



Claude Rutault
de-finition/method "elements in a spiral", 1976. Paint on canvas. variable dimensions according to the actualization. Here: actualization on blue wall: 355 x 365 cm / 139^{3/4} x 143^{11/16} in

de-finition/method:

a series of small canvases—though other supports can also be used from time to time—are hung in an off-center spiral.

it uncoils and may reach the edge of the wall. all of its elements are painted the same color as the wall. although the number of supports is not pre-determined, the spiral that they create should be readable at a glance. the creation and installation of the spiral are the charge-taker's responsibility, and he or she can change the work at will within the rules given above.

CLAUDE RUTAULT
Perrotin, Hong Kong
May 26 - July 8, 2017

Opening Reception: Friday May 26, 6-8 pm

Perrotin Hong Kong presents the fourth exhibition dedicated to the conceptual painter Claude Rutault at the gallery, and his first exhibition in Asia.

The devices of the radical, original and poetic œuvre of this major artist upend the status of the author and of the work of art, questioning even the definition of a painting itself as a finished and autonomous object.

In 1973, Claude Rutault painted a 20 x 20 cm canvas the same color as the wall in his kitchen. He quickly formalized this founding gesture with the first de-finition/method: "a stretched canvas painted the same color as the wall on which it's hung. all commercially available formats can be used, be they rectangular, square, round or oval."

The de-finition/method is a text written by the artist that precedes the painting. It expresses a goal to be achieved. It is not just the simple statement of an idea, but rather a collection of instructions, of provisions formulated for the charge-taker. The charge-taker is the collector who acquires—or the curator

克勞德·魯鐸
貝浩登 (香港)
2017年5月26日至7月8日
開幕酒會：5月26日 (週五) 晚上6時至8時

貝浩登 (香港) 為概念派畫家克勞德·魯鐸舉辦亞洲首展，這亦是他與貝浩登合作的第4場個展。

克勞德·魯鐸在藝術界舉足輕重，他以新穎有詩意的方法，顛覆創作者與作品的關係，更質疑畫作的圓滿與自主，創作手法一反傳統。

克勞德·魯鐸的創作源起於1973年，當時他畫了一幅20 x 20厘米的畫，顏色與他廚房的牆壁一樣。他為這先驅作品定下寬鬆要求：「畫布的著色，要與掛畫的牆壁一致，形狀不限，長方形、正方形、圓形或橢圓形都可以。」，成為首個「非限定義／方法 (de-finition/method)」。

所謂「非限定義／方法」，是指藝術家在繪畫前寫下文本，訂立作品要達成的目標。此舉並非只為陳述意念，而是為「作品承傳者 (charge-taker)」定下指示、要求。

作品的「承傳者」是指收藏家或策展人，他們負責落實非限定義／方法。作品一直維持在未實現狀態，唯有靠著承傳者執行

who exhibits—and accepts the responsibility of implementing a de-finition/method. He is essential to the existence of the painting, for without him, the work remains in an unrealized state of possibility.

“the artist does not impose this or that color on the charge-taker who must then live with it.”

In each text, the artist allows the charge-taker a certain number of choices. It is precisely this incomplete character of the definitions/methods that gives the work a dimension of evolution. The owners or exhibitors become actors in its creation, the work mutating along the course of their propositions. Claude Rutault delegates to the charge-taker a set of decisions that usually belong to the artist: the color of the canvases as well as the format, the form as well as the hanging of the canvases. The parameters vary from one work to the next according to the blanks the artist leaves in the texts..

“my paintings have a short life, but they have several of them”

The actualization of a de-finition/method by the charge-taker is the current, visible state of the work in a given place and time. It is of limited duration, until the next actualization in a different place, on a wall of a different color, in another format, etc. The manner of presentation of the painting is endlessly modifiable. Thus, what a viewer discovers when visiting an exhibition of Claude Rutault is only one of the different forms a de-finition/method can take.

In 44 years, Claude Rutault has developed a body of 654 works. The artist goes beyond the strict relationship between the canvas and the wall, and multiplies the possible scenarios in his texts by imagining a multitude of presentation modes: paintings forming a puzzle (“generalized painting-puzzle”), piles of canvases leaning against a wall, canvases placed on the floor, hung from the ceiling (“dream canvases”), canvases turned towards the wall (“toward a self-portrait of painting”), going so far as the utilization of raw canvases, left unpainted. The scenarios become increasingly complex and may be executed by several charge-takers, playing with the passage of time, the geographical location of the actualization (“AMZ” or “im/mobilier”) or the collections of a charge-taker.

The temporal dimension of Claude Rutault’s paintings is determinative; his work plays with time rather than enduring it, it is the driver. This is one of the fundamental givens of this work of painting that so radically distinguishes itself from other current productions.

It is no longer the point of view that changes, but the work itself, along the course of its actualizations and the passage of time.

藝術家的指示，才能實現畫作，讓畫作存在。他們對於畫作而言，擔當著非常重要的角色。

「藝術家不會規定承傳者用甚麼顏色。」

在創作過程中，承傳者參與其中，作品按其想法而改變。克勞德·魯鐸放手讓承傳者代自己做各種決定，例如畫布顏色、形狀、形態，以至懸掛方式。非限定義／方法沒有統一標準，視乎藝術家在文本留有多少空間，他會給予承傳者若干自由，令作品可以發展、演化。

「我的畫雖然生命短暫，卻有不同面相。」

非限定義／方法一旦經承傳者落實作品，如同建構出特定時空，呈現出作品獨特的面相；直到另一次落實非限定義／方法時，作品會在另一地點、另一顏色的牆上，以另一形式出現。因此，克勞德·魯鐸的作品不斷展現新面相，每次觀眾見到的，只是非限定義／方法的其中一個表現形態。

克勞德·魯鐸在44年間創作了654件作品，他不受畫布與牆壁規限，轉而透過文本開拓表現方式，例如把畫布擺放成拼圖（《generalized painting-puzzle》）；成堆的畫布倚靠牆壁、放在地上、從天花吊下（《dream canvases》）；把畫框背朝觀眾、面朝牆壁（《toward a self-portrait of painting》），甚至直接採用沒有上色的生麻布。表現方式也愈來愈複雜，有時需要幾個承傳者合作，以時空轉換（《AMZ》及《im/mobilier》）或承傳者的藏品作為素材。

時間維度對克勞德·魯鐸的作品極為重要，作品在時間運行的帶動下，由被動的展現，變得具有生命力，使作品更顯獨特。畫作的「變」，不是基於觀眾的視點變化，卻是作品隨著時間推移，在承傳者一次又一次的實現裏，不斷地變化著，生出千變萬化的面貌。

Claude Rutault was born in 1941 in Trois-Moutiers (France). He lives and works in La Celle Saint-Cloud.

SOLO EXHIBITIONS (Selection)

- 2017 "à vous de jouer", Hôtel Grand Amour, Paris
- 2016 "- de la peinture, sire ...", permanent artwork commissioned for the pavilion Dufour, Château de Versailles, France; "Nouvelle adresse", Parc des Anciennes Mairies, Nanterre, France
- 2015 "d'où je viens où j'en suis où je vais", Musée National d'Art Moderne, Centre Georges Pompidou, Paris; "écouter la peinture / regarder la musique", performance, Meyerson Symphony Center, Dallas, USA; "AMZ ou le soleil brille pour tout le monde", Fondation Hippocrène, Paris
- 2014 Perrotin, New York; Permanent work commissioned for the Lycée de l'Île de Nantes, France
- 2013 "actualités de la peinture", Galerie Perrotin, Paris; Permanent installation, Saint Restitut, France (programme Nouveaux Commanditaires with the help of Fondation de France)
- "des histoires sans fin", MAMCO, Musée d'art moderne et contemporain, Geneva, Switzerland
- 2011 "la traversée de la peinture", Château d'Oiron, France; "bataille navale", Musée des Beaux-Arts, Nantes, France;
- "exposition suicide", Galerie Perrotin, Paris, France; "AMZ", Centre des livres d'artistes, St Yrieix la Perche, France
- 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 claudes rutault expose celle de jean gorin", Musée des Beaux-Arts, Nantes, France; "l'exposition continue", Circuit and 1m3, Lausanne, Switzerland (travelled 2008-2010 at Reykjavik Museum, Island; CNEAI, Chatou, France)
- 2007 "La peinture fait des vagues", Musée des Beaux-Arts, Brest, France
- "Correspondances Georges Seurat / Claude Rutault", Musée d'Orsay, Paris, France; Eglise de Saint Prim, France
- 2006 "(p)réparations", MAMCO, Geneva, Switzerland
- 2005 "Les toiles et l'archer", Musée Bourdelle, Paris, France
- 2004 Galerie Martine et Thibault de La Châtre, Paris, France
- 2003 "d'après les saisons de nicolas poussin, repeindre", Musée des Beaux-Arts, Nancy, France; National Gallery of Iceland, Listasafan, Iceland
- 2002 Installation of "TRANSIT" at the Parc de la Villette, Paris, France; "la peinture photographe", Atelier Brancusi - Centre Pompidou, Paris, France; Bergen Kunstmuseum, Norway;
- "pintura", Pavillon Mies van der Rohe, Barcelona, Spain; "the painting in the same colour as the wall on which it is hung", Astrup Featnley Museum of Modern Art, Oslo, Norway
- 2000 "la vie en rose", Villa Savoye (Le Corbusier), Poissy, France; "claudes rutault chez dominique perrault", Hotel Industriel Berlier, Paris, France
- 1998 "la peinture sort de sa réserve", Musée d'Art Moderne, Villeneuve d'Ascq, France; FRAC Pays de la Loire, Carquefou, France
- "promenade", Galerie Gilbert Brownstone, Paris, France
- 1997 Galerie Michel Rein, Tours, France; "promenade", CCC de Tours, France
- 1995 "le creux de l'enfer", Centre d'art contemporain, Thiers, France
- 1994 "à titre d'exemple", musée des Beaux Arts de Nantes, France; "paso doble", FAE Musée d'art contemporain, Pully and MAMCO, Geneva, Switzerland
- 1992 Le Consortium, Dijon, France; musée de Grenoble, France; Musée National d'Art Moderne, Centre Pompidou, Paris, France
- "extraits" Musée d'art contemporain, Helsinki, Finland; "extraits" Musée municipal de Reykjavik, Iceland
- 1988 "claudes rutault une toile un mur", Museum van Hedendaagse Kunst, Ghent, Belgium
- 1987 FRAC des Pays de la Loire, Abbaye de Fontevraud, France; "AMZ", Le Consortium, Dijon, France
- 1983 "claudes rutault, exposition de peintures de ..." "ARC/Musée d'Art Moderne de la Ville de Paris, France
- 1981 claudes rutault, FRAC Rhône-Alpes, IAC, Institut d'art contemporain, Villeurbanne, France
- 1979 PS1 studio, New-York, USA; Palais des Beaux-Arts, Bruxelles
- 1976 Galerie Paul Maenz, Cologne, Germany; Galerie Durand-Dessert, Paris, France
- 1974 Galerie 22, Paris, France; Jean Clavreul, Places des Vosges, Paris, France

GROUP EXHIBITIONS (Selection)

- 2017 "A la lumière de Matisse", Musée de Vence - Fondation Emile Hugues, Vence, France; "Modus Operandi", Société d'électricité, Bruxelles, Belgium
- 2016 "L'oeil du collectionneur. Neuf collections particulières strasbourgeoises", MAMC, Strasbourg, France;
- "Toujours: le musée comme témoin", MARCO, Monterrey, Mexico; "Portrait de l'artiste en Alter", FRAC Haute Normandie, Sotteville-lès-Rouen, France; "L'almanach 16", Le Consortium, Dijon, France
- 2014 "PANORAMIC AVE.", Kunstsaale, Berlin, Germany
- "Sol mur plafond", Galerie Art & Essai, Université de Rennes, France
- 2013 "Une tradition matérielle", FRAC Poitou-Charentes, Angoulême, France
- "Théâtre du monde", Maison Rouge, Fondation Antoine de Galbert, Paris, France
- "Le CAPC a 40 ans", CAPC, Musée d'Art Contemporain, Bordeaux, France
- "Bonjour Monsieur Matisse !", MAMAC, Nice, France
- 2012 "Theater of the World", Museum of Old and New Art, Tasmania (curated by Jean Hubert Martin)
- 2009 "contre l'exclusion", 3rd Moscow Biennale, Moscow, Russia
- 2007 "ARTEMPO, Where Times Becomes Art", Palazzo Fortuny, Venice, Italy
- 2002 "Claude Rutault and Mike Bidlo - Painting and Painting", Kunstmuseum, Bergen, Norway
- 1998 "Premises", Guggenheim Museum Soho, New York, USA
- 1994 "La perte de l'aura", Weiner Secession, Vienne, Austria
- 1992 "Résistances", Watari-Um Museum of Contemporary Art, Tokyo, Japan
- 1986 "Chambres d'amis", SMAK, Stedelijk Museum voor Actuele Kunst, Ghent, Belgium
- 1982 "Vision in disbelief", Sydney Biennale, Australia
- Documenta 7, Kassel, Germany (curated by Rudi Fuchs)
- 1977 Documenta 6, Kassel, Germany (curated by Manfred Schneckenburger)
- 1975 Musée National d'Art Moderne, Paris, France



Claude Rutault. Photo: Claire Dorn

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