

FABIENNE VERDIER

SOUNDSCAPES - THE JUILLIARD EXPERIMENT

EXHIBITION

From December 1, 2016 to February 11, 2017
Tuesday to Saturday, 10.30 a.m. to 6.30 p.m.

Exhibition of 46 works (paintings, drawings, inks on paper)

Together with an illustrated, 112-page catalogue in English,
in collaboration with Bernard Focroulle and Marc Collet

GALERIE PATRICK DEROM

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IN PARALLEL

The Belgian premiere of a film by Mark Kidel

FABIENNE VERDIER. THE JUILLIARD EXPERIMENT

December 15, 2016, at 8 p.m.

at

BOZAR

23 rue Ravenstein, 1000 Brussels

(information 02 514 08 82)



White Melody - 2015, acrylic on canvas, 150 x 243,5 cm © Fabienne Verdier

Three years after the resounding success of the exhibition *Fabienne Verdier – Fioretti*, Galerie Patrick Derom is delighted to present a new solo exhibition by the artist: *Soundscales - The Juilliard Experiment* features fifty new works created during a residency at the Juilliard School in New York, in autumn 2014.

Fabienne Verdier has engaged with a variety of potent worlds and thought systems throughout her career. Her practice is nourished by a process of cross-fertilisation between areas of expertise. After a decade working with the greatest Chinese painters and calligraphers, she spent a number of years immersed in the masterpieces of the Flemish primitives. Leading American abstract expressionists in the Hubert Looser collection were the focus for another, extended body of work. Most recently, she has chosen to incorporate a quite different medium into her painting, namely music.

As a visual artist with a strong musical sensibility, Verdier was delighted to accept the Juilliard School's invitation to work with noted musicians on a pioneering creative programme, alongside pianist Philip Lasser, soprano Edith Wiens, conductor William Christie, cellist Darrett Adkins and jazz musicians Kenny Barron and Ray Drummond. Transported by sound, Fabienne Verdier allowed music to suffuse her work, dictating her strokes to create paintings at the frontier between the visual arts and performance. As Verdier told musicians taking part in the programme: "Through you, I have discovered that a painter's brush can respond to the sound of the piano, the saxophone, or the voice. That even a musical score can become part of the painter's palette."

The experiment engendered an authentic dialogue between music and painting – disparate yet closely connected expressive forms. The challenge was to find a shared language, and common sources of inspiration. "Through this work – reacting to one form of expression through the medium of another – I came to understand the interpenetration of waves of sound and paint," Verdier explains. Writing in the exhibition catalogue, Marc Collet adds: "Verdier invests the picture space as a whole from left to right, guiding our reading of the work in the same direction as the reading of a musical score. The uppermost parts of the canvas are, it seems, directly suggested by the tessitura of sounds that inspire Fabienne Verdier in the making of her strokes."

Fascinating and daunting in equal measure, this bold experiment proved immensely enriching for the musicians and artist alike – an opportunity for each to revisit his or her creative practice, and to open themselves to the unknown. Fabienne Verdier's past experiments testify to what she describes as her need to "put herself in jeopardy", in order to nourish and refresh her painterly vocabulary. "Working [with the musicians], I understood that we must learn how to un-learn ourselves and discover new ways of thinking," she says, "to lay ourselves bare, and find release from the suffocating effect of our accumulated knowledge. I quickly realised how important it was to transgress against previously received aesthetic concepts, and against my habits as a painter. The 'encounter' with the world of sound was very disruptive – suddenly, I found myself disagreeing profoundly with my practice as a painter up to now."

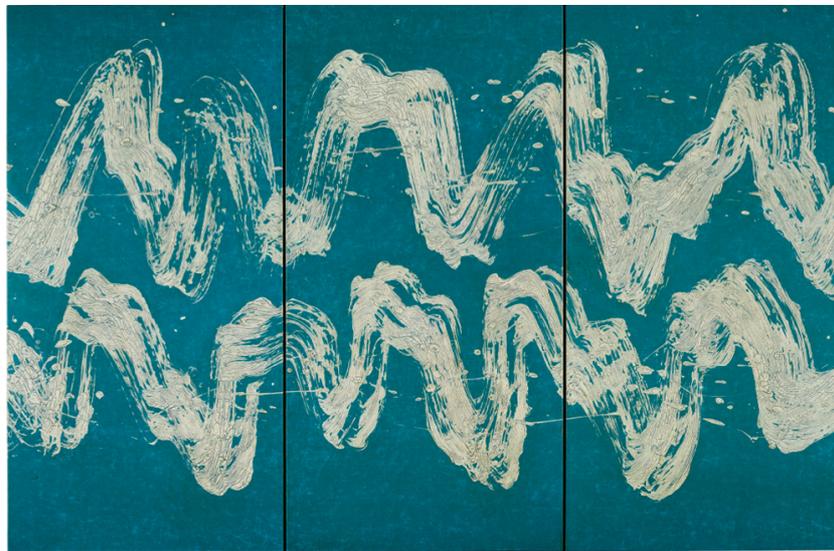
As Bernard Focroulle notes in the exhibition catalogue: "I like the notion that to encounter others we must engage in a parallel quest for enhanced self-knowledge. The idea appeals because it applies to individuals and communities alike, perhaps even to entire nations. That an artistic experiment can open our eyes to such questions confirms the intimate connection between artistic creativity and the major issues of our time."

The six-month residency in New York revolutionised Verdier's everyday practice as she embraced a new approach to the creation of sensitive, enchanting paintings with all the power and originality of her work to date.

Fabienne Verdier's work features in numerous public collections across Europe including, most recently, the Folkwang Museum in Essen, the Pinakotek der Moderne in Munich (which has recently acquired a series of seven paintings by the artist), and the Centre Pompidou Metz.



Homage to Elliott Carter - 2014, acrylic on polyester film, 91,5 x 213 cm © Fabienne Verdier



White Noise - 2016, acrylic on canvas, 180 x 272 cm © Fabienne Verdier



Fabienne Verdier at work with Darrett Adkins © Fabienne Verdier Archive