



**Kaninchen-Haus and a.titolo present**

## **Giorgio Griffa Ordine e Disordine**

***A new artwork for the foyer of Viadellafucina16 Condominium-Museum  
in Turin as part of the New Patrons programme***

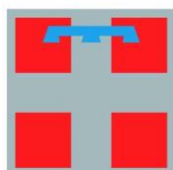
After the preview during Turin Art Week, **Kaninchen-Haus** and **a.titolo** are pleased to invite you **Monday, December 10** from 6pm to 9pm in Via La Salle 16, to the opening of the foyer of **Viadellafucina16 Condominium-Museum** and the work by **Giorgio Griffa** *Ordine e Disordine*, produced thanks to the support of the **Fondation de France** and the contribution of the **Regione Piemonte** as part of the **New Patrons** programme, whose mission is to promote art commissioned by citizens for the places where they live or work, in the presence of its creator **François Hers**.

The work by the Turin painter, who has left his unmistakable poetic cipher on the vaults of the entrance to the nineteenth-century building in Via La Salle (formerly Via della Fucina), is part of a process of shared transformation, initiated by the artist **Brice Coniglio** together with the **Kaninchen-Haus** association and a group of co-owners, which, in 2016, breathed life into the unprecedented formula of the Condominium-Museum. Such a reality is proof that the artistic regeneration of a place can trigger the care of common spaces and relationships.

The characteristic brushwork used by the artist exceptionally takes on the body and the matter of ceramics in *Ordine e Disordine*, executed by **Valentina Polizzi**, a ceramicist native of Caltagirone, a town in Sicily famous for its majolica, under the artist's supervision. The installation of the work was curated by the collective **Capolavoro**, with the assistance of the ceramicist Simona Leonessa.

Giorgio Griffa's project for Viadellafucina16, commissioned by Kaninchen-Haus, is curated by **Luisa Perlo** and **Francesca Comisso** for **a.titolo**, the Italian reference for the New Patrons programme.

**New Patrons in Viadellafucina16 is supported by:**



**REGIONE  
PIEMONTE**



## Ordine e Disordine

A sequence of 73 blue glazed earthenware tiles set in the ceiling of the foyer accompanies the steps of the person entering or leaving the Condominium-Museum. On the vaults, the signs are arranged in a vanishing point towards the interior of the building, and then break up into a free composition, thereby suggesting the idea that order and disorder are two complementary states that are necessary to each other. Akin to the relationship between interior and the exterior that here, as elsewhere, is also equal to the relationship between "us" and "them" in all its different sizes: a house, a building, a city, a country. Each sign is similar to the previous one even though each piece is unique: irregular in its manual workings but in conformity with the proportions of the golden ratio, for many years the source of inspiration in Griffa's artistic research. Thanks to the interaction of the light, the glazed surfaces of the ceramics bring back the intensity and wealth of antique blue nuances, reminiscent of the backgrounds of fifteenth-century Della Robbia majolica. But from the title itself the work is also a "modern" tribute to the fellow artist and fellow native Alighiero Boetti, a brilliant member of Arte Povera who died prematurely in 1994, and to his investigation on the theme of the double: chance and necessity, similar and different, and, indeed, order and disorder.

## The Condominium-Museum

Viadellafucina16 Condominium-Museum is a project aimed at serving as a vehicle for the requalification and transformation of the common spaces of the building in Via La Salle 16, in the historical district of Porta Palazzo (formerly Via della Fucina). It is a notable example of nineteenth-century architecture that is currently in a state of decline and neglect, intervened on by the artists invited to participate in a process of shared transformation. In this project, the condominium—a place where the first form of democracy is exercised, as well as being an intersecting point between the public and private domain/dominion—welcomes artistic practice as a factor aimed at aesthetic, social, and cultural regeneration, becoming a symbolic place by means of which the community represents itself, just as at one time the artistic palazzi decorated by artists represented the prestige of the individual aristocratic families. Viadellafucina16 is an unprecedented grafting of artistic practice onto the vital fabric of a circumscribed community (over 200 inhabitants of many nationalities in 53 apartments) which intends to show, opening up to the citizenry, how art and culture can become the effective instruments of collective transformation. [www.condominiomuseo.it](http://www.condominiomuseo.it)

## New Patrons

Nuovi Committenti (Nouveaux Commanditaires / Nuovi Committenti) is a programme of the Fondation de France that allows all citizens to make use of art to deal with social issues or ones related to the development of a territory, by commissioning works from contemporary artist of all disciplines. Conceived in the 1990s by the artist François Hers, its methodology aims to reimagine the role of civil society as a driver and agent in artistic creation, and at the same time to attribute a new social role to art and artists. The New Patrons are people who, regardless of age, social class, gender, nationality, cultural background or social provenance, become the promoters of the realization of a work of art capable of interpreting the needs and desires of a community, a district, a city. The project is currently widespread across Europe—in France, Italy, Belgium, Germany, Spain, Switzerland—and projects are currently underway in Cameroon, Nigeria, and Louisiana. <http://www.nouveauxcommanditaires.eu>.

## Giorgio Griffa

Born in 1936 in Turin, Giorgio Griffa is one of Italy's most rigorous and radical contemporary painters. In the 1960s and '70s his style shared the analytical and self-reflexive approach of contemporary conceptual experiences, but it differed from an anthropological and lyrical standpoint, focusing on the primary factors of painting: the canvas as surface and support, the sign, the colour. In those years, Griffa was in contact with several of the Arte Povera artists, and he was also included among the exponents of Analytical Painting, participating in various exhibitions that focused on this particular current. After his personal debut at Martano/Due gallery in Turin, with which he would continue to work for a long period, he showed his work at Gian Enzo Sperone and then at Ileana Sonnabend in New York and Paris in 1970. During that same year he took part in the exhibition *Processi di pensiero visualizzati* held at Kunstmuseum in Lucerne, as a member of the young Italian avant-garde, while a few years later, in 1973, he showed at *Contemporanea*, a famous exhibition curated by Achille Bonito Oliva held in the car park of Villa Borghese in Rome.

From the outset, Griffa's works have been characterized by the use of a canvas without a stretcher, at first primed and later unprimed, on which the artist orchestrates his divisions of lines and signs that vary depending on the width of the brush or the duration of the hand's gesture. In 1979, he began coming to terms with the work of major artists from the past, who were more or less close in terms of time and style. His series *Alter Ego* pays tribute to 18 masters in the same number of large-scale canvases. In the artist's own vision, his oeuvre overall can be divided into eight large pictorial cycles that thrive one beside the other and correspond to suggestions and analyses brought forward in parallel. Each of these series have a starting date but not an end, always leaving open the chance to go back to the subject later.

The artist's most recent research has been influenced by his fascination with the golden ratio, the mathematical proportion that explains various natural phenomena and that has been used to express perfect harmony since ancient times. The irrational number it is based on is a recurring motif in the artist's paintings. In recent years, the international interest in Griffa's work has grown, witnessed by major exhibitions like *Canone Aureo*, curated by Luca Massimo Barbero at MACRO in Rome (2011), *Fragments 1968-2012* at Casey Kaplan Gallery in New York (2012), the retrospective curated by Andrea Bellini at the Centre d'Art Contemporain in Geneva, Bergen Kunsthall, and Fundação de Serralves in Porto (2015), and by the artist's return to the Venice Biennale, where he showed his work for the third time in the edition curated by Christine Macel in 2017. Currently, Griffa collaborates with Casey Kaplan Gallery in New York and Galleria Lorcan O'Neill in Rome.

**a.titolo** is a non-profit association founded by the homonymous group of art critics and historians, the first curatorial collective established in Italy in 1998. One of the first organizations in Italy to work stably with art in the public realm based on a collaborative and multidisciplinary approach, a.titolo is the Italian referent for the Fondation de France's New Patrons programme, for which it curated the first application in Turin's Mirafiori Nord district in the 2000s. It has curated and produced artists' projects, experimental educational programmes, residencies, workshops, public programmes, and documentaries. In recent years, it has developed projects in collaboration with museums and other art institutions, such as RESÒ – International Network for Artist Residencies and Educational Programs, Castello di Rivoli Museo d'Arte Contemporanea, and Fondazione Merz. [www.atitolo.it](http://www.atitolo.it)

**Kaninchen-Haus** is an organization that has been active since 2009, headquartered in Turin's Porta Palazzo district. Its main nucleus is constituted by artists who have chosen to not limit their activity and identity to "creating works", but, rather, to work actively—and independently—to activate shared processes and to redefine the role of the artist in society. In recent years, Kaninchen-Haus has honed its ability to curate projects, as demonstrated by the successes achieved in the tenders launched by major Italian foundations or public institutions, the production of exhibitions in museum contexts (PAC in Milan in 2009, Museo Francesco Messina in 2017), and the networking with cultural institutions and enterprises. [www.kaninchenhaus.org](http://www.kaninchenhaus.org)

**Capolavoro** brings together artists and cultural operators (cultural planners, curators, designers, artisans, photographers, set designers, installers, video-makers, etc.). Born within Viadellafucina16 and winner of the Funder35 competition, Capolavoro especially addresses the contemporary art sector, offering a complete package of services for the production of exhibitions, artworks, and mountings. [www.capolavoro.cloud](http://www.capolavoro.cloud)



*Viadellafucina16 Condominium-Museum is a project by Kaninchen-Haus based on an idea by Brice Coniglio, and developed thanks to the support of: SIAE and MiBACT in the framework of the call Sillumina, Compagnia di San Paolo, fUNDER35, Regione Piemonte and Città di Torino.*

*Viadellafucina16 partners are:*

*Educational Department of Castello di Rivoli Museo d'Arte Contemporanea, Turin's Accademia Albertina di Belle Arti, NESXT Independent Art Festival, Dipartimento Culture Politiche Società dell'Università degli Studi di Torino, a.titolo, Liberitutti, The Gate Porta Palazzo, CleanUp Torino, Scuole Tecniche San Carlo, Zenit Arti Audiovisive.*

*Technical sponsor: Sikkens Italia.*

**Viadellafucina16 is part in the European Year of Cultural Heritage #Europe4Heritage.**



#### INFO

[www.condominiomuseo.it](http://www.condominiomuseo.it)

[www.atitolo.it](http://www.atitolo.it)

[www.nouveauxcommanditaires.eu](http://www.nouveauxcommanditaires.eu) [www.kaninchenhaus.org](http://www.kaninchenhaus.org)

[www.capolavoro.cloud](http://www.capolavoro.cloud)

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