. 137, 149 |

List of documents

Exhibition view, "Michel Parmentier, déc. 1965 – 20 nov. 1999, une rétrospective.", La Seyne-sur-Mer, Villa Tamaris Centre d'art, FR
Inv. No. : MPDOC191105



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Exhibition view, "Michel Parmentier", East Lansing, Eli and Edythe Broad Art Museum, US
Inv. No. : MPDOC191104



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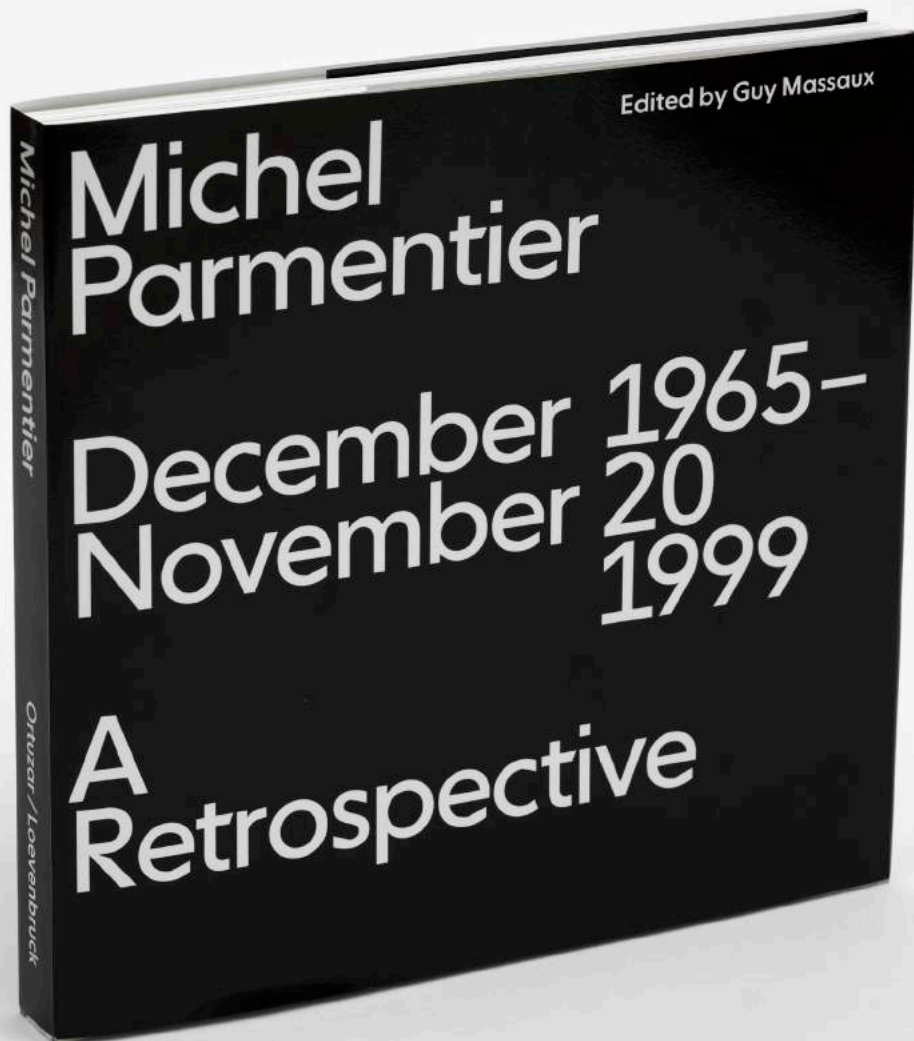
Michel Parmentier

Michel Parmentier, December 1965 - November 20, 1999: A Retrospective
New York, Paris, Ortuzar Projects, Éditions Loevenbruck
11.2019

Co-publishers	Editor: Guy Massaux , Association Michel Parmentier (AMP) — Michel Parmentier Archives, Brussels
Writers	Philip Armstrong, Robert Bonaccorsi, Agnès Foiret, Laura Lisbon, Guy Massaux, Jean-Marc Poinsot and Molly Warnock.
Graphic design	Ludovic Balland, Typography Cabinet, Basel with Enea Bortone
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Dimensions	10 1/4 x 10 5/8 in
Binding	Hardcover
Print run	1200 copies
ISBN	978-2-916636-08-5
Selling price	50.00 €



Reference monograph on the singularly radical work of Michel Parmentier. The title of this long-overdue monograph references two key works by legendary French abstract painter Michel Parmentier (1938–2000): the one that the artist considered the origin of his oeuvre (“Décembre 1965”), and his last work, made on 20 November, 1999. In between those two works lies Parmentier’s career, his years of systematically and rigorously exploring the conceptual and aesthetic possibilities of painting by means of the ostensibly simple striped painting. This volume offers a selection of 31 major works by the artist and seven new essays on his work, contextualized by nearly 300 documents from the Michel Parmentier archives, libraries, and public and private collections.



1986

1987

1988

1989

1990

1991

1992

[tracing paper]
October 12, 1989 –
June 14, 1991

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 tracing paper, a translucent and semi-transparent support.

Tracing paper leaves the work's support visible¹ 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.

The first works on tracing paper with rubbed charcoal² are *9 décembre 1989* (December 9, 1989) and *14 décembre 1989* (December 14, 1989). In both, the charcoal is applied with the same circular movement, but the density is different in each work.³ Parmentier even saturates, exhausts the transparency of the tracing paper. The rubbing makes evident on the surface the relief of the folds situated inside the apparatus (*24 décembre 1989* (December 24, 1989)) (see p. 176). In many of the tracing paper works, the relief and grain of the support (panel, wall) on which the work is produced appear on the surface, the support being literally *traced* [*calqué*] by the rubbing of the medium (graphite, charcoal, pastel, oil-bar) and the pressure exerted on the strips.

1993

1994

1995

1996

1997

1998

1999

In the first works in white pastel, the traces are “penciled and rubbed” (*13 décembre 1989* (December 13, 1989)), “with plats not rubbed” (*18 décembre 1989* (December 18, 1989)), “neutral with plats not rubbed” (*5 janvier 1990* (January 5, 1990, see p. 177)), and “with plats scribbled and erased” (*20 février 1990* (February 20, 1990)).

The term *plats* (“flats”) is applied to the pastel sticks and oil bars that Parmentier cuts into regular cylinders, between 1.5 and 5 centimeters long, depending on the medium used, and split lengthways in order to obtain two half-cylinders each with one flat side. Painting “with flats” means applying the flat side to the support, thus obtaining a regular trace of equal width. Starting with *6 mars 1991* (March 6, 1991) (see pp. 178), a work that Parmentier describes as “lines with almost joined and vertical *plats*,” the latter reintroduces the notion of “*traits*” (strokes, marks) in white pastel applied à *plats* with the cut side of the pastel. Each stroke is applied/traced beside and after another stroke, “almost joined and vertical,” from top to bottom, and of equal length, and from left to right, so as to cover the whole surface: *5 avril 1991* (April 5, 1991) (see p. 179).

Subsequently, the same principle is applied using sticks of oil bar in *6 mars 1991* (March 6, 1991) (see p. 178); *5 mai 1991 II* (May 5, 1991 II) (see p. 182); *5 mai 1991 IV* (May 5, 1991 IV) (see p. 183); and gray pastel: *19 avril 1991* (April 19, 1991) (see p. 180); *25 avril 1991* (April 25, 1991) (see p. 181); and *4 juin 1991 II* (June 4, 1991 II) (see p. 184).

Despite the seeming seriality of the work, each new piece is seen not as part of an ensemble but as a singular value, and several works may be dated to the same day. For example, *5 mai 1991* (May 5, 1991), from *I to V*, is a series of variations on the same gesture (“8 sequences, white oil-bar/tracing paper 90/95, almost joined and vertical strokes, 304 × 300, Brussels”), with the same paper, the same formats, and the same place⁴ in a set of five; with the indication “idem” written in the notebook as many times as the work is executed.

The works on tracing paper end with *6 juin 1991* (June 6, 1991), a “tracing paper folded and left blank, then unfolded.” This work shows the tracing paper “blank,” with only the folds and the marking from the date stamp.

1 The works on tracing paper and calque polyester are conceived to be exhibited only on white walls.

2 These details are written by Parmentier in the notebook, in which he records details of his works.

3 *24 décembre 1989* (December 24, 1989) (see p. 176) and *14 février 1990* (February 14, 1990) (see fig. 117, p. 171). The latter is the largest work that Parmentier left us. It comprises an ensemble of 36 strips in a progressive sequence going from 1 to 8.

Apart from the first strip, which situates the hanging of the ensemble, each sub-ensemble comprises between 2 to 8 strips, and when hung these sub-ensembles are separated by the width of one strip (37.5 cm). When hung and exhibited, the work is 16.875 meters long. It was made for the exhibition “Buren Parmentier” at the Palais des Beaux-Arts in Brussels.

4 Starting in April 1991, Parmentier traveled regularly to Brussels to prepare the exhibition “Buren Parmentier.” He completed a number of his works in the studio of Guy Massaux at 123, rue Marconi, Forest (Brussels (Belgium)).

Michel Parmentier

Michel Parmentier. Décembre 1965 — 20 novembre 1999. Une rétrospective
Paris, Éditions Loevenbruck
11.2016

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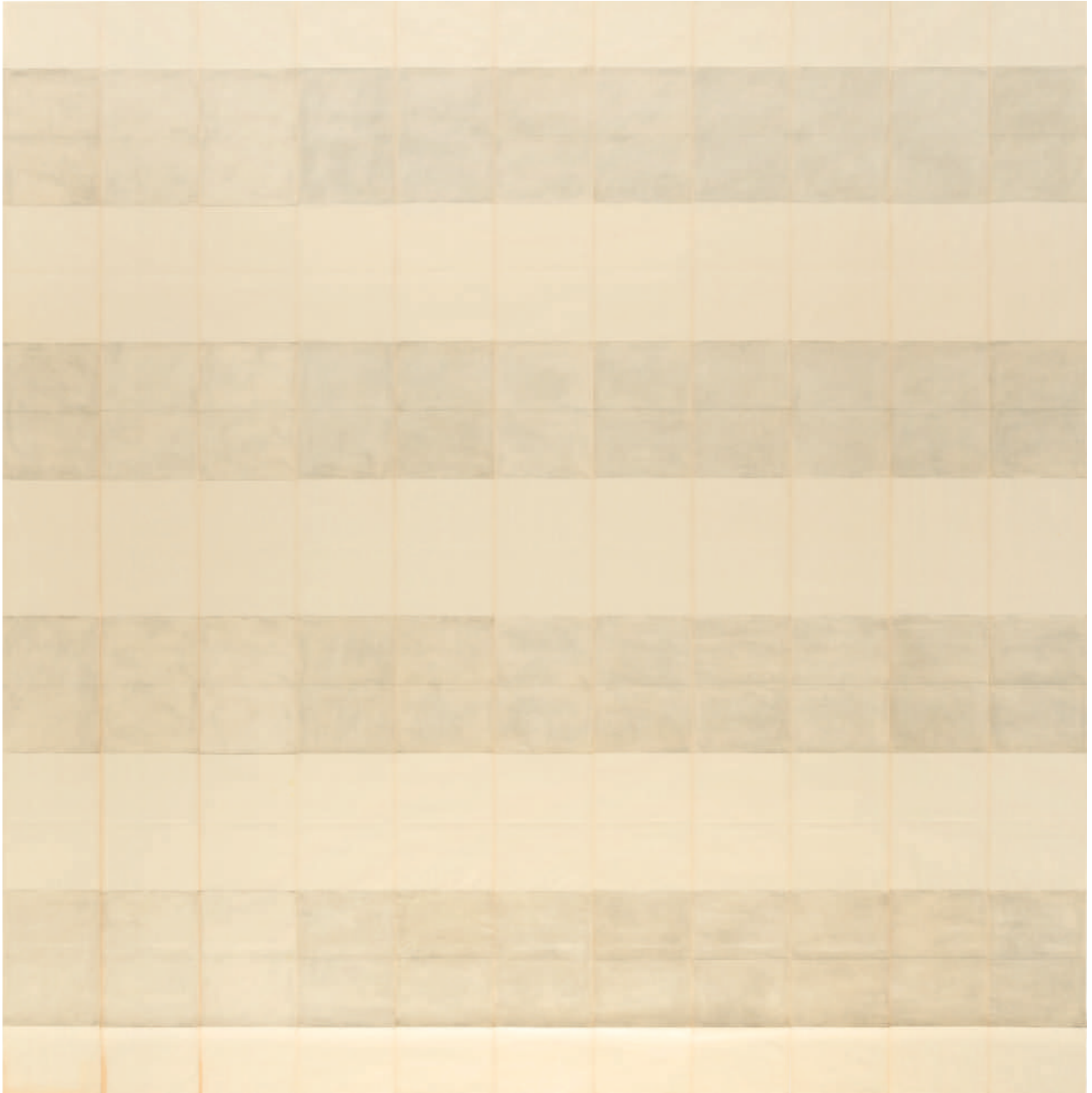


This monograph on the singularly radical work of Michel Parmentier is an important addition to the history of painting in the second half of the 20th century.

Its title mentions two works by Michel Parmentier: the one that the artist considered the origin of his oeuvre (*Décembre 1965*), and his last work, made on 20 November 1999.

The contents of this book were determined and assembled by Guy Massaux, co-founder, with Bénédicte Victor-Pujebet, of the Association Michel Parmentier (AMP – Fonds Michel Parmentier, Brussels). The first state of their research was presented in the exhibition “Michel Parmentier. Déc. 1965 – 20 nov. 1999, une rétrospective” at the Villa Tamaris Centre d’Art, in summer 2014.





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		1965	1986
		1999 November 20: A Retrospective.	1993
		During the month of December 1965, Michel Parmentier worked using the folding method (subject: horizontal lines) from Étienne Heuyer (1922-2018). This marked a radical change of direction, and his work on a second volume: "The Parmentier Focus of his work".	
		1966	1987
		After an inaugural and unprecedented the first volume, December 1965 (December 1965) were 14, with its particular. It began on 14 canvases oriented pink (light magenta) and white, arranged in a double. On the face, pink unfolded from under the face on the edge of the unfolded fabric; on the back, the pink returned back to the surface of the canvas and left large folded areas. The reverse is a specific, sequential, which shows the traces of old folds that have been reinforced: the impression of a vertical crease. Despite the blue surfaces indicate that the canvas was in view, which appear now (vertical) oriented vertically white, folded horizontally, coupled all along the edges of the horizontal folds, completely covered in paint (left-over) with "Loevenbruck's modern blue" (vertical) oriented and then presented vertically on a wall.	1994
		1967	1988
		1968	1995
		1969	1996
		1989	1996
		1990	1997
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		1984	
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