



MICHEL PARMENTIER
February 15, 1984 - August 12, 1985

02.02.2024 – 16.03.2024

6, rue Jacques-Callot 75006 Paris

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75006 Paris

Loevenbruck is pleased to announce the fourth exhibition of Michel Parmentier's work since announcing the representation of the Estate in 2014. Featuring works produced between 1983 and 1985, the exhibition *Michel Parmentier: February 15, 1984 - August 12, 1985* presents four works from the series of black paintings.

In 1983, after a fifteen-year hiatus, Parmentier resumed painting: "In short, I definitively ceased painting. Which means very exactly that I can commit another offense [récidiver] when I want, and without having to account for it."¹ He now made canvases with horizontal black and white bands [which he exhibits in 1984 at the Galerie Liliane & Michel Durand-Dessert²]. Whereas in 1966, 1967, and 1968 each year brought a change of color, this time the black was maintained for two years in succession.³

Having created just over 70 paintings throughout his career, Michel Parmentier (1938–2000) was nevertheless an active and influential figure within the postwar critique on traditional modes of art-making. Grounding his practice on a denial of gesture and narrative, he is best known for the highly standardized, horizontally-striped canvases that he painted between 1965 and 1968. These works, produced through the *pliage* technique of folding the ground before the pigment 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 BMPT with Daniel Buren, Olivier Mosset and Niele Toroni. Fusing minimalism and institutional critique, BMPT interrogated what they collectively considered to be bourgeois artistic sensibility in a series of four painting-performance 'manifestations'. Parmentier broke from BMPT in December 1967 and, in August 1968, from painting altogether. His practice remained dormant until January 1983, when he resumed with a series of black paintings.

By the mid-1980s, 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 career in the 1960s.⁴

Michel Parmentier studied at the École des Métiers d'Art and both lived and worked in Paris, France. He is represented in the permanent collections of the Museum of Modern Art, New York; Centre Pompidou, Musée National d'Art Moderne, Paris; Musée d'Art Moderne de la Ville de Paris; FRAC Bretagne, Rennes; Musée des Beaux-Arts de Nantes; Fondation La Caixa, Spain; and the François Pinault Collection, Paris.

Cover: Portrait of Michel Parmentier, black-and-white photograph taken by Malek Alloula, Galerie Liliane & Michel Durand-Dessert, Paris, September 15, 1984.

For all works by Michel Parmentier:
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1 Extract from the text-article by Michel Parmentier, "B.M.T. Moi et les autres" (B.M.T., Me and the Others), January 1967/January 1981, *Artistes : revue bimestrielle d'art contemporain*, no. 11, June–July 1982.

2 Exhibition "Parmentier 1983-1984," Galerie Liliane & Michel Durand-Dessert, Paris, September 15 – October 9, 1984.

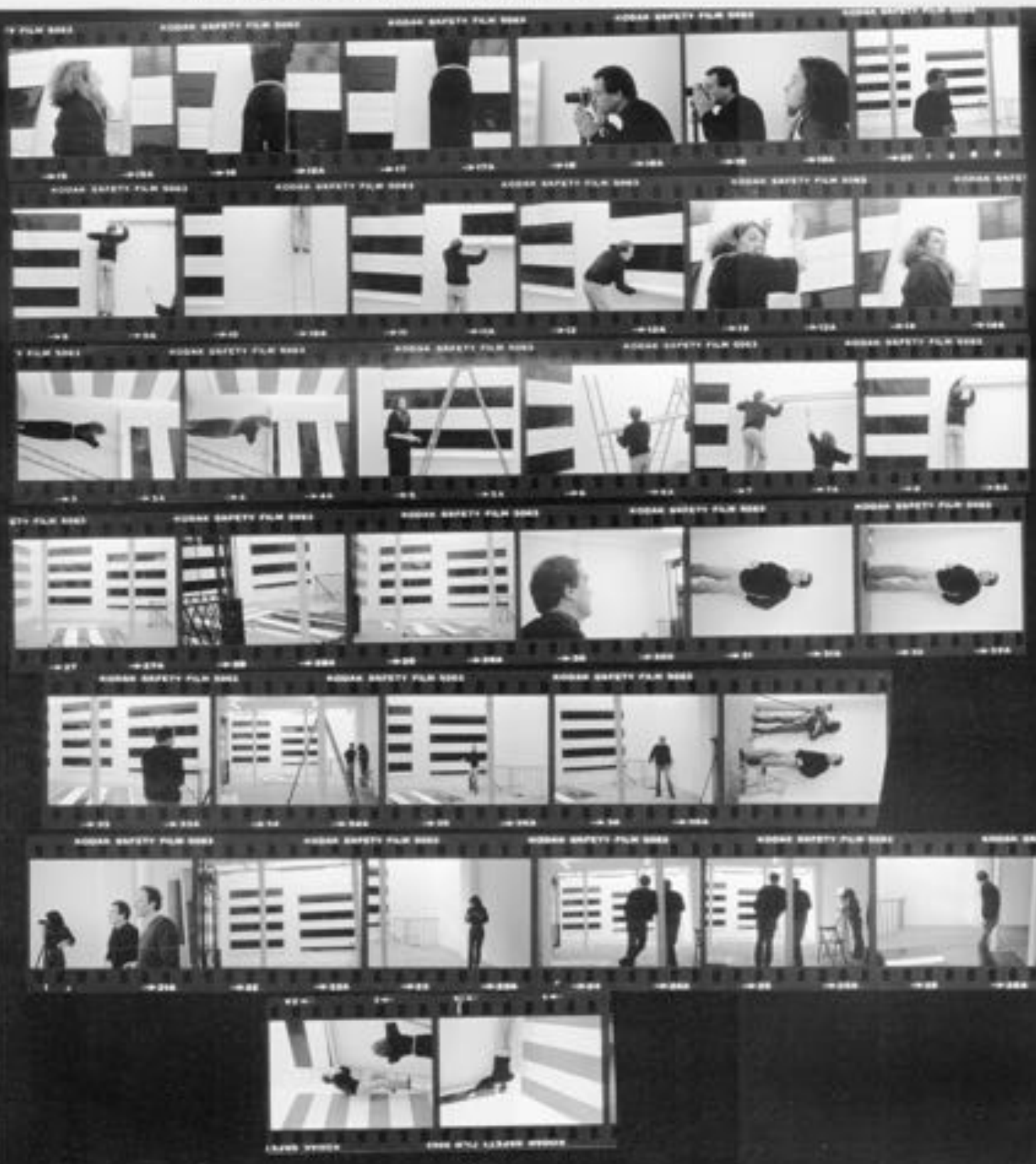
3 Guy Massaux, "[black] January 25, 1983 – August 12, 1985", in *Michel Parmentier, December 1965 - November 20, 1999: A Retrospective*, Paris, éditions Loevenbruck, 2016, p. 119.

4 Extract from the press release of the exhibition "Michel Parmentier: Paintings & Works on Paper", Ortuzar Projects New York, February 16 – April 7, 2018.



Michel Parmentier and Michel Durand-Dessert at the exhibition
"Parmentier 1983-1984," Galerie Liliane & Michel Durand-Dessert, Paris,
September 15 – October 9, 1984

Photo by Bénédicte Victor-Pujebet



Hanging of the exhibition "Parmentier 1983-1984,"
Galerie Liliane & Michel Durand-Dessert, Paris, September 15 – October 9, 1984

Original photos by Christine Fleurent and document by Philippe De Gobert.



View of *15 février 1984* (February 15, 1984) in the exhibition "Parmentier 1983-1984,"
Galerie Liliane & Michel Durand-Dessert, Paris, September 15 – October 9, 1984

Photo by Christine Fleurent.

Exhibited artworks list

Michel Parmentier *15 février 1984* (February 15, 1984), 1984

Paint on unmounted canvas, 7 horizontal bands 38 cm wide in alternating black and white lacquer (4+3) and, at the bottom, one partial white band 11 cm wide.
279 × 244 cm (109 ¹³/₁₆ × 96 ¹/₁₆ in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : MP840215

© ADAGP, Paris. The Estate of Michel Parmentier. AMP – Fonds Michel Parmentier, Bruxelles.
Courtesy Loevenbruck, Paris. Photo Philippe De Gobert, Bruxelles.



Michel Parmentier *2 juillet 1985* (July 2, 1985), 1985

Paint on unmounted canvas, 7 horizontal bands 38 cm wide in alternating black and white lacquer (4+3) and, at the top and bottom, two partial white bands 8 cm wide
283 × 253 cm (111 ⁷/₁₆ × 99 ⁵/₈ in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : MP850702

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Courtesy Loevenbruck, Paris. Photo Philippe De Gobert, Bruxelles.



Michel Parmentier *22 juillet 1985* (July 22, 1985), 1985

Paint on unmounted canvas, 7 horizontal bands 38 cm wide in alternating black and white lacquer (4+3) and, at the top and bottom, two partial white bands 9 cm and 7 cm wide
282,5 × 253 cm (111 ¹/₄ × 99 ⁵/₈ in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : MP850722

© ADAGP, Paris. The Estate of Michel Parmentier. AMP – Fonds Michel Parmentier, Bruxelles.
Courtesy Loevenbruck, Paris. Photo : Bruxelles, Philippe De Gobert.

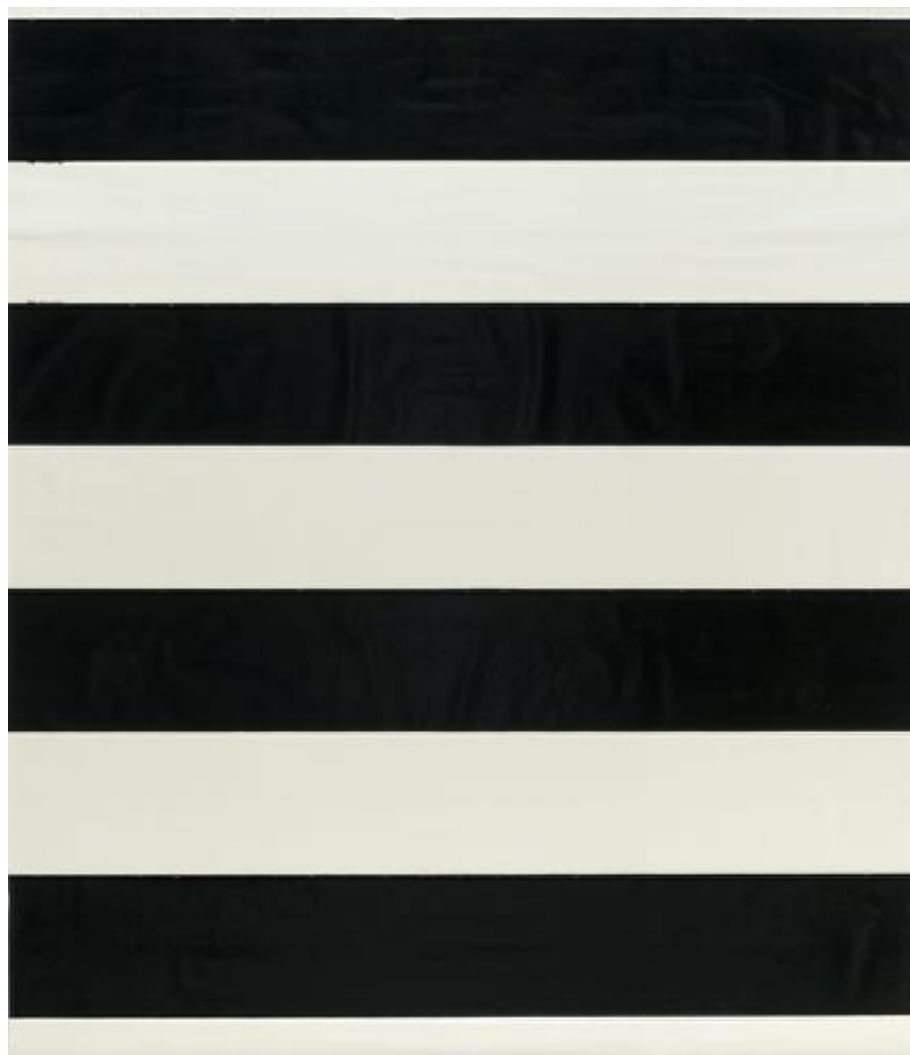


Michel Parmentier *12 août 1985* (August 12, 1985), 1985

Paint on unmounted canvas, 7 horizontal bands 38 cm wide in alternating black and white lacquer (4+3) and, at the top and bottom, 2 partial white bands 9 cm and 7,5 cm wide.
282,5 × 252 cm (111 ¹/₄ × 99 ³/₁₆ in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : MP850812

© ADAGP, Paris. The Estate of Michel Parmentier. AMP – Fonds Michel Parmentier, Bruxelles.
Courtesy Loevenbruck, Paris. Photo : Bruxelles, Philippe De Gobert.





Michel Parmentier
15 février 1984 (February 15, 1984), 1984

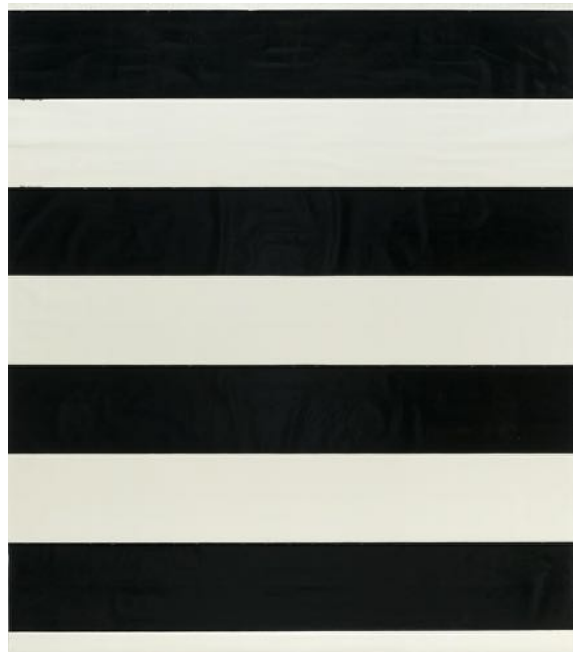
Paint on unmounted canvas, 7 horizontal bands 38 cm wide in alternating black and white lacquer (4+3) and, at the bottom, one partial white band 11 cm wide.

279 × 244 cm (109 ¹³/₁₆ × 96 ¹/₁₆ in)

Courtesy galerie Loevenbruck, Paris

Inv. No. : MP840215

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Michel Parmentier 15 février 1984 (February 15, 1984), 1984

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Inv. No. : MP840215

Exhibitions history

2023	"Le noir est une couleur"	Loevenbruck Gallery	Paris	FR
		21.04.2023 – 20.05.2023		
2018	"Michel Parmentier: Paintings & Works on Paper"	Eli and Edythe Broad Art Museum	East Lansing	US
		28.04.2018 – 07.10.2018		
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		
1984	"Michel Parmentier 1983-1984"	Galerie Liliane & Michel Durand-Dessert	Paris	FR
		15.09.1984 – 09.10.1984		

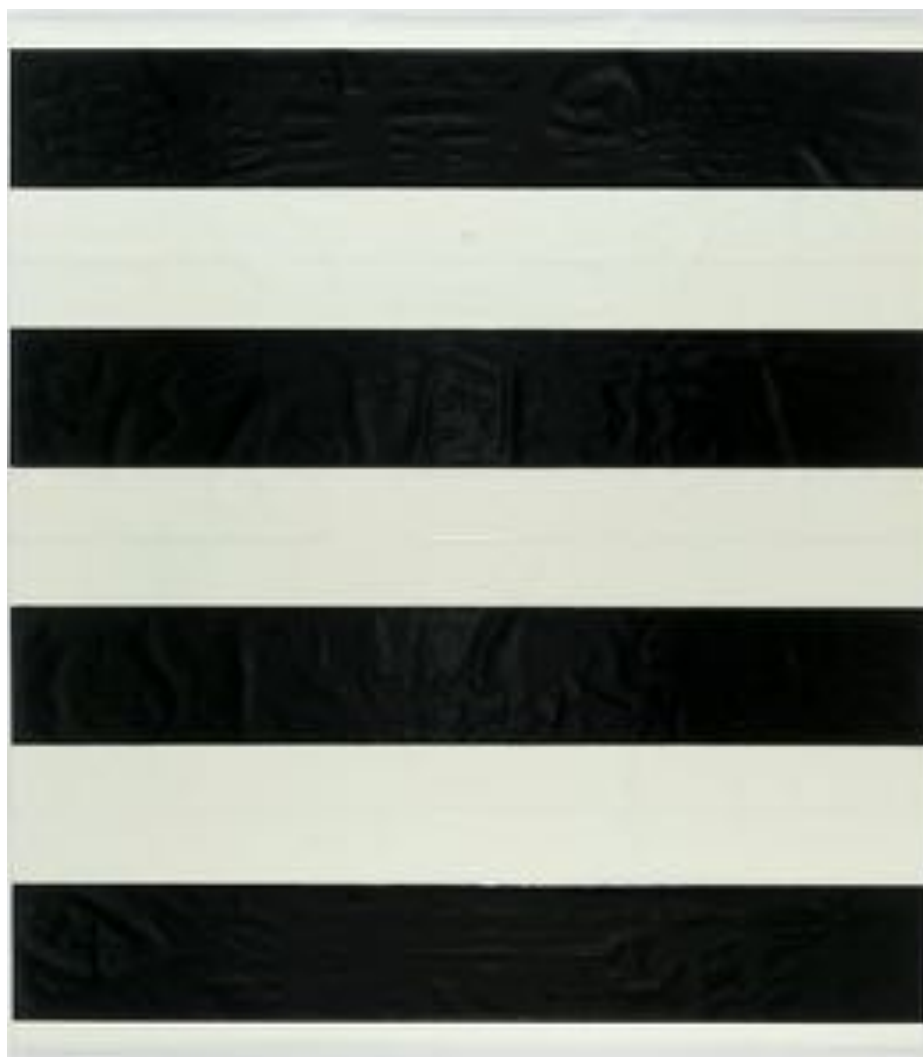
Bibliography

2019	<i>Michel Parmentier, December 1965 - November 20, 1999: A Retrospective</i>	Éditions Loevenbruck	Paris	p. 128, 131, 132-133, 137, 149, n°90, 93, 94, 104
2016	<i>Michel Parmentier. Décembre 1965 — 20 novembre 1999. Une rétrospective</i>	Éditions Loevenbruck	Paris	p. 124, 127, 128-129, 131, 143, n°90, 93, 94, 104
2015	<i>Les Cahiers du Musée national d'art moderne, N°132, été 2015</i>	Centre Pompidou	Paris	p. 28
2012	<i>Déplacer Déplier Découvrir La peinture en actes, 1960 - 1999</i>	LaM - Lille Métropole	Musée d'art moderne d'art contemporain et d'art brut	p. 155
1989	<i>Liberté & Égalité. Freiheit und Gleichheit, Wiederholung und Abweichung in der neuen französischen Kunst</i>	Museum Folkwang	Essen	p. 41



View of the exhibition "Michel Parmentier," Eli and Edythe Broad Art Museum, East Lansing, USA, 2018

Photo Eat Pomegranate Photography.



Michel Parmentier
2 juillet 1985 (July 2, 1985), 1985

Paint on unmounted canvas, 7 horizontal bands 38 cm wide in alternating black and white lacquer (4+3) and, at the top and bottom, two partial white bands 8 cm wide
283 × 253 cm (111 7/16 × 99 5/8 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : MP850702

© ADAGP, Paris. The Estate of Michel Parmentier. AMP – Fonds Michel Parmentier, Bruxelles. Courtesy Loevenbruck, Paris. Photo Philippe De Gobert, Bruxelles.



Michel Parmentier
22 juillet 1985 (July 22, 1985), 1985

Paint on unmounted canvas, 7 horizontal bands 38 cm wide in alternating black and white lacquer (4+3) and, at the top and bottom, two partial white bands 9 cm and 7 cm wide
282,5 × 253 cm (111 1/4 × 99 5/8 in)
Courtesy galerie Loevenbruck, Paris
Inv. No. : MP850722

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Michel Parmentier *22 juillet 1985* (July 22, 1985), 1985

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		07.06.2014 – 14.09.2014 Director: Robert Bonaccorsi Curated by: Guy Massaux		



View of the exhibition "Michel Parmentier," Eli and Edythe Broad Art Museum, East Lansing, USA, 2018
From left to right: *15 février 1984* (February 15, 1984), *25 avril 1984* (April 25, 1984), and *22 juillet 1985* (July 22, 1985)

Photo Eat Pomegranate Photography.



Michel Parmentier
12 août 1985 (August 12, 1985), 1985

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Inv. No. : MP850812

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Michel Parmentier

Michel Parmentier, December 1965 - November 20, 1999: A Retrospective

Paris, Éditions Loevenbruck

11.2019

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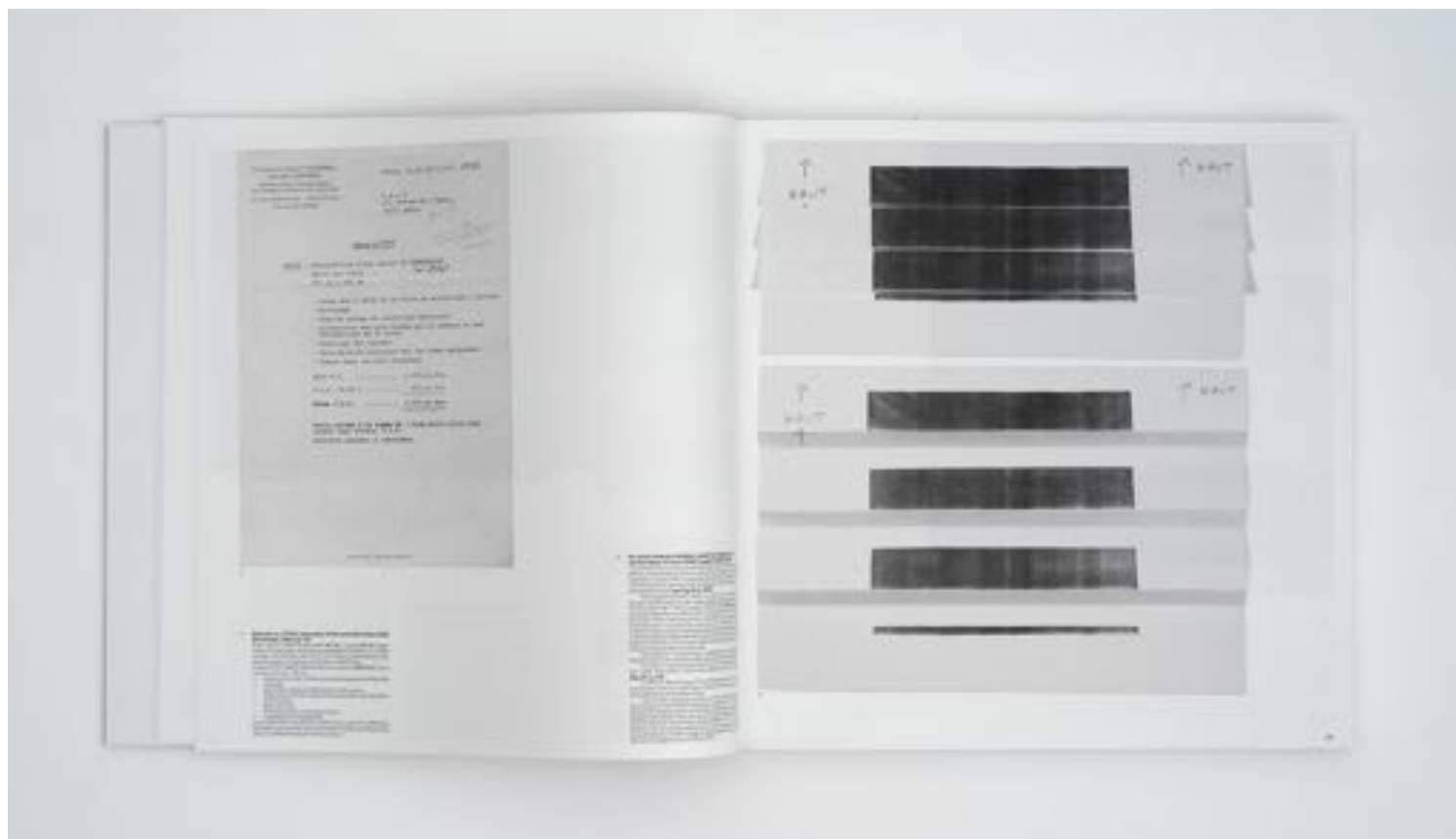
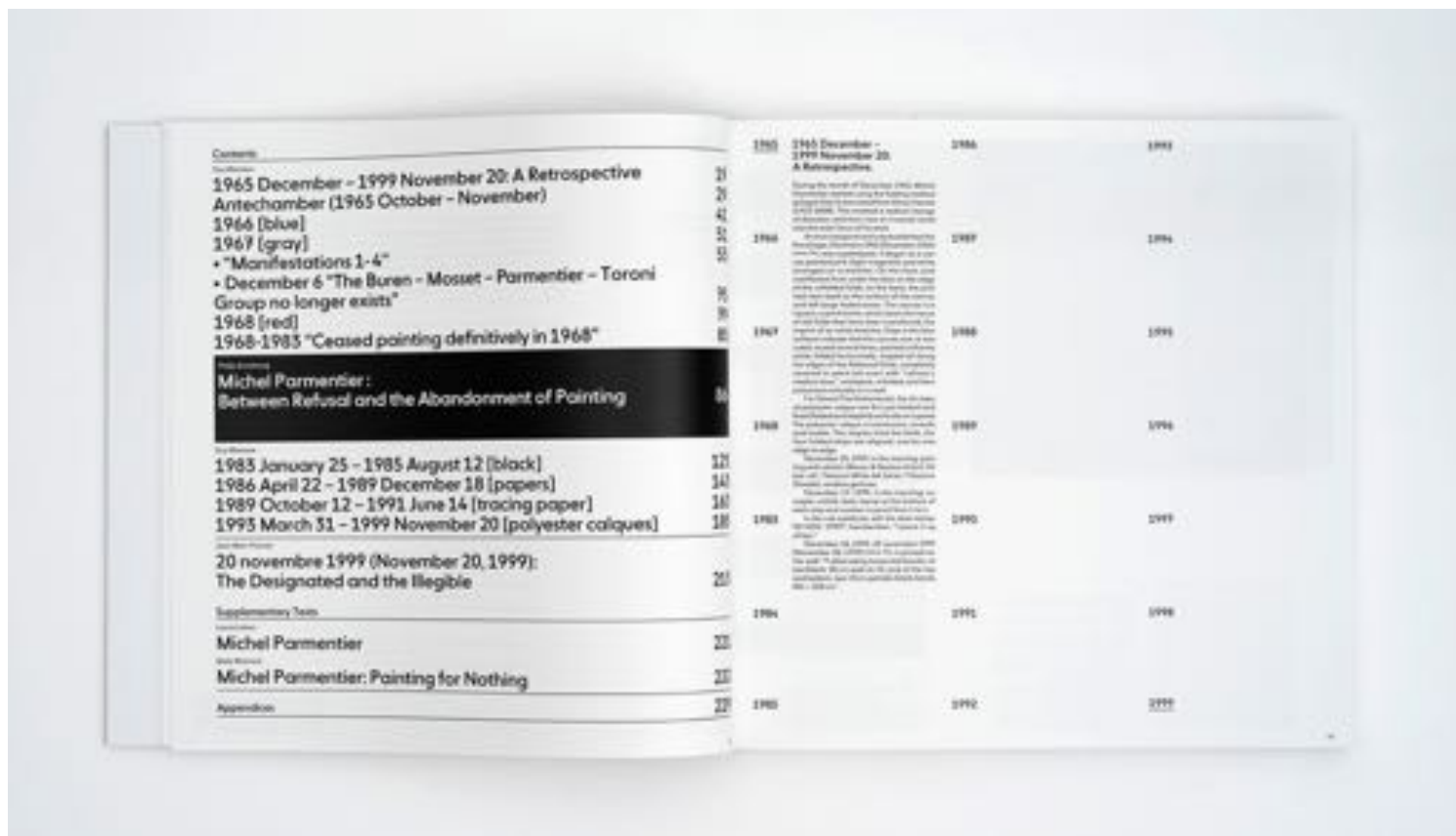
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Reference monograph on the singularly radical work of Michel Parmentier. The title of this long-overdue monograph references two key works by legendary French abstract painter Michel Parmentier (1938–2000): the one that the artist considered the origin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





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