

FRIEZE MASTERS 2019
SPOTLIGHT
Gallery
LOEVENBRUCK
Artist
MICHEL PARMENTIER

MICHEL PARMENTIER

(Paris, 1938 – Paris, 2000)

Galerie Loevenbruck (Paris) is pleased to announce its participation in FRIEZE MASTERS 2019 with an exhibition of the work of Michel Parmentier (1938-2000). Featuring three works produced in 1966, 1967 and 1991, and contextualized with archival documents from the Michel Parmentier Archives (AMP) in Brussels, this is Parmentier's first solo exhibition in the United Kingdom.

Grounding his practice on a denial of gesture and narrative, Michel Parmentier was an active and influential figure within the postwar critique of traditional modes of art-making. He is best known for the highly standardized, horizontally-striped canvases painted between 1965 and 1968. These works, produced through the *pliage* technique of folding the ground before the color is applied, are comprised of perfectly even, 38-centimeter bands which Parmentier varied in color annually (blue in 1966, gray in 1967, red in 1968 and black after 1983).

In January 1967, Parmentier formalized his attack on painterly subjectivity when he co-founded the group "Buren Mosset Parmentier Toroni." Fusing minimalism and institutional critique, Buren, Mosset, Parmentier and Toroni interrogated what they collectively considered to be bourgeois artistic sensibility in a series of four painting-performance 'Manifestations.' Parmentier broke from this collective in December 1967 and, in August 1968, from painting altogether. His practice remained dormant until 1983, when he resumed with a series of black paintings.

By 1986, Parmentier had turned his focus to large-scale, freehand work on paper. Utilizing graphite, charcoal, pastel and oil stick, this body of work broadened his practice while remaining committed to the same motivations that had fueled his work in the 1960s.

Michel Parmentier studied at the École des Métiers d'Art and both lived and worked in Paris, France. His work is included in the permanent collections of the Centre Pompidou, Musée National d'Art Moderne, Paris; Fondation La Caixa, Spain; LaM Lille Métropole musée d'art moderne, d'art contemporain et d'art brut, Villeneuve-d'Ascq; Musée d'Art Moderne de la Ville de Paris; Musée des Beaux-Arts de Nantes; the Museum of Modern Art, New York and the Pinault Collection. Parmentier was the subject of major retrospectives at the Centre National des Arts Plastiques, Paris (1988), at the Villa Tamaris Centre d'art, La Seyne-sur-Mer (2014), and the Eli and Edythe Broad Art Museum at Michigan State University, Michigan (2017), Parmentier's first US retrospective. The first solo show in New York was organized by Ortuzar Projects in 2018.

This exhibition is accompanied by the launch of *Michel Parmentier, December 1965 – November 20, 1999. A Retrospective*, edited by Guy Massaux and co-published by Ortuzar Projects (New York) and Éditions Loevenbruck (Paris). The English translation is a revised and expanded version of the monograph first published in French in 2016.

Loevenbruck gallery represents the Estate of Michel Parmentier since 2014.

1965

1966

[blue]

In 1966, Michel Parmentier engages in a complete and methodical overhaul of his pictorial method. By about April he has achieved a synthesis of the problematics raised earlier. The formal solution found on this occasion arises from the artist's discovery and introduction of folding (*pliage*).

1. In its overall dimensions, the canvas is higher than wider.
2. The canvas¹ is prepared in advance and uniformly covered in white.
3. The repeated and regular folding of the canvas segments and divides the height of the canvas into several horizontal bands.
4. The folded canvas is regularly² stapled along the fold lines..
5. "Lefranc blue" paint (sprayed on with a spray gun³) is applied to the folded surface placed on the floor, in a single layer and uniform color. "Lefranc blue" will be the color of choice throughout 1966.

1968

6. After removal of the staples from the folds and unfolding, the canvas reveals several horizontal bands that are alternately "painted" and "unpainted"⁴ and of equal width (38 cm), with the exception of the partial bands left at the top and/or bottom, which vary in width from one work to another.

1983

7. On the back of the canvas, he uses a date stamp⁵ with ink to date and title the works, writes the dimensions of the canvas by hand, and signs it.
8. To hang and stabilize the canvas, which is left free,⁶ he sticks a self-adhesive strip⁷ on the upper edge of the canvas. The other side of the self-adhesive strip is stuck to a batten of the same width as the canvas and fixed to the wall.

1984

¹ The canvas was prepared with white cellulose paint by Lefranc. It could be fixed to a stretcher or onto a wall in order to be pre-stretched.

² The spaces between staples vary from one canvas to another: closely packed or widely spaced, at regular intervals.

³ The use of the spray gun to spread the paint introduces the idea of the "neutrality" of gesture: the "covering" trace of a "mechanical" gesture is uniformly applied.

⁴ The concept of "painted" and "unpainted" is developed during the last months of 1965, in the course of numerous exchanges with Daniel Buren (see Christian Besson, "Naissance de Daniel Buren," in Annick Boisnard and Daniel Buren (eds.), *Daniel Buren. Catalogue raisonné chronologique, Tome II 1964/1966* (Villeneuve-d'Ascq: Musée d'art moderne Lille Métropole and Le Bourget: Éditions 11/28/48, 2000), pp. 6-22).

The "unpainted" is prepared in advance with white and a slight hint of blue — a "neutral" white that reappears at the moment of unfolding. When the fold is opened, the "painted" and the "unpainted" are on the same plane: 4 painted bands + 3

1986

unpainted bands, with, at the top and/or bottom, a "partial painted" or "unpainted."

⁵ The works are stamped with the date the canvas was covered with paint.

⁶ The notion of the "unstretched canvas [toile libre]" appears in extenso in the first certificate/contract for the work dated 5 avril 1966 (April 5, 1966) (**p. 50**). The certificate was drawn up after the event, written and signed, and accompanied the sale of the work to Liliane and Michel Durand-Dessert on February 15, 1978.

⁷ The self-adhesive strip is a textile material consisting of two strips each covered with a different texture which, when placed together, offer a quick but impermanent connection/fixation (Velcro). According to Michel Durand-Dessert (Parmentier's gallerist from 1978 to 1991), the invention of this hanging method using a self-adhesive strip came later (1978).

1987

1988

1989

1990

1991

1992

List of documents

Michel Parmentier, unstretched blue canvas, Daniel Buren's studio, color photograph reproduced from transparency, Brussels, AMP – Michel Parmentier Archives.

Inv. No. : MP_1B_1



Invitation to the exhibition "Pour une exposition en forme de triptyque" with Buraglio, Buren, Hantai, Meurice, Riopelle, Tàpies, Jean Fournier & Cie, Paris (France), July – September 1966, December 1966 – January 1967, July – September 1967, Brussels, AMP – Michel Parmentier Archives.

Inv. No. : MP_1B_2_1

Juillet - Septembre 1966

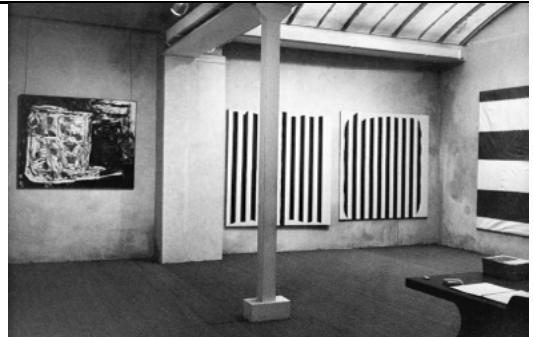
Buraglio
Buren
Meurice
Parmentier

3
Juillet à
Septembre 1967

2
Décembre 1966
Janvier 1967

Hantai
Riopelle
Tapiès

Photo-souvenir: Daniel Buren, *Peinture aux formes indéfinies* (Painting with indefinite forms) and *Peinture N°9* (Painting N°9); Michel Parmentier, *Décembre 1965* (December 1965).
View of the exhibition "Pour une exposition en forme de triptyque," Galerie Jean Fournier & Cie, Paris (France), July – September 1966, Daniel Buren archives.
Inv. No. : MP_1B_3



Open letter signed by Buren, Mosset, Parmentier, Toroni, "Something is happening for the first time on January 3, 1967 at the salon of Young Painters.", December 23, 1966. Typed pamphlet, 500 copies, Paris, Centre Pompidou, Mnam-Cci, Kandinsky Library, General Archives.
Inv. No. : MP_1CA_9







© ADAGP, Paris. The Estate of Michel Parmentier. AMP – Michel Parmentier Archives, Brussels / Courtesy Loevenbruck, Paris. Photo: Fabrice Gousset

**Michel Parmentier
11 novembre 1966 (November 11, 1966), 1966**

Paint on unstretched canvas, 6 painted horizontal bands, alternating laque Lefranc medium blue and white, 38 cm wide (3+3) and, at the top, 1 partial white band 5 cm wide, at the bottom, 1 partial blue band 10 cm wide.

96 7/8 x 94 11/16 in

Selling price : 350 000 euros HT

Provenance

Lucie Scheler Collection

Paris

1965

1986

1993

1966

1987

1994

1967

[gray]

As of early 1967, painting is made to serve a common critical cause; the manifesto painting of a group of four founded by the duo Daniel Buren/Michel Parmentier, who were joined by Niele Toroni and, later, Olivier Mosset.

1968

The last three months of 1966 are spent preparing and publicizing a group show that, by devising a series of actions, will present a critical perspective on Parisian art salons. On the occasion of the 18th Salon de la Jeune Peinture at the Musée d'Art moderne de la Ville de Paris, a protocol or scenario pre-established by the group envisages the making of works in public.

1983

Parmentier takes with him his square canvases, prepared in advance, and covered in white cellulose paint by Lefranc.¹ In public, he methodically folds and staples his canvases to the floor or wall. Instead of a spray gun, he uses spray cans of "dove gray" paint by Krylon. Once the canvases are painted, they are unfolded and stapled to the wall.² Parmentier executes at least four canvases during the opening. Above the space set aside for the works, a banner is hung, bearing the names of the four artists: "Buren, Mosset, Parmentier, Toroni." Under this, four canvases are lined up from left to right, by Parmentier, Buren, Toroni, and Mosset. Before the end of the opening, the canvases are taken down from their position and a second banner is positioned below the first, bearing the words "n'exposent pas" (are not exhibiting) (Manifestation 1).

1984

At 20h15, an open mimeographed letter is then sent to journalists signed by the four artists (Manifestation 2).

Between March and May, Parmentier produces four other gray canvases whose dimensions are close to those of the blue canvases from 1966: *15 mars 1967* (March 15, 1967), *20 mars 1967* (March 20, 1967), *18 avril 1967* (April 18, 1967), and *21 mai 1967* (May 21, 1967).

1985

In June, for "Manifestation 3," on the stage in the auditorium of the Musée des Arts Décoratifs

1988

1989

1990

1991

1992

in Paris, Parmentier presents *21 mai 1967* (May 21, 1967) alongside the three other works, forming a checker pattern and fastened together. After this presentation, a pamphlet is handed out with the words: "On a canvas measuring 2.50 m × 2.50 m alternating gray (3) and white (4) horizontal bands measuring 0.38 m × 2.50 m. The seventh (and last) band is partial, measuring 0.22 m × 2.50 m / (PARMENTIER)." In the notes: "(3) Krylon dark dove gray. (4) Lefranc cellulose White" (fig. 42, p. 63).

For the 5th Biennale de Paris at the Musée d'Art moderne de la Ville de Paris, from September 30 to November 5, 1967 ("Manifestation 4"), Parmentier exhibits a canvas fixed to a stretcher, a canvas (200 × 200 cm) made for "Manifestation 1," which he re-exhibits for the occasion. The four canvases are exhibited in a checker pattern, each one fixed to the wall.

Before the end of 1967, a final four canvases are executed: *20 septembre 1967* (September 20, 1967), *8 novembre 1967* (November 8, 1967), *15 novembre 1967* (November 15, 1967), and *16 novembre 1967* (November 16, 1967).

1 The number of visible horizontal bands 38 cm wide is proportional to the height of the canvas. The division of the canvases into bands, which all measure 200 × 200 cm, produces five horizontal bands, three of which are painted and two not, with an unpainted partial band either at the top and/or at the bottom. *3 janvier 1967 (a)* (January 3, 1967 (a)) and *3 janvier 1967 (b)* (January 3, 1967 (b)) (pp. 72-73).

Four folds (with two inward and two raised) are vital to obtaining five bands of 38 cm. Several methods are possible: for *3 janvier 1967 (a)* (January 3, 1967 (a)), two raised folds on either side of the width of the central gray band are slipped toward the edges, one from the top and the other from the bottom, in order to delimit this. In contrast, for *3 janvier 1967 (b)* (January 3, 1967 (b)) the two raised folds, located below the first gray band and above the third gray band, are slipped down towards the interior, one from the top downward, the other from the bottom upwards, in order to delimit the horizontal gray band at the center. The white partial bands are refolded upwards or downwards below the gray bands.

2 The space provided for hanging the works consisted of three walls plus an access opened on the fourth side. It was from the latter position that most of the photographs of "Manifestation 1" and "Manifestation 2" were taken.

1995

1996

1997

1998

1999

List of documents

Photo-souvenir: "Manifestation 1: Buren, Mosset, Parmentier, Toroni." View of the exhibition at the 18th Salon de la Jeune Peinture, Musée d'Art moderne de la Ville de Paris, Paris (France), January 3, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CA_13_b



Photo-souvenir: "Manifestation 1: Buren, Mosset, Parmentier, Toroni." View of the exhibition at the 18th Salon de la Jeune Peinture, Musée d'Art moderne de la Ville de Paris, Paris (France), January 3, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CA_13_c



Photo-souvenir: "Manifestation 1: Buren, Mosset, Parmentier, Toroni." View of the exhibition at the 18th Salon de la Jeune Peinture, Musée d'Art moderne de la Ville de Paris, Paris (France), January 3, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CA_13_d



Photo-souvenir: "Manifestation 1: Buren, Mosset, Parmentier, Toroni." View of the exhibition at the 18th Salon de la Jeune Peinture, Musée d'Art moderne de la Ville de Paris, Paris (France), January 3, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CA_13_e



Photo-souvenir: "Manifestation 1: Buren, Mosset, Parmentier, Toroni." View of the exhibition at the 18th Salon de la Jeune Peinture, Musée d'Art moderne de la Ville de Paris, Paris (France), January 3, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CA_13_f



Photo-souvenir: "Manifestation 1: Buren, Mosset, Parmentier, Toroni." View of the exhibition at the 18th Salon de la Jeune Peinture, Musée d'Art moderne de la Ville de Paris, Paris (France), January 3, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CA_13_g



Photo-souvenir: "Manifestation 1: Buren, Mosset, Parmentier, Toroni." View of the exhibition at the 18th Salon de la Jeune Peinture, Musée d'Art moderne de la Ville de Paris, Paris (France), January 3, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CA_13_h



Photo-souvenir: "Manifestation 1: Buren, Mosset, Parmentier, Toroni." View of the exhibition at the 18th Salon de la Jeune Peinture, Musée d'Art moderne de la Ville de Paris, Paris (France), January 3, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CA_13_i



Photo-souvenir: "Manifestation 1: Buren, Mosset, Parmentier, Toroni." View of the exhibition at the 18th Salon de la Jeune Peinture, Musée d'Art moderne de la Ville de Paris, Paris (France), January 3, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CA_14



Photo-souvenir: "Manifestation 1: Buren, Mosset, Parmentier, Toroni." View of the exhibition at the 18th Salon de la Jeune Peinture, Musée d'Art moderne de la Ville de Paris, Paris (France), January 3, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CA_16



Photo-souvenir: "Manifestation 1: Buren, Mosset, Parmentier, Toroni." View of the exhibition at the 18th Salon de la Jeune Peinture, Musée d'Art moderne de la Ville de Paris, Paris (France), January 3, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CA_17



Tract, "Il ne s'agissait évidemment que de regarder..."
(Obviously, it was simply a question of looking..."), June 2, 1967,
distributed at the end of "Manifestation 3", Paris, courtesy
Loevenbruck.

Inv. No. : MP1CB22

**IL NE S'AGISSAIT ÉVIDEMMENT QUE DE REGARDER
DES TABLES DE
BUREN-MOSSET-PARMENTIER-TORONI**

Il faut y voir :

Une salle de 2,00 m x 2,00 m divisée en 20 îlots
égaux et rectangulaires, suspendus au plafond, dont les
deux extrémités sont recouvertes de blanc. (BUREN).

Un mur (1) soit un certain étage (2)

Sur une table de 2,00 m x 2,00 m, des bandes
rectangulaires alternent grises (3) et blanches (4)
de 0,10 m x 2,00 m. Particulièrement épaisse (3)
la dernière bande mesure 0,22 m x 2,00 m.

Il s'agit d'un étage d'un bâtiment (5),
à hauteur de 30 cm, sur une surface blanche
de 2,00 m x 2,00 m. (TORONI).

CET AUTRE MANIFESTATION 3.

2 JUIN 1967

BUREN - MOSSET - PARMENTIER - TORONI

1) Mur noir peint à 1,60 m, châssis vitré 0,40 m.
2) Mur noir à 1,60 m.
3) Mur noir à 1,60 m.
4) Mur noir à 1,60 m.
5) Mur noir à 1,60 m.

Photo-souvenir: "Manifestation 3: Buren, Mosset, Parmentier, Toroni," Musée des Arts Décoratifs, Centre Expérimental du Spectacle (théâtre), Paris (France), June 2, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CB_20_a



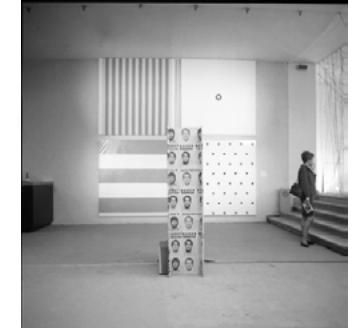
Photo-souvenir: "Manifestation 3: Buren, Mosset, Parmentier, Toroni," Musée des Arts Décoratifs, Centre Expérimental du Spectacle (théâtre), Paris (France), June 2, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CB_20_b



Photo-souvenir: "Manifestation 4 : Buren, Mosset, Parmentier, Toroni," exhibition view at the 5th Biennale de Paris, Musée d'Art moderne de la Ville de Paris, Paris (France), September 30 – November 5, 1967 (detail), Daniel Buren archives.

Inv. No. : MP_1CB_25







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Michel Parmentier *3 janvier 1967 (d)* (January 3, 1967 (d)), 1967

Paint on unstretched canvas, 5 painted horizontal bands, alternating dove gray Krylon gloss and white, 38 cm wide (3+2) and, at the bottom, 1 partial white band 11 cm wide
78 3/4 x 77 3/4 in

Selling price : 450 000 euros HT

Exhibitions history

2018	Solo exhibition	"Michel Parmentier: Paintings & Works on Paper"	Eli and Edythe Broad Art Museum	East Lansing	US
1967	Group exhibition	Manifestation 1	18th Salon de la Jeune Peinture. Musée d'Art moderne de la Ville de Paris	Paris	FR

1986

1987

1988

1989

[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.

1990

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.

1991

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)).

List of documents

Poster "Buren Parmentier," June 7 – July 20, 1991, Palais des Beaux-Arts, Brussels (Belgium), 60 x 40 cm.
Inv. No. : MP_R3_35



Photo-souvenir: Michel Parmentier and Daniel Buren,
Palais des Beaux-Arts, Brussels (Belgium), June 1991,
Brussels, Philippe De Gobert archives.
Inv. No. : MP_R3_33



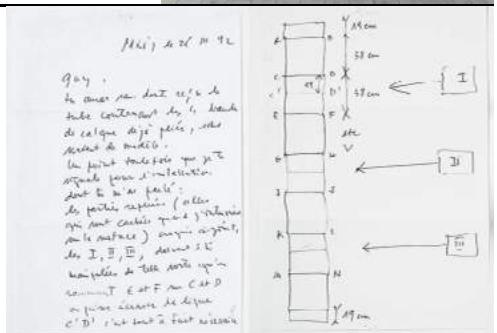
Photo-souvenir: exhibition "Buren Parmentier,"
Palais des Beaux-Arts, Brussels (Belgium), June 7 – July 20, 1991,
Brussels, Philippe De Gobert archives.
Inv. No. : MP_R3_37_b



View of the exhibition "Michel Parmentier," Paris, Galerie Christine et Isy Brachot, April 29 – May 30, 1992, black-and-white photograph, Paris, Philippe Simon archives.
Inv. No. : MP_R4A_40



Letter from Michel Parmentier to Guy Massaux, March 25, 1992,
Brussels, AMP – Michel Parmentier Archives.
Inv. No. : MP R4B 56 3







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Michel Parmentier *31 mai 1991 III (May 31, 1991 III), 1991*

Oil bar blanc applied flat, vertically, on tracing paper, alternating 7 horizontal bands 38 cm wide (4+3) and, at the top and bottom, 2 blank partial bands 19 cm wide
119 11/16 × 118 1/8 in

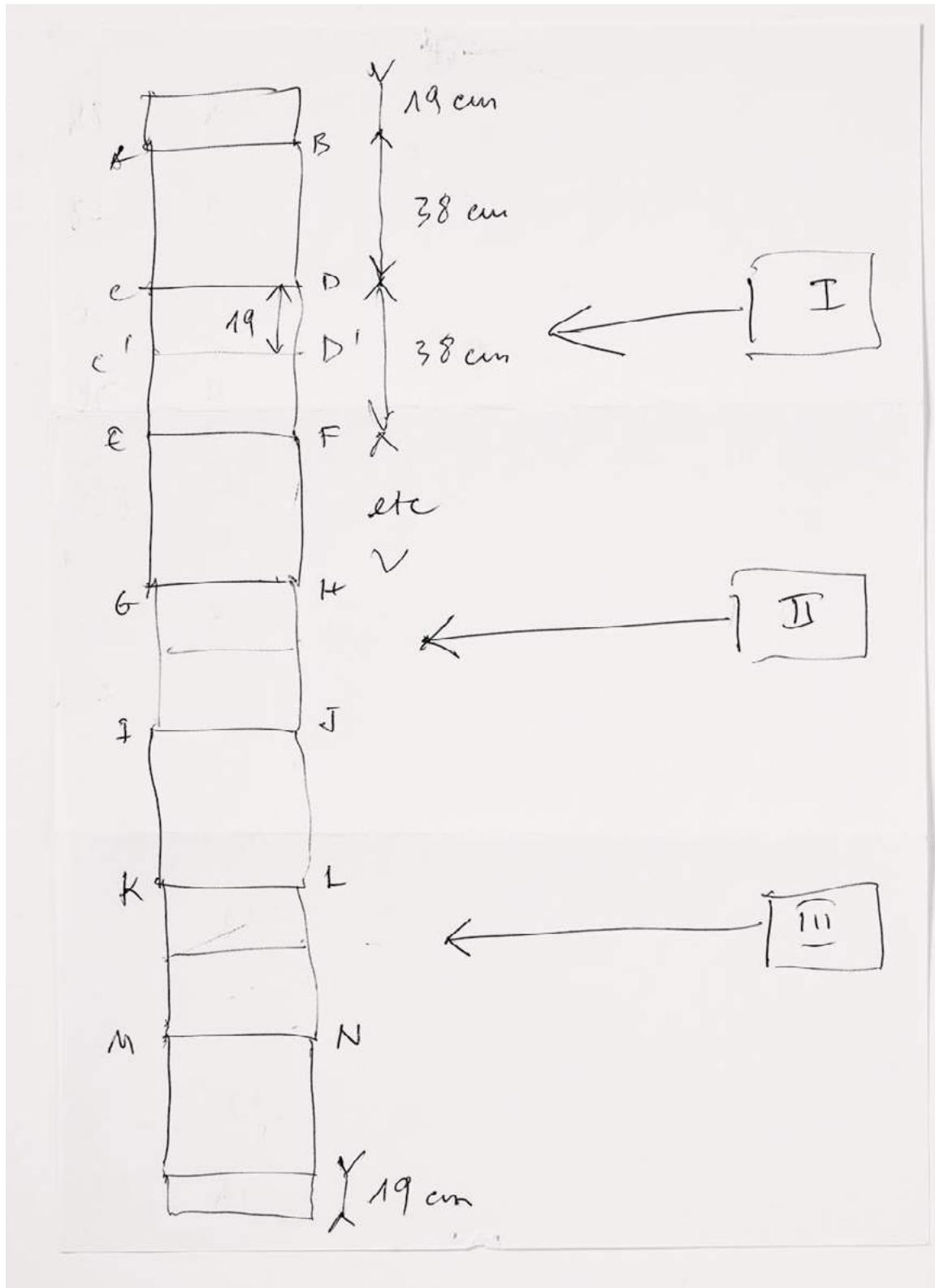
Selling price : 120 000 euros HT

Exhibitions history

2017	Group exhibition	"Philippe Decrauzat - Michel Parra & Romero Parmentier"	Madrid	ES
1992	Solo exhibition	"Michel Parmentier"	Galerie Christine and Isy Brachot	Paris

Bibliography

2019	<i>Michel Parmentier, December 1965 - November 20, 1999: A Retrospective</i>	Ortuzar Projects (New York), Éditions Loevenbruck (Paris)	p. 190, n°125
2016	<i>Michel Parmentier. Décembre 1965 — 20 novembre 1999. Une rétrospective</i>	Éditions Loevenbruck	p. 178, n°125



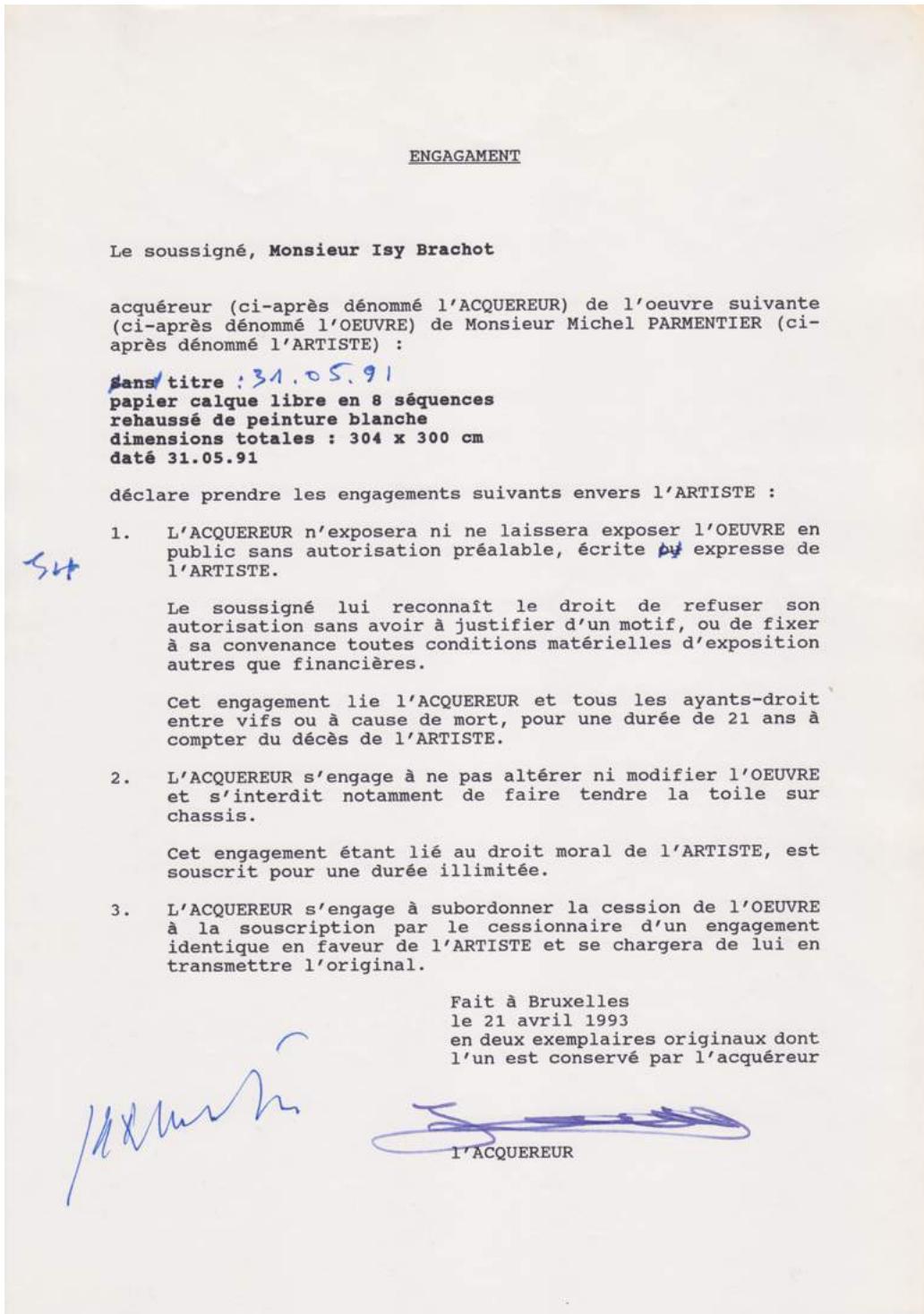
Sketch-diagram of a strip, from a handwritten letter from Michel Parmentier to Guy Massaux, March 25, 1992.



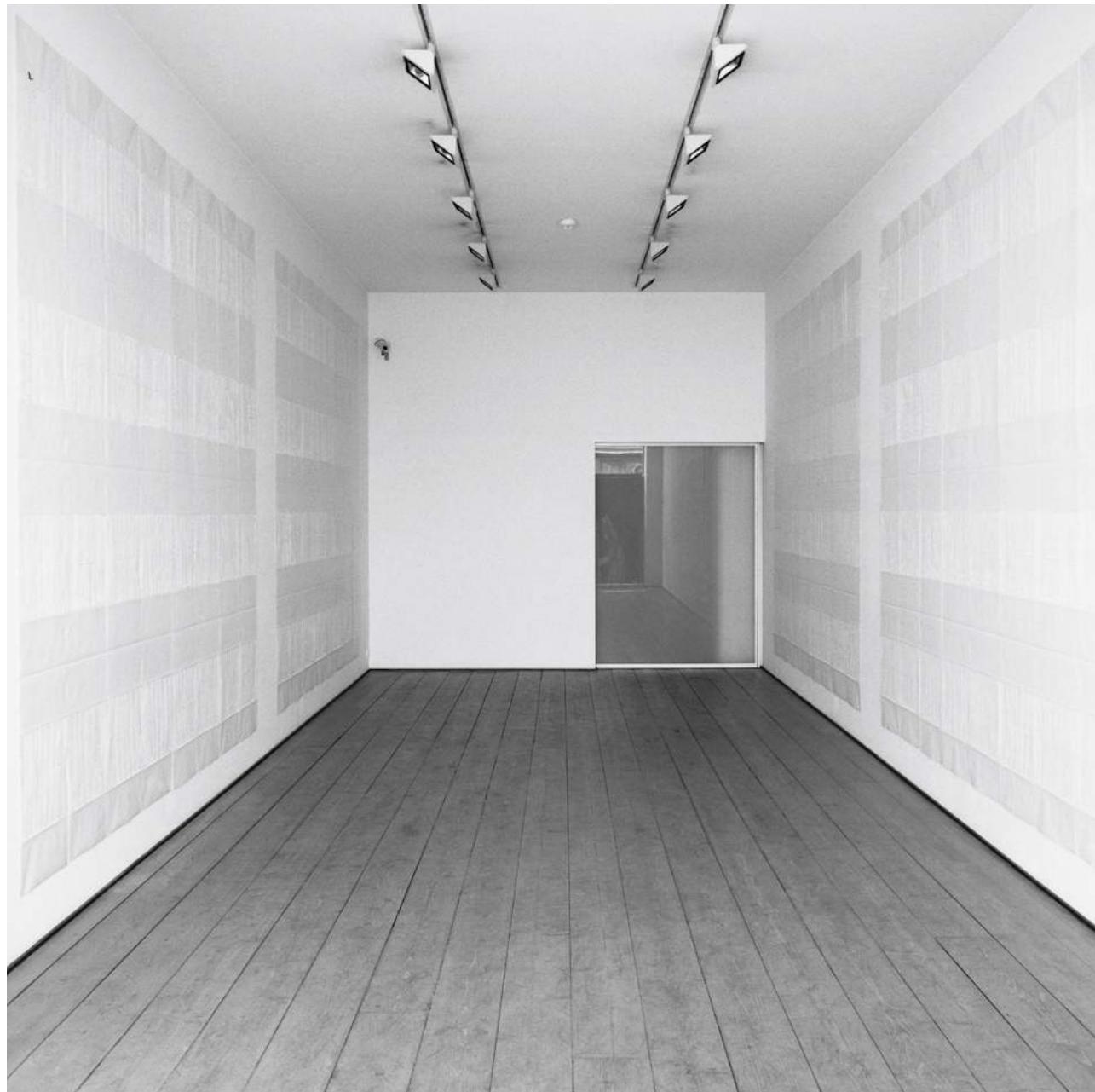
Michel Parmentier in Guy Massaux's studio, 123, Rue Marconi, Forest (Brussels)



Photo-souvenir: exhibition "Buren Parmentier," Palais des Beaux-Arts, Brussels (Belgium), black-and-white photograph. On the left-hand wall, from left to right: partial view of *5 mai 1991 II* (May 5, 1991 II), *5 mai 1991 III* (May 5, 1991 III), *5 mai 1991 IV* (May 5, 1991 IV), *5 mai 1991 V* (May 5, 1991 V), *31 mai 1991 I* (May 31, 1991 I), and *31 mai 1991 II* (May 31, 1991 II). On the right-hand wall: Daniel Buren, *Quand la peinture fait le mur* (When painting creates the wall), "situated work," 1991.



Contract with Isy Brachot, dated April 21, 1993, concerning the work 31 mai 1991 / (May 31, 1991 I), Paris, courtesy Loevenbruck.



View of the exhibition "Michel Parmentier," Galerie Christine et Isy Brachot, Paris (France), April 29 – May 30, 1992, black-and-white photograph, reproduction from black-and-white negative, 6 × 6 cm.

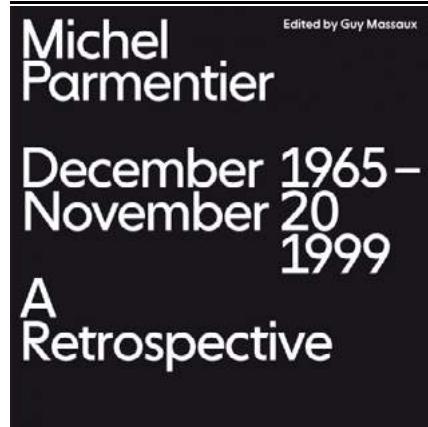
Having left Galerie Liliane & Michel Durand-Dessert, Parmentier exhibits a series of four tracing-paper works at Isy Brachot's Parisian gallery.

From left to right: *31 mai 1991 I* (May 31, 1991 I), *31 mai 1991 II* (May 31, 1991 II), *31 mai 1991 III* (May 31, 1991 III), and *31 mai 1991 IV* (May 31, 1991 IV).

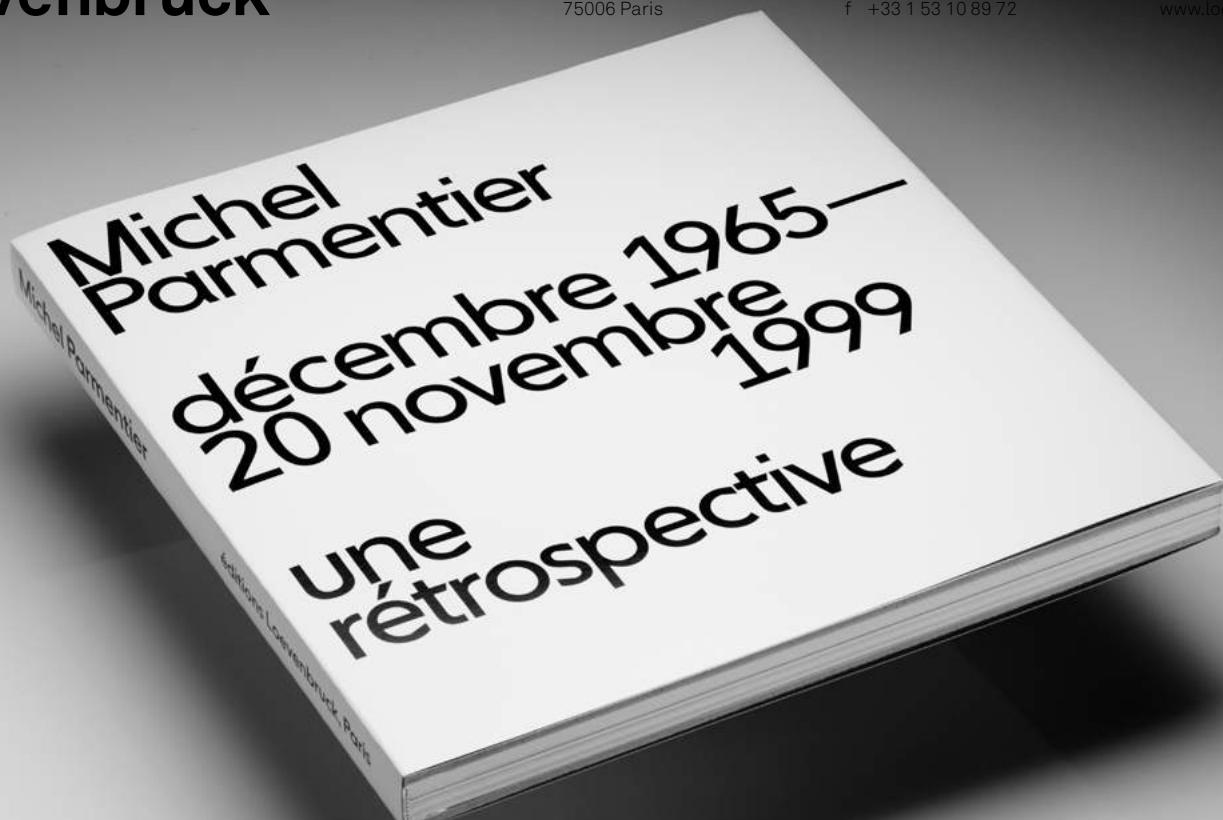
New publication – Book launch at Frieze Masters 2019

Michel Parmentier, December 1965 - November 20, 1999: A Retrospective
Ortuzar Projects (New York), Éditions Loevenbruck (Paris)
2019

Co-publishers	Editor: Guy Massaux , association Michel Parmentier, AMP — Fonds Michel Parmentier, Brussels
Writers	Philip Armstrong, Robert Bonaccorsi, Agnès Foiret, Laura Lisbon, Guy Massaux, Jean-Marc Poinsot and Molly Warnock.
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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 (most of them never previously published) from the Michel Parmentier archives, libraries, and public and private collections.



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1965	décembre 1965 – 20 novembre 1999 une rétrospective	1986	1993
Au cours du mois de décembre 1965, Michel Parmentier commence pour la première fois à l'empêcher d'accéder à son atelier. Il revient régulièrement toutefois, qui dévoile progressivement les dernières œuvres de son travail.			
1966	1987	1994	
Ce premier tableau de décembre 1965, jailli et inquiétant, est un polémique. Il fut peint sur une toile de papier rose (longueur 1,40 m, largeur 1,10 m). La toile est bordée des deux côtés par des bandes blanches. L'œuvre est réalisée avec un pinceau et des coups de pinceau. Les couleurs sont bleues et grises. Des bandes blanches indiquent que la toile fut remisée dans un carton. Le tableau fut alors rangé dans un placard pendant plusieurs années.			
1967	1988	1995	
Les œuvres immédiatement les plus, les quatre dernières œuvres de 1967, sont également réalisées avec du papier rose. Le 20 novembre 1999, au musée d'Art contemporain de Bruxelles (M.A.C.B.), à l'occasion de l'exposition « Michel Parmentier : entre le refus et l'abandon de la peinture », ces œuvres sont exposées.			
1968	1989	1996	
Le 17 décembre 1999, au musée d'Art contemporain de Bruxelles (M.A.C.B.), à l'occasion de l'exposition « Michel Parmentier : entre le refus et l'abandon de la peinture », sont exposées les œuvres de 1968.			
1969	1990	1997	
Le 20 novembre 1999, au musée d'Art contemporain de Bruxelles (M.A.C.B.), à l'occasion de l'exposition « Michel Parmentier : entre le refus et l'abandon de la peinture », sont exposées les œuvres de 1969.			
1970	1991	1998	
Le 20 novembre 1999, au musée d'Art contemporain de Bruxelles (M.A.C.B.), à l'occasion de l'exposition « Michel Parmentier : entre le refus et l'abandon de la peinture », sont exposées les œuvres de 1970.			
1971	1992	1999	
Le 20 novembre 1999, au musée d'Art contemporain de Bruxelles (M.A.C.B.), à l'occasion de l'exposition « Michel Parmentier : entre le refus et l'abandon de la peinture », sont exposées les œuvres de 1971.			

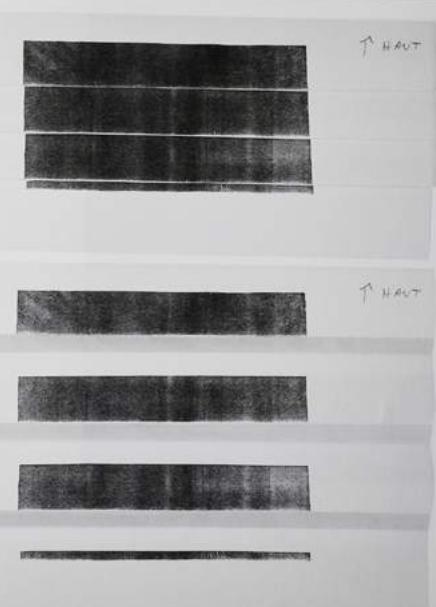


Feuille d'archivage, insérée pour préparer la conservation de l'œuvre 2400 (page 1).

Le 20 novembre 1999, au musée d'Art contemporain de Bruxelles (M.A.C.B.), à l'occasion de l'exposition « Michel Parmentier : entre le refus et l'abandon de la peinture », sont exposées les œuvres de 1971.

Le 20 novembre 1999, au musée d'Art contemporain de Bruxelles (M.A.C.B.), à l'occasion de l'exposition « Michel Parmentier : entre le refus et l'abandon de la peinture », sont exposées les œuvres de 1972.

Le 20 novembre 1999, au musée d'Art contemporain de Bruxelles (M.A.C.B.), à l'occasion de l'exposition « Michel Parmentier : entre le refus et l'abandon de la peinture », sont exposées les œuvres de 1973.



MICHEL PARMENTIER

Exhaustive biography and bibliography



Portrait of Michel Parmentier, black-and-white photograph taken by Malek Alloula at Galerie Liliane & Michel Durand-Dessert, Paris (France), during the exhibition "Parmentier 1983-1984," September 15, 1984, Brussels, AMP – Michel Parmentier Archives.

Michel Parmentier

Born: 1938, Paris, France. Died: 2000, Paris, France.

Representation

Galerie Jean Fournier	Paris	FR
Galerie Loevenbruck	Paris	FR

Public collections

Centre national des arts plastiques	Paris	FR
FRAC Bourgogne	Dijon	FR
FRAC Bretagne	Rennes	FR
LaM Lille Métropole musée d'art moderne, d'art contemporain et d'art brut	Villeneuve-d'Ascq	FR
Musée d'art moderne et contemporain de Saint-Étienne Métropole	Saint-Priest-en-Jarez	FR
Musée de Grenoble, collection des dessins XXe siècle	Grenoble	FR
Musée des Beaux Arts de Nantes	Nantes	FR
MoMA The Museum of Modern Art	New York City	US

Solo exhibitions

1997	"Michel Parmentier, (304 x 308 cm) (076 x 308 cm) (304 x 308 cm), 15 mars 1994, 5 juillet 1995, 26 mai 1996"	Atelier Marconi	Brussels	BE
		19.04.1997 Curated by: Guy Massaux, Bruno van Lierde		
1994	"Michel Parmentier"	Carré des Arts	Paris	FR
		17.03.1994 – 15.05.1994 Curated by: Agnès Foiret General coordinator: Marie-Odile Van Caeneghem		
1992	"Michel Parmentier"	Galerie Christine and Isy Brachot	Paris	FR
		29.04.1992 – 30.05.1992		
1988	"Michel Parmentier"	Centre national des arts plastiques	Paris	FR
		20.09.1988 – 31.10.1988 Curated by: Alfred Pacquement		
1988	"Michel Parmentier"	Galerie Liliane & Michel Durand-Dessert	Paris	FR
		10.09.1988 – 11.10.1988		

1984	"Michel Parmentier 1983-1984"	Galerie Liliane & Michel Durand-Dessert Paris	FR
		15.09.1984 – 09.10.1984	
1978	"Michel Parmentier (3 toiles de 1966, 1967, 1968)"	Galerie Liliane & Michel Durand-Dessert Paris	FR
		11.02.1978 – 16.03.1978	
1965	"Michel Parmentier"	Galerie H. Le Gendre Paris	FR
		23.04.1965 – 15.05.1965	

Solo exhibitions (posthumous)

2019		Galerie Loevenbruck Paris	FR
		08.11.2019 – 18.01.2020	
2018	"Michel Parmentier: Paintings & Works on Paper"	Eli and Edythe Broad Art Museum East Lansing	US
		28.04.2018 – 07.10.2018	
2018	"Michel Parmentier: Paintings & Works on Paper"	Ortuzar Projects New York	US
		16.02.2018 – 07.04.2018	
2016	"Michel Parmentier, 17 juillet 1989 (July 17, 1989) – 20 février 1990 (February 20, 1990)"	Galerie Loevenbruck Paris	FR
		03.06.2016 – 16.07.2016	
2014	"Michel Parmentier, déc. 1965 – 20 nov. 1999, une rétrospective."	Villa Tamaris Centre d'art La Seyne-sur-Mer	FR
		07.06.2014 – 14.09.2014 Director: Robert Bonaccorsi Curated by: Guy Massaux	
2014	"Avant les bandes, 1962-1965"	Galerie Jean Fournier Paris	FR
		22.05.2014 – 21.06.2014	
2014	"Michel Parmentier"	Galerie Loevenbruck Paris	FR
		04.04.2014 – 25.05.2014	
2010	"Michel Parmentier, Peintures 1961-1968"	Galerie Jean Fournier Paris	FR
		25.11.2010 – 08.01.2011	
2007	"Michel Parmentier, Peintures 1962-1994"	Galerie Jean Fournier Paris	FR
		15.03.2007 – 21.04.2007	
2002	"Michel Parmentier, Rétrospective, 1965-1991"	Galerie Liliane & Michel Durand-Dessert Paris	FR
		08.09.2002 – 16.11.2002	
2001	"Simon Hantai/Michel Parmentier"	Centre Pompidou/Musée national d'art moderne, Galerie du Musée Paris	FR
		17.01.2001 – 18.03.2001 Curated by: Nadine Pouillon Adviser: Guy Massaux	
2000	"Michel Parmentier"	Galerie Jean Fournier Paris	FR
		20.11.2000 – 16.12.2000 Presentation of the work 20 11 99	

Group exhibitions

1999	"JARS IV. tegenvleug/à rebrousse-poil"	Kultureel Centrum	Sittard	NL
		19.12.1999 – 20.02.2000 Curated by: Luk Lambrecht, Guy Massaux. with : Goosse, Hantaï, Krebber, Lisbon, Mees, Meskens, Oorebeek, Trafeli, Van Snick, Welling.		
1999	"Rayures tradition et modernité: Acte II"	Musée de l'Hôtel Dieu	Mantes-la-Jolie	FR
		20.06.1999 – 20.09.1999 with : Ackling, Asse, Barré, Bertrand, Bioulès, Dezeuze, Flavin. Exhibition organized without the artist's knowledge.		
1997	"Les Péchés capitaux – 4/L'Avarice"	Centre Pompidou, Musée national d'art moderne – Centre de création industrielle	Paris	FR
		28.05.1997 – 30.06.1997 Curated by: Didier Ottinger with : Bell, Charlton, Judd, Klein, Malévitch, Manzoni, Martin, McCollum, Mosset, Perrodin, Picabia, Richter, Rothko, Stella. Exhibition organized without the artist's knowledge.		
1993	"Das offene Bild II, Aspekte der Moderne in Europa nach 1945"	Museum der bildenden Kunst	Leipzig	DE
		08.04.1993 – 31.05.1993 Curated by: Erich Franz, Eva Schmidt with : Armleder, Barré, Bertrand, Beuys, Buraglio, Buren, Cane, Darboven, Dezeuze, Fautrier, Filliou, Fontana, Frize, Hains, Hantaï, Klein, Krasinski, Lavier, Manzoni, Morellet, Mosset, Perrodin, Polke, Richter, Rutault, Saytour, Schiess, Spoerri, Tàpies, Toroni, Vautier, Villeglé.		
1992	"Das offene Bild I, Aspekte der Moderne in Europa nach 1945"	Westfälisches Landesmuseum für Kunst und Kulturgeschichte	Münster	DE
		15.11.1992 – 07.02.1993 Curated by: Erich Franz, Eva Schmidt		
1992	"Manifeste, 30 ans de création en perspective, 1960-1990 Manifeste 9/Manifeste 10"	Musée national d'art moderne - Centre de création industrielle	Paris	FR
		18.06.1992 – 28.09.1992 Exhibition organized without the artist's knowledge.		
1991	"Buren Parmentier"	Palais des Beaux-Arts	Brussels	BE
		07.06.1991 – 20.07.1991 Coordinator: Dirk Snaeuwaert		
1991	"Individualités: 14 Contemporary Artists from France"	Art Gallery of Ontario	Toronto	CA
		25.01.1991 – 07.04.1991 Curated by: Marie-Claude Jeune, Roald Nasgaard		
1990	"Um 1968 konkrete utopien in kunst und gesellschaft"	Städtische Kunsthalle	Düsseldorf	DE
		27.05.1990 – 08.07.1990 Curated by: Marie Luise Syring, Karin Thomas with : Adami, Aillaud, Andre, Arman, Arroyo, Beuys, Bioulès, Broodthaers, Brouwn, Buraglio, Buren, Cage, Cane, César, Cueco, Dezeuze, Duchamp, Erró, Fahlström, Filliou, Flanagan, Gerz, Grand, Haacke, Hains, Immendorff, Jorn, Kounellis, Lichtenstein, Manzoni, Merz, Morris, Mosset, Newman, Pagès, Paik, Pane, Pistoletto, Polke, Rainer, Rancillac, Recalcati, Reinhardt, Saytour, Sorge, Stella, Toroni, Viallat, Villeglé, Vostell, Warhol.		

1989	"Liberté & Égalité – Freiheit und Gleichheit, Wiederholung und Abweichung in der neueren französischen Kunst"	Kunstmuseum	Winterthur	CH
		24.09.1989 – 12.11.1989 Curated by: Erich Franz, Dieter Schwarz		
1989	"Choix d'œuvres de la collection du Frac Bourgogne"	Musée des Beaux-Arts de Brest	La Chaux-de-Fonds	CH
		17.06.1989 – 17.08.1989 Exhibition organized without the artist's knowledge.		
1989	"Liberté & égalité – Freiheit und Gleichheit, Wiederholung und Abweichung in der neueren französischen Kunst"	Museum Folkwang	Essen	DE
		04.06.1989 – 27.08.1989 Curated by: Erich Franz, Dieter Schwarz with : Barré, Bertrand, Bourget, Buraglio, Buren, Cadere, Dubuffet, Filliou, Gette, Grand, Hains, Hantaï, Lavier, Le Gac, Morellet, Pages, Perrodin, Rutault, Toroni, Verjux, Viallat, Vieille.		
1989	"L'art politique en France, de la Renaissance à nos jours"	Centre d'arts plastiques	Villefranche-sur-Saône	FR
		21.04.1989 – 10.06.1989 Exhibition organized without the artist's knowledge.		
1987	"Voies diverses "	Centre Pompidou/Musée national d'art moderne	Paris	FR
		01.07.1987 – 30.08.1987 Curated by: Fabrice Hergott		
1983	"Art en France 1960-1980"	Centre d'animation Les Unelles	Coutances	FR
		13.07.1983 – 16.09.1983 with : Adami, Arman, Arroyo, Ayme, Ben, Boutibonnes, Buren, Bury, Cadere, Cane, César, Devade, Dezeuze, Dolla, Hantaï, Klein, Meurice, Monory, Mosset, Pane, Parant, Raynaud, Rutault, Titus-Carmel, Toroni, Viallat.		
1982	"Sans titre – 4 années d'acquisition au musée de Toulon"	Musée d'Art	Toulon	FR
		16.07.1982 – 30.09.1982 Curated by: François Bazzoli, Marie-Claude Beaud.		
1980	"Quelques acquisitions du musée de Grenoble 1968-1978"	Maison de la Culture	Chalon-sur-Saône	FR
		02.05.1980 – 30.06.1980 Curated by: Christine Breton, Thierry Raspail, Hélène Vincent.		
1979	"Quelques acquisitions du musée de Grenoble 1968-1978"	Musée de Peinture et de Sculpture	Grenoble	FR
		12.09.1979 – 17.12.1979 Curated by: Christine Breton, Thierry Raspail, Hélène Vincent. with : Adami, Agam, Aillaud, Barrere, Bertholin, Bill, Bishop, Brauner, Cane, Cruz-Diez, Degottex, Dibbets, Doesburg, Francis, Gabo, Gorin, Gris, Heizer, Honneger, Huebler, Kelly, Kermarrec, Klasen, LeWitt, Long, Messager, Moholy-Nagy, Monory, Nevelson, Noland, Oppenheim, Pages, Paolozzi, Raysse, Reigl, Takis, Twombly, Viallat, Wesselman.		

1972	"Douze ans d'art contemporain en France, 1960-1972"	Grand Palais	Paris	FR
		07.05.1972 – 18.09.1972 Curated by: François Mathey with : Agam, Alechinsky, Arman, Aubertin, Ben, Bennett, Bettencourt, Boltanski, Buri, Bury, César, Christo, Coopérative des Malassis, Courmes, Courtin, Cruz-Diez, Cueco, Dado, Degottex, Deschamps, Dewasne, Dolla, Dufrêne, Dupuy, Erró, Étienne-Martin, Fleury, Folon, Gäfgen, Garcia-Rossi, Gasiorowski, Hains, Hantaï, Hicks, Honegger, Jaccard, Kalinowski, Kermarrec, Klein, Kowalski, Kudo, Latil, Le Gac, Malaval, Messagier, Monory, Morellet, Müller, Olivier, Parré, Raynaud, Reinhoud, Requichot, Rotella, Rouan, Saint Phalle, Sanejouand, Sobrino, Soto, Spoerri, Stämpfli, Stein, Szafran, Takis, Télémache, Tinguely, Tisserand, Titus-Carmel, Topor, Velickovic, Venet, Viallat, Villeglé, Yvaral, Zeimert.		
1970	"De l'unité à la détérioration. Exposition information n°1"	Galerie Ben doute de tout	Nice	FR
		27.02.1970 – 12.03.1970 Curated by: Ben Vautier with : Alocco, Bioulès, Buren, Cane, Charvolen, Dezeuze, Dolla, Mosset, Osti, Pincemin, Saytour, Toroni, Viallat. Exhibition organized without the artist's knowledge.		
1967	Manifestation 4	Ve Biennale de Paris. Musée d'Art moderne de la Ville de Paris	Paris	FR
		30.09.1967 – 05.11.1967		
1967	Manifestation 3	Musée des Arts décoratifs, Centre expérimental du spectacle (théâtre)	Paris	FR
		02.06.1967 with : Buren, Mosset, Toroni.		
1967	Manifestation 2	18th Salon de la Jeune Peinture. Musée d'Art moderne de la Ville de Paris	Paris	FR
		03.01.1967 – 25.01.1967 with : Buren, Mosset, Toroni. Manifestation 2 is held on 03.01.1967		
1967	Manifestation 1	18th Salon de la Jeune Peinture. Musée d'Art moderne de la Ville de Paris	Paris	FR
		03.01.1967 – 25.01.1967 Manifestation 1 is held on 03.01.1967		
1966	"Impact"	Musée de Céret	Céret	FR
		15.07.1966 – 25.09.1966 Curated by: Jacques Lepage, Claude Viallat		
1966	"Pour une exposition en forme de triptyque"	Galerie Jean Fournier	Paris	FR
		07.1966 – 09.1966 with : Buraglio, Buren, Hantaï, Meurice, Riopelle, Tàpies.		
1966	7th Salon Grands et Jeunes d'aujourd'hui	Musée d'Art moderne de la Ville de Paris	Paris	FR
		09.01.1966 – 31.01.1966		
1966	17th Salon de la Jeune Peinture	Musée d'Art moderne de la Ville de Paris	Paris	FR
		09.01.1966 – 01.02.1966 with : Adami, Aillaud, Alleyn, Arroyo, Bioulès, Bodek, Buraglio, Buren, Buri, Cueco, Dufo, Gasiorowski, Kermarrec, Latil, Masi, Meurice, Miralda, Mosset, Parre, Peraro, Poli, Prosi, Rabascall, Rancillac, Raynaud, Recalcati, Rietti, Robles, Roldan, Romero, Sarkis, Schlosser, Sellier, Stämpfli, Tisserand, Topor, Toroni, Vaiano, Velickovic, Venet, Voss.		

1965	"Exposition inaugurale [50 artistes / 50 œuvres]"	Galerie Lutèce	Paris	FR
		09.11.1965 – 12.1965 with : Brustlein, Dmitrienko, Man Ray, Meurice, Rouan.		
1965	IVe Biennale de Paris	Musée d'Art moderne de la Ville de Paris	Paris	FR
		29.09.1965 – 03.11.1965 with : Blake, Boltanski, Buren, Dietman, Raynaud, Stämpfli, Titus-Carmel, Toroni, Venet.		
1965	"Gouaches et papiers collés"	Galerie Le Couloir	Yverdon	CH
		27.06.1965 – 31.08.1965 with : Bodek, Buraglio, Buren, Dupuis, Gouillard, Touilly, Vionnet.		
1964	6th Salon Grands et Jeunes d'aujourd'hui	Musée d'Art moderne de la Ville de Paris	Paris	FR
		05.10.1964 – 02.11.1964 with : Aillaud, Adilon, Andreou, Arnal, Arroyo, Aubert, Baboulène, Bryen, Corneille, Fautrier, Hayden, Lanskoy, Lesieur, Piaubert, Romathier, Sarthou, Van Velde.		
1964	20th Salon de Mai	Musée d'Art moderne de la Ville de Paris	Paris	FR
		16.05.1964 – 07.06.1964		
1963	5th Salon Grands et Jeunes d'aujourd'hui	Musée d'Art moderne de la Ville de Paris	Paris	FR
		14.12.1963 – 05.01.1964 with : Aillaud, Alechinsky, Appel, Arroyo, Buraglio, Matta, Poliakoff, Rebeyrolle, Recalcati.		
1963	Untitled	Galerie H. Le Gendre	Paris	FR
		22.11.1963 – 07.12.1963 with : Alleyn, Filhos, Monory, Queneau.		
1963	IIIe Biennale de Paris	Musée d'Art moderne de la Ville de Paris	Paris	FR
		28.09.1963 – 03.11.1963 with : Aillaud, Arroyo, Biass, Brusse, Camacho, Ferró, Hockney, Pinoncelli, Rancillac.		
1963	Prix Lefranc de la jeune peinture	Galerie Lefranc	Paris	FR
		13.06.1963 – 05.07.1963 with : Barszcz, Fabre, Lévêque, Prosi.		
1963	14th Salon de la Jeune Peinture	Musée d'Art moderne de la Ville de Paris	Paris	FR
		01.1963		
1962	13th Salon de la Jeune Peinture	Musée d'Art moderne de la Ville de Paris	Paris	FR
		01.1962		

Group exhibitions (posthumous)

2019	"Le Silo, Collection Billarant, 05"	Le Silo	Marines	FR
		23.06.2019 – 01.05.2021		
2017	"Philippe Decrauzat - Michel Parmentier"	Parra & Romero	Madrid	ES
		25.11.2017 – 03.02.2017		

2017	"L'esprit français, Contre-Cultures, 1969-1989"	la maison rouge, Fondation Antoine Galbert	Paris	FR
		24.02.2017 – 21.05.2017 Curated by: Guillaume Désanges, François Piron with : Lea Lublin, Pierre Molinier, Pierre Klossowski, Michel Journiac.		
2017	"Iconostase"	Galerie Loevenbruck	Paris	FR
		10.02.2017 – 22.04.2017 with : Gilles Aillaud, John Baldessari, Key Hiraga, Arnaud Labelle-Rojoux, Philippe Mayaux, Frédéric Pardo, Steven Parrino, Nobuo Sekine, Alina Szapocznikow, Hannah Wilke.		
2017	"Le geste et la matière, une abstraction 'autre'. Paris 1945-1965"	Fondation Clément	Le François	FR
		22.01.2017 – 16.04.2017 Curated by: Christian Briand Curatorial Assistant: Nathalie Emoult Collection of the Centre Pompidou.		
2016	"Tant de Temps! 50 Artistes contemporains"	Musée Soulages	Rodez	FR
		03.12.2016 – 30.04.2017 Curated by: Aurore Méchain		
2016	"L'Œil du collectionneur. Neuf collections particulières strasbourgeoises"	Musée d'art moderne et contemporain	Strasbourg	FR
		17.09.2016 – 26.03.2017 Curated by: Estelle Pietrzky with : Armleder, Balula, Barry, Bobrow, Boyce, Bulloch, Charlton, Czerlitzki, Dafflon, Elrod, Felton, Fischer, Flood, Förg, Gillick, Halley, Hildebrandt, Höfer, Knoebel, Lavier, Mccollum, Morellat, Morris, Mosset, Moulène, Mullican, Pimentao, Price, Renggli, Ruff, Steinbach, Wallace, Walsch, Zarka. (Focus 2, "Collectionner les formes," December 10, 2016 – March 26, 2017)		
2016	"Accrochage"	Punta della Dogana	Venise	IT
		17.04.2016 – 20.11.2016 Curated by: Caroline Bourgeois with : Absalon, Calzolari, Canell, Dean, Dreher, Gomes, Huyghe, Kawara, Krasinski, Lawler, Leblon, LeWitt, Lohaus, Macuga, Mauri, Meppayil, Moulène, Olesen, Parreno, Pumhösl, Ray, Schütte, Sehgal, Steinbach, Toroni, Uecker, Valentine, West, Wyn Evans.		
2016	"From the Collection: 1960–1969"	The Museum of Modern Art (MoMA)	New York	US
		26.03.2016 – 19.03.2017		
2016	"Tales of Ratiocination"	Campoli Presti	London	GB
		20.02.2016 – 09.04.2016 with : Apfelbaum, Bonnefoi, Cadere, Quaytman, Sillman, Thompson.		
2016	"Daniel Buren. Une fresque"	BOZAR	Bruxelles	BE
		16.02.2016 – 22.05.2016		
2016	"Buren, Mosset, Parmentier, Toroni n'exposent pas"	Hunter College Art Galleries	New York	US
		11.02.2016 – 10.04.2016 with : Buren, Mosset, Toroni.		
2016	"Daniel Buren: A Tiger Cannot Change Its Stripes"	Cultuurcentrum	Strombeek	BE
		09.01.2016 – 10.02.2016 Directors: Luk Lambrecht, Lieze Eneman. Guest curator: Guy Massaux.		

2014	"Collection. Un rêve d'éternité"	Frac Bretagne	Rennes	FR
		13.12.2014 – 26.04.2015 Curated by: Catherine Elkar with : Burgin, Cottencin, Bruno Di Rosa, Doll, E Il Topo, Filiou, Fridfinnsson, Horn Knifer, Lavier, L'Hermitte, Mirra, Orozco, Anne et Patrick Poirier, Pressager, Raffray, Sarkis, Sturtevant, Zaugg.		
2014	"(Im)matériel"	Galerie Jean Fournier	Paris	FR
		04.12.2014 – 17.01.2015 with : Buraglio, Hantaï, Legrand, Nanni, Vescovi.		
2014	"10 ans!"	Espace de l'Art Concret, permanent collection	Mouans-Sartoux	FR
		21.06.2014 Curated by: Fabienne Fulchéri with : Aubertin, Bertrand, Bill, Buren, Cahn, Charlton, Sonia Delaunay, Herman de Vries, Honegger, McCracken, Morellet, Mosset, Perrodin, Nemours, Schiess, Toroni, Venet. New hanging of the Albers-Honegger collection.		
2013	"Steven Parrino"	Gagosian Gallery	Paris	FR
		21.03.2013 – 25.05.2013 with : Armleder, Barré, Buren, Hantaï, Mosset, Toroni.		
2012	"Presque noire et blanche"	Galerie Jean Fournier	Paris	FR
		10.10.2012 – 16.11.2012 Curated by: Émilie Ovaere-Corthay with : Bordarier, Buraglio, Demozay, Elemento, Francis, Gelzer, Hantaï, Jaffe, Jézéquel, Lucien, Mabille, Maurige, Smith, Rouan, Tétot, Viallat.		
2012	"Déplacer, déplier, découvrir: La peinture en actes, 1960-1999"	LaM – Lille Métropole musée d'art moderne, d'art contemporain et d'art brut	Villeneuve-d'Ascq	FR
		03.03.2012 – 27.05.2012 Curated by: Marc Donnadieu, Marie-Amélie Senot with : Barré, Degottex, Devade, Hantaï.		
2011	"Singulier(s)/Pluriel. Le CNAP au LaM"	LaM – Lille Métropole Musée d'art moderne, d'art contemporain et d'art brut	Villeneuve-d'Ascq	FR
		03.10.2011 – 15.05.2012 Works loaned to the Centre national des arts plastiques.		
2011	Untitled	Marie-Puck Broodthaers Gallery	Bruxelles	BE
		with : Alÿs, Broodthaers, Bru, Byars, Cadere, Duchamp, Janssens, Salkin, Santos Brasil, Stevenart, Swennen, Vergara.		
2010	"Almeria"	Galerie Chantal Crousel	Paris	FR
		26.06.2010 – 28.08.2010 Curated by: Nicolas Chardon, Julien Fronsacq, Niklas Svennung with : Bischoff, Chardon, Goldstein, Guyton, Hirschhorn, Mosset, Moulène, Palermo, Price, Rodriguez, Rodzielski, Spaulding, Van Golden, Zobernig.		
2010	"Points de fuite: perspectives de et dans l'art moderne et contemporain"	Château de la Bâtie d'Urfé	Saint-Étienne-le-Molard	FR
		12.06.2010 – 03.10.2010 with : Buraglio, Buren, Dolla, Gerdes, Mosset, Piranèse, Toroni, Valensi.		
2010	Untitled	Marie-Puck Broodthaers Gallery	Bruxelles	BE
		21.04.2010 – 30.06.2010 with : Alÿs, Broodthaers, Byars, Cadere, Graham, Huyghe, Janssens, Orozco, Penone, Struth, Weiner.		

2009	"Locus Oculi"	Château de la Bâtie d'Urfé	Saint-Étienne-le-Molard	FR
		21.06.2009 – 04.10.2009 Curated by: Bernhard Rüdiger with : Anselmo, Baldus, Beato, Blanc et Demilly, Carpeaux, Courbet, Cragg, Evans, Fabro, Faigenbaum, Filliou, Lucio Fontana, Prospero Fontana, Gerdes, Giraudon, Grand, Hausmann, Janssens, Judd, Kawara, Kuhn, Lafont, Leccia, Léger, Lhomme, Malich, Maurin, Merz, Millet, Milovanoff, Moro, Morris, Mosset, Mucha, Peruzzini et Magnasco, Rüdiger, Sander, Schütte, Sommer, Stratmann, Thiollier, Vermeiren, Zorio et artistes anonymes. With the collections of the Institut d'art contemporain de Villeurbanne and the Musée d'art moderne de Saint-Étienne Métropole.		
2009	"Colour Chart: Reinventing Color, 1950 to Today"	Tate Liverpool	Liverpool	GB
		29.05.2009 – 13.09.2009 Curated by: Christoph Grunenberg, Sook-Kyung Lee with : Ader, Arcangel, Baldessari, Bartlett, Batchelor, Boetti, Bulloch, Buren, Cadere, Chamberlain, Deschenes, Dibbets, Dine, Duchamp, Flavin, Fritsch, Graham, Hirst, Johns, Judd, Kawara, Kelley, Kelly, Kim, Klein, Lambie, Levine, LeWitt, Morellet, Nauman, Palermo, Paolini, Raad, Rauschenberg, Richter, Ruscha, Serra, Stella, Toroni, Warhol, Weems, Weiner, Williams.		
2008	"Color Chart: Reinventing Color, 1950 to Today"	Museum of Modern Art	New York	US
		02.03.2008 – 12.05.2008 Curated by: Ann Temkin with : Ader, Arcangel, Baldessari, Bartlett, Batchelor, Boetti, Bulloch, Buren, Cadere, Chamberlain, Deschenes, Dibbets, Dine, Duchamp, Flavin, Fritsch, Graham, Hirst, Johns, Judd, Kawara, Kelley, Kelly, Kim, Klein, Lambie, Levine, LeWitt, Morellet, Nauman, Palermo, Paolini, Raad, Rauschenberg, Richter, Ruscha, Serra, Stella, Toroni, Warhol, Weems, Weiner, Williams.		
2007	"La couleur toujours recommandée, Hommage à Jean Fournier, marchand à Paris (1922-2006)"	Musée Fabre	Montpellier	FR
		02.02.2007 – 05.05.2007 with : Bishop, Bordarier, Buraglio, Buren, Clément, Degottex, Demozay, Fauchier, Gardair, Jaffe, Lebelle, Leroy-Fiévé, Lucien, Maurige, Piffaretti, Ravel, Soriano, Viallat.		
2010	"Points de fuite: perspectives de et dans l'art moderne et contemporain"	Château de la Bâtie d'Urfé	Saint-Étienne-le-Molard	FR
		12.06.2010 – 03.10.2010 with : Buraglio, Buren, Dolla, Gerdes, Mosset, Piranèse, Toroni, Valensi.		
2010	Untitled	Marie-Puck Broodthaers Gallery	Bruxelles	BE
		21.04.2010 – 30.06.2010 with : Alÿs, Broodthaers, Byars, Cadere, Graham, Huyghe, Janssens, Orozco, Penone, Struth, Weiner.		
2009	"Locus Oculi"	Château de la Bâtie d'Urfé	Saint-Étienne-le-Molard	FR
		21.06.2009 – 04.10.2009 Curated by: Bernhard Rüdiger with : Anselmo, Baldus, Beato, Blanc et Demilly, Carpeaux, Courbet, Cragg, Evans, Fabro, Faigenbaum, Filliou, Lucio Fontana, Prospero Fontana, Gerdes, Giraudon, Grand, Hausmann, Janssens, Judd, Kawara, Kuhn, Lafont, Leccia, Léger, Lhomme, Malich, Maurin, Merz, Millet, Milovanoff, Moro, Morris, Mosset, Mucha, Peruzzini et Magnasco, Rüdiger, Sander, Schütte, Sommer, Stratmann, Thiollier, Vermeiren, Zorio et artistes anonymes. With the collections of the Institut d'art contemporain de Villeurbanne and the Musée d'art moderne de Saint-Étienne Métropole.		

2009	"Colour Chart: Reinventing Color, 1950 to Today"	Tate Liverpool	Liverpool	GB
		29.05.2009 – 13.09.2009 Curated by: Christoph Grunenberg, Sook-Kyung Lee with : Ader, Arcangel, Baldessari, Bartlett, Batchelor, Boetti, Bulloch, Buren, Cadere, Chamberlain, Deschenes, Dibbets, Dine, Duchamp, Flavin, Fritsch, Graham, Hirst, Johns, Judd, Kawara, Kelley, Kelly, Kim, Klein, Lambie, Levine, LeWitt, Morellet, Nauman, Palermo, Paolini, Raad, Rauschenberg, Richter, Ruscha, Serra, Stella, Toroni, Warhol, Weems, Weiner, Williams.		
2008	"Color Chart: Reinventing Color, 1950 to Today"	Museum of Modern Art	New York	US
		02.03.2008 – 12.05.2008 Curated by: Ann Temkin with : Ader, Arcangel, Baldessari, Bartlett, Batchelor, Boetti, Bulloch, Buren, Cadere, Chamberlain, Deschenes, Dibbets, Dine, Duchamp, Flavin, Fritsch, Graham, Hirst, Johns, Judd, Kawara, Kelley, Kelly, Kim, Klein, Lambie, Levine, LeWitt, Morellet, Nauman, Palermo, Paolini, Raad, Rauschenberg, Richter, Ruscha, Serra, Stella, Toroni, Warhol, Weems, Weiner, Williams.		
2007	"La couleur toujours recommandée, Hommage à Jean Fournier, marchand à Paris (1922-2006)"	Musée Fabre	Montpellier	FR
		02.02.2007 – 05.05.2007 with : Bishop, Bordarier, Buraglio, Buren, Clément, Degottex, Demozay, Fauchier, Gardair, Jaffe, Lebelle, Leroy-Fiévé, Lucien, Maurige, Piffaretti, Ravel, Soriano, Viallat.		
2006	"Couleur en série"	Église Saint-Joseph	Pontivy	FR
		01.07.2006 – 10.09.2006 with : Bertrand, Dilasser, Fédorenko, Jaffe, Mahéo, Mencoboni, Molnar, Thurnauer.		
2004	"L'art au futur antérieur. Liliane et Michel Durand-Dessert, l'engagement d'une galerie, 1975-2004"	Musée de Grenoble	Grenoble	FR
		10.07.2004 – 04.10.2004 Curated by: Guy Tosatto		
2004	"Big Bang-Destruction et création dans l'art du 20e siècle"	Centre Pompidou/Musée national d'art moderne	Paris	FR
		15.06.2004 – 03.04.2005 Curated by: Catherine Grenier		
2003	"Le diable évidemment: un ensemble d'œuvres du Frac Bretagne et un choix de peintures des XVIIe et XVIIIe siècles du musée des Beaux-Arts de Brest "	Musée des Beaux-Arts de Brest	Brest	FR
		02.07.2003 – 15.10.2003 Curated by: Jean-Pierre Bertrand		
2003	"Trésors publics/Un tableau dans le décor – Peinture 1970/2000"	Musée du Château des ducs de Bretagne	Nantes	FR
		28.06.2003 – 12.10.2003		
2002	"Repères 1960 - 1990: Les collections du musée de Grenoble"	Musée de Grenoble	Grenoble	FR
		01.11.2002 – 05.02.2003		

2002 "Les Années 70: l'art en cause"	CAPC musée d'art contemporain	Bordeaux	FR
	<p>18.10.2002 – 19.01.2003 Curated by: Maurice Fréchuret with : Abramovic, Acconci, Andre, Anselmo, Arakawa, Art & Language, Baldessari, Barry, Baselitz, Bertrand, Beuys, Bioulès, Bishop, Boltanski, Broodthaers, Buraglio, Burden, Buren, Cadere, Cane, Lygia Clark, Darboven, Devade, Dezeuze, Dibbets, Dietman, Dolla, Fabro, Graham, Grand, Haacke, Hantaï, Huebler, Jaccard, Jonas, Journiac, Kawara, Knoebel, Le Gac, Malassis, McCarthy, Mangold, Merz, Messager, Meurice, Monory, Morris, Mosset, Opalka, Paik, Penck, Penone, Pincemin, Pistoletto, Polke, Raynaud, Richter, Rouan, Rusha, Sandback, Sanejouand, Sarkis, Saytour, Serra, Smithson, Snow, Stella, Toroni, Tremlett, Turrel, Tuttle, Valensi, Venet, Viallat, Viola, Vostell, Wegman, Weiner, Wilson, Zorio.</p>		
2001 "As Painting: Division and Displacement"	Wexner Center for the Arts, The Ohio State University	Columbus, Ohio	US
	<p>12.05.2001 – 12.08.2001 Curated by: Philip Armstrong, Laura Lisbon, Stephen Melville with : Apfelbaum, Barré, Bishop, Bochner, Bonnefoi, Buren, Cadere, Degottex, Dezeuze, Dryer, Dufrêne, Hantaï, Judd, Knoebel, Levine, Martin, Richter, Rouan, Ryman, Smithson, Pruitt, Valensi, Viallat, Villeglé, Welling.</p>		

MICHEL PARMENTIER BIBLIOGRAPHY

PERSONAL BIBLIOGRAPHY

Publisher's note:

For the twenty-eight texts (1966-1999) and the four interviews (1981-1991) published during Michel Parmentier's lifetime, we use the titles published on the contents page of Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014).

To this bibliography we have added the "Droit de réponse à Hervé Gauville" (Right of reply to Hervé Gauville), the "Lettre à Niele Toroni" (Letter to Niele Toroni), and the "Text for the Columbus Catalogue—'Did You Say "Ethics"?' in English.

1966

LETTER OF INVITATION, MANIFESTATION 1

"Il se passe quelque chose" (Something is happening), letters-tracts announcing Manifestation 1 for January 3, 1967, co-signed by Buren, Mosset, Toroni, Paris, dated December 23, 24. and 25, 1966.

- Reprinted in Michel Claura, "Actualité," *VH101*, no. 5 (Spring 1971): 40-47.
- Reprinted [December 24, 1966] in Daniel Buren and Michel Parmentier, *Propos délibérés, Daniel Buren Michel Parmentier, entretiens réalisés par Anne Baldassari les 11, 23 et 28 janvier 1990* (Lyon: Art Édition and Brussels: Palais des Beaux-Arts, 1991), p. 153.
- *Catalogue raisonné: 1967-1972* (<http://catalogue.danielburen.com>), updated in 2011.
- Reprinted [December 23, 1966] in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), p. 35.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), p. 55.

1967

TRACT, MANIFESTATION 1

Manifestation 1, tract cosigned by Buren, Mosset, Toroni, Paris, January 1, 1967.

- Reprinted in Michel Claura, "Paris Commentary," *Studio International*, vol. 177, no. 907 (January 1969): 47 (English).
- Reprinted in Michel Claura, "Actualité," *VH101*, no. 5 (Spring 1971): 40-47.
- Reprinted in "Gemeinschaftsaktion von Buren, Mosset, Parmentier und Toroni," in Laszlo Glozer, *WestKunst* (Cologne, DuMont Buchverlag, 1981), p. 317 (German).
- Reprinted in Jean-Marc Poinsot (ed.), Daniel Buren, *Les écrits (1965-1990), Tome I: 1965-1976* (Bordeaux, CAPC musée d'art contemporain, 1991), p. 21.
- Reprinted in Daniel Buren and Michel Parmentier, *Propos délibérés, Daniel Buren Michel Parmentier, entretiens réalisés par Anne Baldassari les 11, 23 et 28 janvier 1990* (Lyon: Art Édition and Brussels: Palais des Beaux-Arts, 1991), p. 154.
- Reprinted in "Because painting is...," *Theories and Documents of Contemporary Art* (Berkeley: University of California Press, 1996), p. 71 (English).
- Reprinted in Michel Claura, "Paris Commentary," in Alexander Alberro and Blake Stimson (eds.), *Conceptual Art: A Critical Anthology* (Cambridge (Mass.) and London: MIT Press, 2000), p. 84 (English).
- Reprinted in "Puisque peindre c'est un jeu," in Daniel Buren, *Mot à Mot* (Paris: Éditions Centre Pompidou, Éditions Xavier Barral and Éditions de La Martinière, 2002), p. M05.
- Reprinted in Michel Claura, "Actualité–1971," *La Part de l'OEil* (dossier "Ouvrir le support"), no. 20 (2004-2005): 99.
- Reprinted in "Puisque peindre c'est..." Le funzioni del museo. Arte, museo, pubblico nella contemporaneità" (Florence: Le Lettere, 2009), p. 210.
- *Catalogue raisonné 1967-1972* (<http://catalogue.danielburen.com>), updated in 2011.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), p. 36.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 –*

20 novembre 1999, une rétrospective (Paris, Éditions Loevenbruck, 2016), p. 55.

SOUNDTRACK, MANIFESTATION 1

“Buren, Mosset, Parmentier, Toroni vous conseillent de devenir intelligent,” Manifestation 1, text of the soundtrack played during the public production of their canvases (Buren, Mosset, Parmentier, Toroni), during the opening of the 18th Salon de la Jeune Peinture (January 3, 1967); these words were spoken by Lucie Scheler in English, Spanish, and French.

- Catalogue raisonné 1967-1972 (<http://catalogue.danielburen.com>), updated in 2011.
- Reprinted and described in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), p. 37.
- Reprinted with description in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), p. 54.

BANNER, MANIFESTATION 2

“Buren, Mosset, Parmentier, Toroni n’exposent pas,” Manifestation 2, text for the banner substituted at 20h15 for the canvases made in public during the six hours of the opening of the 18th Salon de la Jeune Peinture at the Musée d’Art moderne de la Ville de Paris, January 3, 1967.

- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), p. 38.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), p. 58.

Lettre ouverte, Manifestation 2.

OPEN LETTER, MANIFESTATION 2

Manifestation 2, typewritten open letter cosigned by Buren, Mosset, Toroni, Paris, January 3, 1967.

- Reprinted in Jean-Marc Poinsot (ed.), Daniel Buren, *Les écrits (1965-1990), Tome I: 1965-1976* (Bordeaux: CAPC Musée d’Art Contemporain, 1991), pp. 23-24.
- Reprinted in Daniel Buren and Michel Parmentier, *Propos délibérés, Daniel Buren Michel Parmentier, entretiens réalisés par Anne Baldassari les 11, 23 et 28 janvier 1990* (Lyon: Art Édition and Brussels: Palais des Beaux-Arts, 1991), p. 155.
- Reprinted in Daniel Buren, *Mot à Mot* (Paris: Éditions Centre Pompidou, Éditions Xavier Barral and Éditions de La Martinière, 2002), p. M07.
- Reprinted and reproduced in Daniel Buren online Catalogue raisonné 1967-1972 (<http://catalogue.danielburen.com>), updated in 2011.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), p. 39.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), p. 59.

ANSWER TO BEN

“À Ben, pour son ‘Fourre-tout,’” letter/tract cosigned by Buren, Mosset, Toroni, in *Fourre-tout*, no. 2, Nice, Ben Vautier (May 2, 1967).

- Reprinted in Jean-Marc Poinsot (ed.), Daniel Buren, *Les écrits (1965-1990), Tome I: 1965-1976* (Bordeaux: CAPC Musée d’Art Contemporain, 1991), p. 27.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), p. 40.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), p. 65.

TRACT, MANIFESTATION 3

Manifestation 3, tract cosigned by Buren, Mosset, Toroni, distributed after Manifestation 3, Paris, auditorium of the Musée des Arts Décoratifs, June 2, 1967.

- Reprinted in Michel Claura, “Paris commentary,” *Studio International*, vol. 177, no. 907 (January 1969): 48 (English).
- Reprinted in Jean-Marc Poinsot (ed.), Daniel Buren, *Les écrits (1965-1990), Tome I: 1965-1976* (Bordeaux: CAPC Musée d’Art Contemporain, 1991), p. 25.
- Reprinted in Michel Claura, “Paris commentary,” in Alexander Alberro and Blake Stimson (eds.), *Conceptual Art: A Critical Anthology* (Cambridge (Mass.) and London: MIT

Press, 2000), p. 84 (English).

- Reprinted in Daniel Buren, *Mot à Mot* (Paris: Éditions Centre Pompidou, Éditions Xavier Barral and Éditions de La Martinière, 2002), p. M10.
- Reprinted with description and reproduction in Daniel Buren online *Catalogue raisonné 1967-1972* (<http://catalogue.danielburen.com>), updated in 2011.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), p. 41.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), p. 63.

SOUNDTRACK, MANIFESTATION 4

Manifestation 4, soundtrack played during Manifestation 4, 5th Biennale de Paris, Musée d'Art moderne de la Ville de Paris, September 30 – November 5 1967, synchronized with the projection of slides on the ceiling and with the lighting of the canvases corresponding with the moment when each of the four names was spoken.

- Reprinted in Michel Claura, "Paris commentary," *Studio International* vol. 177, no. 907 (January 1969):48 (English).
- Reprinted in Michel Claura, "Paris commentary," in Alexander Alberro and Blake Stimson (eds.), *Conceptual Art: A Critical Anthology* (Cambridge (Mass.) and London: MIT Press, 2000), p. 85 (English).
- Reprinted with description and reproductions in Daniel Buren online *Catalogue raisonné 1967-1972* (<http://catalogue.danielburen.com>), updated in 2011.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), p. 42.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), pp. 66 and 68.

TRACT, "LE GROUPE BUREN, MOSSET, PARMENTIER, TORONI N'EXISTE PLUS" ("THE GROUP BUREN, MOSSET, PARMENTIER, TORONI NO LONGER EXISTS")

"Le Groupe Buren–Mosset–Parmentier–Toroni n'existe plus," tract by Michel Parmentier declaring the disbanding of the group Buren, Mosset, Parmentier, Toroni, Paris, December 6, 1967.

- Reprinted in Daniel Buren, *Mot à Mot* (Paris: Éditions Centre Pompidou, Éditions Xavier Barral and Éditions de La Martinière, 2002), p. M14.
- Reprinted in *Michel Parmentier*, exhibition catalogue, Paris, Centre national des arts plastiques, 1988, "Documents," p. I.
- Reprinted in Daniel Buren and Michel Parmentier, *Propos délibérés, Daniel Buren Michel Parmentier, entretiens réalisés par Anne Baldassari les 11, 23 et 28 janvier 1990* (Lyon: Art Édition and Brussels: Palais des Beaux-Arts, 1991), pp. 150-151.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), p. 43.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), p. 76.

1972

OPEN LETTER TO FRANÇOIS MATHEY

"Lettre ouverte à François Mathey," published in the exhibition catalogue *Douze ans d'art contemporain en France 1960 – 1972*, Paris, Grand Palais, May 7 – September 18, 1972, pp. 294-296.

- Reprinted in *Michel Parmentier*, exhibition catalogue, Paris, Centre national des arts plastiques, 1988, "Documents," pp. IV-V.
- Reprinted in Daniel Buren and *Michel Parmentier, Propos délibérés, Daniel Buren Michel Parmentier, entretiens réalisés par Anne Baldassari les 11, 23 et 28 janvier 1990* (Lyon: Art Édition and Brussels: Palais des Beaux-Arts, 1991), pp. 142-145.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), pp. 51-55.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), pp. 96-97.

1974

OPEN LETTER TO OTTO HAHN

"Lettre ouverte à Machin" to Otto Hahn, photocopied letter cosigned by Buren, Toroni, Paris, July 10, 1974.

- Reprinted in Jean-Marc Poinsot (ed.), Daniel Buren, *Les écrits (1965-1990), Tome I: 1965-1976* (Bordeaux: CAPC musée d'art contemporain, 1991), p. 355.
- Reprinted in Daniel Buren and Michel Parmentier, *Propos délibérés, Daniel Buren Michel Parmentier, entretiens réalisés par Anne Baldassari les 11, 23 et 28 janvier 1990* (Lyon: Art Édition and Brussels: Palais des Beaux-Arts, 1991), p. 141.
- Reprinted in Michel Parmentier, "Trois brouillons fin 1971, début 1972," posthumously published open letter, transcribed by Aristide Bianchi in *La Part de l'oeil, dossier "Ouvrir le support,"* Brussels, no. 20 (2004-2005): 67-70.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), p. 56.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), p. 101.

1978

TRACT, GALERIE DURAND-DESSERT

"Démenti (extrait)" (Refutation (extract)) followed by "Allégation" (Allegation), tract printed for the retrospective exhibition of three canvases from 1966-1968, Paris, Galerie Liliane et Michel Durand-Dessert, 43, rue de Montmorency, February 11 – March 16, 1978.

- Reprinted in *Michel Parmentier*, exhibition catalogue, Paris, Centre National des Arts Plastiques, Paris, 1988, "Documents," p. VII.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), p. 57.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), p. 103.

1980

OPEN LETTER TO CLAUDE VIALLAT

"Mettez-m'en trois belles tranches, dit-elle, on a Ginette à diner ce soir" (Give me three nice slices, she said, Ginette's coming round for dinner tonight), open letter to Claude Viallat, cosigned by Buren, Toroni, Paris, September 1980.

- Reprinted in *Le Fou parle, revue d'art et d'humeur*, no. 16, Paris (March 1981): 27.
- Reprinted in Jean-Marc Poinsot (ed.), Daniel Buren, *Les écrits (1965-1990), Tome I: 1965-1976* (Bordeaux: CAPC musée d'art contemporain, 1991), pp. 273-275.
- Reprinted in Daniel Buren and Michel Parmentier, *Propos délibérés, Daniel Buren Michel Parmentier, entretiens réalisés par Anne Baldassari les 11, 23 et 28 janvier 1990* (Lyon: Art Édition and Brussels: Palais des Beaux-Arts, 1991), p. 149.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), pp. 58-59.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), p. 107.

1981

ARTICLE BY JACQUES VALLET based on an interview with Michel Parmentier "Michel Parmentier, profession non-peintre," by Jacques Vallet, published in *Le Fou parle, revue d'art et d'humeur*, no. 16, Paris (March 1981): 25-28.

- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), pp. 61-64.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), pp. 108-109.

"B. M. T. MOI ET LES AUTRES" ("B. M. T., ME AND THE OTHERS")

"B. M. T. Moi et les autres," published in *Artistes: revue bimestrielle d'art contemporain*, no. 11, Paris (June-July 1982): 27-30.

- Reprinted in Daniel Buren and Michel Parmentier, *Propos délibérés, Daniel Buren Michel Parmentier, entretiens réalisés par Anne Baldassari les 11, 23 et 28 janvier 1990* (Lyon: Art Édition and Brussels: Palais des Beaux-Arts, 1991), pp. 134-137.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), pp. 65-75.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999: une rétrospective* (Paris, Éditions Loevenbruck, 2016), pp. 110-111.

1982

ERRATUM

“Pour un erratum, avec deux r et désenchantement,” published in *Artistes: revue bimestrielle d’art contemporain*, no 12 (August-September 1982): 29.

- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), pp. 76-77.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), pp. 112-113.

1986

INTERVIEW WITH BERNARD BLISTÈNE

“Michel Parmentier, entretien with Bernard Blistène,” published in *Flash Art*, French edition, no. 10, Paris (March 1986): 19-21.

- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), pp. 81-86.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), pp. 128-129.

1988

CATALOGUE TEXT, CENTRE NATIONAL DES ARTS PLASTIQUES

Michel Parmentier, “Dire, redire et bafouiller, me contredire, dévier en apparence, digresser, bref: rhizomer toujours. M’avouer. (notes mars-juillet 88)” (Say, repeat and stutter, contradict myself, deviate in appearance, digress: in short, keep rhizoming. Self-avowal. (Notes, March-July, 1988)), Paris, Centre national des arts plastiques, September 20 – October 31, Paris, 1988, pp. 57-75.

- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier: Textes et entretiens* (Paris: Blackjack Éditions, 2014), pp. 91-119.

ENTRETIEN AVEC MICHEL NURIDSANY

“Michel Parmentier, entretien avec Michel Nuridsany,” *art press*, no 128, Paris (September 1988): 31-34.

- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), pp. 120-127.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), pp. 144-145.

1991

“TORONTO” TEXT

Michel Parmentier and Daniel Buren, “Il faut sérieusement douter...,” [April 1990], in catalogue *Individualités: 14 Contemporary Artists from France*, Toronto, Art Gallery of Ontario, 1991, pp. 132-135 (French), pp. 166-169 (English).

- Reprinted in *Galeries Magazine*, no. 41, Paris (February-March 1991): 5.
- Reprinted in “Extrait de l’intervention de Daniel Buren à propos de l’exposition ‘Individualités: 14 Contemporary Artists from France,’” *Quand les artistes font école / Vingt-quatre Journées de l’Institut des hautes études en Arts Plastiques 1988-1990*, vol. I (Paris: Éditions du Centre Pompidou-Amis de l’IHEAP and Marseille: Musées de Marseille, 2004), pp. 439-469.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), pp. 131-132.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), p. 153.

“DROIT DE RÉPONSE À HERVÉ GAUVILLE” (RIGHT OF REPLY TO HÉRVE GAUVILLE)

“Droit de réponse,” letter from Buren cosigned by Parmentier, addressed to Hervé Gauville after his article in *Libération*, no. 3068 (April 2, 1991), previously unpublished, see Daniel Buren online Catalogue raisonné: 1967-1972 (<http://catalogue.danielburen.com>), updated in 2011.

PROPOS DÉLIBÉRÉS (DELIBARTE REMARKS)

Propos délibérés, Daniel Buren Michel Parmentier, entretiens réalisés par Anne Baldassari les 11, 23 et 28 janvier 1990 (Lyon: Art Édition and Brussels: Palais des Beaux-Arts, 1991), pp. 9-122.

- Reprinted and edited in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), pp. 133-259.

LETTER TO NIELE TORONI

“Mon pauvre Chéri,” letter written by Michel Parmentier (on the same day Buren wrote a letter starting “Dear Niele”) addressed to Niele Toroni on June 17, 1991, in response to his open letter “D’UNE PICHENETTE IL REPOUSSA LES FAUX JETONS: DEUX ROULERENT SOUS LA TABLE,” June 10, 1991, in Guy Massaux (ed.), *M. P. à G. M. (lettres & textes de Michel Parmentier, 1991-2000)* (Brussels: Éditions small noise, no 8, 2001), n. p. Editorial note: We have chosen not to include this letter or its translation since Parmentier (like Buren) never made his response to Toroni public.

OPEN LETTER TO MICHEL DURAND-DESSERT

“Quand des questions que nous voulons sérieuses sont éludées entre poire et cigare dans les dîners en ville” (When the questions we want taken seriously are eluded between brandy and cigars in fancy dinners in town), open letter to Michel Durand-Dessert, November 1, 1991.

- Reprinted in Guy Massaux (ed.), *M. P. à G. M. (lettres & textes de Michel Parmentier, 1991-2000)* (Brussels: Éditions small noise, no 8, 2001), n. p.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), pp. 260-261.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), p. 160.

1992

TEXT FOR PIERRETTE BLOCH – “SANS DOUTE” (NO DOUBT)

“Sans doute,” June 15, 1992, published in Pierrette Bloch, *Dessins de crin*, Paris, Galerie de France, 1992, n. p.

- Reprinted in Guy Massaux (ed.), *M. P. à G. M. (lettres & textes de Michel Parmentier, 1991-2000)* (Brussels: Éditions small noise, no 8, 2001), n. p.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), pp. 262-263.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), pp. 162-163.

1994

TEXT FOR THE CARRÉ DES ARTS CATALOGUE

Catalogue text for Carré des Arts, dated January 26, 1994, published in *Michel Parmentier*, Paris, Carré des Arts, March 1994, n. p.

- Reprinted in Guy Massaux (ed.), *M. P. à G. M. (lettres & textes de Michel Parmentier, 1991-2000)* (Brussels: Éditions small noise, no 8, 2001), n. p.
- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), pp. 264-265.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), p. 180.

1999

TEXT FOR THE COLUMBUS CATALOGUE, “VOUS AVEZ DIT ‘ÉTHIQUE?’?” (DID YOU SAY ‘ETHICS?’?)

“Vous avez dit ‘éthique?’,” October 1999, published in Guy Massaux (ed.), *M. P. à G. M. (lettres & textes de Michel Parmentier, 1991-2000)* (Brussels: Éditions small noise, no 8, 2001), n. p. (written in French for publication in English).

- Reprinted in Aristide Bianchi (ed.), *Michel Parmentier, Textes et entretiens* (Paris: Blackjack Éditions, 2014), p. 266-269.
- Reprinted in Guy Massaux (ed.), *Michel Parmentier, décembre 1965 – 20 novembre 1999, une rétrospective* (Paris, Éditions Loevenbruck, 2016), pp. 196-197.

COLUMBUS CATALOGUE TEXT, “DID YOU SAY ‘ETHICS?’?”

“Did You Say ‘Ethics?’?”, trans. Anthony Allen in Philip Armstrong, Laura Lisbon, and Stephen W. Melville (eds.), *As Painting: Division and Displacement* (Columbus (Ohio): Wexner Center for the Arts and Cambridge (Mass.) and London: MIT Press, 2001), pp. 231-232.