

法比恩·維迪爾

走過意象

FABIENNE VERDIER

CROSSING SIGNS

13/5 - 8/6/2014

香港大會堂展覽廳

EXHIBITION HALL,
HONG KONG CITY HALL

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法比恩·維迪爾在香港大會堂的個展將展示一系列令畫家享譽盛名的畫作。

Discover this solo exhibition which presents a selection of the most beautiful paintings that have made the reputation of Fabienne Verdier around the world

FABIANNE VERDIER, PAINTING, 2013, OIL ON PAPER, 100x150 CM. © GALERIE JACQUES-LÉVY, PARIS. © FABIANNE VERDIER



免費入場
FREE ADMISSION

開放時間 OPENING HOURS
10:00AM - 8:00PM

各項詳情，請瀏覽：
For more detail, please visit:
www.frenchmay.com

關於展覽

二十年前，緣於法國五月藝術節，法比恩首次在香港舉辦畫展。今年的法國五月，她攜作品重回香港，見展於大會堂。從古典書法至譽享國際的大作，此回顧展呈現藝術家的歷程。

一九八三年，以第一名自圖盧茲美院畢業的法比恩，去中國四川，師從受難於文革而幸存的書法大師。自中國書法的嚴格訓練中走出來，她不甘於描摹古人，而以古人的眼光重審西方當代繪畫，尤其是法國與美國抽象大師的意象。

由於師承，她堅守用墨，近來多與顏料合，而同中國毛筆不離不棄。即於毛筆她亦創新，敢將三十五條馬尾集成巨筆，浸墨六十升。重至如此，她發明懸空吊筆系統，以作畫時帷幄自由。

她的藝術手段與中國相連，法比恩近年再讀佛蘭芒大師的畫作 - 不同文化在她這裡交錯 - 讀出一派壯麗而無先例的意象。此番意象曾於比利時布魯日博物館展出，人群攢動。它發軔於中國，又確為西方當代繪畫力作。今次見展於香港，是法國五月藝術節的榮幸。

與展事相契，法國五月出書一冊，由策展人丹尼爾·阿巴狄主筆，追溯畫家的歷程：自一九八三年初抵四川，至此刻的大畫，法比恩的筆於帆布上自由行走，留下記憶的墨跡。

ABOUT THE EXHIBITION

Twenty years after her first exhibition in Hong Kong as part of Le French May, Fabienne Verdier returns with a retrospective exhibition at City Hall. The exhibition traces her career from her initial, classical calligraphy right through to the major works that have seen her receive international acclaim.

A prize-winning graduate from Toulouse Art School, Verdier went to Sichuan in 1983 to be taught by the Grand Master Calligraphers, who were casualties of the Cultural Revolution. While Verdier's work is rooted in the teachings of Chinese calligraphy, she did not merely imitate the old masters but worked from their perspective when she undertook her analysis of all western contemporary painting, especially the semiology behind the work of the great French and American abstract painters.

Following her education in Sichuan, she has continued to use ink - although pigments are now incorporated - and above all the Chinese ink brush. Here again, she has innovated, going so far as to bind the hair from 35 horse tails in one immense brush that holds 60 litres of ink. It is so heavy that she had to invent a special system to keep the brush suspended whilst allowing it freedom of movement.

Latterly, with Chinese painting techniques in mind, Verdier has reinterpreted the works of the great Flemish masters. This cultural cross-over enabled her to find a spectacular, innovative reading of their work for her latest exhibition in Belgium at the Groeninge Museum in Bruges, to which visitors flocked. Le French May Arts Festival is therefore honoured to present work that is both steeped in Chinese culture and a forerunner in western contemporary art, to the Hong Kong public.

For the exhibition, Le French May, together with the exhibition curator Daniel Abadie, is publishing a book tracing the artist's career from her arrival in Sichuan through to her current large-scale works, where the free-moving brush, leaves, as it were, its memory of ink on canvass.