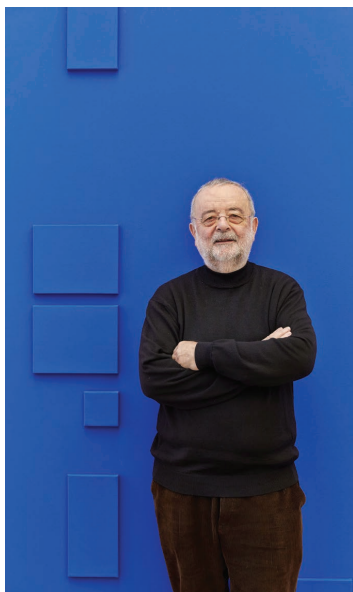

Claude Rutault / Allan McCollum
À VENDRE
EXPOSITION



Portrait of Claude Rutault



Portrait of Allan McCollum

DU 1^{er} AVRIL AU 18 JUIN 2016
S'ADRESSER ICI

À VENDRE
EXPOSITION

CLAUDE RUTAUT/TS
ALLAN MCCOLLUM/S
CLAUDE RUTAUT/F

Claude Rutault / Allan McCollum
À VENDRE
EXPOSITION

mfc-michèle didier is pleased to present the preview of an exclusive and exceptional project resulting from the collaboration between French artist Claude Rutault and American artist Allan McCollum.

This "work-as-exhibition" will take place from April 1st until June 18th 2016 at mfc-michèle didier gallery and will be inaugurated on March 31st from 6pm - 9pm.

À VENDRE
EXPOSITION

CLAUDE RUTAULT'S
ALLAN MCCOLLUM'S
CLAUDE RUTAULT

DU 1^{er} AVRIL AU 18 JUIN 2016
S'ADRESSER ICI

.....
Claude Rutault / Allan McCollum
À VENDRE
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In the beginning a proposal was made. To paint over the already painted. To cover-up plaster and enamel. To reapply colour so that the substitute for the frame, the mounting board and what seems to have once been an image all disappear only to better resurface, to become surface again.

So, in the beginning there was a proposal. Made by Claude Rutault to Allan McCollum. To paint over the *Collection of Plaster Surrogates* by Allan McCollum in the same colour as the wall where it hangs.

This first painterly gesture which Rutault executed over a work by McCollum was to be completed by two more actions in the course of the preliminary exchanges between the artists. These procedures inverse the initial concept wherein one work is superimposed upon the other. The first consists of a pile of primed canvases which serve as a pedestal for Allan McCollum's *Collection of Four Perfect Vehicles*. The second action follows the same procedure yet differs in two ways this time the canvases are unprimed raw linen and the work which sits atop them is *Collection of Three Natural Copies from the Coal Mines of Central Utah* (1994 - 1995).

The proposal can therefore be summarized as follows : Claude Rutault on Allan McCollum then Allan McCollum on Claude Rutault. But in reality it's much more than just a proposal; we are actually dealing with a new form of Claude Rutault's *définitions/méthodes*, a term used by the artist to designate the texts which establish the "existence conditions"*¹ of his works.

With *A VENDRE, EXPOSITION*, at mfc-michèle didier gallery, Claude Rutault pushes painterly gesture to the extreme, questioning the limits of a collaborative work and flouting the concept of artistic paternity in order to widen his scope of possibilities. Subsequently, original and individual titles seem no longer relevant. Although the exhibition consists of three parts (*Part 1, Part 2, Part 3*), it forms only one single, indivisible work. This is incidentally what the sticker on the gallery's windows announces to the visitor and potential owner:

À VENDRE
EXPOSITION

CLAUDE RUTAULT/s
ALLAN MCCOLLUM

ALLAN MCCOLLUM/s
CLAUDE RUTAULT

DU 01 AVRIL AU 18 JUIN 2016
S'ADRESSER ICI*²

*¹Entretien filmique – *Claude Rutault, Actualités de la peinture*, Galerie Perrotin, Paris, du 12 septembre au 9 novembre 2013.

*²(FOR SALE, EXHIBITION, Claude Rutault on Allan McCollum, Allan McCollum on Claude Rutault, 01 April - 18 June 2016, ENQUIRE HERE).

.....
Claude Rutault / Allan McCollum
À VENDRE
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This "advertisement" fully accepts its commercial nature whilst humorously reminding us of *A VENDRE*, Rutault's series of paintings which hinted at an estate agent's sign taken down by the artist after purchasing his house in rue Clavel. The work shown here is for sale, it is waiting for a buyer. Its status as a marketable object is by all means intrinsically linked to the conditions of its existence as a work of art. One could even say that without a purchaser, the piece in question cannot truly exist.

A VENDRE, EXPOSITION allows Claude Rutault to mischievously defy the art market and its players once again. However, beyond a certain desire to cast off the works ("in a way I'm doing everything I can to make sure the paintings slip out of my grasp"*1) hides perhaps a strategy for consolation. With "Une toile tendue sur châssis peinte de la même couleur que le mur sur lequel elle est accrochée" (A canvas mounted on a stretcher painted the same colour as the wall upon which it is hung) we are given the promise of reactivation, of a work in perpetual transformation, painted afresh with each move and new hanging, going against its otherwise certain death.

But Claude Rutault is not only interested in preventing the death of his own works; he's also concerned with the perpetuation of other artists' pieces, and more precisely, Allan McCollum's.

Consequently, Rutault's decision to include *Collection of Three Natural Copies from the Coal Mines of Central Utah* is far from anodyne. After all, doesn't the imprint solve the question of loss, of absence, of that which no longer exists? Doesn't the deceptive reproduction of *Collection of Four Perfect Vehicles* aim to avoid the dangers inherent to the artwork's uniqueness?

In *A VENDRE, EXPOSITION* Claude Rutault and Allan McCollum jointly attempt to counter the effects of time upon their respective works.

So, in the beginning there was a proposal. Made by Claude Rutault to Allan McCollum. An agreement followed. An agreement which reveals a profound respect of one for the other but also, and ultimately, of the other for one.

*1 Entretien filmique – *Claude Rutault, Actualités de la peinture*, Galerie Perrotin, Paris, du 12 septembre au 9 novembre 2013.

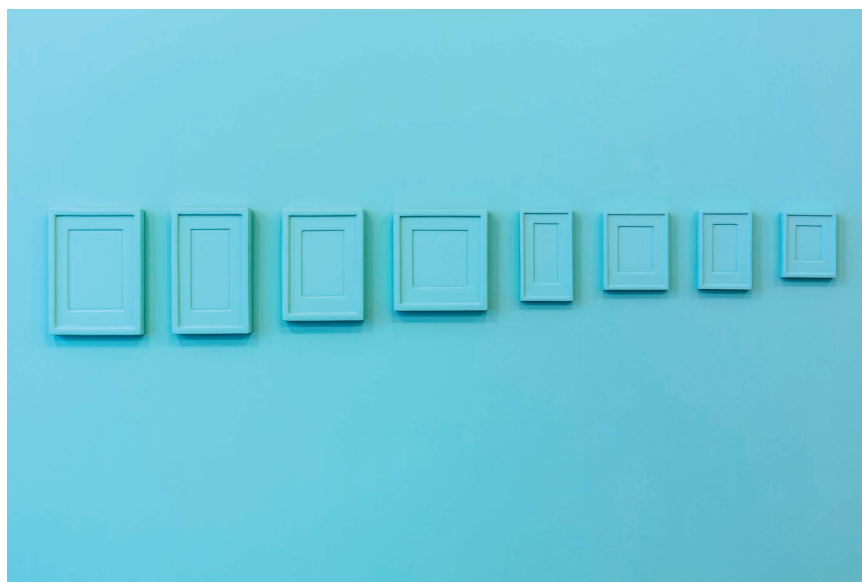
Claude Rutault / Allan McCollum
À VENDRE
EXPOSITION



View of the exhibition " À VENDRE, EXPOSITION " by Claude Rutault et Allan McCollum.

À VENDRE
EXPOSITION
CLAUDE RUTAULT'S
ALLAN MCCOLLUM'S
CLAUDE RUTAULT
DU 1^{er} AVRIL AU 18 JUIN 2016
S'ADRESSER ICI

Claude Rutault / Allan McCollum
À VENDRE
EXPOSITION



Views of the exhibition " À VENDRE, EXPOSITION " by Claude Rutault et Allan McCollum.

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CLAUDE RUTAULT'S
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CLAUDE RUTAULT

Claude Rutault / Allan McCollum
À VENDRE
EXPOSITION



Views of the exhibition " À VENDRE, EXPOSITION " by Claude Rutault et Allan McCollum.

Claude Rutault / Allan McCollum
À VENDRE
EXPOSITION



Details of the exhibition " À VENDRE, EXPOSITION " by Claude Rutault et Allan McCollum.

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À VENDRE
EXPOSITION
CLAUDE RUTAUT/’S
ALLAN MCCOLLUM/’S
CLAUDE RUTAUT/’S
DU 1^{er} AVRIL AU 18 JUIN 2016
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Claude Rutault / Allan McCollum
À VENDRE
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About Claude Rutault

Claude Rutault is a French artist who was born in Les Trois-Moutiers in 1941.
He works and lives in France.
He is represented by Galerie Emmanuel Perrotin.

"Peindre c'est vivre, parce qu'il existe une vie qui n'est ni antérieure ni extérieure à l'acte de peindre. Une peinture qui ne concerne que la vie en tant que peintre. Une peinture d'abord sous la forme d'un écrit. Une peinture écrite, non décrite. Impossible de l'imaginer à la seule lecture du texte de la dm, il manque trop de choses et d'abord l'adresse. Je n'écris que concernant la peinture. Je renonce à l'œuvre picturale telle qu'elle est, une peinture qui s'encroûte. Elle ne peut figurer dans une rétrospective sauf à se fondre dans la couleur de toutes les dm présentes. Mettant cap au pire j'évite toute nouvelle intrusion dans la bibliothèque déjà intransportable; le pire étant que l'écriture conduit à me priver de l'acte de peindre, est-ce vraiment une privation? Quelle que soit la réponse, le renoncement ne sera effectif qu'après avoir repeint toutes les œuvres de 1958 à 1973.

Le moment le plus dur, ces dernières marelles, moment d'exaltation car à l'exact opposé de la soumission à un ordre extérieur désormais impossible, ma position, ouverture à partir de témoins directs, plus de 500 peintures repeintes, et leurs premiers preneurs en charge. Preuves de la persistance de l'ouverture risquée d'un ensemble de propositions encore à venir: ouverture à ce qui est ouvert. Les dm publiées, je suis maintenant impuissant à arrêter un processus qui m'échappe. L'acte de peindre continue hors et au-delà de moi. La biographie du peintre est celle de quelqu'un qui cherche un papier, il était là ce papier, sur la table, à côté du pot. Il n'a pas pu s'envoler.

*S'il y avait biographie, ce ne serait pas la mienne. Ce serait celle des preneurs en charge, puisque l'écriture de la peinture m'aura permis de me retirer de la scène".**

*Claude Rutault, *La peinture fait des vagues*, Musée des Beaux Arts, Brest, 2007

.....
Claude Rutault / Allan McCollum
À VENDRE
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Solo exhibitions (selection) :

- 2016 "À vendre, exposition", mfc-michèle didier, Paris, France
"De la peinture sire,...", permanent installation at Pavillon Dufour,
Château de Versailles, Versailles, France (coming soon)
- 2015 "En ce qui me concerne...", mfc-michèle didier, Paris, France
"D'où je viens, où je suis, où je vais", Centre Pompidou, Paris, France
"AMZ ou le soleil brille pour tout le monde", Fondation Hippocrène, Paris,
France
"Ecouter la peinture / regarder la musique", performance, Meyerson
Symphony Center, Dallas, USA
- 2014 "Claude Rutault", Galerie Emmanuel Perrotin, New York, USA
- 2013 "Des histoires sans fin", MAMCO, Genève, Swiss
"Actualités de la peinture", Galerie Emmanuel Perrotin, Paris, France
Installation permanente, Saint Restitut (programme des
Nouveaux Commanditaires, Fondation de France), France
- 2011 "La traversée de la peinture", Château d'Oiron, France
"Bataille navale", Musée des Beaux-Arts, Nantes, France
"Exposition suicide", Galerie Emmanuel Perrotin, Paris, France
"AMZ", Centre des livres d'artistes, St Yrieix la Perche, France
- 2010 "Ponctualité", Galerie Guy Ledune, Bruxelles, Belgium
- 2009 "Vers le ciel de la peinture", Le Creux de l'enfer, Thiers, France
"En peinture la vue ne suffit pas", Galerie Marion Meyer, Paris, France
- 2008 "La peinture de Claude Rutault expose celle de Jean Gorin", Musée
des Beaux-Arts, Nantes, France
"L'exposition continue", Circuit and 1m3, Lausanne, Swiss (then Reykjavik
Museum, Iceland et au CNEAI, Chatou, France)
- 2007 "La peinture fait des vagues", Musée des Beaux-Arts de Brest, France
"Correspondances" - Georges Seurat - Claude Rutault, Musée d'Orsay,
Paris, France
- 2006 "(p)réparations", MAMCO, Genève, Swiss
- 2002 Installation de "TRANSIT" parc de la Villette, Paris, France
"La peinture photographe", Atelier Brancusi, Musée national d'art
moderne, Paris, France
- 2000 "Claude Rutault chez Dominique Perrault", Hôtel Berlier, Paris, France
Villa Savoye, Le Corbusier, Poissy, France

À VENDRE
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CLAUDE RUTAUT/
ALLAN MCCOLLUM/
CLAUDE RUTAUT
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- 1998 "Premises", Musée Solomon R. Guggenheim, New York, USA
1995 "Passions privées ©", Musée d'Art Moderne de la ville de Paris, France
1994 "À titre d'exemple", Musée des Beaux-Arts, Nantes, France
1993 "Copier/Créer", Musée du Louvre, Paris, France
1992 Musée d'Art Moderne de la ville de Paris, France
Le Consortium, Dijon, France
Musée de Grenoble, France
Watarium Museum, Tokyo, Japan
1988 "Claude Rutault une toile au mur", Musée de Gand, Belgium
1983 "Claude Rutault, exposition de peintures de...", Musée d'Art Moderne de la ville de Paris, France
1982 Documenta 7, Cassel, Germany
Biennale de Sydney, Australia
1979 Palais des Beaux-Arts de Bruxelles, Belgium
Studio, PS1, New York, USA
1978 Galerie Paul Maenz, Cologne, Germany (and 1979)
Galerie Durand-Dessert, Paris, France (in 1979 and 1980)
1977 Documenta 6, Cassel, Germany
1975 Musée d'Art Moderne de la ville de Paris, France
1973 First canvas painted the same colour as the wall upon which it is hung

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Claude Rutault / Allan McCollum
À VENDRE
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About Allan McCollum

Allan McCollum is an American artist who was born in Los Angeles in 1944.
He lives and works in New York.
He is represented by Friedrich Petzel Gallery.

Allan McCollum has spent over forty years exploring how objects achieve public and personal meaning in a world constituted in "mass production".
In 2005, McCollum designed *The Shapes Project*, a combinatorial system to produce "a completely unique shape for every person on the planet, without repeating".
His first solo exhibition was in 1970 in Nicholas Wilder Gallery in Los Angeles, that represented him until closure at the end of the Seventies.

Later, he has been represented by Claire S. Copley Gallery, in Los Angeles too.
His work was featured in a number of museum group exhibitions, including shows at the Los Angeles County Museum of Art and at the Pasadena Art Museum ; and his first New York showing was in an exhibition at the Sidney Janis Gallery in 1972.
In 1975 his work was included in the Whitney Biennial, and he moved to New York City that same year.

From 1978 he became especially well known for his series *Surrogate Paintings* that has been exhibited in several solo exhibitions in New York (at Julian Prezzo & Co., Artistspace and 112 Workshop).
In 1980 he had his first solo show in Europe, at Yvon Lambert Gallery in Paris, and the same year he started his collaboration with Marian Goodman Gallery in New York, where, in 1983, he inaugurated his *Collections of Plaster Surrogates* in a solo exhibition.

Allan McCollum has produced numerous public art projects in the United States and Europe, and his works are held in over seventy art museum collections worldwide.

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Claude Rutault / Allan McCollum
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Solo exhibitions (selection) :

- 2015 "The Shapes Projects : Shapes Spinoffs", Galerie Thomas Schulte, Berlin, Germany
2014 "The Shapes Projects: Perfect Couples", Friedrich Petzel Gallery, New York, USA
2013 "The Book of Shapes", mfc-michèle Didier, Paris, France
"The Shapes Project and the Natural Copies of the Coal Mines of central Utah", Galerie JGM, Paris, France
"Plaster Surrogates Colored and Organized by Andrea Zittel", Friedrich Petzel Gallery, New York, USA
2011 "Drawings", Galerie JGM, Paris, France
2010-11 "Each and Every One of you", La salle de Bains, Lyon, France
2010 "Seriality: Sol LeWitt and Allan McCollum", Armand Bartos Fine Art, New York, USA
2009 "Allan McCollum: Works 1980-2008 A selection", Luciana Brito Gallery, Sao Paulo, Brazil
2006 "Allan McCollum, Solo 8", MAMCO, Genève, Swiss
2005 "Each and Every One of You", Southeastern center for Contemporary Art, Winston-Salem, USA
2004 "Three Perfect Vehicles", Doris Friedman Plaza, Central Park, New York, USA
2003 "The Kansas and Missouri Topographical Model Project", Grand Arts, Kansas City, USA
2001 "The New City Markers", project for the city of Malmö, Sweden
2000-01 "Signs of the Imperial Valley: Sand Spikes from Mount Signal", project for the Imperial Valley (USA) and the Mexicali Valley (Mexico)
2000 "Five Allegories", project for the city of Montpellier, France
1999 "Visible Markers", Galleria Massimo de Carlo, Milan, Italy
1998 "Visibles Markers", Xavier Hufkens, Bruxelles, Belgium
"Twelve Parables", Wanas Sculpture Park, Knislinge, Sweden
"Allan McCollum", Musée d'Art Moderne, Villeneuve d'Ascq, France
1997 "THE EVENT: Petrified Lightning from Central Florida", Contemporary Art museum, University of South Florida, Florida, USA
1995-96 "Allan McCollum: Natural Copies", Sprengel Museum, Hannover, Germany
"Actual Photos", Sprengel Museum, Hanner, Germany
1994 "Drawings", Museum Haus Esters, Krefeld, Germany
1993 "Drawings", Centre d'art Contemporain, Genève, Swiss
"Perpetual Photos", Modulo Centro Difusor de Arte, Lisbonne, Portugal
"Two Hundred and Forty Plaster Surrogates", Shiraiishi Contemporary Art Inc., Tokyo, Japan

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- 1992 "The Dog from Pompei", John Weber Gallery, New York, USA
1991 "May I Help You?", with Andrea Fraser, American Fine Arts Co., New York, USA
1990 "Allan McCollum", Serpentine Gallery, Londres, England
"Allan McCollum", IVAM Centre del Carme, Valence, Spain
"Allan McCollum", Rooseum, Malmö, Sweden
1989 "Individual Works, Perpetual Photos," Kunstverein für die Rheinlande und Westfalen, Düsseldorf, Germany
1988 "Allan McCollum", Portikus, Frankfurt, Germany
"Glossies", Julian Preto Gallery, New York, USA
"Individual Works", Musée d'art Contemporain, Nîmes, France
"Allan McCollum and Louise Lawler", Le Consortium, Dijon, France
"Allan McCollum", Kunsthalle, Zürich, Swiss
1987 "Allan McCollum", Julian Preto Gallery, New York, USA
1986 "Perfect Vehicles", Cash/Newhouse, New York, USA
1985 "Plaster Surrogates", Lisson Gallery, Londres, England
"Actual Photos", Gallery Nature Morte, New York, USA
1984 "For Presentation and Display : Ideal Settings", Diane Brown Gallery New York, USA
1983 "Plaster Surrogates", Marian Goodman Gallery, New York, USA
1980 "Surrogate Paintings", Galerie Yvon Lambert, Paris, France
1979 "Surrogate Paintings", Julian Preto and Co., New York, USA
"Surrogate Paintings", Douglas Drake Gallery, Kansas City, USA
1977 Claire S. Copley Gallery, Los Angeles, USA
1975 Douglas Drake Gallery, Kansas City, USA
1974 Nicholas Wilder Gallery, Los Angeles, USA
1973 Nicholas Wilder Gallery, Los Angeles, USA
1972 Jack Glenn Gallery, Corona Del Mar, California, USA
1971 Jack Glenn Gallery, Corona Del Mar, California, USA

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CLAUDE RUTAULT
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