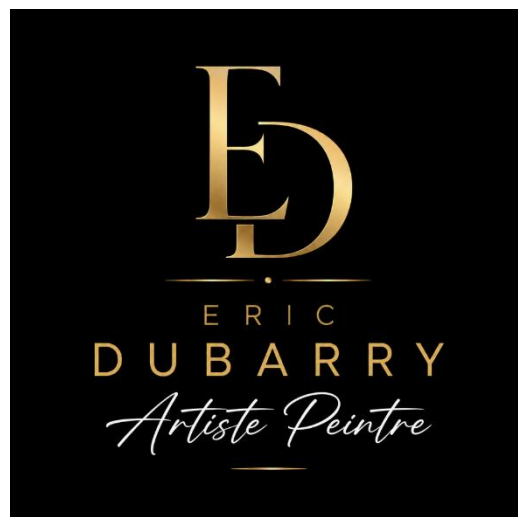




GRIFFISME™

Author profile

Navigating the document...

What is Griffisme™

What are its foundations

How a movement comes about

Why does this painting exist

How did the artist end up in this situation

How does his work unfold

What does Griffisme™ achieve in terms of

Here are the works

Who is the artist

Where is his work exhibited

How are his works circulated

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GRIFFISME™ — THE MANIFESTO

Before the first gesture, there is silence.

A moment in which the artist seeks an accord between what he feels, the matter, and movement.

It is within this inner space that Griffisme™ is born.

Griffisme™ is a pictorial language based on direct intervention in still-wet matter. I do not draw before I paint. I do not construct a form only to reproduce it afterwards. I move through the painting by way of gesture, colour and matter, until a balance emerges.

I work standing, in movement. Using a variety of tools — palette knives, forks, combs and other instruments — I incise, scratch, penetrate and sometimes remove the matter.

The gesture then becomes a form of writing.

But this writing is not premeditated.

It emerges from an inner state.

Each intervention transforms the painting permanently. There is neither a preliminary sketch nor the possibility of correction: once the gesture has been made, it belongs to the work.

This irreversibility is essential. It demands presence.

It brings the body, the gaze and sensitivity together in the same instant. The gesture may be controlled, but it cannot be simulated. It necessarily carries something of the person who makes it.

Thus, each canvas becomes the trace of an encounter: that of an inner state with an irreversible gesture.

Painting then no longer seeks to represent. It reveals.

It brings forth tensions, rhythms, depths and organic forms that at times seem to evoke the forces of life.

Griffisme™ does not seek to represent life, but to reveal its forces: movement, transformation, expansion, tension, fragility and power.

Colour constructs the space.

Matter receives the impact.

The gesture inscribes presence.

And the work preserves the memory of that moment.

Each canvas is therefore a unique experience, born from a moment that can never be reproduced.

THE SEVEN FOUNDATIONS OF GRIFFISME™

1. Presence

The origin of the gesture

Griffisme™ emerges from an inner state and a complete attentiveness to the present moment. The gesture can only arise from this presence.

2. Matter

A dialogue with the living

Painting is not merely a surface.

It becomes a space of action, traversed, incised and displaced. Matter receives the gesture and participates in the birth of the work.

3. Colour

The energy of painting

Colour does not fill a form.

It creates space, organises tensions, constructs rhythms and gives rise to the worlds through which the gesture can emerge.

4. Trace

The memory of the gesture

Every gesture leaves an imprint.

The scratch, incision, removal or passage of the tool becomes a form of writing. The trace preserves the memory of the movement that was present.

5. Irreversibility

The truth of the moment

The gesture commits the work.

To intervene in wet matter means accepting that there is no going back. Every impulse permanently transforms the canvas.

6. Revelation

Making visible rather than constructing

The gesture does not merely seek to construct.

It makes things emerge. Depths, rhythms, organic forms and tensions arise from the encounter between matter and movement.

7. Living Forces

The vibration of life

Griffisme™ does not necessarily represent life.

It seeks to reveal its forces: movement, transformation, expansion, tension, fragility and power.

Presence – Matter – Colour – Trace – Irreversibility – Revelation – Living Forces.

In their encounter, these principles become a language.

“Griffisme™ is the encounter between an inner state and the
irreversibility of the gesture.”

THE PHILOSOPHY OF THE GESTURE

The gesture is not decided. It happens.

I never begin a canvas with a gesture.

I begin by seeking the inner state that makes the gesture possible.

Before intervening in the paint, there is an anticipation, a tension, sometimes an emotion that is difficult to name. I must reach a certain accord between what I feel, what I see and what the matter offers me.

Only then can the gesture emerge.

I work standing, in a physical relationship with the canvas. The body accompanies the movement, the gaze follows it, the hand sets it in motion. The gesture may be rapid or restrained, expansive or incisive, but it must remain true.

It is not a matter of letting chance take over, but of finding the point at which intention ceases to direct the act and something more instinctive can take its place.

The irreversible moment

When the tool meets the still-wet paint, time changes.

There is no longer any distance between intention and its inscription. A scratch, an incision, the removal of matter immediately alters the balance of the canvas. The gesture cannot be taken back.

I must then look, listen to what the painting has become, and accept either to continue — or to stop.

This irreversibility imposes a form of truth. It rules out the decorative gesture: every intervention carries the responsibility of the moment in which it was made.

The body as language

In Griffisme™, the body is not merely the instrument through which the painting is made. It participates in the work.

The movement of the arm and shoulder, speed, pressure, amplitude, hesitation or determination leave their imprint in the matter.

The gesture thus becomes a form of writing without an alphabet, music without notes.

It does not describe an emotion.

It carries its trace.

That is why two gestures that may appear similar never produce exactly the same thing. Each is bound to a particular moment, a particular energy, an inner state that will never be reproduced.

FROM INTENTION TO REVELATION

I do not seek to impose a form upon the painting.

Rather, I seek to discover what may emerge from the encounter between colour, matter and movement.

As the canvas takes shape, certain forms emerge, certain tensions find balance, certain presences become perceptible.

The gesture then acts as a revealer.

It does not necessarily reveal something that existed beforehand. It opens a possibility.

It is within this space of uncertainty that painting becomes alive.

The moment when everything shifts

There are moments during the creative process when something suddenly goes beyond the simple construction of the painting.

An emotion emerges. The gesture intensifies. The painting then seems to receive more than I had consciously sought to give it.

It is in these moments that I understand why I paint.

Not to reproduce an idea that already exists, but to discover, within the very act of creating, something I did not yet know.

Griffisme™ finds its necessity in this precise moment:

when an inner state encounters an irreversible gesture.

The painting then becomes the visible memory of that encounter.

“The gesture cannot be commanded.
It is prepared inwardly, and then it happens.”

WHY GRIFFISME™ TODAY

A form of painting that requires presence

Griffisme™ was not born in response to its time.

It was born from a deeper necessity: to seek, within painting, a translation of an inner state, a movement, an emotion that does not always find another form in which to express itself.

And yet, today, it resonates in a particular way.

We live surrounded by images.

They appear, follow one another and disappear with a speed that sometimes leaves little room for attention.

Griffisme™ proposes another relationship with the gaze. A relationship that requires time, attention, openness, presence.

Matter resists immediacy.

A work does not reveal itself entirely at first glance. The traces of the gesture, the layers, the depths and the organic forms gradually become visible.

The painting asks us to pause, to look, to return.

This temporality is essential.

The gesture that created the work was unique and irreversible. The gaze that discovers it can also evolve.

In this encounter between the presence of matter and the time given to the gaze, painting recovers a dimension that the instantaneous image cannot offer: **the possibility of an experience.**

Griffisme™ therefore does not seek to produce yet another image.

It seeks to make painting a space of presence, movement and discovery.

“Griffisme™ proposes an experience that takes the opposite path to the immediately consumable image.”

THE JOURNEY OF A CREATOR

To Emerge – To Grow – To Pass Through – To Be Reborn

To Emerge

Griffisme™ was not born from a decision.

It was born from a journey.

In the beginning, there was simply the need to paint. A practice that was still discreet, almost intimate, in which I searched without knowing precisely what I was searching for.

I moved through different approaches, different forms of expression, different ways of constructing space and colour. I explored, experimented, searching for a form that could truly belong to me.

At that point, nothing had yet been defined.

But something was already there: an attraction to matter, colour and movement, to those forms that sometimes seem to emerge from the painting itself.

The journey had begun.

To Grow

Over time, exploration became research.

Each experience moved me a little further away from the desire to reproduce a form and closer to what I truly felt while painting.

I gradually understood that what interested me was not only the final image, but what happened during its creation.

Colour became freer.

Matter occupied more space.

The gesture gained importance.

Little by little, I discovered that a painting could emerge from movement rather than from a preliminary construction.

This evolution was not linear. It unfolded through attempts, detours, intuitions and successive discoveries.

My sensitivity was gradually finding its own language.

To Pass Through

Then came a different period.

Something shifted in the way I painted.

The gesture was no longer merely a means of constructing the canvas. **It became the very place where something was taking place.**

Certain works brought forth a new intensity: *Le Courroux*, *Déflagration*, *Magma* and other paintings marked this evolution.

Matter became more physical, deeper, at times more violent. The gesture expanded: tension, tearing, impact, sometimes a cry.

And yet I was not seeking to produce this violence.

It appeared because something within me had changed.

It was through this passage that I began to understand that the gesture could translate an inner state with a force I had never consciously sought.

Painting was becoming more than a formal construction.

It was becoming an experience.

To Be Reborn

There came a moment when this experience became an évidence.

I was not simply discovering a new way of painting.

I was discovering a part of myself.

The emotion experienced during creation found its translation in the force of movement. The gesture became more instinctive, yet more precise as well, as though the body sometimes knew before the mind.

It was then that Griffisme™ began to become conscious of itself.

Not as a formula.

Not as a desire to create a style.

But as the recognition of a language that had gradually emerged within my painting.

I understood that what made me vibrate was this encounter between an inner state and an irreversible gesture.

From that moment on, I no longer sought to make my painting fit into a pre-existing form.

I began to seek what painting could reveal of what was happening within me.

Griffisme™ was born from this awareness.

It is not the outcome of a search for style.

It is the consequence of a journey.

“I did not seek Griffisme™.
It revealed itself when I found what makes me vibrate.”

THE UNIVERSE OF GRIFFISME™

“Colour organises the territories of the work. The gesture passes through them.”

The Collections

Griffisme™ explores the forces and movements of the living world.

The works sometimes unfold in collections, organised around chromatic ranges that create atmospheres and visual territories.

Océanique – Green – Ogres – Black and others...

Colour becomes a first point of entry into the work. It may evoke a landscape without representing it, suggest depth, establish a light or give rise to a sensation.

Each collection therefore possesses its own climate.

But this first reading does not reveal everything.

Behind the worlds of colour, something deeper runs through the work as a whole.

Two Sensibilities

Two sensibilities may meet, sometimes blend, sometimes oppose one another.

They are neither two styles, nor two periods, nor two ways of painting.

They are two ways for the same inquiry to manifest itself.

The Poetic and Mysterious

Some works open into a quieter space.

Forms appear without allowing themselves to be immediately identified. They suggest, evoke, sometimes disappear behind the matter only to reappear elsewhere.

The gaze thinks it recognises something, then doubts.

An organic form may become a landscape. A depth may evoke an underwater world. A presence seems to emerge without ever revealing itself completely.

In these works, Griffisme™ leaves considerable room for the imagination.

The painting does not provide an answer.

It opens a possibility.

The Forces of Life

Other works are crossed by a more physical energy.

The matter seems to have been subjected to a force. The gesture becomes broader, more incisive, at times more brutal. The traces accumulate, intersect and collide.

The painting then seems to preserve the impact of the movement that has passed through it.

What emerges is no longer merely a form, but a tension: expansion, rupture, collision, growth, transformation.

The gesture seeks the forces that animate the living world, including what may be most instinctive and most powerful within it.

Matter becomes the site of an energy.

A Common Language

These two sensibilities do not exclude one another.

The collections thus offer different worlds, while Griffisme™ remains their common language.

A work can be mysterious and powerful. Poetic and organic. Apparently silent, yet internally traversed by great tension.

What connects them is the same language:

Matter, colour, gesture and trace.

Beyond colours, atmospheres and forms that may appear, the same inquiry remains:

To make emerge within painting the forces, presences and emotions that cannot be entirely named.

“Two sensibilities move through my work;
one and the same force connects them.”

THE GAZE

From Aesthetics to Emotion

A work may first be looked at for what it offers to the eye.

Colour attracts, composition reveals itself, contrasts, depths and movements within the matter create a first impression.

Then the gaze lingers.

It discovers details, follows traces, enters the depths of the painting. Organic forms appear. Some seem familiar, others remain mysterious.

Perception evolves.

What was initially aesthetic gradually becomes sensitive.

And sometimes, beyond what is visible, something is felt: a tension, an energy, a softness, a force, an emotion.

The work does not change. It is the gaze that changes.

A Work to Be Discovered

Griffisme™ does not seek to impose a single reading.

A form may evoke a landscape, living matter, a movement, a presence or simply a sensation.

It does not need to be named.

The gaze may hesitate, return, draw closer, move away.

As it lingers, details become perceptible and the work sometimes seems to transform.

What appeared to be an abstract composition may allow an organic form to emerge. A depth may appear where there seemed to be only a surface, a scratch may become movement, matter may suddenly seem alive.

The work does not reveal everything at first glance. It gradually reveals itself, according to the person who looks at it.

The work does not change.

It is the gaze that changes.

A Silent Conversation

Perhaps this is where one of painting's essential dimensions lies.

A silent conversation is established between the work and the person looking at it.

The artist has left within the matter the trace of a lived moment. The viewer brings their own gaze, memory, sensitivity and history.

The encounter therefore no longer belongs entirely to the artist.

It also belongs to the person who looks.

It is at this moment that the work ceases to be merely a painted object.

It becomes a personal experience.

The Gaze as the Final Stage

I do not seek to tell the viewer what they should see.

I prefer to leave them free to discover what the painting brings forth within them.

For a completed work is never entirely finished. It continues its journey through the gaze of the person who encounters it.

From aesthetics to feeling, from feeling to emotion, the gaze evolves.

To create an encounter.

“The work does not change. It is the gaze that changes.”

THE WORKS

(Selection)



Fire – Acrylic – 60 × 60 cm – 2022



Déchire la Nuit – Acrylic – 73 × 92 cm – 2022



Déflagration – Acrylic – 73 × 116 cm – 2026



Symphonie Nocturne – Acrylic – 100 × 100 cm – 2024



Bornéo – Acrylic – 130 × 162 cm – 2023



Pélagos – Acrylic – 100 × 100 cm – 2023



Tempête Estivale – Acrylic – 60 × 60 cm – 2025



Le Courroux – Acrylic – 80 × 80 cm – 2026



Fracture – Acrylic – 60 × 60 cm – 2026



Moisson – Acrylic – 70 × 70 cm – 2024



Magma – Acrylic – 80 × 80 cm – 2026



Et au Milieu Coule une Rivière – Acrylic – 100 × 100 cm – 2023

THE ARTIST

Painter – Creator of Griffisme™

Éric Dubarry is a French contemporary painter and the creator of **Griffisme™**, a pictorial language founded on the encounter between an inner state and an irreversible gesture.

His artistic journey has gradually developed around a personal exploration of matter, colour and movement. This exploration has led him to develop a singular practice in which the gesture, inscribed directly into still-wet paint, becomes both a form of writing and a trace of the moment.

Today, his work unfolds through abstract and organic worlds, shaped by different atmospheres and sensibilities, yet united by the same inquiry: to make emerge within matter the forces, presences and emotions that cannot be entirely named.

His artistic practice also extends into an international dimension, notably through exchanges, exhibitions and projects between France, Europe and Japan.

Selected Exhibitions

JEPA — Tokyo, Japan — Guest of Honour

Salon d'Automne — Paris

Japan Art Festival — Paris

Fonds Culturel de l'Ermitage — Mairie du 5^e, Paris

Salon des Beaux-Arts — Boulogne-Billancourt

Biennale de Vire — Guest of Honour

Salon des Beaux-Arts de Garches

Touques en Art — Touques — Guest of Honour

American Square Center — London

Les Planches — Deauville

Paris Fashion Week Awards — Paris Georges V

Art Fair Monaco — Monaco

Art Fair Lausanne — Switzerland

Palazzo Rospigliosi — Rome

Luxembourg Art Fair — Luxembourg

Salon d'Hiver Arts-Sciences-Lettres — Paris

Found'Art & Culture Japon — Paris

ARTISTIC COMMITMENTS

Curator – Franco-Japanese JEPAA Exhibition

Organisation, selection and coordination of French artists as part of an artistic exchange programme between France and Japan.

Curator – Franco-Chinese AFCN Exhibition

Organisation and selection of French artists as part of an artistic festival and exhibition between France and China.

Delegate – Japan-Europe Palace Art Association

Participation in the development of cultural exchanges between France and Japan, notably through the formalisation and signing of protocols and the implementation of events and exhibitions.

Delegate – Académie Arts-Sciences-Lettres

Development and participation in events, selection of artists, and preparation of applications for awards and distinctions.

ARTISTIC PROJECTS

Art'Caen

A project involving the artistic occupation of shop windows and vacant spaces within the urban environment.

William the Conqueror Millennium

Design of a monumental work as part of a regional cultural initiative.

PROFESSIONAL MARKERS

Artist listed with Drouot

Creator of Griffisme™

Member of the Fondation Taylor

Académicien & Delegate — Arts-Sciences-Lettres

Delegate — Japan-Europe Palace Art Association

Société des Amis de la Fondation Maeght

Officer — Mondial Art Academia

Member of the AFCN

GALLERY REPRESENTATION

Represented by Artcango

Art et Entreprise

26 rue Saint-Maur — 76000 Rouen

Permanently represented

Galerie d'Art de Pontailac

12 avenue Émilie — 17200 Royan

Gallery representation places Griffisme™ within a space of encounter with the public, art lovers and collectors.

The work then leaves the studio and enters another kind of time: that of exhibition, the gaze, and the encounter with the person who discovers it.



Artcango.com – [Facebook](#) – [Galerie de Pontailac](#)

GRIFFISME™ ON THE ART MARKET

Drouot — Paris

Éric Dubarry's work is also present on the art market through auctions conducted and distributed by **Drouot**.

Some works have already entered new collections following public auctions, extending their journey beyond the studio and the exhibition.

This circulation constitutes another stage in the life of the work: confronted with the market, it continues its existence alongside new collectors and new ways of seeing.

WORKS SOLD AT AUCTION



Pensée Bleue

Océanique Collection

Acrylic on canvas — 60 × 60 cm — 2023

Sold at auction — Drouot — 2023

Le Temps des Cerises

Colors Collection

Acrylic on canvas — 60 × 60 cm — 2025

Sold at auction — Drouot — 2026

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The gesture fades, the trace remains
