

Giorgio Griffa

작가약력



조르지오 그리파(Giorgio Griffa, 1936년생, 토리노)는 현재 토리노에서 활동한다.

그리파의 초기 작업은 아르테 포베라(Arte Povera), 분석 회화(pittura analitica), 미니멀리즘(Minimalism) 등의 예술 운동과 긴밀하게 연결되어 있다. 이러한 영향은 그가 자신의 독창적인 시각 언어와 작업 방식을 발전시키는 출발점이 되었다. 그는 점, 선, 숫자 및 알파벳 기호를 황마, 삼베, 면, 리넨 등의 원색 캔버스 위에 프레임 없이 그린다. 퍼포먼스적 접근 방식을 활용하는 그리파는 반복적인 회화적 기호로 구성된 시각적 알파벳을 만들어 내며, 이 기호들은 무한히 조합되고 재구성될 수 있다. 작가는 이를 회화의 지성(the intelligence of painting)이라 정의하며, 바로 이 지성이 그의 손을 이끌어 기호를 생성한다고 설명한다.

조르지오 그리파는 상파울루 비엔날레(상파울루, 브라질, 1977), 베네치아 비엔날레(베네치아, 이탈리아, 1978, 1980, 2017), 로마 콰드리엔날레(로마, 이탈리아, 1986, 1999)에 참여했다.

최근 주요 개인전은 다음과 같다. 미란돌로 성(Castello di Mirandolo), (미란돌로, 이탈리아, 2024), 마시모 데카를로(MASSIMODECARLO), (런던, 영국, 2023),龐피두 센터(Centre Georges Pompidou), (파리, 프랑스, 2022), 릴 메트로폴 현대미술관(Lille Métropole Musée d'Art Moderne), (파리, 프랑스, 2021),

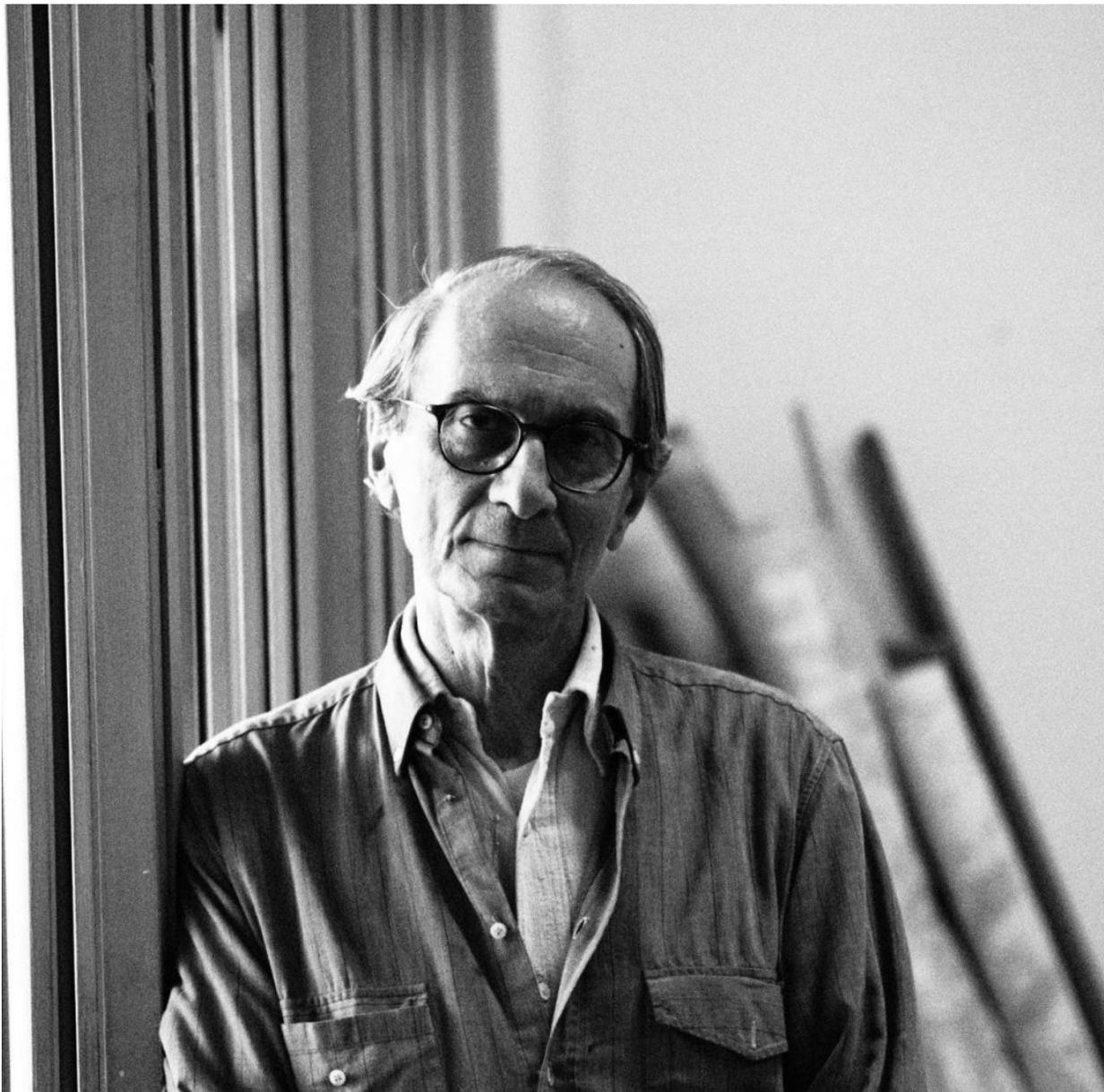
빈센트 반 고흐 재단(Fondation Vincent Van Gogh Arles), (아를, 프랑스, 2016), 베르겐 쿤스트할(Bergen Kunsthall), (베르겐, 노르웨이, 2015), 제네바 현대미술센터(Centre d'Art Contemporain Genève), (제네바, 스위스, 2015).

그리파는 다수의 단체전에 참여했으며, 주요 전시는 다음과 같다. 레이나 소피아 국립미술센터(Museo Nacional Centro de Arte Reina Sofía), (마드리드, 스페인, 2022), 마시모데카를로(MASSIMODECARLO), (밀라노, 이탈리아, 2022), 테이트 모던(Tate Modern), (런던, 영국, 2019), 트렌토.로베레토 현대미술관(MART - Museo d'Arte Moderna e Contemporanea di Trento e Rovereto), (로베레토, 이탈리아, 2019), 리볼리 성 현대미술관(Museo di Arte Moderna e Contemporanea Castello di Rivoli), (토리노, 이탈리아, 2017).

그리파의 작품은 파리龐피두센터(Centre Georges Pompidou, Paris, 프랑스), 밀라노 노베첸토 미술관(Museo del Novecento, Milan, 이탈리아), 로마 MACRO 현대미술관(MACRO, Rome, 이탈리아), 토리노 현대미술관(GAM, Galleria di Arte Moderna e Contemporanea, Turin, 이탈리아), 휴스턴 미술관(Museum of Fine Arts, Houston, 미국), 런던 테이트 모던(Tate Modern, London, 영국), 도쿄 오바야시 재단(Obayashi Foundation, Tokyo, 일본) 등 세계 주요 기관에 소장되어 있다.

Biography

Giorgio Griffa



Giorgio Griffa (Turin, 1936) lives and works in Turin.

Griffa's early practice closely rekindled to the artistic movements of Arte Povera, *pittura analitica* and Minimalism. Such influences have been the artist's starting point for developing his own unique visual language and method: dots, lines, numerical and alphabetical symbols painted on raw, frameless canvas commonly made of jute, hemp, cotton, or linen. Employing a performative approach, Griffa creates with his compositions a visual alphabet made of repeated pictorial symbols, which can be combined and reshuffled indefinitely. It is "the intelligence of painting" - as the artist defines it - that guides his hand in generating the signs.

Giorgio Griffa took part in the São Paulo Biennial, 1977; the Venice Biennale, 1978, 1980, and 2017; the Rome Quadriennale, 1986, and 1999.

His most recent solo exhibitions include: Castello di Mirandolo, Mirandolo, I (2024); MASSIMODECARLO, London, UK (2023); Centre Georges Pompidou, Paris, F (2022); Lille Métropole Musée d'art Moderne, Paris, F (2021); Fondation Vincent

Van Gogh Arles, Arles, F (2016); Bergen Kunsthall, Bergen, NO (2015); Centre d'Art Contemporain Genève, Genève, CH (2015); among others.

He has been part of group exhibitions at: Museo Nacional Centro de Arte Reina Sofía, Madrid, ES (2022); MASSIMODECARLO, Milan, I (2022); Tate Modern, London, UK (2019); MART - Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, I (2019); Museo di Arte Moderna e Contemporanea Castello di Rivoli, Turin, I (2017); to name a few.

Griffa's works are part of several public and private collections, including: Centre Georges Pompidou, Paris, F; Museo del Novecento, Milan, I; MACRO, Rome, I; GAM, Galleria di Arte Moderna e Contemporanea, Turin, I; Museum of Fine Arts, Houston, USA; Tate Modern, London, UK; Obayashi Foundation, Tokyo, J.

Selected Artworks

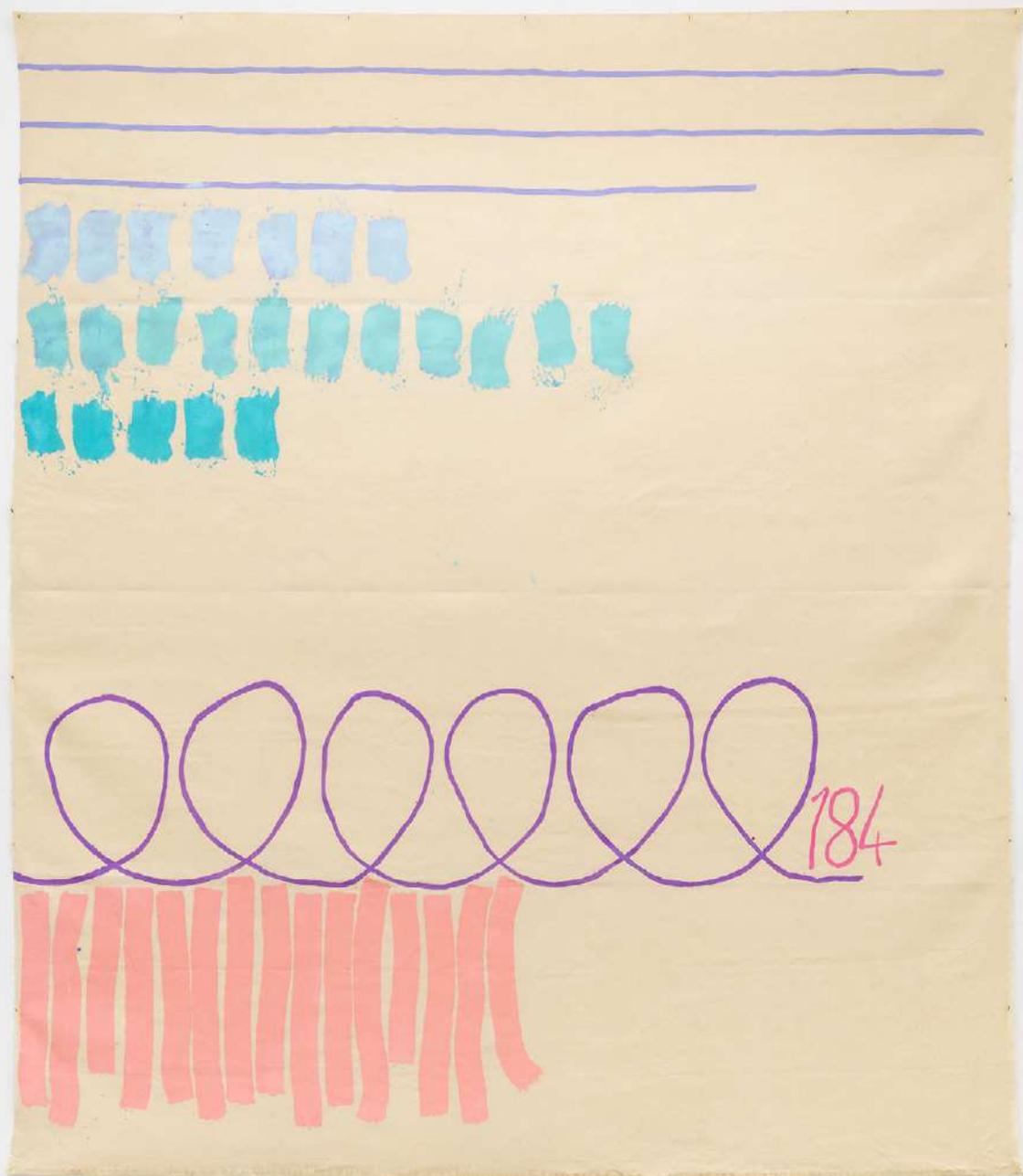
MASSIMODECARLO

GIORGIO GRIFFA

Tre linee con arabesco n.184, 1991

Acrilico su tela / Acrylic on canvas

281 × 241 cm / 110 5/8 × 94 7/8 inches



MASSIMODECARLO

GIORGIO GRIFFA

Tre Colori, 2022

Acrilico su tela / Acrylic on canvas
138 × 195 cm / 54 1/3 × 77 inches





Giorgio Griffa, *Tre Colori*, 2022 (detail)

MASSIMODECARLO

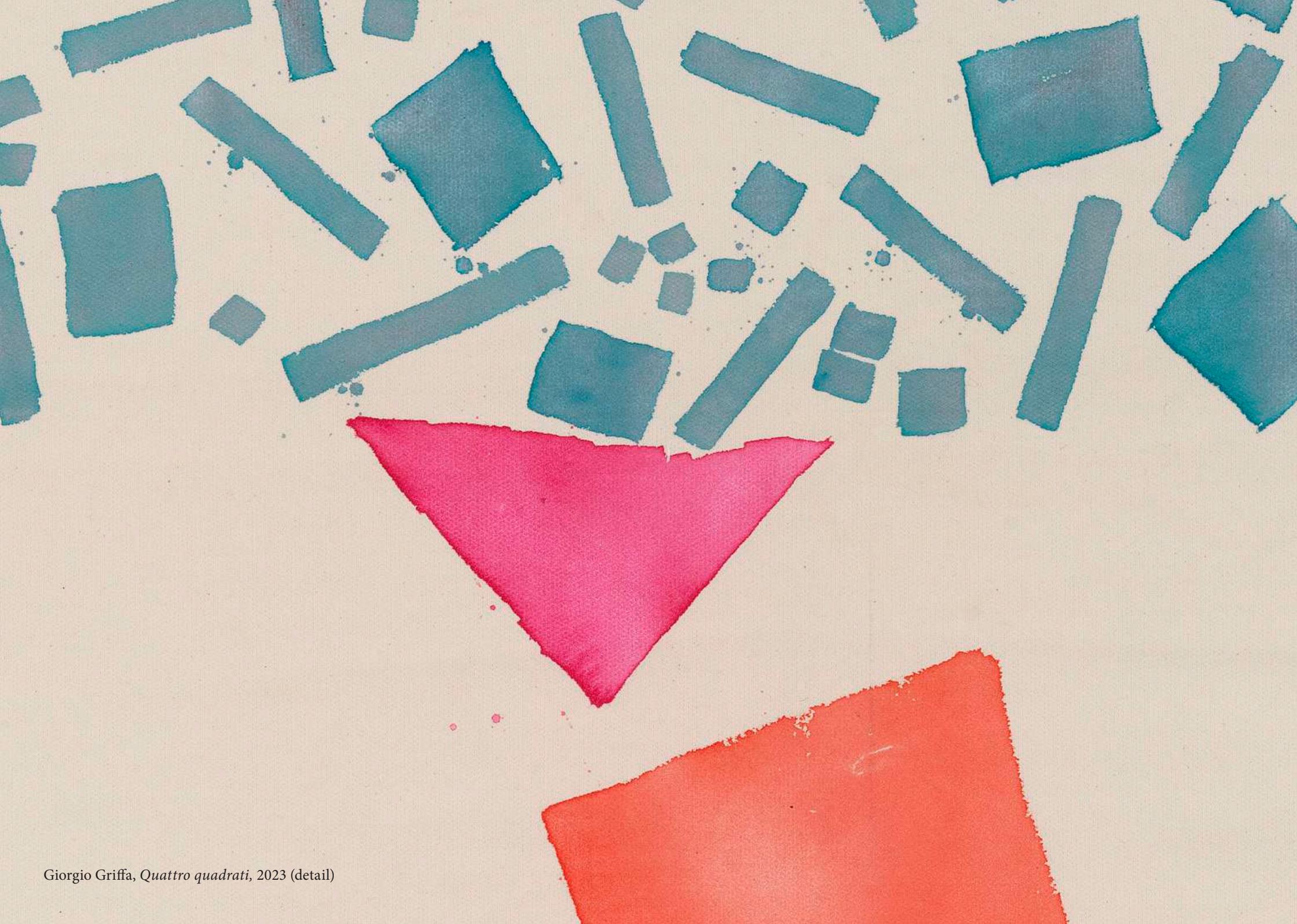
GIORGIO GRIFFA

Quattro quadrati, 2023

Acrilico su tela / Acrylic on canvas

139 × 96 cm / 55 × 37 4/5 inches





Giorgio Griffa, *Quattro quadrati*, 2023 (detail)

MASSIMODECARLO

GIORGIO GRIFFA

Canone aureo 381, 2015

Acrilico su tela / Acrylic on canvas

202 × 190 cm / 80 × 75 inches





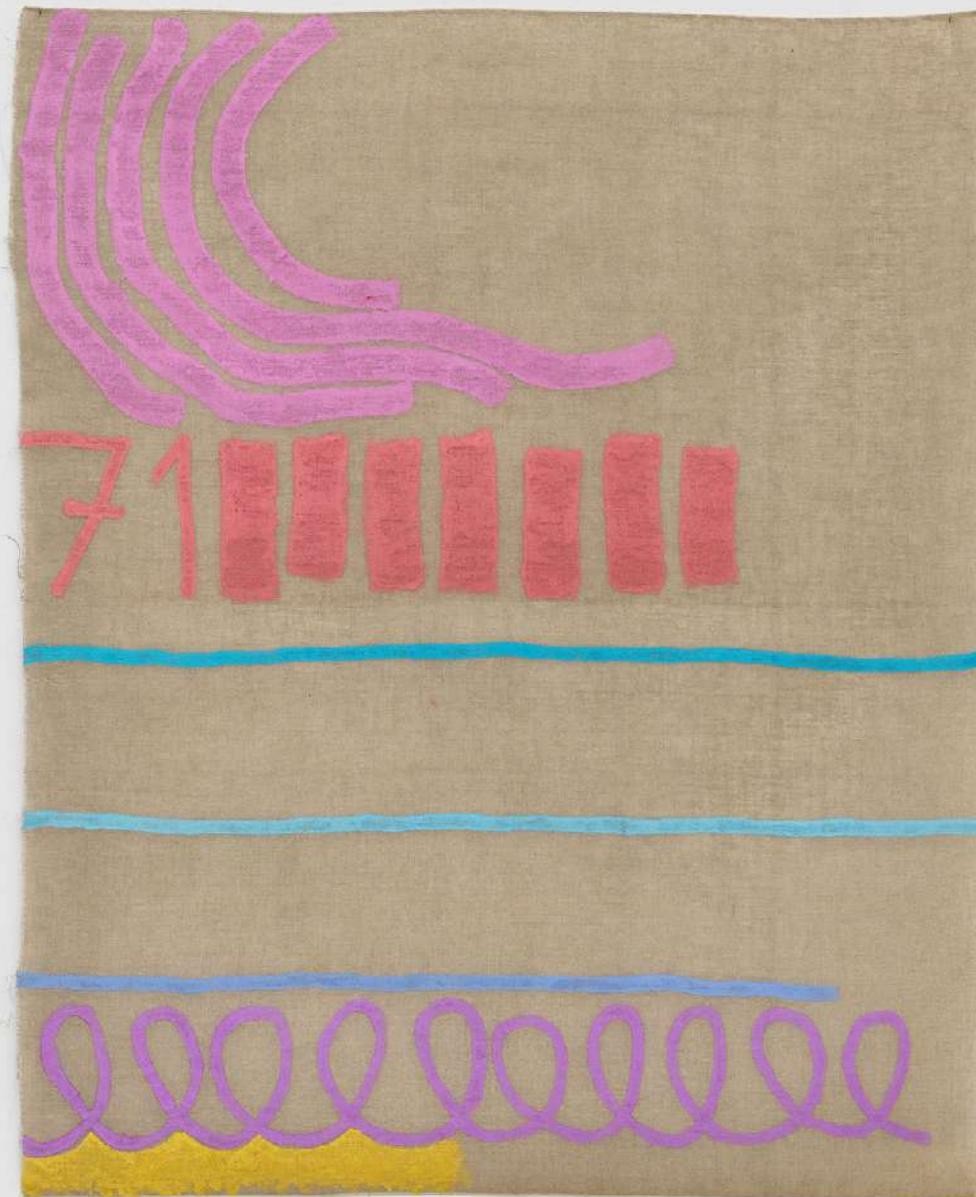
Giorgio Griffa, *Canone aureo 381*, 2015 (detail)

GIORGIO GRIFFA

Tre linee con arabesco n.71, 1991

Acrilico su tela / Acrylic on canvas

148 × 121 cm / 58 1/5 × 47 3/5 inches



MASSIMODECARLO

GIORGIO GRIFFA

Fozwutosp, 2019

Acrilico su tela / Acrylic on canvas

279 × 190 cm / 109 × 65 inches





Giorgio Griffa, *Fozwutosp*, 2019 (detail)

MASSIMODECARLO

GIORGIO GRIFFA

Campo giallo, 2023

Acrilico su tela / Acrylic on canvas

206 × 139 cm / 81 × 55 inches





Giorgio Griffa, *Campo giallo*, 2023 (detail)

MASSIMODECARLO

GIORGIO GRIFFA

Obliquo, 1977

Acrilico su tela / Acrylic on canvas

103 × 115 cm / 41 × 45 inches



GIORGIO GRIFFA

Linee orizzontali, 1973

Acrilico su tela / Acrylic on canvas

117 × 146 cm / 46 × 57 1/2 inches





Giorgio Griffa, *Linee orizzontali*, 1973 (detail)

MASSIMODECARLO

GIORGIO GRIFFA

Tre linee con arabesco n. 14, 1991
Acrilico su tela / Acrylic on canvas
176 × 125 cm / 69 1/3 × 49 inches





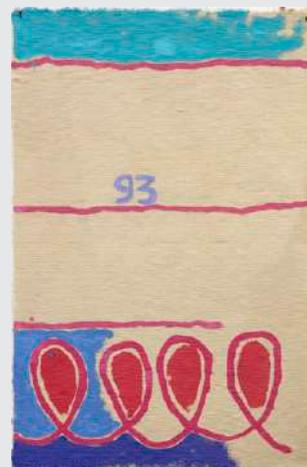
Giorgio Griffa, *Tre linee con arabesco n. 14*, 1991 (detail)

GIORGIO GRIFFA

Tre linee con arabesco n. 93, 1991

Acrilico su tela / Acrylic on canvas

48 × 32 cm / 18 5/6 × 12 2/4 inches





Giorgio Griffa, *Tre linee con arabesco n. 93*, 1991 (detail)

GIORGIO GRIFFA

Tre linee con arabesco n. 99, 1991

Acrilico su tela / Acrylic on canvas

20.5 × 24.5 cm / 8 × 9 2/3 inches





Giorgio Griffa, *Tre linee con arabesco n. 99*, 1991 (detail)

MASSIMODECARLO

GIORGIO GRIFFA

Campo azzurro e campo giallo, 1987

Acrilico su tela / Acrylic on canvas

43 × 29.5 cm / 16 × 11 1/2 inches





Giorgio Griffa, *Campo azzurro e campo giallo*, 1987 (detail)

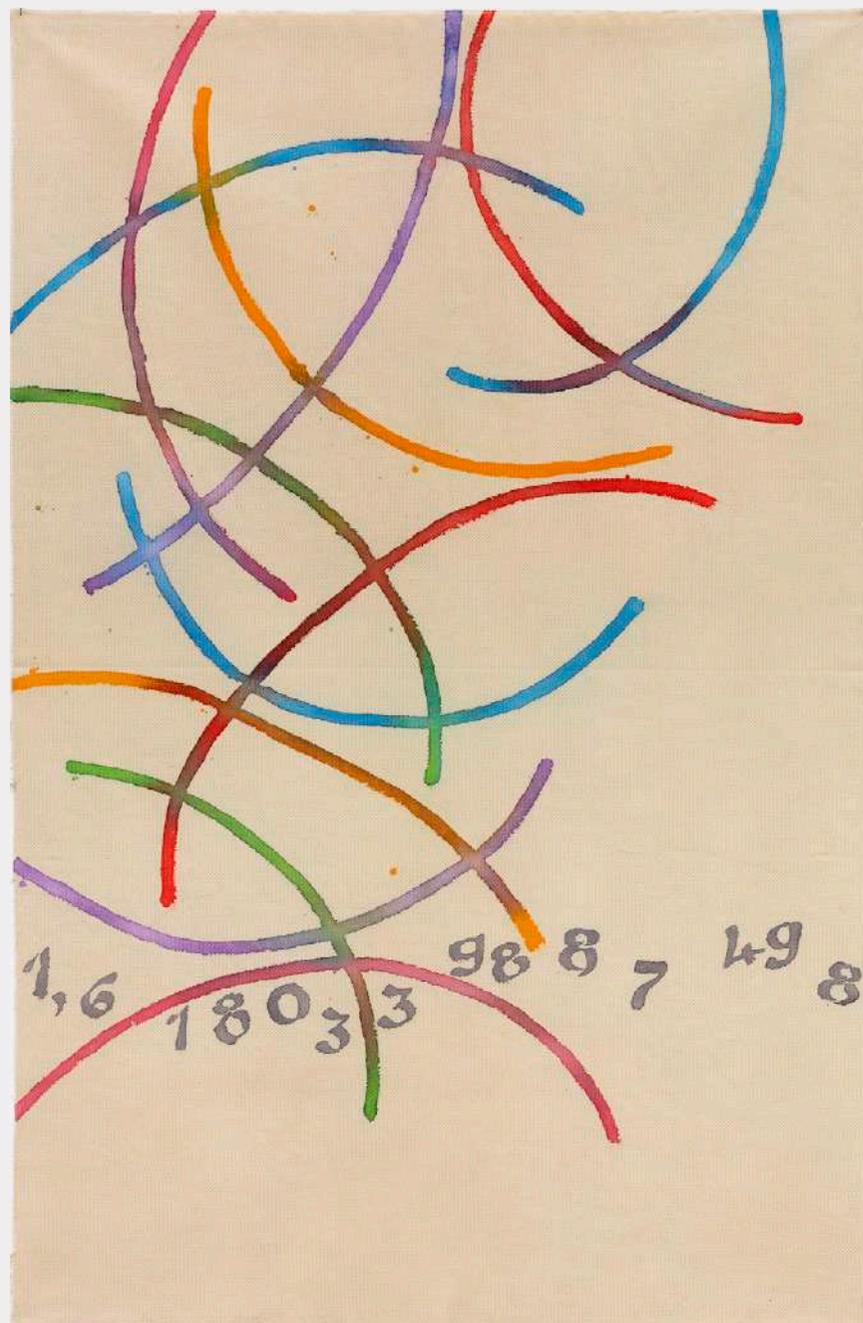
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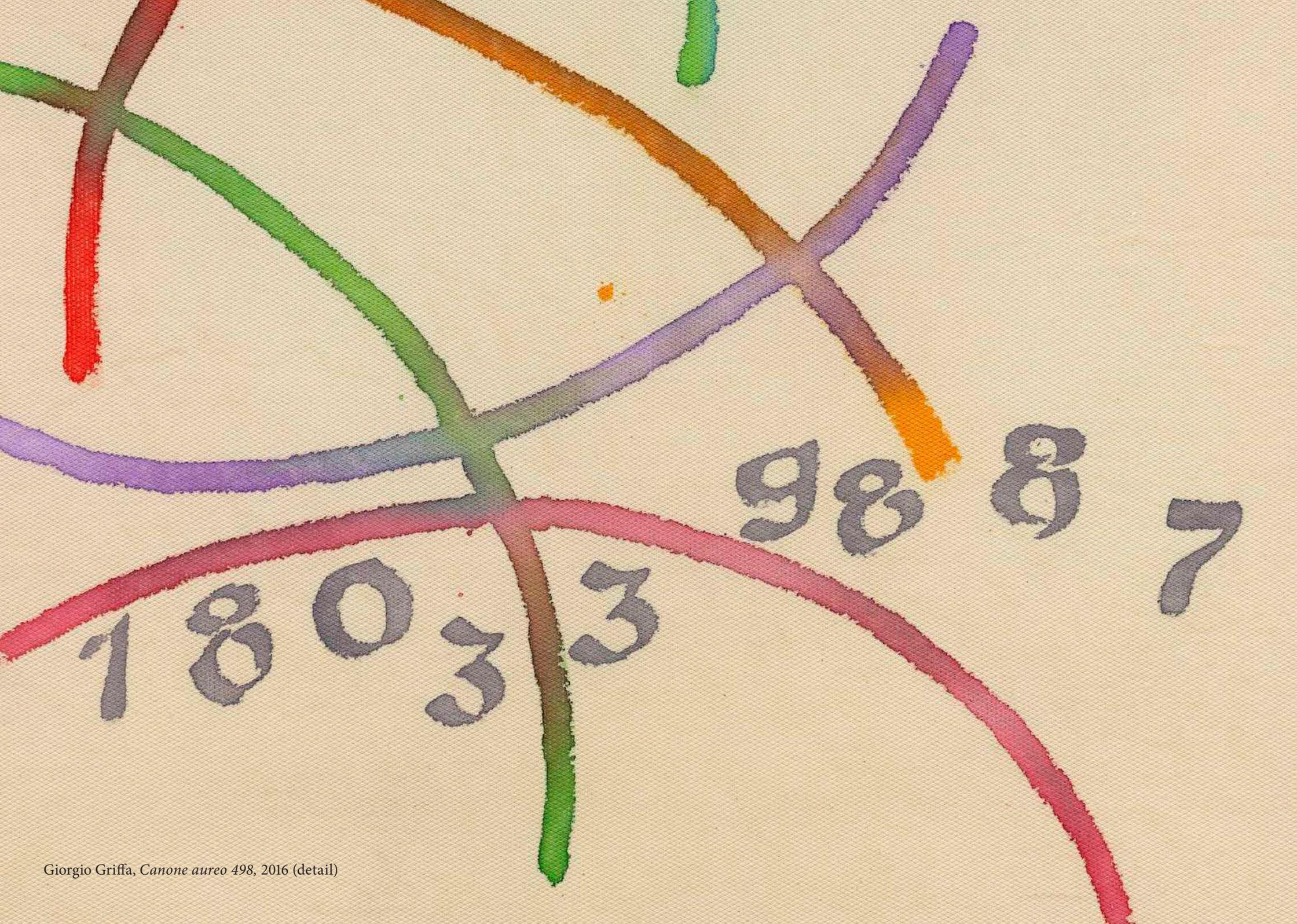
GIORGIO GRIFFA

Canone aureo 498, 2016

Acrilico su tela / Acrylic on canvas

140 × 89 cm / 55 × 35 inches





Giorgio Griffa, *Canone aureo 498*, 2016 (detail)

GIORGIO GRIFFA

Urokonz, 2019

Acrilico su tela / Acrylic on canvas

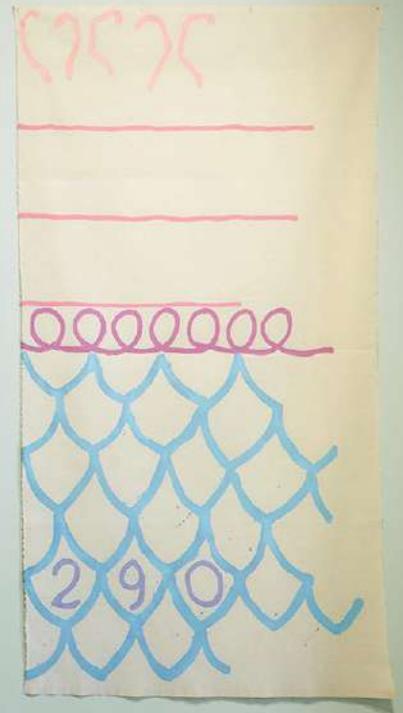
139.5 × 95 cm / 55 × 37 inches



Selected Installation Views



2023 - Giorgio Griffa, *Tre Linee con Arabesco*, MASSIMODECARLO, London





2023 - Giorgio Griffa, *Tre Linee con Arabesco*, MASSIMODECARLO, London





2021 - Giorgio Griffa, *Marvels of the unknown*, Lille Métropole Museum, France



2018 - Giorgio Griffa, *A continuous becoming*, Camden Arts Center, London, UK



2016 - Giorgio Griffa, *Quasi tutto*, Serralves Museum, Porto, Portugal



2016 - Giorgio Griffa, *Quasi tutto*, Serralves Museum, Porto, Portugal





2015 - Giorgio Griffa, *Painting in the Fold*, Bergen Kunsthall, Bergen, Norway



2015 - Giorgio Griffa, *Une rétrospective 1968-2014*, Centre d'Art Contemporain, Genève, Switzerland



2015 - Giorgio Griffa, *Une rétrospective 1968-2014*, Centre d'Art Contemporain, Genève, Switzerland

Selected Press

La pittura non ha mai dimenticato Orfeo: intervista a Giorgio Griffa

21
SETTEMBRE 2023

ARTE CONTEMPORANEA

di Gaetano Centrone

Dalla Torino degli anni '60 alle mostre a New York e Londra, una lunga storia da raccontare, sulla scia della pittura: la parola a Giorgio Griffa



Giorgio Griffa dipinge nel suo studio, settembre 2023 foto credits: Giulio Caresio, courtesy Archivio Giorgio Griffa

La storia e le vicende professionali del torinese **Giorgio Griffa** (1936) non possono non intrecciarsi con quelle della sua città, che è stata centrale nelle ricerche artistiche lungo tutto il Novecento. Allievo giovanissimo di **Filippo Scroppo**, che proveniva dalla scuola di **Felice Casorati**, ha esposto per la prima personale alla Galleria Martano nel 1968, negli stessi anni in cui veniva lanciato il gruppo dell'Arte povera. Fondamentali le relazioni intrecciate soprattutto con **Giovanni Anselmo**, **Gilberto Zorio** e **Giuseppe Penone**, con cui ha condiviso riflessioni ed esperienze espositive, pur nella distanza delle rispettive pratiche artistiche.

In questo mese di settembre Griffa è protagonista di ben tre personali in tre diverse gallerie: a New York da Casey Kaplan (7 settembre – 28 ottobre), a Londra da Massimo De Carlo (7 settembre – 5 ottobre), e a Milano da MAAB Gallery (21 settembre – 17 novembre). Abbiamo intervistato l'artista per parlare di queste mostre e della sua avventura partita da lontano.



Giorgio Griffa, *Tre campi rosa*, 2022, 48 x 71 cm, acrilico su tela foto credits: Giulio Caresio, courtesy Archivio Giorgio Griffa e Casey Kaplan Gallery

Maestro, il mese di settembre la vede protagonista di una personale nella galleria Massimo De Carlo a Londra e di un'altra da Casey Kaplan a New York. Che cosa presenta? Lavori nuovi o anche pezzi storici?

La mostra di Londra comprende opere degli anni '90 appartenenti al ciclo *Tre linee con arabesco*. Contemporanea sarà una personale a New York, alla Galleria Casey Kaplan, con opere del ciclo *Océanie*, che nasce da una riflessione sulla *Océania* di Matisse. Entrambe si inaugurano il 7 settembre.

Ci vuole illustrare questo ciclo *Océanie*? Qual è la relazione con l'*Oceania* di Matisse?

Ho dato a questo ciclo il titolo *Océanie* perché esso nasce da una riflessione sull'opera di Matisse *Océanie La Mer, Océanie Le Ciel* (1946).

Caduto il perfetto universo meccanico di Newton, Matisse rappresenta lo spazio occupandolo ritmicamente, un segno dopo l'altro, come camminare, un passo dopo l'altro.

Lascia del tutto il sistema prospettico. Nel nostro universo quantistico la vita è dappertutto, tutto nasce e muore, dall'infinitamente piccolo delle particelle (miliardesi di miliardesi di millimetro) all'infinitamente grande dell'universo (miliardi di anni luce), l'energia indeterminata costruisce le identità, i mondi, fiori, persone, alberi, sassi, acqua, aria, fuoco, stelle, galassie. Ogni identità vive e muore e quando muore ritorna alla energia primaria, immensa e ignota.

Ogni segno del pennello è una nuova identità di sua natura, non c'è bisogno che rappresenti altro da sé, dunque esso è insieme realtà e rappresentazione della realtà.

Realtà materiale sono i segni lasciati direttamente dal pennello, realtà immateriale, come il pensiero, sono i segni che emergono dalla pittura esterna ad essi.

Il processo di sintesi della sua pittura, che è compiutamente astratta, parte anche quindi dalla pittura di Matisse che era dirompente nella sua forte accentuazione coloristica e però (era) ancora legata alla rappresentazione di figura. Quali sono gli altri artisti che l'hanno influenzata, direttamente o indirettamente, o che quantomeno le hanno posto degli interrogativi, delle riflessioni da cui partire?

Io non faccio alcuna distinzione fra figurativo e astratto e sono convinto che la polemica nata dall'articolo di Togliatti del 1948 abbia fatto un gran male alla pittura ed ai pittori italiani, stornando l'attenzione da quanto stava accadendo.

Gli artisti dell'Arte Povera mi hanno influenzato accentuando l'attenzione sulla intelligenza della materia. La antica distinzione fra il mondo animato e inanimato persiste al livello della esperienza comune – una mucca partorisce, una pietra no – ma sul piano della nostra struttura conoscitiva la vita, l'intelligenza sono ormai dappertutto. Dunque, persiste la funzione delle arti figurative di portare il materiale inerte al mondo animato, ma il rapporto di dominazione della materia può divenire interazione con la sua intelligenza.

Circa Matisse e la sua influenza su tutta la mia pittura, aggiungerei che insieme al dripping di Pollock (1948) le sue carte ritagliate (1946) coincidono con la fine del colonialismo (indipendenza dell'India nel 1947), ed essi fanno pittura con strumenti che vengono rispettivamente dai nativi americani e dall'Oriente.

Le sue considerazioni sono molto interessanti perché mescolano riflessioni intellettuali, storia degli artisti e considerazioni su materiali e tecniche. Considerando oggi il suo percorso e la sua carriera d'artista che bilancio può tracciarne? Ha citato i Poveristi che comunque sono stati costituiti da subito in forma di gruppo, e tra l'altro con alcuni di loro condivide la città, Torino. È stata più dura per lei che invece non ha mai fatto parte di alcun gruppo? Sarebbe andata diversamente la sua storia se vi fosse stato incluso?

Il gruppo dell'Arte Povera ha avuto un successo rapido e molto vasto, e certamente sarebbe stato così anche per me se fossi stato inserito nel gruppo. Ma non potevo essere incluso perché sono un pittore tradizionale e, pur condividendo molti pensieri, la mia scommessa era di verificare la capacità della pittura di assorbire le modificazioni della conoscenza, come è avvenuto nei millenni precedenti. Aggiungo che, visti oggi, a mio parere Penone, Merz, Anselmo, Zorio, Kounellis, Pistoletto sono essenzialmente scultori eccellenti.

Io sono stato inserito nella Pittura Analitica e debbo ribadire che, pur nella vicinanza di cuore e cervello con pittori quali Verna, Battaglia, Olivieri, Guarnieri, non mi sono mai riconosciuto in una pittura di auto-analisi, perché a mio parere tutta la pittura, di tutti tempi e di tutti i luoghi, racconta se stessa e insieme racconta il mondo, racconta la cultura del suo tempo.

Dal mio punto di vista l'aspetto analitico non è una teoria ma piuttosto un semplice strumento di passaggio dalla dominazione della materia alla interazione con la sua intelligenza.

Ci parli dei suoi inizi: come ha cominciato il suo percorso d'artista? Quali sono state le prime mostre? C'è stato un momento preciso in cui ha capito di avercela fatta, di essere considerato tra gli artisti che incidono?

Iniziai a dipingere che ero bambino. I miei mi affidarono ad un pittore tradizionale il quale mi diede una preparazione coerente al suo pensiero: figura, paesaggio, fiori, nature morte. Poi la vicinanza dei giovani pittori torinesi, fra cui amo ricordare la amicizia con Aldo Mondino, mi aiutò a comprendere che si trattava di vivere il presente. Dopo la laurea in legge presi a lavorare a mezzo servizio nello studio legale di mio padre e mio fratello, potendo così dedicare alla pittura il tempo dovuto, tornai a scuola di pittura frequentando per alcuni anni l'atelier di Filippo Scroppe, e mi dedicai a cercare la mia strada, usando i mezzi che conoscevo.

Dopo la Biennale del 1964, quella della Pop Art, lavorai ad oggettivare le immagini sino a quando esse cominciarono a sovrapporsi alla pittura e non mi restò che abbandonarle. Non si è trattato di una scelta teorica a favore dell'astrattismo, ma un risultato concreto del lavoro della mano. Riflettendo sui monocromi di Yves Klein decisi di fare alcuni monocromi senza terminarli, perché la vita nel frattempo è passata avanti, pensiero che viene dallo Zen. Di lì fu breve il passaggio alle strisce, alle linee, ad ogni tipo di segno. E così nel 1968, all'età di 32 anni, feci la prima mostra.

Raramente abbiamo letto negli ultimi tempi un libro sull'arte così denso come il suo *Undici cicli di pittura*, in cui si avventura in un viaggio introspettivo ispirato e lucidissimo sulla sua stessa opera. Un passaggio fondamentale mi pare quello in cui scrive: "Se mi chiedo cosa significano [i segni nudi], posso rispondere che significano il nulla per coloro che ritengono esista solo il visibile, significano simbolicamente il tutto per coloro che credono a una parte nascosta del mondo". Possiamo azzardare che la sua opera insiste in direzione ostinata e contraria rispetto al materialismo in cui siamo ormai immersi (e da cui siamo travolti)?

In pieno clima materialista Kandinsky scrisse *Lo Spirituale Nell'Arte*. La pittura non ha mai dimenticato Orfeo.

Io appartengo alle generazioni che tentarono l'uscita dal positivismo, i figli dei fiori, la fuga mistica, o erotica, o drogata, in ogni caso non violenta (le Brigate Rosse sono successive), mentre da parte sua la scienza trovava, sulle orme del Principio di indeterminazione di Heisenberg, ben più solide strade per entrare nella inestricabile complessità del mondo. La illusione di conoscere tutto ha lasciato il posto alla consapevolezza che una porzione di ignoto è inevitabile, parte costitutiva della conoscenza. La perfezione meccanica dell'Universo di Newton ha lasciato il posto alla complessità vivente dell'Universo quantistico.

Anche il più piccolo segno del pennello è vita. Al suo interno gli elettroni assorbono i fotoni della luce esterna ed emettono nuovi fotoni che ci trasmettono la sua immagine. Esso è realtà e rappresentazione della realtà.

La pittura ha sempre fatto il conto con le conoscenze del suo tempo, in ogni luogo e in ogni epoca, si tratta soltanto di continuare quella strada, con la consapevolezza che non è più il caso di credere alle divinità egizie con le teste di animale anche se la loro straordinaria bellezza continua ad essere presente nel nostro tempo.

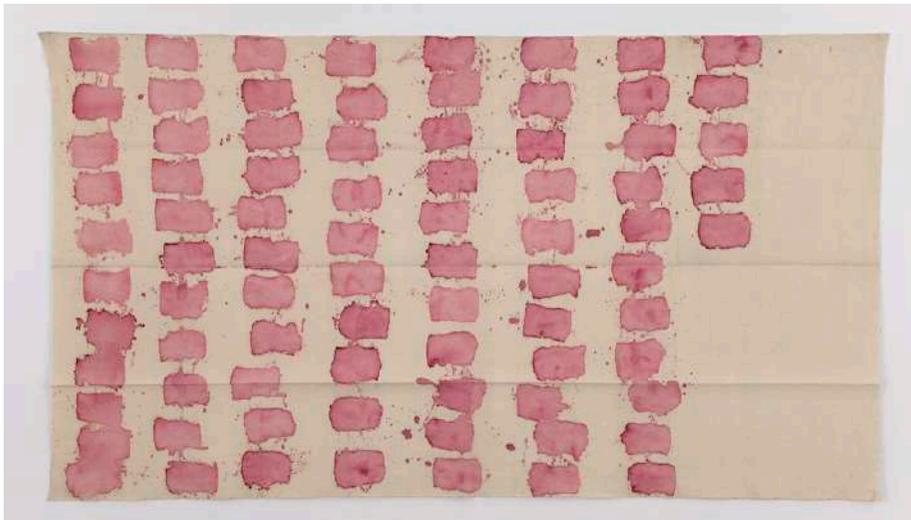
Il materialismo ha lasciato un dono estremamente importante, la capacità di confrontarci con la intelligenza della materia. Da qui parte il possibile superamento del principio di dominazione, divenuto pericoloso perché abbiamo mezzi distruttivi troppo potenti.

Così la pittura, come la poesia, ha ritrovato un'altra strada di esplorazione del mondo nascosto, uno spazio immenso ove si pensi che il novanta per cento dell'Universo è materia oscura e che la struttura del pensiero rimane ignota anche ora che sappiamo dei cento miliardi di neuroni del nostro cervello.

Tornando alle divinità egizie tengo a precisare che a mio parere esse sono realtà, realtà immateriale in quanto pensate, e non occorre andare a cercarle altrove. Se poi si ritiene probabile che il pensiero sia di per sé fuori delle coordinate di tempo e spazio, esse sono vive come è viva ogni opera d'arte. E qui si fa inestricabile meraviglia la contaminazione fra tempo e non tempo, luogo e non luogo, materiale e immateriale, spirito e materia.

Giorgio Griffa

by Aude Launay



Et in macula ego

A smudge. Right beside the motif. A motif with vague outlines, what is more. Not one but many different smudges, in fact. Tiny ones, some almost microscopic, droplets of paint spangling the untreated jute like stars. Further on, we find thick cotton tinged with marks between the brush strokes. Elsewhere the linen has so effectively absorbed the colour of the liquefied acrylic that the motif seems to be dissolved in its weft.

The manner does not allow any pentimento. The matter lets itself be penetrated. Or rather the different matters penetrate each other. From now on there is no longer any clear superiority of the paint over the canvas on which it is applied, because the two merge. The paint becomes a dye. It blends with the fibre that informs it. In one and the same movement, the colour reveals the supple geometry of the weave, acknowledging the one or two imperfections of its orthonormal layout. A contamination is at work, which is as literal as it is metaphorical.

At first glance, it is hard to distinguish what is planned from what is accidental. What is intentional from what is providential. “Griffa works with materials rather than using them”,¹ writes Francesco Manacorda in a moving essay where he describes his first contact with a contemporary work of art which turns out to be a piece by the said Griffa.



View of the exhibition Giorgio Griffa: Painting into the Fold, Bergen Kunsthall, 2015. With, on the left: Canone Aureo 868, 2014. Acrylic on canvas, 204 x 120 cm. On the right: Viola sotto, 1989. Acrylic on canvas, 180 x 240 cm. In the background: PAOLO E PIERO, 1982. Acrylic on canvas, 300 x 540 cm. Photo: Thor Brødreskift. Courtesy Giorgio Griffa ; Casey Kaplan, New York.

Between 1968 and 1971, the young Giorgio Griffa laid the foundations which he would never stop developing throughout his career—and is still developing. A canvas spread on the floor, paint diluted to the point of becoming liquid, a succession of simple signs, one material that soaks up, another that is soaked up.

In a text written in 2000², in which he discussed his closeness to the artists who would form the Arte Povera movement, and famously declared that “the intelligence of matter [...] became the protagonist of the work, and the artist’s hand was there to serve it”, the Turin-based artist described Giuseppe Penone’s famous *Alpi Marittime* (1968) as “a tree imprisoned by a hand of iron [which] modifies its own growth until it incorporates the object, which is no longer foreign to it”. Incorporate the object, which is no longer foreign to it. The canvas thus appropriates the paint, thus getting rid of its function as a medium. And the intelligence of these matters gets to work.



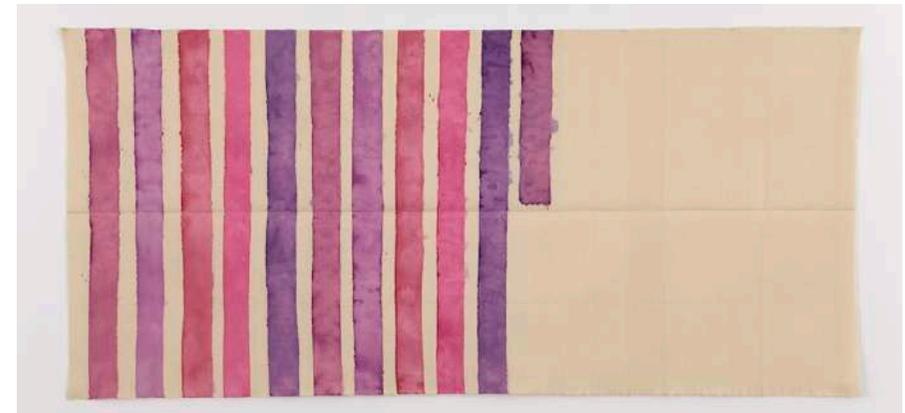
Giorgio Griffa, *Linee orizzontali*, 1973 (detail). Acrylic on canvas, 150x435 cm. Photo : Jean Vong. Courtesy Giorgio Griffa; Casey Kaplan, New York.

And what about the artist’s hand? It compels itself to adopt simple gestures made by man from time immemorial: straight and curved lines, long and short, and imprints... Each sign brings on the following one—the first one is, as it were, “gratuitous”, and the others result from it. Their consecutiveness is presided over by a very slow task, one which calls for deep concentration. A hand which controls itself in order to master the liquid colour, a hand which refrains from passionate movements, in a state of attentive and rational passiveness. These last words are those of the artist, who is fond of explaining that, unlike an artist such as Pollock, his gesture is “neither mystical, nor erotic, nor romantic”. That he does not impose anything—or very little. That all he has in mind is the first of the signs he will draw when he starts to paint, and then that he tries to follow the process which takes place on the

canvas. “There was no project, just that first sign, and all the rest happened in the work”, to use his own words again. All the rest happened, the way we say of an event that it happened.

The sign, here, is the event. Andrea Bellini—curator of a series of four shows devoted to Griffa between May 2015 and September 2016⁴—very aptly points out as much in an essay dealing with the Turin-based artist’s work on paper: “The aim in both painting and drawing is to observe the event-sign in its making, instead of using the sign to tell of an ‘event’ that is outside of the work”.⁵ If the sign is what happens, what originates and what results, then it is a fact. At once an act and the result of that act, it is what one observes. Like the world, like all the other facts, to paraphrase the opening of a famous philosophical treatise (The world is all that is the case. The world is the totality of facts, not of things. The world is determined by the facts. [...] The world divides into facts).⁶ Paintings and drawings are part and parcel of the world, and not its commentary. “We are part of the phenomenon we observe”.⁷

The sign here is the expression of a rhythm. Very simple, and timeless (it is the rhythm of the heart, of the breath, of ancestral percussions), but flexible, it displays no rigour.



Giorgio Griffa, *Viola verticale*, 1978. Acrylic on canvas, 150x321 cm. Photo : Jean Vong. Courtesy Giorgio Griffa; Casey Kaplan, New York.

A sort of calendar-like punctuation (it conjures up the prisoner and the lines he draws for counting the days). Like an accounting of nothingness, futile, a feigned regularity. (Dis-)counting without counting, what is there to count? There is more to scan, “it was the scansion of my measure whose memory came back to me prolonged both by the sound in the temporal corridor of the door to my sepulchre, and by hallucination.”⁸

Here the passage of time is indefinite because time itself is indefinite. No date stamps as with Parmentier, no identical repetition of a motif as with Toroni, nor any repetition of an evolving motif as with Kawara and Opalka, no fine measurement of data as with Darboven; an unmeasured regularity, a non-metronomic rhythm is at work. Time includes and suspends itself, all at once. Giorgio Griffa says he prefers “to underline the rhythm rather than the repetition of the sign”, because “rhythm has always been a means of knowledge (rhythm of agriculture, rhythm of the moon...)”. So he is not trying to enclose time in the canvas, but, almost to the contrary, he is placing his canvas in time.



Giorgio Griffa, *Verticale orizzontale*, 1978. Acrylic on canvas, 115 x 157 cm. Photo : Giulio Caresio. Courtesy Giorgio Griffa.

This is a writing without language, which refers to nothing external, and yet talks about the world. There are punctuation marks, commas, apostrophes, dots which are not “full stops”. Dots which evoke the start or the continuity of something, but certainly not its end. A language which produces no tale, which remains opaque, impervious to any narrative. For Griffa there is indeed a story, “but the story being told is that of this event of the sign, it is not a story outside it. It may also be that the story is different for everyone, just as it is

different for each person listening to music, or for each reader of the Greek myths...” For him who readily quotes Whitman, Eliot, Joyce, Dante, Villon and Rabelais, Pound’s *Cantos* and Ginsberg’s *Kaddish* are corner stones.

Le Paradis n’est pas artificiel

but spezzato apparently

it exists only in fragments.

The fragment fascinates Griffa. What is more, one of his cycles of works bears its name, yet,

Launay A., *Giorgio Griffa, Zérodeux/02*

even though its writing—this time around of letters and words—is also incarnated in usually fragmentary forms, it cannot be said that his painting is fragmentary. Needless to say, his canvases lay claim to the fact of being a part of a whole, but they do not have the essential tearing of the fragment, the brevity necessary for this break. Despite their flagrant unfinishedness—“the knowledge of that deep unknown that science can never fathom is assigned to the realm of poetry”¹⁰, writes the painter—they do not seem to be unfinished, they simply curtail the confinement of the allover in itself. Griffa’s painting is a painting whose interest does not originate in a self-centred line of thinking, but comes, conversely, from altogether external questionings re-used in this medium, after being used by others, in others. The Turin-based artist has not incidentally chosen painting over and versus other kinds of creation. He has chosen it because he reckoned that was “all he was good for”, a bit like Beckett.¹¹

The *non finito*, the unbound, unframed canvas, which frays on the wall, the infinite number which cavorts about in it, all give the eye a chance to continue the painting itself. “I don’t have the time to finish my works. I cannot apply the paint up to edge of the canvas because in the meantime life has passed by. Furthermore, the painting is only a trace of an action and it would be arbitrary to attribute it a completeness it cannot have.”¹² “For him, rather than having a canvas which becomes a frame or that disappears, it’s about the object”, observes Martin Clark, joint curator of the exhibition “Giorgio Griffa: Painting into the Fold”, with Andrea Bellini, “the object quality of the painting enhances the truth of the material”.

The only signs to emerge from this paint-canvas merger, which relate directly to an objective reality, are the numbers. Numbers which, first of all, appeared in the cycle of the *Tre linee con arabesco*,¹³ in order of number the works. Numbers which, then, in the *Numerazioni*, sort of underlined the signs, the sets of signs, and rendered literal their arrival on the canvas, showing that the temporal order of the layout of the signs did not necessarily take



Giorgio Griffa, *Canone Aureo 705*, 2015. Acrylic on canvas, 140 x 237 cm. Photo : Giulio Caresio. Courtesy Giorgio Griffa.

into account any spatial organization. In 1993, the *Canone aureo*, the golden number, lent

its name to a new cycle, in which the painter found an object responding to his greatest preoccupations: the sharing, over and above any time-frame, of an object deeply rooted in time—in effect the number was formalized by Euclid more than 2,300 years ago, but its applications go back much further, and, at the same time, it is presented as infinite—but also of an abstract object which offers, in itself, a clue to its possible visible interpretation—as decimals are added to it, these decimals become smaller, producing a kind of numeral vortex. “This number does not progress. It spirals into the unknown”,¹⁴ Griffa incidentally writes about it. And in his painting, it spirals over the canvases. It undulates, it whirls, it follows the motifs or subsequently creates new ones. “The number is a sign, an image used at the service of something other than itself, [...]but I could not use numbers outside their function. They would have become unacceptable decorative tinsel in my work.”¹⁵ If he denies producing anything akin to decorative aestheticism,¹⁶ the recourse to the golden number nevertheless incorporates his painting more overtly in the trans-temporal continuity that he is seeking, in a more direct and almost evident way, thus touching upon the question of illustration, while his painting draws close to a universal writing, exceeding the power of poetry insomuch as it is precisely not linguistic.

Myself, anyhow, maybe as old as the universe

and I guess that dies with us

enough to cancel all that comes

What came is gone forever every time

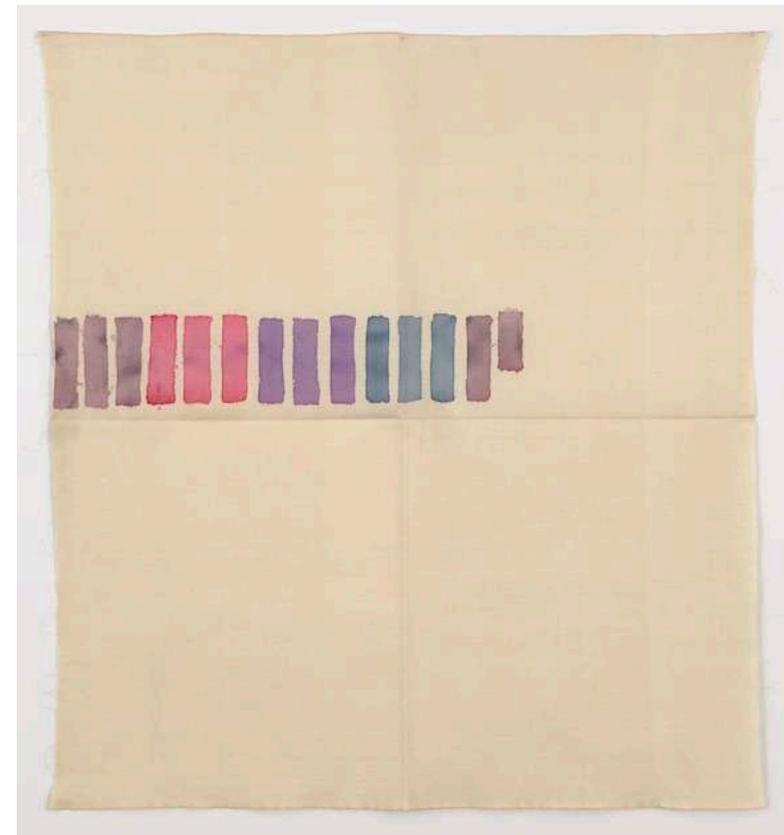
That's good! That leaves it open for no regret

[...]

Is it only the sun that shines once for the mind,

only the flash of existence, than none ever was?¹⁷

It simultaneously shades off and sketches out. No stroke is assured, no line is straight; it wavers and it sways; the paper itself is sometimes torn at the edge, and as for the canvas, it brushes against the wall. Gently, letting the slightest breath of air move it a little.



Giorgio Griffa, Pennello Piatto, 1971. Acrylic on canvas, 150 × 135 cm. Photo : Jean Vong. Courtesy Giorgio Griffa ; Casey Kaplan, New York.

Drawing and painting alike are the arena of a struggle being perpetually re-enacted: the softness and the joyousness of the colours, the vigour and the beauty of the motifs floating in their cosy little world against their insinuation in the real world, their infiltration of the woven fibres and those of the paper. The haphazard smudges take on the role of incarnating the signs they rub shoulders with, fastening them to the support, and to life.

Never the same canvas, never the same paper, more or less never the same formats lend this scene material form. How is the feeling of a repetition to be given without ever repeating yourself? “Because nothing is ever equal, because everything changes, because contamination and variation are continual, each sign is different from the others. These signs are a bit like the reflection of people who all have a mouth, a nose, and eyes, and yet

This regularity which is not systematic has something poignant about it; in it we see man struggling with his finiteness, his incompleteness, the world which precedes him and succeeds him, his humanity in the face of stable, physical, mathematical and dogmatic theories.

Man is unstable, impermanent and fragile, with a desire to inscribe, to leave a mark behind him, but this mark is also (here) impermanent. The consciousness of this impermanence; the fragile stubbornness of these paintings with their trembling layouts, done freehand —“the hand is weak, it is not a machine, it is always making mistakes”—traversed, infused, and inspired by more or less readable references, Chinese and Arabic calligraphy, Aboriginal painting, poetry, literature—there is in the curled up corners at the bottom of the canvases something of the dog-eared pages of a much-loved book—music, other works by other artists—18 “Matisse was seeking purity, I’m seeking contamination. Everything in life, in knowledge, comes from contamination” —; this interplay of intention and chance which does not clearly submit itself to evolution but rather to variations—the cycles exist together all at once, never complete, endlessly open—goes to make Giorgio Griffa’s œuvre. It is all Giorgio Griffa’s œuvre.

“Reason always loses to chance, to the unknown”, to conclude with his own words.



Giorgio Griffa, *Finale rosa (Final Pink)*, 1996, acrylic on canvas, 70 7/8 × 86 5/8".

Giorgio Griffa

CASEY KAPLAN

Giorgio Griffa is known for leaving his paintings in states of perpetual incompleteness, as though the sheer act of creating something had inspired him to immediately stop and make something else. When “finished,” these works—rapturously hued orchestrations on unstretched swaths of jute, hemp, and linen—are folded up and stacked away in the artist’s Turin atelier, which he has occupied for decades. The weight of so many canvases on top of each other causes them to be permanently creased. When a painting is unfolded, evidence of time’s passage is literally embossed into its surface. Each one is a treatise on repetition and spontaneity, whimsy and order, fulfillment and fallibility. If all good artists give new shape to experience by placing contrasting ideas in tension, Griffa, a great artist, does something else: He reveals, through tantalizing ratios of presence to absence, the shapelessness of experience itself. What’s more, he makes this worrisome revelation a joyous occasion, as evidenced in a

recent selection of his 1990s output.

“I am a nomad,” Griffa has said, “in my mind and in painting.” Although he showed at Turin’s Galleria Sperone during the late 1960s—at that time, the city was the heart of Arte Povera—he never strayed from a medium the *poveristi* deemed intellectually enervated. This commitment to painting loosely allied him with Pittura Analitica in Italy and the BMPT group in France, but these relationships didn’t last; he eschewed those movements’ smug dispassion for a practice embracing both rigor and rapture. His anomalous career, perhaps alongside this unfashionably earnest devotion to aesthetic pleasure, conspired to keep him a secret outside of Turin until 2012, when the Casey Kaplan gallery gave him his first major New York solo show, sparking the worldwide recognition his art deserves.

In the fourteen paintings selected by gallerist Casey Kaplan for this exhibition, the artist favored a palette of lavender, mint, Adriatic blues, and fluorescent pinks, expressed through recursive slashes, zigzags, and loops. You can trace Griffa’s line to just about anywhere, from the Roman frescoes of his childhood memory to the Vienna Secession and nearly every other movement that rolled through the first half of the past century. The chromatic glissando of *Quindici colori (Fifteen Colors)*, 1999, and the stormily schematic *Numerazione doppia (Double Numbering)*, 1996, each with scalloped brushstrokes and outgrowths of electric blue, strike a Matissean balance between sparseness and profusion—the eye never lands anywhere for long. This sense of orderly chaos is also evident in *Finale rosa (Final Pink)*, 1996: With only a bouncing red line, some splashes of bubble gum, and four pillars of diagonal strokes in lilac, lemon, fuchsia, and pale lime, the artist confects a mood of giddy incomprehension. Like most of the works on display, it didn’t look like anything—it was about its own possibility. This left little, or maybe too much, room for language. Note that Griffa rejects the word *abstraction*: “My painting is real!” he once explained.

In the 1990s, Griffa began to incorporate mathematical systems into his art; this breakthrough allowed him to deepen his connection with physics, spirituality, and the Renaissance, specifically through his use of the Fibonacci sequence. Like Howardena Pindell, another painter for whom the cosmos is muse, Griffa adopts grids and numbers to imply structure where none exists, and in fact many of the pieces here felt ordered less by math than by music. Kaplan explained that, when working, Griffa sets his supports on the floor, painting to

whatever's playing in the background, be it Mozart or jazz. Perhaps he had John Cage (another influence) in mind when he composed *Polittico arabesco con linee orizzontali* (Arabesque Polyptych with Horizontal Lines), 1997, whose lilac trail somersaults over ten horizontal lines that together resemble empty tablature. According to Griffa, this loop signifies "linear time and circular time, because it goes backwards while moving further forward." On the cusp of Griffa's permanent present tense, we find ourselves much like his paintings—elated, alive, and profoundly undone.

Visual Essay: Tools

The artist Simon Starling photographs Giorgio Griffa's studio in Turin



Featured in
Issue 193



This visual essay is the continuation of a collaboration with the Turin-based painter Giorgio Griffa, which began last year following the discovery of a very particular brush at an *urushi* [lacquer] workshop in Wajima, Japan. Only 5 cm wide with a flat wooden handle, the brush is employed to apply the critical final coat of lacquer to tableware and furniture in this painstaking, and seemingly anachronistic, process, which dates back to the prehistoric Jomon period (14,000–1,000 BCE). Crucially, its bristles are made from the hair of Japanese

women pearl divers or ama. I purchased one of these highly evocative objects with the intention of using it in an artwork yet, for some time, I was daunted by the idea of making marks with it. In May last year, however, I found myself sitting with Giorgio at a dinner to celebrate his participation in the Venice Biennale and realized there and then that I should ask him to collaborate on the work. There seemed to be something in the nature of the brush that aligned with his measured yet exuberant (and often calligraphic) mark-making. His generous response consisted of three cypher-like, ink-on-paper works organized within a grid of folds that led, in turn, to a series of similarly gridded annotations on my part – annotations which reconnected that very particular tool to its origins.

When I arrived with my 8 x 10-inch plate camera to photograph Giorgio's studio in late December last year, I found a small trestle table in the middle of the main space with a pile of neatly folded canvases sitting on top. (The artist has used exclusively unstretched, unprimed pieces of canvas, burlap and linen as supports for his paintings since the mid-1970s.) This modest stack – no higher than 30 cm – would comprise, I was told, the entirety of his forthcoming solo exhibition at Camden Arts Centre, London. In folded form, the paintings asserted a quiet materiality; the textiles – in a range of white, cream and brown hues – often frayed at the edges. Even when hung, simply with pins along the top edge, the works retain a sense of being objects that exist resolutely in time and space. Seeing this little stack of paintings and, later, the studio's remarkable archive – which houses much of the artist's output from the last 40 years or more – in geological strata-like piles, I realized that I'd brought the right tool to photograph the space. The slowness (exposures can last many minutes), insistent materiality and process-oriented nature of large-format, silver-based photography rhymed with Giorgio's practice in ways that I hadn't fully anticipated: even the camera's gridded, ground-glass focus screen seemed to echo his paintings' structuring folds. The resulting images are, I hope, a celebration of the lean economy and subtle materiality of these extraordinary artworks.



SPIKE

PORTRAIT GIORGIO GRIFFA

by Eva Fabbris



Why are people now taking a renewed interest in Giorgio Griffa's work? Perhaps because around 1970 he had already anticipated many of the concerns of painting today, with his serial gestures and unprimed canvases nailed onto the wall. Eva Fabbris writes about how the artist developed a unique position between Conceptual art and Arte Povera.

Folding an unmounted painted canvas is a simple, neat, and really quite ordinary way of putting it away. And it is a way of reaffirming its “material” quality. “The original creases are part of the composition. But this is only a formal quality, and not so important. It may change. It is important that the free fabric is a protagonist – that it is not neutral. And it is important that my work can change in time, like a living organism, and the creases may alter or disappear. I fold the fabrics because this is the normal way to store them,” explains Giorgio Griffa (born in Turin, 1936). When a painted canvas is taken out for an exhibition, the creases that have formed during storage will add to the coloured signs already traced on it. It will not be stretched, just nailed to the wall along the upper edge. The inclusion of creases in the play of abstract compositions have by now become familiar features in the contemporary art world: from Tauba Auerbach’s sophisticated compositions to the crisp, powerful lyricism of N Dash’s surfaces. It is surprising to find an independent, radical anticipation of this sensitivity in Griffa’s work from the 1960s. After studying law and attending the Accademia Albertina in Turin, he worked simultaneously as a painter and civil lawyer. He was a member of the concrete art movement and was in dialogue with many artists, particularly Aldo Mondino and the Arte Povera group. He exhibited with the latter in 1969 at Galleria Sperone in Turin, which had already put on a solo exhibition of his work. His first exhibition in America was at Sonnabend Gallery in 1970. There has been a renewal of interest in Griffa’s work, particularly since his solo shows in 2012 and 2013 at Casey Kaplan in New York.



*Canone Aureo 820, 2014
Acrylic on linen
Courtesy Galleria Lorcan O'Neill, Rome*

Griffa envisions a form of “painting that represents nothing other than itself.” To some extent, his art reflects the interests of a number of artists who began reconsidering painting in terms of its traditional elements in the late 60s. As the Italian critic Filiberto Menna pointed out at the time, the analytical approach of this genre was typical of conceptualism. Within conceptual art, the need to define artistic activity was being reaffirmed, bringing to light the structure of visual language. In a sort of methodological decanting, painting thus began to make use of the linguistic and poetic forms that were typical of this approach. “Analytical painting” investigated the underlying meaning of the medium’s basic elements: canvas, colour, and brushstroke were examined and reduced to their essence. This operation often took the meticulous form of reiteration, in the manner of minimalism. Unlike minimalism, however, Griffa’s approach to painting is not programmatic: “First of all, the choice of the media forming part of the traditional ones of painting is not a theoretical choice for ‘painting’ in contrast with other media. It is a practical choice determined by my conditions, knowledge, capacities, and personal limits. For some time now, I have maintained that painting must not be considered either privileged or reductive with regard to other media.”



Griffa also established a methodological dialogue with the artists of Arte Povera, and shared their interest in using a series of actions to create form. His painting process emphasises action through the liquidity of the acrylic paint and the imprecision of the trace, and “physical” choices through the unprimed canvas, crease, and free hanging. His focus on gestures that are repeated – but unique, since they are handmade – is something he shares with his friend Alighiero Boetti. And then there is Mario Merz’s work, in which the worlds of physics and biology operate as both symbols and factual realities stuck onto similarly unstretched canvas. One example of this is Merz’s *La natura è l’equilibrio della spirale* (1976): a raw canvas featuring the first numbers of the Fibonacci series painted in a watery red, and actual snail shells applied as helical emblems of organic expansion. Though Griffa remained faithful to abstraction, he shared a similar idea that art is the construction of reality, and that the work is an almost living organism with its own existence in time and space.

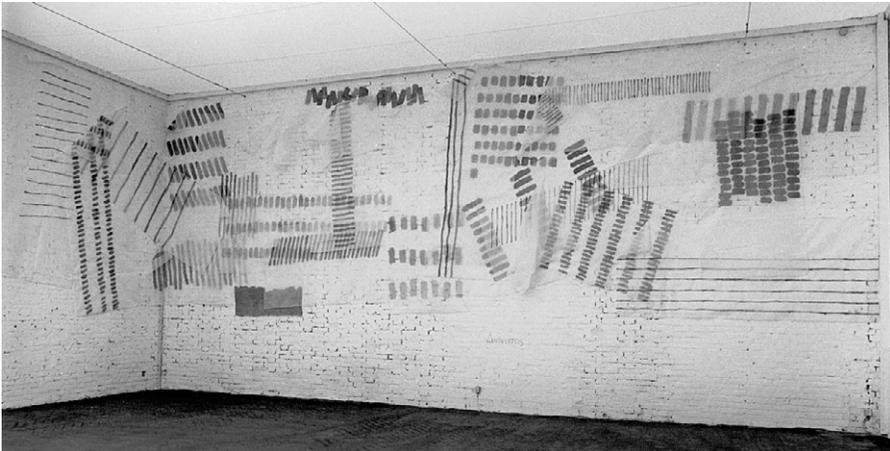
Griffa’s work is organised in series, all of which have a starting date but not necessarily an end. In 1967 he began his *Segni primari*, which summarizes the most original and radical aspects of his work: the flatness and repetitiveness of signs that are controlled but clearly handmade in their imperfection. In the mid-60s, he started *Connessioni e Contaminazioni* [Connections and Contaminations], which introduced the possibility of varying the forms and sizes of the signs. And then came *Frammenti* [Fragments], with the canvas painted and cut into irregular pieces scattered around the exhibition space, and *Alter Ego*, which takes on his main sources of inspiration in the history of painting: “Matisse, Yves Klein, Klee, Tintoretto, Beuys, Paolo Uccello, Dorazio, Brice Marden, Merz, Anselmo, the Romanesque, the International Gothic, Laocoön, and others.”

Eight series coexist in Griffa’s art, each with its own development, in some cases not yet complete. The most recent, started in the early 2000s, is devoted to the golden ratio, and includes numbers among the signs. Each element that Griffa decides to admit into his painting system is added to what is already there.

And this idea of constant though minimal addition further underscores the importance of process in Griffa's practice.

What is true for the series is also true for individual works: the coloured lines have a direction or an inclination, but no point of arrival. It can't be said that they are interrupted; rather one might think of a lyrical, aerial stasis. Liquid, possibly. Wave upon wave. All waves, like all of Griffa's lines, are unique in terms of form and mood. But they are repeated: when we look at one of his works, we negotiate between our desire to concentrate on each particular line, and the pleasure of knowing that there is another one – and another after that. The series, the ensemble, and the reiteration make us feel at ease and lead us to a form of light-hearted, conscious concentration.

The golden ratio in Griffa's series refers to the same mathematical principle underlying the Fibonacci series. The golden ratio (or section) is an algebraic ratio at the heart of geometrical figures like the spiral. Over the centuries, it has been viewed in the West as the equilibrium underpinning proportions of perfect beauty. The spiral opens up towards infinity, and we can only imagine where it will end. Alternatively, we can reflect on its infinitesimal essence, as Griffa does when he highlights the value of the golden ratio (1.6180339 ...). But this is not the conclusive number, since the decimal places never end: they are infinite, so they, too, describe a never-ending vortex. This equation, which defines the most sublime use of space in both nature and culture, expands internally, in an abstract place that is Griffa's art.



8 Dioniso, 1980
 Installation view La Biennale di Venezia, 1980
 Acrylic on 21 canvases
 Courtesy of the artist and Galleria Lorcan O'Neill
 Photo: Nanda Lanfranco

Biography

Giorgio Griffa

Solo Exhibitions

2024

Giorgio Griffa. Una linea, Montale e qualcos'altro, Castello di Mirandolo, Mirandolo, I
Empatia, Xavier Hufkens, Brussels, B

2023

Tre Linee con Arabesco, MASSIMODECARLO, London, UK
Declinazioni infinite, Maab Gallery, Milan, I
Océanie, Casey Kaplan, New York, NY, USA

2022

Luce buio, Xavier Hufkens, Brussels, B
Giorgio Griffa, Centre Pompidou, Paris, F
Tempo infinito e nontempo, Kewenig, Berlin, D
Giorgio Griffa: The 2000s, Casey Kaplan, New York, USA

2021

Giorgio Griffa, Il tempo è memoria, curated by Caroline Bongard and Sébastien Delot, Musée des Beaux-arts de Chambéry, Chambéry, F
Marvels of the Unknown, Lille Métropole Musée d'art Moderne, Villeneuve-d'Ascq, F
Tutti i pensieri di tutti, Palazzo Collicola, Spoleto, I

2020

Galleria Lorcan O'Neill, Rome, I
Giorgio Griffa: The 1990s, Casey Kaplan, New York, USA

2018

Giorgio Griffa: The 1980s, Casey Kaplan, New York, USA
A Continuous Becoming, Camden Arts Centre, London, UK

2017

Annemarie Verna Gallery, Zurich, CH
Galleria Lorcan O'Neill, Rome, I

2016

Giorgio Griffa: The 1970s, Casey Kaplan, New York, USA
Works on Paper, curated by Andrea Bellini, Fondazione Giuliani, Rome, I
Fondation Vincent Van Gogh Arles, Arles, F
Quasi Tutto, curated by Andrea Bellini and Suzanne Cotter, Serralves Museum, Porto, P

2015

Painting in the Fold, curated by Andrea Bellini and Martin Clark, Bergen Kunsthall, Bergen, NO
A Retrospective 1968 - 2014, curated by Andrea Bellini, Centre d'Art Contemporain Genève, Genève, CH

2014

Galleria Lorcan O'Neill, Rome Douglas Hyde Gallery, Dublin, IRL

2012/2013

Fragments 1968 - 2012, Casey Kaplan, New York, USA

2012

Mies van der Rohe Haus, Berlin, D

2011

MACRO, Museo d'Arte Contemporanea, Rome, I
Galleria TAC Arte Contemporanea, Perugia, I

2010

Galleria Rafael Perez Hernando, Madrid, E
Galleria Giraldi, Livorno, I
BaoTou Museum, Inner Mongolia
Baguashan Gallery, TW
Gehua Art Gallery, Beijing, PRC
Galleria Sante Moretto, Monticello di Vicenza, I
Studio Guastalla, Milan, I

Biography

Giorgio Griffa

2009

Galleria Arcesilva, Seregno, I
Galleria Giuseppe Marino, Rome, I
Lorenzelli Arte, Milan, I
Globan Gallery, Acqui Terme, I
Cascina Rome, San Donato Milanese, I
Galleria 2000 & Novecento, Reggio Emilia, I

2007

Fondazione Zappettini, Milan (with Pinelli), I
Galerie Philippe Pannetier, Nimes, F

2006

Barbara Behan Contemporary Art, London (with Marco Gastini and Paolo Learo), UK
Galleria Fumagalli, Bergamo, I

2005

Neuer Kunstverein, Aschaffenburg, D
Museo della Permanente, Milan, I
Institut Mathildenhöhe, Darmstadt, D
Galleria Giampiero Biasutti, Turin, I

2004

Sebastian Fath Contemporary, Mannheim, D
Galleria 2000 & Novecento, Reggio Emilia, I

2003

Studio Guastalla, Milan, I

2002

Galleria Plurima, Udine, I (with Claude Viallat)
Bethmann Bank, Frankfurt A.M., D
Galleria Palladio, Udine, I

2001

Galerie Walter Storms, Munich, D

CESAC, ex Convento dei Cappuccini, Caraglio, I

Galleria Giampiero Biasutti, Turin, I

GAM Galleria Civica d'Arte Moderna e Contemporanea, Turin, I

2000

Galleria Giancarlo Salzano, Turin, I

1998

Galerie Boycott, Brussels, B

Galleria Giancarlo Salzano, Turin, I

1997

Galerie Appel und Fensch, Frankfurt, D

Lorenzelli Arte, Milan, I

1995

Galleria Fumagalli, Bergamo, I

Galleria Soave, Alessandria, I

A quattro mani, Galleria il Salto del Salmone, Turin (with Andrea Massaioli), I

Palazzo Racani-Aroni, Spoleto, I

1994

Galleria Maestri Incisori, Milan Galleria Extra Moenia, Todi, I

1993

Galerie Appel und Fensch, Frankfurt, D

1992

Qualche numero per Martina, home exhibition at Manilla Corgnati, Milan, I

Galerie Luise Krohn, Badenweiler, D

1991

Il Triangolo Nero, Alessandria, I

Santa Maria delle Croci, Loggetta Lombardesca Pinacoteca Comunale, Ravenna, I

Biography

Giorgio Griffa

1990

Galerie Appel und Fercsch, Frankfurt, D
 Galleria Mara Coccia, Rome, I
 Galleria Oddi Baglioni, Rome, I
 Galleria Turchetto, Milan, I
 Galleria Martano, Turin, I

1989

Studio Noacco, Chieri, Turin, I
 Galerie Luise Krohn, Badenweiler, D

1988

Galleria Nuova 2000, Bologna, I

1987

Galleria dei Banchi Nuovi, Rome, I
 Il Triangolo Nero, Alessandria, I
 Galleria Il Sole, Bolzano, I

1986

Galeria Appel und Fertsch, Frankfurt, D

1985

Lorenzelli Arte, Milan Studio Bonifacio, Genova, I
 Stiidtische Galerie im Cordonhaus, Cham, CH
 Galleria Martano, Turin, I
 Istituto Italiano di Cultura, Cologne, D

1984

Galleria L'isola, Rome, I
 Galleria uova 2000, Bologna, I

1983

Galleria La Palena, Genova, I
 Galleria Plurima, Udine, I
 Galerie Walter Storms, Munich, D

1982

Galerie Artline, Den Haag, NL
 Galleria Manano, Turin, I

1981

Galleria Centro, Napoli, I
 Galleria Il Sole, Bolzano, I
 Lorenzelli Arce, Milan, I
 Studio G7, Bologna, I
 Galerie Luise Krohn, Badenweiler, D
 Galleria Sagirtario, Perugia, I
 Galleria Taide, Salemo, I
 Galerie Annemarie Vema, Zürich, CH
 Galerie Walter Storms, Munich, D
 Galleria Primo Piano, Rome, I

1980

Galleria Martano, Turin, I
 Samangallery, Genova, I
 XXXIX Esposizione Biennale Internazionale d'Arte, Venice, I
 Kunstverein, Braunschweig, D
 Galerie W. Storms, Villingen, D
 Galleria E. Tre, Rome, I

1979

Galerie Mantra-NRA, Paris, F
 Galleria Incontri, Taranto, I
 Galerie Artline, Den Haag, NL

1978

Galerie Annemarie Verna, Zurich, CH
 Galleria Lorenzelli, Milan, I
 Stiidtische Kunsthalle, Dusseldorf, D
 Galleria E. Tre, Rome, I

1977

Galleria del Milione, Milan, I

Biography

Giorgio Griffa

Samangallery, Genova, I
 Galleria Malborough, Rome, I
 Galleria La Piramide, Firenze, I

1976

Galleria Banco, Brescia, I
 Galerie Art in Progress, Munich, D
 Galleria Daniel Templon, Milan, I
 Galerie Art in Progress, Dusseldorf, D
 Galleria il Sole, Bolzano, I

1975

Galerie D, Bruxelles Galleria Sperone, Rome, I
 Galleria Primo Piano, Rome, I
 Galleria Claudio Bottello, Turin, I
 Galleria ova, Prato, I
 Galerie Annemarie Verna, Zürich, D
 Kunstraum, München, D

1974

Galerie Daniel Templon, Paris, F
 Galleria La Benesca, Genova, I
 Galleria Banco, Brescia, Italy, I
 Galerie Mikro, Berlin, D
 Studio Lia Rumma, Napoli, I
 Galleria Daniel Templon, Milan, I

1973

Galleria dell'Ariete, Milan, I
 Galleria Daniel Templon, Milan, I
 Studio 3 / Bi, Bolzano, I

1972

Galleria Fiori, Firenze (with Marco Gastini), I
 Galleria Sperone, Turin, I
 Galleria Godei, Rome, I
 Galerie Annemaria Verna, Zurich, D

1971

Galerie Ricke, Cologne, D
 Galleria Multipli, Turin, I
 Galleria Toselli, Milan, I

1970

Sonnabend Gallery, New York, USA
 Galerie Sonnabend, Paris, F

1969

Galleria Sperone, Turin, I

1968

Galleria Martano, Turin, I

Selected Group Exhibitions

2023

Da Torino, Baronian, Brussels, B

2022

Un acto de ver que se despliega, Colección Susana y Ricardo Steinbruch, Museo Nacional Centro de Arte Reina Sofía, Madrid, E
What You See is What You Get, Massimo de Carlo, Milano, I

2021

São Paulo Art Biennial, São Paulo, BR

2020

The Botanical Mind: Art, Mysticism and the Cosmic Tree, Camden Arts Centre, London, UK
Scrivere Disegnando - When Language Seeks Its Other, Centre d'Art Contemporain Genève, Genève, CH

2019

Materials and Objects, Tate Modern, London, UK
Consonances, Musée des Beaux-Arts de Nancy, Nancy, F

Biography

Giorgio Griffa

Passione - 12 progetti per l'arte italiana, curated by Daniela Ferrari and Denis Isaia, Museo d'Arte Moderna e Contemporanea di Trento e Rovereto, Rovereto, I

Change, Connect, Continue, Galleria Lorcan O'Neill, Rome, I

2017

Viva Arte Viva, 57th International Art Exhibition, Arsenale, Venice
Colori, Castello di Rivoli/ GAM, Turin, I

2016

Annemarie Gallery, Zurich, CH
Alicja Kwade, Tatiana Trouvé, Giorgio Griffa, Nymphius Projekte, Berlin, D
All Means Are Sacred, M WOODS, Beijing, PRC

2015

Imaginarium, with Gianni Colombo and Davide Balula, Fondazione Carriero, Milan, I
Au Rendez-Vous Des Amis, Fondazione Palazzo Albizzini Collezione Burri, Perugia, I
Artists and Poets, curated by Ugo Rondinone, Secession, Vienna, A

2014

Never Look Back When Leaving, Casey Kaplan, New York, USA
Histories II: Works from the Serralves Collection, Serralves Museum, Porto, P

2013

39greatjones, Galerie Eva Presenhuber, Zurich, CH
Don't blame anyone, Hessel Museum of Art, Center for Curatorial Studies, Bard College, Annandale-on-Hudson, NY, USA

2012

No.17, Casey Kaplan, New York, USA

2010

L'arabesco, Galleria Santo Ficara, Firenze, I

Pensando pittura, Galleria Anfiteatro Ane, Padova, I
Turin sperimentale 1959-1969, Sala Bolaffi, Turin, I
Il Grande Gioco - Forme d'arte in Italia 1947-1989, Museo di Lissone, Lissone; Rotonda di via Besana Milan; GAMeC Bergamo, I
Collezione del contemporaneo, Accademia San Luca, Rome, I
Il museo privato. La passione per l'arte contemporanea nelle collezioni bergamasche, GAMeC, Bergamo, I

2009

Hot Spots, Rio de Janeiro / Milan-Turin / Los Angeles 1956 bis 1969, Kunsthhaus, Zurich, CH
Tempi & Variazioni - Dalla grafia all'azzeramento, Peggy Guggenheim Collection, Venezia, I
Pensare pittura. Una linea internazionale di ricerca negli anni 70, Museo Villa Croce, Genova, I
Segni italiani del '900, Istituto Italiano di Cultura, Praha; Boceoni An Gallery, Milan, I
Struttura Pittura, Museo Comunale d'Ane Modems, Senigallia, I

2008

Documenti di pittura, Galleria del Milione, Milan, I
Pittura aniconica, Casa del Mantegna, Mantova, I
Venti per venti, Galleria Globart, Aequi Tenne, I
Time & place Turin-Milan 1958-1968, Moderna Museet, Stockholm, S
Viaggio in Italia, Italienische Kunst 1960 bis 1990, Neue Galerie am Landesmuseum, Graz, A

2007

Vier Family & Friends, Centre d'Arte Contemporain, Bretigny, F
Global books, Les Livres d'Anistes de Gervais Jassaud, Bibliotheque Carnegie, Reims, F
Pittura analitica. I percorsi italiani 1970-1980, Museo della Permanente, Milan, I
Il velo, Filatoio, Caraglio, I

2006

Pittura 70 - Then and now, Italian Cultural Institute, London, UK

Biography

Giorgio Griffa

La via del sale, Castello di Millesimo (Savona), I
Museo Museo Museo, GAM Palazzo, Turin, I
 Esposizioni, Turin, I

2005

VI Sioni- 20 artisti a Sant'Agostino, Bergamo, I
Il ritorno inesistente, Imbiancheria del Vairo, Chieri, Turin, I
Je ne regrette rien, Studio la cina, Verona, I
Un secolo di arte italiana - Opere della Fondazione VAP, MART, Rovereto, I
Artisti di pigolte, Comitato UNICEF, Reggio Emilia, I

2004

Il disegno dell'arte italiana dal 1945 al 1975, Fondazione Bandera, Busto Arsizio, Varese, I
Pittura '70. Pittura pittura e Pittura analitica, Fondazione Zappettini, Chiavari (Genova); Civica Galleria d'Arte Moderna, Gallarate (Varese), I
L'incanto della pittura, Casa del Mantegna, Mantova, I
AAW: 30, Galleria Fumagalli, Bergamo, I

2003

La grande svolta anni '60, Palazzo della Ragione, Padova, I
Le figure mancanti, Palazzo Bricherasio, Bricherasio, Turin, I
Incontri... dalla collezione di Graziella Lonardi Buontempo, Accademie de France, Villa Medici, Rome, I
Pittura Analitica, Museo Angelo Bozzola, Galliate, Novara, I

2002

IX Biennale Paraxo, Andora, Savona, I
Il tempo della profezia, Chiostro di San Domenico, Casale Monferrato, Alessandria, I
6 artisti contemporanei dal Piemonte, Museu de Belles Ans de Castello, E
Turin 1902-2002, Manifatture Aristocratiche, Palazzo Cavour, Turin, I

2001

Mosaico Stazione Ponte Marnmolo, Metropolitana, Rome, I

Figure astratte, Palazzo Rospigliosi, Rome, I

1999

Le soglie della pittura, Rocca Paolina, Perugia, I
Proiezioni 2000, xm Quadriennale, Palazzo' delle Esposizioni, Rome, I
Le vie e le ricerche, Galleria d'Arte Moderna e Contemporanea, San Marino
Arte in Italia negli anni 70, La Salerniana, Ex Convento di San Carlo, Eriee, Trapani, I

1998

Absolut Mail Art, Fondazione Arte e Civiltà, Milan, I
Turines Kiinsder in Stungan, Galerie Under Tunn, Stultgan, LX
Arte Italiana, Ultimi quarant'anni. Pittura..., GAM Galleria d'Arte Moderna, Bologna, I
Malgre tout... la pittura, Ex Lanificio Bona, Carignano, Turin; Maison des Am, Thonon-Evian Artisti senza vincoli in San Pietro in Vincoli, Turin, I
Viaggio in Italia 1998-2000, Casa del Mantegna, Mantova, I
Una situazione torinese, Fondazione Calderara, Vaeciago, Novara, I

1997

Atelier di scienza, studi di Gastini e Zorio, Turin, I
Gefillhe der Konstruktion, Museum Ragalderhus, Schwarz; Trevi Flash Art Museum, Trevi, Perugia, I
Pittura italiana da collezioni italiane, Castello di Rivoli, Rivoli, Turin
Absuakte Kunst Italiens '60-'90, DuMontkunsthalle, Köln, D
Hommage an Horst Appel, Kunsteverein, Frankfurt, D

1995

L'Immagine disegnata, Nicosia, Al-Qahira, Tunisi, TUN
XVII Premio Nazionale Cina di Gallarate, Galleria d'Arte Moderna, Gallarate, Varese, I
STIGMA, Museo Casabianea, Malo, Vicenza, I

1994

Giorno, Galleria Extra Moenia, Todi, Perugia, I

Biography

Giorgio Griffa

“Il corpo e l’anima della pittura”, Centro di studi Italiani, Zürich, CH

1993

Un’avventura internazionale, Turin e gli anni 1950-1970, Castello di Rivoli, Rivoli, Turin, I

Ecbatana, Chiesa di San Filippo, Turin, I

1992

Avanguardia in Piemonte 1960-1990, Palazzo Cuttica, Alessandria, I

Il fardello della libena, Galleria Contemporanea, Padova, I

Impegno e poetica della Pittura, Associazione Amici di Monerone, Moconesi, Genova, I

1991

Gastini, Griffa, Ruggeri - Incisioni, Saletta Rossa, Turin, I

Architenura Turin 1945-1990, Lingono, Turin, I

Antinomia, Facoltà di Architettura, Turin, I

Intersezioni - Arte Italiana negli anni '70-'80, Galleria Mucsarnok, Budapest, HU

Cane incise - segni nella storia, Palazzo Besta, Teglio, Sondrio; Casa PeUanda, Biasea Il miraggio delle lyricita, Liljevalchs Konstahall, Stockholm, S

Paintings of the 1970s-1990s, Galerie Conrads, Neuss, D

Elogio del decoro, Galleria Manano, Turin, I

1990

Segni, strutture, immagini, Salamon Arte, Turin, I

La pelle dell’arte, Comune di Morterone, Morterone, Lecco; Istituto Dosso Dossi, Ferrara, I

Musica da camera, 33 mosaici di piccolo formato, Loggetta Lombardesca Pinacoteca Comunale, Ravenna, I

Le porte dell’Oriente, Museo di Pittura e Scultura, Istanbul; Museo d’Ane Moderna, Ankara; Fondazione Pierides, Atene; Pinacoteca Comunale, Ravenna, I

Artefox, Galleria Comunale d’Arte Moderna, Bologna, I

Entretien, Centre Albert Borchette, Brussels, B

Ruckblick und Vorschau, Galerie Loebr, Frankfurt, D

1989

Aspetti della pittura italiana dal secondo dopoguerra ad oggi, Museo de Belas Artes, Rio de Janeiro; MAS.P., Sao Paulo, BR

Le differenze somigliano, Galleria Turcheno-Plurima, Milan, I

Hic sunt leones, Arte Contemporanea, Zoo di Turin, Turin, I

1988

Astratta, Palazzo Forti, Verona; Palazzo della Permanente, Milan, I

Mediterranea, Palazzo di Citta, Erice, Trapani, I

Premio Guglielmo Marconi, 6· SIOA, Bologna, I

Acquisizioni per la raccolta civica, Galleria Civica, Modena, I

Memorie d’avanguardia, XXII Premio, Vasto, Chieti, I

Ragione e trasgressione, ex Convento di San Rocco, Carpi, Modena, I

Textilio, Basilica Palladiana, Vicenza, I

1987

La struttura del Gesto, Sala Uno, Rome, I

Confronto per opera, GAM Galleria d’Arte Moderna, Bologna, I

Emotion und Methode, Galerie der KOostler; Munich; Kunstverein, Ingolstadt, D

La Costellazione del Segno, Galleria Civica, Termoli, Campobasso, I

Disegno italiano del dopoguerra, Galleria Civica, Modena; Kunstverein, Frankfurt, D

Il passo dell’acrobata, Auditorium San Giovanni di Dio, Salerno, I

1986

1960-1985: Aspetti dell’arte italiana, Kunstverein, Frankfurt; Hans am Waldsee, Berlin; Kunstverein, Hannover, D

Sixth Triennale India, New Delhi, IN

XI Quadriennale, Palazzo delle Esposizioni, Rome, I

For those trees are Elysium, Galleria Martano, Turin, I

1985

Sapere / sapore - Arte in Italia 1958-85, Castello Aragonese di Baia, Bacoli, Napoli, I

L’Italie aujourd’hui, C.NAC., Nice, F

Persistenze della pittura, Galleria Ennedue, Bologna, I

Biography

Giorgio Griffa

On language and ecstasy - A generation in Italian Art, Alvar Aalto Museum, Jyaskyla, Taidemuseo, Pori, FIN

Textile zones, Musee de l'impression sur eroffes, Mulhouse, F
Premio del Golfo, Lerici, La Spezia, I

Il museo sperimentale di Turin, Castello di Rivoli, Rivoli, Turin, I

1984

La fabbrica del museo: cantiere C.I.M.A.C., Palazzo Reale, Milan, I
Recenti acquisizioni, GAM Galleria d'Arte Moderna, Bologna, I

1983

Morbide & Trame, Galleria Civica d'Arte Contemporanea, Ascoli Piceno, I

When Art becomes book, when books become art, Galerie Annemaria Vema, Zurich, CH

Informazione '60-'80- Nuova pittura, Piacenza, Cento, Pieve di Cento, Bologna, I

L'informale in Italia, GAM Galleria d'Arte Moderna, Bologna, I

1982

Segno, tra coerenza e trasgressione, Museo d'Arte Contemporanea, Villa Mimbelli, Livorno, I

Generazioni a confronto, Istituto di Storia dell'Arte Contemporanea, Livorno, I

II Italianische KOoster in Munich, Künstlerwerkstätten, Munich, D

Registrazioni di frequenze, GAM Galleria d'Arte Moderna, Bologna, I

Peter Stuyvesant Collectie, Provinciaal Museum, Hassel, D

Kunst iiber Kunst, Museum Padagogisches Zentrum, Munich, D

Angelico, Geometrico, Centro d'Arte Comemporanea, Ardesio, Bergamo, I

Arte Italiana 1960-1962, Hayward Gallery, London, UK

1981

Linee della ricerca artistica in Italia 1960-1980, Palazzo delle Esposizioni, Rome, I

La critica dell'arte, Galleria Comunale d'Arte Moderna, Ancona, I

Dorazio, Griffa, Matino, Olivieri, Museo di Castelvecchio, Verona, I

30 Anni d'Arte Italiana 1950-1980 - 11 segno sensibile, Villa Manzoni, Lecco, I

Mostra d'Arte, Palazzo di Cina, Acireale, Catania, I

1980

Ut pittura poesis, Loggetta LombardesaPinacoteca Comunale, Ravenna, I

Filosofia della composizione, Unione Culturale, Turin, I

1979

Nouvelles tendances italiennes, Centre Action Culturelle, Macon Liberi vettori di cultura, Teatro del Falcone, Genova, I

Artist's Books, Galerie Lydia Megert, Bern, D

1978

Rodavi no papiru, Salon Muzeja Savremene, Beograd, SE

XXXVIII Esposizione Biennale Internazionale d'Arte, Venezia, I

1977

Maestri e amici cercando, Galleria Lorenzelli, Milan, I

Arte in Italia 1960-1977, GAM Galleria Civica d'Arte Moderna, Turin, I
XIV Biennale, Sao Paulo, BR

Apparent contrast - 16 Italian artists, Museum Boymans-Van Beuningen, Rotterdam Bilder ohne Bilder, Rheinisches Landesmuseum, Bonn, D

1976

Cronaca, Galleria Civica, Palazzo Massari, Modena, I

"I colori della pittura", Istituto Italo-Latino Americano, Rome, I

Colore - XII Premio Silvestro Lega, Modigliana, I

Tendenzen Moderne Kunst, Galerie Arnesen, Copenhagen, DK

1975

Sempre cose nuove pensando, Internationaal Culturell Centrum, Antwerpen, B

La peinture italienne aujourd'hui / Italian painting today, Galerie Daniel Templon, Paris; Galerie Espace 5, Montreal, CA

Empirica, Museo di Castelvecchio, Verona, I

Biography

Giorgio Griffa

Concerning Painting, Museum VenIo; Stedelijk Museum Schiedam;
Hedendaagse Kunst, Utrecht, NL
Concerto di individualita', Galleria Lorenzelli, Milan, I
Tendenzen Modeme Kunst, Nordyllands Kunstmuseum, Aalborg, DK

1974

Dal progetto all'opera, Museo Civico di Calstelvecchio, Verona, I
Geplante Malerci, Westfalischer Kunstverein, Munich, D
L'art au present, Palais Galleria, Paris, F

1973

D'une exposition de peinture reunissant certains peintres qui mettraient la peinture en question, 16 Place Vendome, Paris; Stadtische Museum, Monchengladbach; Internationaal Culturell Centrum, Antwerpen, B
Iononrappresentonnullaiodipingo. Arico, Battaglia, Griffa, Verna, Studio La Citta', Verona, I
Glossario, Galleria Qui Ane Comemporanea, Rome, I
Fare Pittura, Museo Civico, Bassano del Grappa, Vicenza, I
Prospect 73, Stiidtische Kunsthalle, Dusseldorf, D
La riflessione sulla pittura, Palazzo Comunale, Acireale, Catania, I
Contemporanea, Parcheggio Villa Borghese, Rome, I
Italy two / art around '70, Museum of the Philadelphia Civic Center, Philadelphia, USA

1972

Critica in atto, Incontri, Palazzo Taverna, Rome, I

1971

L'azione concreta, Fossati, Gastini, Griffa, Nannucci, Parmigiani, Villa Olmo, Como, I

1970

Processi di pensiero visualizzati Junge italianische Avantgarde, Kunstmuseum, Luzern, CH
Acireale 70, Palazzo Comunale, Acireale, Catania, I
Jeme Salon International des Galeries Pilotes, Musée Cantonal, Lausanne; Musée d'Art Moderne de la Ville de Paris, Paris, F

1969

Galleria Sperone, Turin, I
Prospect 69, Stadtische Kunsthalle, Dusseldorf, D

1966

Premio San Fedele 1966, Milan, I

Selected Public Collections

Giorgio Griffa

ITALY

Castello di Rivoli, Rivoli, Turin

Museo del Novecento, Milan

MACRO, Rome

GAM, Galleria di Arte Moderna e Contemporanea, Turin

Galleria d'Arte Moderna, Rome

JAPAN

Obayashi Foundation, Tokyo, Japan

LUXEMBOURG

Mudam Luxembourg, Musée d'Art Moderne Grand-Duc Jean

PORTUGAL

Fundação de Serralves, Porto

USA

Museum of Fine Arts, Houston, TX

Dallas Museum of Art, Dallas, TX

UNITED KINGDOM

Tate Modern, London

FRANCE

Frac des Pays de la Loire, Carquefou

