

PERROTIN

PRESSBOOK

Emmanuel Perrotin

Galerie

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5 European Artists Who Are Taking New York By Storm

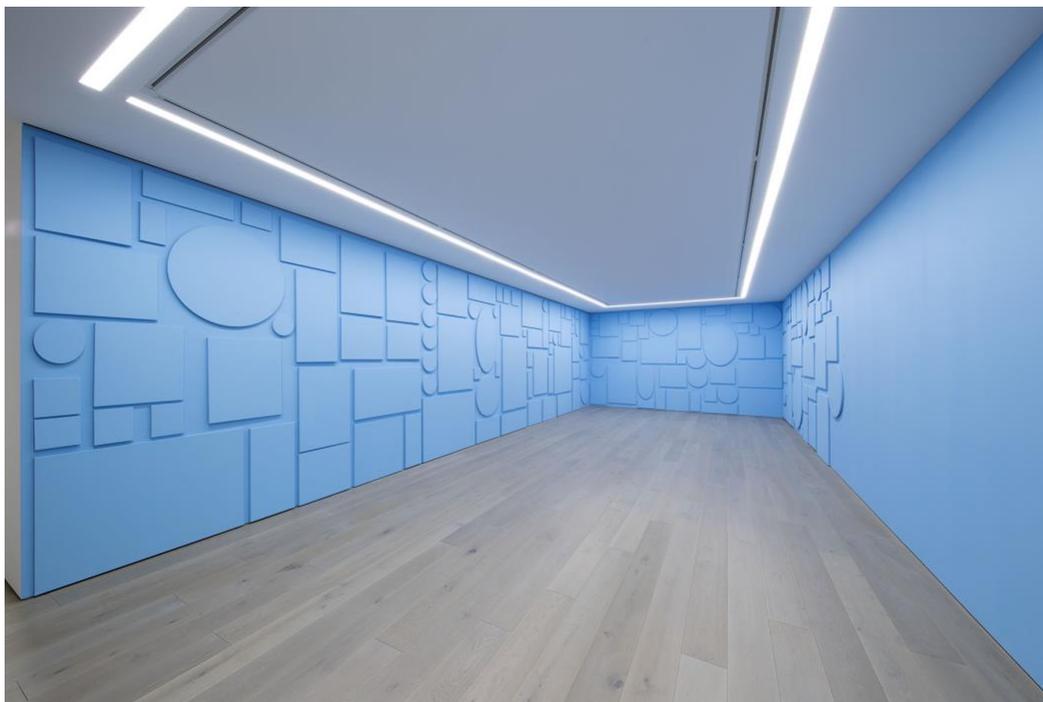
These gallery shows of out-of-towner artists including Neo Rauch and Irma Blank are surprisingly good

by PAUL LASTER

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The galleries of New York welcome artists, both emergent and established, from around the world. But the city has an indisputable longstanding relationship with modern and contemporary artists from Europe. Turning a twist on Neil Simon's 1970 American comedy *The Out-of-Towners*, a film about an Ohio couple struggling to find their way in the Big Apple, we've rounded up a group of notable shows by contemporary European artists—with work ranging from the surreal and expressionistic to the minimalist and conceptual—who have found their way and are currently taking the city by storm.

[...]



Installation view of Claude Rutault: de-finitions/methods from the 70s.
Photo: Guillaume Ziccarelli, Courtesy of the artist & Perrotin

4. Claude Rutault: de-finitions/methods from the 70s

Where: Perrotin, 130 Orchard Street

When: Through June 8

Fresh off a mesmerizing exhibition at the Musée Picasso in Paris that paired his minimalist canvases with pieces by Picasso from the museum's collection, Claude Rutault has five historical works on view in this sublime show. But if you don't look closely you may miss most of them. The French conceptualist's installation of monochromatic blue canvases—shaped as squares, rectangles, circles, and ovals—on similarly colored blue walls is the easiest to spot and the most exciting to be surrounded with, while a white canvas that stretches from floor to ceiling and divides a matching white wall is the most undetectable.

A pair of small identical white canvases, which were first exhibited in New York in 1979 when Rutault was an artist-in-residence at P.S. 1 Contemporary Art Center (now MoMA PS1), wrap around the corner of adjoining white walls and also provoke an 'aha' moment when spotted. Meanwhile, two different canvases on a yellow wall seem related because of their similar sizes and shapes, but one is a painting that's been repainted to match whatever color wall it is on and the other is a painting from the same period that has been unpainted, which ironically returns it to its purest state—even though it shows signs of having been touched.

[...]

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