


6.

# GRID



**GRID was created to investigate the many facets underlying the choices and passions of the involved actors, organizing on the limited space of a library shelf, minimum unit of a complex structure, an exhibition able to tell stories of encounters, loves and experiences. The library, conceived also as a cultural and experiential grid, then will host in one of its cells a guest, different each time, which will be responsible for treating the contents fishing in its collection of books, objects or works of art. The GRID project is curated by Eddy Merckx, a working platform built on collaboration between the figure of the critic and that of the collector. Eddy Merckx wants to be an experimental laboratory on the potential unexpressed about the figure of the collector in today's art world, which is accompanied by the problematising vision of the art critic, in an original curatorial partnership.**

**The guest curator of this sixth meeting of GRID is Christophe Daviet-Thery, bookadviser, curator and publisher in Paris, who will present a project called ABOUT COLORS .**

**On the occasion of GRID #6, Christophe Daviet-Thery and Eddy Merckx will publish a document on Rémy Zaugg's *constitution d'un tableau, 27 esquisses perceptives* (1963-1968).**

# Christophe Daviet-Thery



## ABOUT COLORS

Numerous artists have been so fascinated by color, or have reflected so profoundly on it, that their names have become associated with certain ones, such as Yves Klein with blue, and Ad Reinhardt with black. Color is a central element of the history of art, and such an essential component of many artists' work that movements have been characterised by them: Der Blau Reiter, Fauvisme...And yet color, which is by definition visual, is absent here, or virtually so. It is not a question of being interested in its retinal nature, its function, or the symbolism underlying it, but rather in its representation via a conceptual approach. Roland Barthes wrote, "*When I buy colors, it is by the mere sight of their name.*"<sup>1</sup>

6.

Lisbon, 27<sup>th</sup> July 2019

We name it in order to represent it.

Name the color

*blue-white*  
*blue-green*  
*blue-blue*  
*blue-black*  
*blue-yellow*<sup>ii</sup>

orange/bleu  
bleu/jaune

bleu

orange

rouge

rouge

rouge

orange

*rouge*<sup>iii</sup>

*With a Touch of Pink*<sup>iv</sup>

*Green as well as Blue as well as Red*<sup>v</sup>

*Wit-White*<sup>vi</sup>

To see it

*Curved Red on Blue*  
*Orange Green*  
*Red Green Blue*  
*Blue Red*  
*Red-Orange Blue*  
*Red Blue Green Yellow*  
*Blue Green Red I*  
*Yellow Blue*  
*Blue Green Red II*  
*Orange Blue I*  
*Red White*<sup>vii</sup>

# Christophe Daviet-Thery



in black and white,

*Blue has run* <sup>viii</sup>

in black and white,  
to represent it

*Various colors in black and white* <sup>ix</sup>

*Van Gogh* <sup>x</sup>

and because it is never far away

associate colors with words

*Correspondance* <sup>xi</sup>

*Ranks of Bronze* <sup>xii</sup>

to become one with

*Green*  
*Green*

*Car*  
*Bon*

*Sun*  
*Sun* <sup>xiii</sup>

but,

*La couleur n'existe pas* <sup>xiv</sup>

To be continued...

<sup>i</sup> *Roland Barthes*, by Roland Barthes, trans. Richard Howard (New York : Hill and Wang, 2010)

<sup>ii</sup> *Landscapes I*, Jiri Valoch (Utrecht : Exp/press, 1972)

<sup>iii</sup> *Constitution d'un tableau, 27 esquisses perceptives 1963-1968*, Rémy Zaugg.  
From 1963 to 1968, Rémy Zaugg «translated into words» *La maison du pendu, Auvers-sur-Oise* (1983) painted by Paul Cézanne.

<sup>iv</sup> *With a Touch of Pink*, Lawrence Weiner (Berlin: Kabinett für aktuelle Kunst / Berliner Künstlerprogram des DAAD, 1978).  
This work presents the noted conceptual artist's works *With a Touch of Pink*, *With a Bit of Violet*, and *With a Hint of Green* typographically back-to-back and upside-down in English and German.

<sup>v</sup> *Green as well as Blue as well as Red*, Lawrence Weiner (London : Jack Wendler, 1972).  
« *There is nothing to say. Despite everything, a book is a book.* »  
Lawrence Weiner

<sup>vi</sup> *Wit-White*, herman de vries, (Brest: Zédélé Éditions , 2012)

The third and final version of the artist's book, first published in 1960 by herman de vries, then again in 1967 and 1980. In 1980, the Artists Press in Berne published the "third revised edition" in a larger format and with more pages. The original title *wit* was translated into English, Japanese and Sanskrit with a word meaning «white» in the sense of bright, pure, or immaculate. The title itself does not appear on the book, which remains completely blank.

<sup>vii</sup> *An Exhibition of Recent Paintings by Ellsworth Kelly at Sidney Janis*, Ellsworth Kelly (New-York: Sidney Janis Gallery, 1965).  
In 1965, the Sidney Janis Gallery published this catalogue on the occasion of an exhibition of Ellsworth Kelly paintings (April 6 - May 1, 1965). All the reproductions of the paintings are in black and white. The titles of the paintings are suggestive of minimalist poems.

<sup>viii</sup> *Blue has run*, Rometti Costales (Berlin : Bom Dia Boa Tarde Boa Noite, 2016). Based on a catalog of textiles and Folkart of Chiapas, Mexico by Walter F. Morris Jr. 1979. By subtracting elements from the texts, Rometti Costales takes the content of the catalogue towards territories close to poetry, drifting it away from its original purpose.

# Christophe Daviet-Thery

<sup>ix</sup> *Various colors in black and white*, Pierre Bismuth (Paris : onestar press, 2005)  
As indicated on the cover, Pierre Bismuth chose (Pantone) colors that are reproduced here in black and white.

<sup>x</sup> *Van Gogh*. Directed by Alain Resnais, 1948 (18 minutes). This documentary, deliberately filmed by Resnais in black and white, recounts the life of Vincent Van Gogh by only showing his paintings. With a voice-over commentary by Claude Dauphin.

<sup>xi</sup> « Lettre de Vincent Van Gogh à son frère Théo », *Correspondance*, Bernard Villers (Bruxelles : éditions du Remorqueur, 1992). "The Mediterranean has the colours of mackerel [...] You don't always know if it is green or violet, you can't even say it's blue, because the next moment the changing light has taken on a tinge of pink or gray."

<sup>xii</sup> *Ranks of Bronze*, Claudia de la Torre (Berlin : selfpublished, 2018) Part of an ongoing series. By folding the pages, triangles are created. The forms point to the color in the text.

<sup>xiii</sup> *Spring Song*, Robert Lax (Exeter, Devon : Kontexts Publications, 1974)  
Minimalist visual poetry.

<sup>xiv</sup> *La couleur n'existe pas*, Bernard Villers (Bruxelles : Le Nouveau Remorqueur, 2005)



## Biography

Christophe Daviet-Thery is a *bookadviser*, curator and publisher in Paris. The bookstore, which opened in early 2001, is committed to the creation and diffusion of books by contemporary artists.

Being a *bookadviser* is to choose and recommend: to assert one's subjectivity, while excluding an exhaustive approach. Being a publisher is to conceive the most accurate and meaningful form. Being a curator is to confront, rethink content as form. Three professions that share books and bookshelves.

If we are to consider art as a daily experience, it prompts us to question the notion of appropriation, which the book, as a medium, enables.

When it isn't a collector's item, a book is a familiar object, identifiable and of daily use, and whose economic format makes it readily available to a wider audience, and in a certain way democratic. To purchase a book is a cultural and political act. A book is a nomadic object, one that can be slipped in a pocket, taken along everywhere, as Professor Kein in Elias Canetti's *Auto-da-fé*, who always had a book with him.

One by one, books come to shape a library, a space for all possibilities and encounters, of which Jorge Luis Borges said: "*I've always imagined paradise to be a kind of library.*" A library arises from juxtaposition, not accumulation.

The book is apprehended in a transversal manner, by confronting it with different mediums, and by finding an interest in its use based on the context in which it appeared. These intersections define the bookseller's profession in a broader context, ranging from being a curator of projects such as *vis-à-vis* or *je déballe ma bibliothèque*, to that of being an editor, such as when a book needs to be thought of as an exhibition space, as was done for *Allan Kaprow: Posters*. With this constant redefining of the profession comes the notion of complementarity. As with a library, projects arise as additions, symbolised by the ampersand: &.