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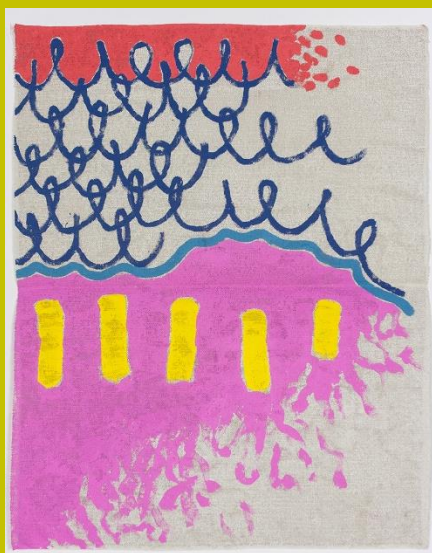


GIORGIO GRIFFA. MARVELS OF THE UNKNOWN

EXHIBITION

12 FEBRUARY

> 28 NOVEMBER 2021



Giorgio Griffa, *Campo Rosa*, 1960. Acrylic on canvas. © Adagp, Giorgio Griffa, 2020

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Initially conceived to echo the exhibition *Paul Klee, Between-Worlds*, which has been postponed until 18 September 2021, the exhibition *Giorgio Griffa. Marvels of the Unknown* takes a look at the career of an artist who knows how to combine chromatic exuberance with conceptual dimensions like few others. Comprising over a hundred works (large-scale drawings and canvases), most of which have never or only infrequently been exhibited before, the exhibition that the LaM is devoting to Giorgio Griffa (born in Turin in 1936) in early 2021 is an invitation to discover a major figure on the Italian art scene who has previously been given little exposure in France.

“OPENING UP THE DOORS OF THE HIDDEN WORLD”

“The arts (...) simply open up the doors of the hidden world by using the known world’s signs, words and rumours”. Giving his hand free rein on large-scale canvases set on the floor and working with the simplest actions, for over fifty years Griffa has been bringing subtle variations to an artistic language that traverses centuries of culture and refers to the very infancy of creation. Seeing his work as an expression of *“30,000 years of memory”*, and like Klee (whom he says he has always admired), he is an artist situated between two worlds, anchored in his own time while being deeply marked by the art of Prehistory. *I Flaneur del Paleolitico*, which he published in 2014 focuses on the importance of obtaining the sense of depth necessary in an age-old story.

Reflecting his early connections with Arte Povera, BMPT and Supports/Surfaces, with which he shares a measure of radicalism as well as a taste for seriality and formal spareness, Griffa is also highly attentive to the expression of his subjectivity. With true humility, he puts himself at the service of the unfettered intelligence of matter. Whether they are made of linen, cotton or jute, all his canvases are permeated down to the last fibre with diluted hues applied by a quick brush. *“My hand and my concentration must be in a state of maximum attention to what is happening on the canvas, to the colour’s absorption, how it penetrates the cloth, and so on. The means become the work’s real protagonists”.*

In the early 1980s, after beginnings marked by a degree of formal austerity and experimentation with straight lines, his vocabulary expanded, proliferating with curves, spirals and zigzags. His palette, composed of glowing pastel colours whose joyfulness is reminiscent of Matisse, emanates a form of hedonism. Like Paul Klee’s body of work, in which signs are expressions of rhythm and form is the result of dynamic deployment of lines, Griffa’s art follows the simple, timeless and sometimes haphazard pulsations of living, moving bodies.

PRACTICAL INFO

The LaM is open Tuesday to Sunday, from 10 a.m. to 6 p.m.
Admission: €10 / €7 /
Free on the 1st Sunday of the month and upon presentation of the C’Art

Info: +33 (0)3 20 19 68 68/51 – www.musee-lam.fr

Getting to the LaM:

– by public transport with Ilévia: metro line 1, Pont de Bois station + Liane 6 direction Villeneuve d’Ascq Contrescarpe L.A.M. stop, or Bus line 32 direction Wasquehal Jean-Paul Sartre, L.A.M stop, or metro line 2, Fort de Mons station + Liane 6 direction Villeneuve d’Ascq Contrescarpe L.A.M. stop.
– by road: 20 minutes from Lille Flandres railway station, Paris-Gand motorway (A1/A22/N227), exit 5 or 6 Flers / Château / Musée d’art moderne.