

RVB

APRIL 7 – SEPTEMBER 3, 2023

ROUGE STEPHEN KING

VERT VÉRONÈSE

BLEU MAGGIE NELSON

PRESS KIT

WEDNESDAY TO SUNDAY FROM 10.30 AM TO 6 PM

THURSDAY APRIL 6, 2023 AT 7 PM

VISIT THURSDAY APRIL 6 AT 3 PM

OPENING PRESS

CURATOR

JOSEPH BELLETANTE



RGB [RVB] FOR RED, GREEN, BLUE, THREE EXHIBITIONS IN ONE, THREE PROJECTS DESIGNED AS THREE LAYERS OF A SINGLE IMAGE, INDEPENDENT OF EACH OTHER AND WHICH CREATE SURPRISE AND SHARPEN OUR EYES WHEN SUPERIMPOSED.

GREEN VERONESE

The Veronese Green is the name given to a specific shade of colour, in the reference to the use of green in the sixteenth century Italian master's painting.

Works by the painter are then exhibited for the first time together in one room, printed on canvas in very large format for the occasion. As soon as you enter the exhibition, you will face these faces and the question of the status of the work: original, copy, reproduction? The notions of multiples, circulation and accessibility of images and works, matrices and prints will run through all the exhibition rooms.

Around these bodies painted by Veronese, are arranged other silhouettes, other images, coming from our current world or from earlier times, which come to question a certain history of green, putting side by side subjects going through all the complexity of perceptions of green, such as dragons, the video game *Zelda* or the green screen at the cinema.



Paolo Caliari, known as Veronese, *Lucrezia*, 1560-1583, oil on canvas, Museum of Art History in Vienna, Austria, inv. GG-1561 (reproduction)

RED STEPHEN KING

The red colour allows us to exhibit Stephen King's various passions for writing, crime and fantasy literature, as well as films adapted from his works. From *Shining* to *Dead Zone*, his very autobiographical cult books, give pride of place to his childhood fears and joys, much more than one might imagine. In this exhibition, Stephen King's red has nothing to do with blood or violence: it is the product of the emotions from his childhood, when he was a young boy with a tormented heart, separated from his parents and desperately seeking to get noticed in the world and in the eyes of others through writing. His words resonate with creations and symbols linked to the red colour, necessarily eclectic, such as the ambivalent figure of the rose, Soviet posters or the LEGO logo.



Scene from the film *The Shining* directed by Stanley Kubrick in 1980, based on Stephen King's book published in 1977

BLUE MAGGIE NELSON

Author and poet Maggie Nelson composed the book *Bluets* (2009) from the different forms of the obsession she contracted for the blue colour following a breakup.

What does Maggie Nelson's blue look like? Surely to a mixture of Egyptian blue, which accompanies you from one world to another and electric blue, which illuminates and paralyzes at the same time.

But can a book be exhibit? Placed in the centre of the room, the book is as if projected onto the exhibition walls: its text is cut up into fragments and confronted with around fifty "blue" images and works from our collections, from the history of art and pop culture, to pay tribute to the book, a true ode to melancholy and resilience.



Maggie Nelson, Front cover of the book *Bluets* published by Jonathan Cape Ltd, [2007] 2009, MICG, documentation.



Aurelle Nemours, *Avec Droiteuse*, 1990,
original silkscreen, MICG collections
© ADAGP, Paris, 2023



Françoise Pérovitch, *Se coiffer*, 2016,
lithograph in red, MEL Publisher edition, MICG,
inv_5204 © Adagp, Paris, 2023

Gabriel Serrano (Famazing Entertainment), scene from
the filming of the series of puppets (muppets)
"Julia i Gilbert", by Famazing Entertainment for
A Punt Média. 2018, CC4 license.



Danny Lloyd from the film *The Shining* directed by
Stanley Kubrick in 1980, based on Stephen King's
book published in 1977, Alamy images





Alexandre Mikhaïlovitch Rodtchenko,
 "ЛЕНГИЗ / КНИГИ ПО ВСЕМ ОТРАСЛЯМ ЗНАНИЯ",
 ["Books! For all, on all subjects"] poster for
 the Lengiz State publishing house, 1924-1925,
 MICG collections, inv_5201



Cover of a LEGO city plan, 1956-1965,
 Hellobricks by Brickman



Alex Chauvel, original illustration for the chapter
 "a story that is written while walking",
 from the book *Zelda, Le jardin et le monde*
 published by Façonnage, 2022



Colours

If our exhibition is called RGB, you will only find documents (or almost only) printed in CMYK in the rooms. RGB stands for Red Green Blue and refers to the process of additive colour synthesis. This concerns colour-light since the addition of these three coloured lights gives white light. Screens and video projectors use this process. CMYK stands for Cyan, Magenta, Yellow and Black and the process of subtractive colour synthesis consists of combining at least three colour materials to obtain all the shades. We start from white (the sheet of paper) to go towards black (the printed paper). In this exhibition, you will find different printing techniques: xylography and lithography in one or more colours, trichromy and quadrichromy by Jakob Christof Le Blon and Gautier Dagoty, chromolithography by Godefroy Engelmann, as well as the screens and colour reproduction instruments developed in the 20th century.

New acquisitions

For this exhibition, the museum's collection has been enriched with new prints by modern and contemporary artists such as Aurelie Nemours, Françoise Pérovitch, Susan Aldworth, Leonor Fini, but also Matthieu Astoux and Spyros Kritikos.

Printing techniques are then in the spotlight, such as large format lithography from a single stone or a mixed technique combining etching and the use of abrasive carborundum crystals. Geometric abstract art and peaceful portraits rub shoulders with landscapes bathed in late-day lights.



Spyros Kritikos, "Under the rain VIII", 2019, Original acrylic on thick old paper with material stains, signed, MCG collections, Inv_5205/2023.1.2

Sara de Gouy

Sara de Gouy is a space designer, state-certified architect and visual artist living in Lyon.

From furniture design to light installations and architectural projects, light and colour are essential components of her work, which crosses and naturally gives rhythm to the three parts of the exhibition.

Her dedicated itinerary retraces the genesis, the design and the realisation of three of her projects (*Archisculptures*, a tailor-made sculpture play area in Saint-Denis, the ephemeral light installation "Chromatik therapy", in Brussels, and "Entre-temps", a long-lasting digital and luminous work for the performance hall Le Silo in Marseille). Sara de Gouy works with colour as material in space, as a tool for exchange and education. Her creations show that colour-matter, colour-light and colour-sensation make it possible to mark, transform and organise space. The chosen colours also have an impact on the users: they are indeed as much a means of participating in the care as of nourishing the imagination on a daily basis.

The whole constitutes a coherent course of works which makes it possible to present the importance of colours in our living space, beyond their printed, painted or sculpted presence. Our museographic spaces then peacefully transform themselves. Along the way, the links between art and colour are put into perspective.



Photograph of the *Archisculptures* project by Sara de Gouy, tailor-made playground in the kindergarten playground of Le Cordouan school group - Taos Amrouche, Saint-Denis (93), France

Alix Boillot

Alix Boillot designs sculptures, installations, scenographies, performances and editions.

From May 3 to October 8, 2023, the SUBS, a living space for artistic experiences in Lyon, offers you a chromatic and aquatic experience: *Blue*. Artist Alix Boillot takes on the challenge of transforming the esplanade of the SUBS by imagining a monochromatic and multidimensional work: a central basin with a scenic agora, fountain sculptures at the four corners of the terrace, rainwater collectors, cool oases, a suspended garden, and flags that naturally announce the colour... blue!

At the musée de l'Imprimerie et de la Communication graphique, the artist sets up in the courtyard as an extension of her installation at the SUBS. Claiming author Maggie Nelson as one of her references, her work naturally accompanies the words of *Bluets* in exhibition spaces with her blue pencil drawings.

www.les-subs.com



From Lyon to Leipzig, RGB/RGB

To celebrate their relationship and their complementarities in Europe, the Printing Museums of Lyon and Leipzig have decided to lead a joint partnership around the Red, Green and Blue colours. 2023 is a special year for the two museums, since January 23 marked the 60th anniversary of the signing of the Élysée Treaty promoting Franco-German understanding. *RGB* exhibition then shows a selection of works printed with the graphic workshops of the city and the region of Leipzig to compose a local and contemporary graphic panorama, representative of today's colour printing. Leipzig Museum will present this same selection of printed works at the end of 2023 in an *RGB* exhibition, for *Röt, Grün, Blau*.

The public at the heart of the project

The museum, in a permanent process of openness, works for and with the public. It offers, around this new exhibition, new activities, guided tours, fun tours and experiences for everyone. The activities are designed to learn, discover, wonder but also to dream and have fun!

Texts and games booklets have been designed and produced with CM1/CM2 pupils from the Condé elementary school (Lyon 2nd). The students discovered the setting-up of this exhibition and gave us their vision of it and of the colours in the museum rooms!

To extend the exhibition and make it more accessible, games booklets will be available in the visitor guide and can be downloaded from the museum's website.



Benedikt Leonhardt, *Ohne Titel*, 2021, lithograph, Leipzig, Stein Werk, Thomas Francke

