

ONE MONTH ONE ARTIST

François RIGHI

born in 1946 in Lyon, France

Lines, books and places here name three stations in the crossing of an inner experience, whose exhibition situation proposes sharing.

François Righi

François Righi entered the École nationale des Beaux-Arts de Lyon in 1962, then two years later at the École des Arts appliqués de Paris.

During his stay in Paris, he also trained in dance, first Spanish classical with José Torres, then contemporary in 1966 with Christiane de Rougemont.

In 1974, he began a 3,000 km walking trip to the western Sierra Madre in Mexico. During his stay with the Huichol Indians, he wrote a text that was to be his first publication, *Flèche-en-ciel*, which came out in 1975.

The book then became a place of total creation, in perpetual renewal. Around the birth of each book gravitates a set of works from which he proceeds, or, conversely, to which he renews: drawings, engravings, paintings, collages, or even installations... In 1986, he founded his own publishing house, *Le Tailleur d'images*, which later became *D'ailleurs-l'image*, and finally *Les livres sont muets* in 2008.



Today, François Righi has produced more than a hundred books, unique or printed on precious papers and according to artisanal techniques. All of his works can be found in major public and private institutions, both in France and abroad (Germany, Netherlands, Spain, Luxembourg, United States, South Africa).

SELECTION OF BOOKS AND EXHIBITIONS

BOOKS

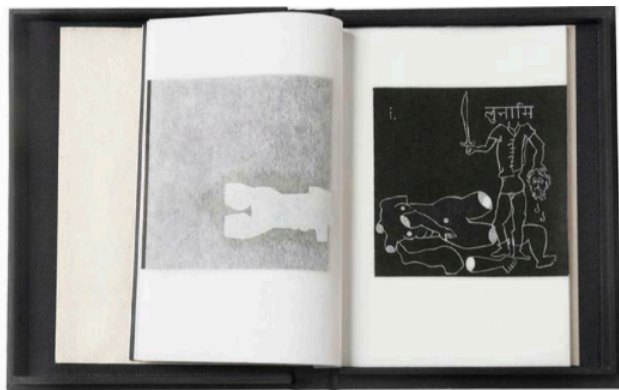
- 2004: *Le Miroir Volatil*
- 2008-2018: *René Daumal: non le nom*
- 2011: *Petit jour*
- 2013: *Ra-ge*
- 2014: *Heures dispersées*
- 2017: *Kopis ou la séparation des songes*

EXHIBITIONS

- 1991: Château d'eau, Bourges
- 1997: Bayerische Staatsbibliothek, Munich
- 2007: Médiathèque, Roanne
- 2010: Galerie Capazza, Nançay
- 2012: Librairie Les Temps modernes, Orléans
- 2016: Grolier Club, New York
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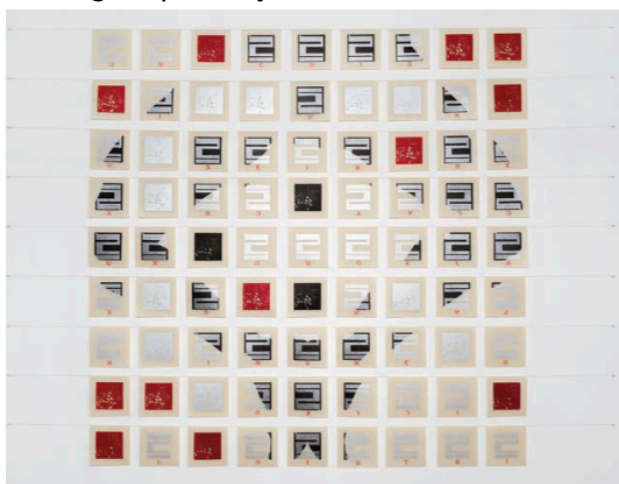
FRANÇOIS RIGHI TALKS ABOUT HIS WORK

The **catalogue of my exhibition** is not a didactic manual, but it lists in an almost exhaustive way the works presented. The three parts of the triptych - the lines, the books, the places - provide some keys, in a non-authoritarian way, sparing between them a circulation that does not contradict the tripartition of the installation. But, as Rick Moody, the author of the veiled book used for one of the pieces, suggests, one will only suggest "a meaning" if one "casts suspicion on it".



My book *Kopis ou la Séparation des songes*, written in 2016, is based on an eighteenth-century alchemical manuscript. *Corps morcelé* is made of a suite drawn separately, in 3 colours, of 9 copies of each of the 9 engravings of the book. These 81 images are available separately. As they are dispersed by sale, gift or loss, others come to replace them, in order to compose a new figure, a unique piece, born from the dispersion of the original "body".

As for questioning the meaning of such a game, one may wonder whether this body, dismembered, torn to pieces, should not first be said to be broken. What if the torturer, by cutting it up, really broke it?



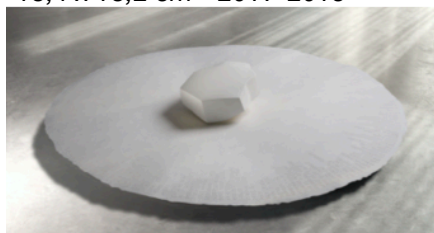
Christian Doumet, in *Rumeur de la fabrique du monde*, poses the question in this way: "If I feel the need to question the *Mémoires d'outre-tombe*, *La Recherche* or *Le Voyage au bout de la nuit*, it is not in the name of a supposed beauty, a supposed exemplarity. It is because these objects break the common good from which they are made: the library, the language. To break, here, does not mean to destroy, but to get out (*let us break there*)"

The transformation to which this body tends is that of the passage to a subtlety that frees it from the genital activity from which it comes and to which it is subjected. Broken, it emerges from the plasticity of its appearance by the vaporous means that are its own. It is volatilized.

Works presented above:

- *Kopis ou la séparation des songes* - The front cover reproduces one of the illustrations from an anonymous 18th century manuscript; photogravure and intaglio printing on Japan Minota by Parme Baratier in Paris. 19 poly relief engravings, texts and images, printed by the artist on his presses in Ivoy le Pré. Limited edition of 46 copies, all on Japon Kozo Usukuchi, numbered and signed. - 16 x 11,8 cm - 2017

- *Corps morcelé* - 81 relief engravings in savings size printed in 3 colors, black, red and silver, on Japon Minota - 13,4 x 13,2 cm - 2017-2019



Le prix du feu / Nigredo avec Nadia Pasquer

White earth polyhedron covered with polished porcelain slip and 207 perforated words on Korean paper
140 cm diameter - 2011



Heures dispersées auteur: Marie Grégoire

19 full-page drawings and calligraphies and 3 engravings in savings size. Limited edition of 31 copies
26 x 24,5 cm - 2014



Les étoiles, les lieux de la mémoire (détail)

Perforation on handmade paper (Parme Baratier), flax and hemp fibers from Manila
140 x 142 cm - 2016

You can find this selection of artworks by **François Righi** during his **solo exhibition at the Gallery** from **September 28 to December 8, 2019** as well as other works on our website by [clicking here](#).

THE MAN BEHIND THE ARTIST

Spanish classical dance with José Torres at the end of the 60s. Three thousand kilometres on foot on the heights of the Sierra Madre in Mexico, in 1974. And since then, forty-five years of Berry sprouts in the reflection of Blake's garden in Felpham. Visual artist, peacock expert, "image tailor", bookmaker... Born in Lyon, Maurice Scève's homeland, in 1496-1946. This is how François Righi sums up his career.

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