







FABIENNE VERDIER

RHYTHMS  
AND REFLECTIONS

WADDINGTON CUSTOT







PHÉNOMÈNES PHYSIQUES ONDULATOIRES

REFLEXION  
REFRACTION  
DIFFRACTION  
DISPERSION

125 150 175 200

ONDE  
"BREF D'EAU"  
TYPIQUE

CONCENTRATIONS  
ONDES  
CONCENTRATIONS  
ONDES  
ONDES

OSCILLATION / PROPAGATION  
EXPANSION / CONTRACTION  
CONTRE TENDANCE DES TENDANCES / VAGUES / COURANTS  
KIR SAKSE / TROISAGE / REFLECTI ...















## A COMET

*Do all roads that lead to truth lie underground?*

*Do all depths lie in darkness?*

DOSTOEVSKY

And is the word Truth anything else but snow?

One day, as I went round a gallery, luminous like an artist's studio where work is left exposed to its own light, I happened on a painting by Fabienne Verdier. To me, her painted line seemed like the branch of a tree, broad as an artery, a tunnel in a badger's sett, a cocoon in air, and at the same time like none of those things, but a thing of mystery whose exacting gaze takes your breath away! A reptile whose hiss lingers around the walls. Then it disappears, it loses itself elsewhere, leaving you with the feeling nonetheless that you were there the very moment its untamed presence so unexpectedly appeared. Of course, such an event never occurs twice.

It was the painting that arrested the flight of this fugitive presence for an instant, like water holding on to air, yet expressing an instant of perception and the path taken to grasp it. As if, in fact, all the patience of the world had transformed into a lightning flash – the watchfulness of a lighthouse-keeper who knows to be neither fully awake nor asleep. Whenever solitude is put to the creative test, it becomes the key to a world. How to describe the solitude that is a crowd, unable to bloom into thousands of individuals. How to describe the crowd that blooms into a single world.

I went to the Vexin studio one summer day when the sky was an extreme of tense blue. We know that such blue is, in reality, *black*.

I arrived after a storm of creation, the point when everything has returned to orderliness, when nature has been redrafted and, after torrential rain, has been set back off in pursuit of another storm. A storm of matter – calm of light – strings cast down from the heights of the studio in a cascade of hieroglyphs harnessing the paintbrush; someone sheer and whole grasps the vast paintbrush and takes you by the hand.

Thought inks out an 'image'. Then, under pressure, it breaks up, scattering in droplets like shaking oneself off on emerging from an ocean's



waves. So, leave image, leave thought, go back to the ephemera of sky,  
to our daily step in the tracks of the long march forward.

The canvas is linen and cotton, it flows – fibre on which the  
immensity of a sign faces off in an explosive blast.

From a vision offered up to a gaze – they act in tandem – depths  
are extracted, echoing resonances.

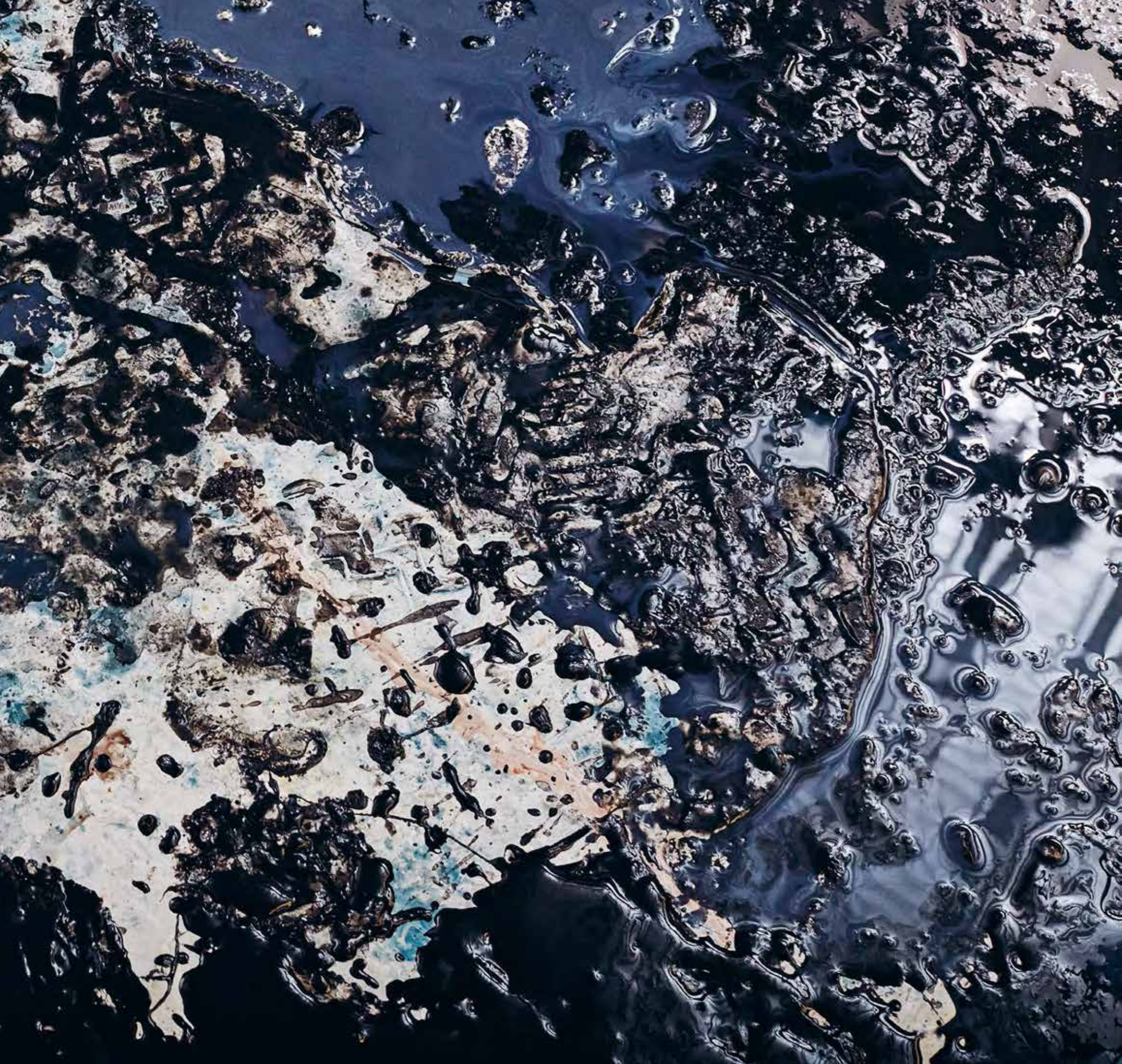
Have you ever seen a painting that instead of opening a window  
into the wall, opens on to an inner state, a blaze opening up a field  
on the canvas’s surface?

All is natural, and yet is revealed as an extreme of eccentricity, an  
unimaginable flower. A painter’s perception of a day’s simple experience  
makes it reverberate out of all recognition.

The light I unexpectedly chanced upon in its original, non-  
determined state then opened wide into absolutes of light. Through the  
darkness of night, let’s look into the ocean’s nocturnal depths, let’s watch  
a great form weightlessly resurface and reincarnate in the reptile returning  
to extinction.

Anne de Staël  
October 2016





# THE RHYTHM OF THE UNIVERSE

EMMA CRICHTON-MILLER



To encounter a painting by Fabienne Verdier is to come face to face, unexpectedly, with a movement of the spirit.

From a distance, Verdier's paintings have an astonishing beauty. This is owed partly to the depth and subtlety of the densely pigmented, glazed backgrounds of her work. The colours of these backgrounds echo the land, sky and seascapes of Italian Renaissance artists or Flemish Primitives such as Jan van Eyck and Hans Memling. These provide a smooth, monochrome but never monotone support for the vivid, contrasting ribbons of paint and ink which dance, dart, roll, circle or sweep across the width of the canvas. Although these are clearly abstract works, they recall such vital life forms as waves or rivers, cloudscapes, mountains, the structure of buds and branches or cracks of lightning, not through literal representation but through the patterns of energy they express. As you come close, the bounding, rhythmic strokes of paint themselves become landscapes, three-dimensional terrains marked with uplands and lowlands, thickenings and vanishings, marked by fissures and erosions. On the one hand these works, with their grid-like arrangement of multiple canvases, have the compositional exactitude of the paintings and sculptures of Minimalism; on the other, they have the declamatory boldness of Abstract Expressionism. Their formal achievement and cultural sophistication is, moreover, married to a tremendous energy that seems to rise through your own feet and through your own body, in direct response to the momentaneous energy of the brushstrokes or paint streaks crossing the canvas. These paintings are not symbolic. They do not signify. They act and act on the viewer. And the action is one simultaneously of the soul and the body.

Fabienne Verdier determined to be a painter at the age of sixteen. Critical to her formation was the ten-year period she spent in China, studying traditional landscape painting and calligraphy. Her master, Huang Yuan, impressed upon her that Chinese calligraphy is a form of abstraction founded in nature. Her discipline, as she has recounted in her 2003 memoir, *Passagère du silence: Dix ans d'initiation en Chine*, began in daily meditation within the landscape. Today, this link with nature remains fundamental: "If I paint a tree, I become the tree," Verdier says, "I become the sea with its tides." In keeping with Eastern tradition, she laid the paper on the ground, using the brush vertically, with ink and brush subject to gravity, as everything on the earth is subject to it.







In 1993, Verdier returned to France. She had plunged deeply into Taoist philosophy and aesthetics, but felt a need to reach back to her European roots. She says, “All my life I have been on a line above the void, between two worlds. It is very difficult, the to and fro. You are obliged to gather your forces, because every time you cross from one side to the other, you question everything you thought you believed – and you find a self you did not know.” In a hamlet in the Val-d’Oise, Verdier began to develop her unique practice, combining the transformation of Chinese brushes with Western acrylic pigments and varnishes, pushing forward always beyond what she knew in a process of creative evolution that continues to this day.

The structure of Verdier’s working world mirrors the processes of her imagination. An old farmhouse opens onto a garden surrounded by trees. Verdier’s original studio, opposite, has become a magnificent hemispherical study and library with tier upon tier of black shelving, filled with books and sketchbooks, notebooks and photographs. A large collection of brushes of all different sizes and materials is displayed alongside found objects, antiquities and other treasures – a true cabinet of curiosities. Much preparatory work is undertaken here, sketching, reading, writing, alongside an ascetic spiritual discipline of meditation and retreat from the world. She says, “Only by retreating into a life of discipline, contemplation and work can I clearly see what it is to be human and share my perceptions through my research in painting.”

Next door, a tranquil office surrounded by sliding glass doors offers quiet contemplation of the garden. For nature too remains, for Verdier, a primary inspiration – whether the splendour of mountain landscapes, the coast of Brittany or the intimate revelations of a domestic garden. Beyond lies her studio. There are no windows into this space, just a ridge of glass along the roof to let in natural light without the distraction of a view. In a double-height space, with a mezzanine, from which you can look down into a deep, paint-spattered arena beneath, Verdier makes her works. Hanging from a gantry running the length of the roof, using a high-tech system of motorised ropes and pulleys, is an enormous brush, constructed from between 25 and 35 entire horsetails, which surrounds a large reservoir for the hundreds of litres of ink or paint she uses. For part of the essential dynamism of Verdier’s painting comes from her unique way of working. Not satisfied with standing outside her composition, Verdier has developed a method of painting from within her canvases, mounting them on sturdy

frames, so that she can stand on top of them and move the giant brush, its weight held from above, in a single gesture. The scene is dramatic. Once the background has been painted, which occupies many days, Verdier rehearses the movement of the brush that will achieve what she is seeking. Then she prepares for the moment of painting, a vigorous but graceful physical movement like a dance, undertaken with one breath to ensure the integrity of the stroke’s unfurling. She explains, “All day I am in a chaos of material, building up to the moment of intensity. Suddenly you arrive, and see the traces of this vitality. It is an adventure, a very strong experience.” Verdier is her own sternest critic. Frequently the canvas is wiped down entirely and the whole process repeated. At regular intervals Verdier burns rejected canvases in a ritual cleansing. But, in a contradiction of Asian tradition, the moment of creation is not the end of the process. The works are finished with layers of glaze to blend the background with the line drawn. Sometimes, if the work uses white paint, rather than black, she reworks the three-dimensional landscape created by her gesture, reinforcing the clarity of its movement by wiping away excess paint or infilling, tracing lines like rivers or coastlines, essentially sculpting the surface, but without losing the primal energy of the original stroke.

The last ten years have seen a series of radical developments in Verdier’s work. Through her enormous brush and funnel of paint, she is able “to make live the vitalism of the line” on a grand scale. A further breakthrough was inspired by a pair of bicycle handlebars. Attached to her largest brushes, these have enabled a new freedom and speed of movement, liberating Verdier from the traditional western posture – artist standing with brush in one hand, easel upright – to create her work with the full power of her body and both hands. But inspiration has also come from other sources. In 2007, Verdier was invited by the distinguished Swiss collector and philanthropist, Herbert Looser, to create five large canvases. These were to engage in a dialogue specifically with the works of John Chamberlain, Donald Judd, Willem de Kooning, Ellsworth Kelly and Cy Twombly in Looser’s collection. Finding many points of affinity, Verdier was especially struck by the power of Judd’s minimalist *Stacks*, which have had an impact on her own compositions. They offered the possibility of making works that were simultaneously one and many, that communicate through repetition. From 2008, by contrast, Verdier immersed herself in the work of painters from the Flemish Renaissance. Intense study of the textures,







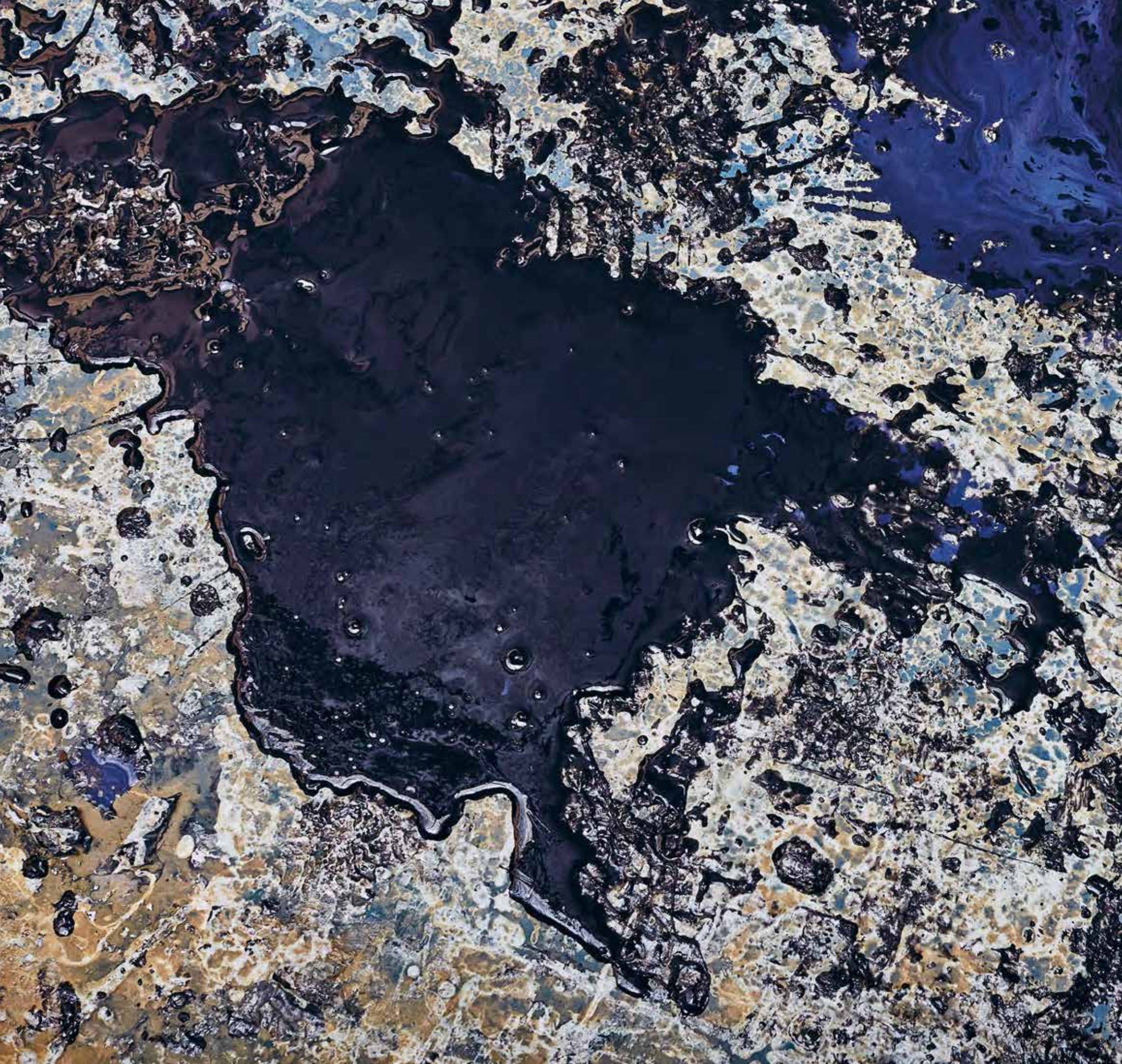
techniques, structures and symbolism of individual works by Jan van Eyck, Rogier van der Weyden, Hugo van der Goes and Hans Memling led to a remarkable series of works that not only provide a most sophisticated and subtle critique of these compositions, but communicate directly to a contemporary audience their essential spiritual power.

The works on display in this exhibition mark a more fundamental transformation of Verdier's practice. The *Walking Paintings* series is the fortunate consequence of an accident, when a damaged shoulder made the brush too heavy for her to manipulate. Determined to keep working, Verdier stripped the brushes off her tool leaving just a reservoir for the paint, like an upturned witch's hat. Walking across the prepared canvas, guiding this funnel, releasing the paint in a fast, thick stream, again in tune with her own breathing, has, for Verdier, unleashed a new energy. The splurged lines, created by the natural rhythm of walking across the canvas, evoke the outlines of mountains, the intersecting meanders of rivers, the branches of trees. Most daring of all, Verdier created several canvases using black paint on a black-painted background. The background, carefully prepared with a layer of silver paint beneath the black, offering the faintest suggestion of starlight, has the infinite depth of the night sky. The 'walked' lines have the dense solidity of the physical world, one mystery upon another. At first Verdier hid the paintings, frightened by their intensity. The assertive black splashes perhaps suggested an aggressive human consciousness at odds with the calm of the universe. But, she explains, one day in winter, at night, she looked out and saw a tangle of black branches against the night sky and understood that these paintings too came from nature, universal forms expressed through the sensibility of the artist: "It is another writing of the forces of the world."

In 2014, Verdier plunged again into the unknown by accepting a residency at The Juilliard School in New York. There she created the school's first research laboratory to explore the concordance, the potential for simultaneous existence, of music and painting. Verdier's grandfather was a composer and Verdier herself declares, in Mark Kidel's illuminating film, *The Juilliard Experiment*, "I've always experienced a painted line as a line of sound. I've always experienced a line of sound as a pictorial construction." This sense of rhythm pervades her work. And yet, the central tenet of her practice, as she absorbed it in China, was that creation happens in an instant, a breath, whereas music necessarily unfolds through

time. Moreover, over thirty years, Verdier's choice as a painter has always been to retreat into solitude and silence, to focus on the exploration of an inner world. Ready, however, as she describes it, "to put myself in danger", she accepted the invitation offered to 'play' alongside musicians. Working with solo instrumentalists and singers, with Kenny Baron and his jazz musicians, and the renowned Baroque conductor William Christie, Verdier started to improvise her painting in direct response to the music, losing all sense of aesthetic control in spontaneous pursuit of the essential rhythm, the essential tonality at the heart of the music. For Verdier, it was a taboo-breaking, liberating experience. She says, "It was the rising up of a new world that I did not know at all." Formally, it awoke an awareness of rhythm in all the structures of the universe. In terms of her painting, it has required the invention of new strokes, new tools and inspired new methods of composition. Instead of one trace, there is a composition of traces, with running lines emphasising the reading of the score from left to right or a jagged series of uprights, gradually transforming, reflecting each other, evoking the close-knit structures of counterpoint or contemporary music. Afterwards, Verdier retreated to a cabin on the edge of the vast Saint Lawrence River in Canada. There, contemplating the tidal waters, their rhythms and reflections, she realised that she had been given the key to a new dimension. Her new works reflect Verdier's wonder at the world, as experienced through time, her attunement to impermanence. They communicate not so much the stable essence of things, identified in a single moment of energy, but the fundamental experience of movement and change, the coming and the going, the breath in but also the breath out, of the world.





THE CORRESPONDENCE  
OF HARMONY AND TIME  
IN MUSIC  
AND PAINTING

PHILIP LASSER



As I have come to know the work of Fabienne Verdier, I have been struck by the similarities of concern between the world of visual art and the world of music. As a composer, I am always searching for an understanding of time and depth. Although music may seem to operate in the moment and painting in permanence, the more I search in Verdier's work, the more I realise that both worlds are curiously operating in the same parameters and following the same principles.

A composer, like all creative artists, must grapple with the four dimensions of life: three-dimensional space barreling through the deeply human notion of *Time*. It is the order of these dimensions in our consciousness which creates the uniqueness of each of our arts.

In mathematics, and to some extent in painting, the first dimension is the point followed by the plane in two dimensions and space in three. Time, is that fourth coordinate axis which we cannot represent visually, but which we feel somehow to be true.

In music however, time is the first dimension and is the essential axis upon which the composer writes his sounds. Without time acting as the unfolding canvas upon which we hear sounds, music would have no meaning. Imagine hearing all the notes of Beethoven's 9th symphony simultaneously!

The second dimension would be melody and the rise and fall of its sounds on the y-coordinate heard, in the order and duration desired by the composer, on the axis of time (the x-coordinate). Two or more melodies heard in counterpoint then form the planar surface of music on this x/y coordinate system of time and pitch.

One more dimension, the most profound and powerful one in music, begins to be understood by the end of the Renaissance: that of *Harmony*. Harmony is like 'depth' in the visual world and it is interesting to note that it appears roughly at the same time as the discovery of the vanishing point in painting, used to create the sense of depth on a two-dimensional surface.

In music, harmony is the discovery not just of the triad but also of how the triad operates in a linguistic syntax to create a key and a hierarchy within that key. It is akin in language to cataloguing the millions of words we have in English into syntactical groups such as verbs, nouns and adjectives. With the understanding of harmony, the infinite number of different chords and vertical sonorities are catalogued by the ear into a syntax which bears an abstract, but clear meaning. It is this language,



with its parts of speech, that acts behind the scenes to link momentary sounds from one to the next into a coherent syntax and thus provides the listener with a sense of meaning and of depth in the aural world of music.

Simultaneous sounds, that were trapped in the two-dimensional soundscape of polyphony up until the late 16th century, were suddenly heard in the third dimension of syntax where time and space operate together to create structure, and meaning, in the world of sound. In tonal music we feel a sense of space, of dimension and of proportion. These are the spaces and structures we create in our minds when listening for example to a Mozart piano sonata or Beethoven's 9th symphony. Aural cathedrals created on the canvas of time.

From the perspective of harmony comes depth in the creational act. A composer can build rooms, caverns, mountains, landscapes through sound alone and give the exhilarating sensation of travelling through these spaces created only by the ear and the imagination. The same holds true in the graphic creations of Fabienne Verdier. The eye and the mind are engaged in travel and exploration. What seems at first to be parallel ripples from long, thin brushstrokes, become the foothills of an imaginary landscape filled with mountain peaks, valleys and trees.

The work of Fabienne Verdier has evolved in much the same way as music over time. Verdier's work prior to her residency at The Juilliard School was an exploration of the visual counterpoint of co-existing gestures on a canvas. In 'Energy Fields' (2013), for example, we see the primordial line and how it resonates with the elements of the universe to create a work of profound reflection on this very primordial line. Verdier's earlier work can be seen as an exploration, in two dimensions, of this elemental line and the incalculable effects of time on its immediate generation.

Fabienne Verdier's current work, that is since her immersion into the world of music and sound, has entered this new dimension of harmony. By looking at her recent work, one senses that Verdier has, in effect, jumped into the primordial line she was once painting and has brought us veritably into the three-dimensional world *within* it.

Her works now seem to have entered beyond gesture, and beyond the interplay of gesture to the essential harmony of gesture. How curious that Fabienne's work creates a sense of great depth without any vanishing points or 'artificial' techniques for depth normally used in the pictorial



Fabienne Verdier and Philip Lasser at The Juilliard School, New York, 2014  
(film stills from Mark Kidel's *The Juilliard Experiment*)





arts. Her work lets the eye enter naturally into rooms and spaces, lets us travel across valleys; up mountains, across rivers, lakes and oceans, all within the primordial breath of a single gesture.

Time, too, operates meaningfully in the work of Fabienne Verdier. As a composer, I am keenly attuned to time and our perception of it through the artistic adventure. In Verdier's paintings, time seems to operate on two levels. The thoughtful and quiet vibrations of the backgrounds in her work, speak of time moving very, very slowly. Looking simply at the backgrounds in her paintings, one feels a sense of time being infinite. They resonate quietly in still but powerful ways, enchanting the eye with a complexity and depth of colour which creates a sense of eternity and peace.

Upon these backgrounds, Verdier celebrates the immediacy of the instant. Her brushstroke speaks of the now and acts as a permanent testament to the fleeting and evanescent moment. The primordial line is created quickly, intuitively, spontaneously. It responds to the forces of nature, the weight of the paint, the flow from the brush and, I would guess, on a myriad of other parameters which reflect the forces of the universe where the painter is but the conduit. This celebration of the instant is poured onto the quiet and patient backgrounds which, like the undertones of the universe, hum a constant and unchanging resonance.

These two timeframes coexist in Verdier's work, much as time flows at various speeds in a work of music. In a musical composition, time flows of course through its metre, but it also flows at different rates through the work's harmonic rhythm, its motivic rhythm, its cadential rhythms. Time also shapes phrase structures and indeed punctuates the very organisation of the entire work. One can measure the depth of a river by the varying flows of the water, proceeding at different rates. One senses depth and space in painting or in music in much the same way. Indeed, in this way, space, depth and time are united and reflect aspects of one and the same thing.

In Verdier's earlier work, structure was created through a cross-reaction between the backgrounds and the spontaneous growth of the primordial line. Now, as seen in 'Tides I', 2016 [cat. no. 10] for example, the primordial line seems to have disappeared. In fact, we have stepped into the primordial line itself and are able to examine its inner vaults, spaces and structure. It seems as if the primordial line is far bigger than the canvas itself and exists far beyond the edges of the painting. It is as



if we are exploring but one small area of the primordial line which is pulsing and flowing above, below, to the left and to the right of the painting.

What ties the creative act in both music and painting is the similarity of genesis in the very act of creation. While the former may seem to function through time while the latter seems to be a static image, the reality is that the genesis of both music and painting grow out of the encoding, one through sound, the other through visual media, of a time and space continuum both static *and* moving in *both* arts. Harmony in music and painting allows time and space to become one thing, not separate elements. The painter and the composer create this same dynamic set-up when in the act of creation.

Finally, all art is by definition abstract. Even in representational painting, we are not seeing an actual tree or person, we are seeing an amalgamation of pigments designed to illicit structures, emotions and hopefully dreams in the onlooker. Music seeks the same goals. As a composer, I feel it is my most sacred task to take the listener by the hand, at the beginning of a piece, on a journey to dissolve the borders of self and to have the listener disappear into the work completely and just listen ... listen to that inner voice that links us all. Afterwards, to bring the listener gently back to him or herself, hopefully inspired and with a new awareness of the self and insight on the world.

I feel the experience is very similar when I stand in front of one of Fabienne Verdier's paintings. Verdier takes me on a voyage through time, space and structure. I forget myself and dissolve into this landscape of time. I look, I listen, I dream and I return, thoughtful, more creative than before.

In Verdier's recent works, there has been an opening up of her art, not a change, not even an evolution, rather simply an entering into the breath of the universe, a study not *of* the primordial line but *within* the primordial line, and in so doing Fabienne has made her paintings ring with the depth of musical harmony and sing a new song born of the ancient song of time.





# WORKS





















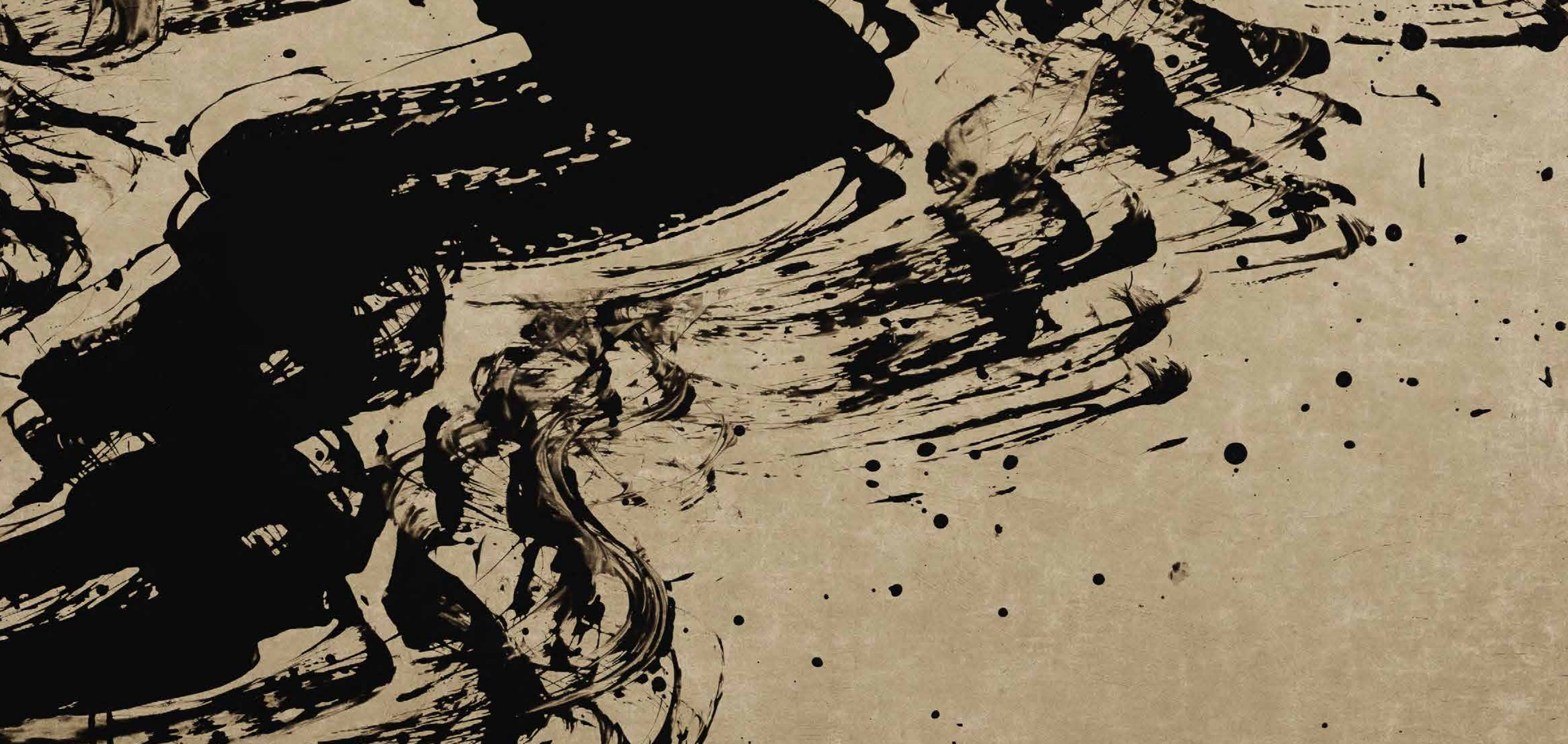








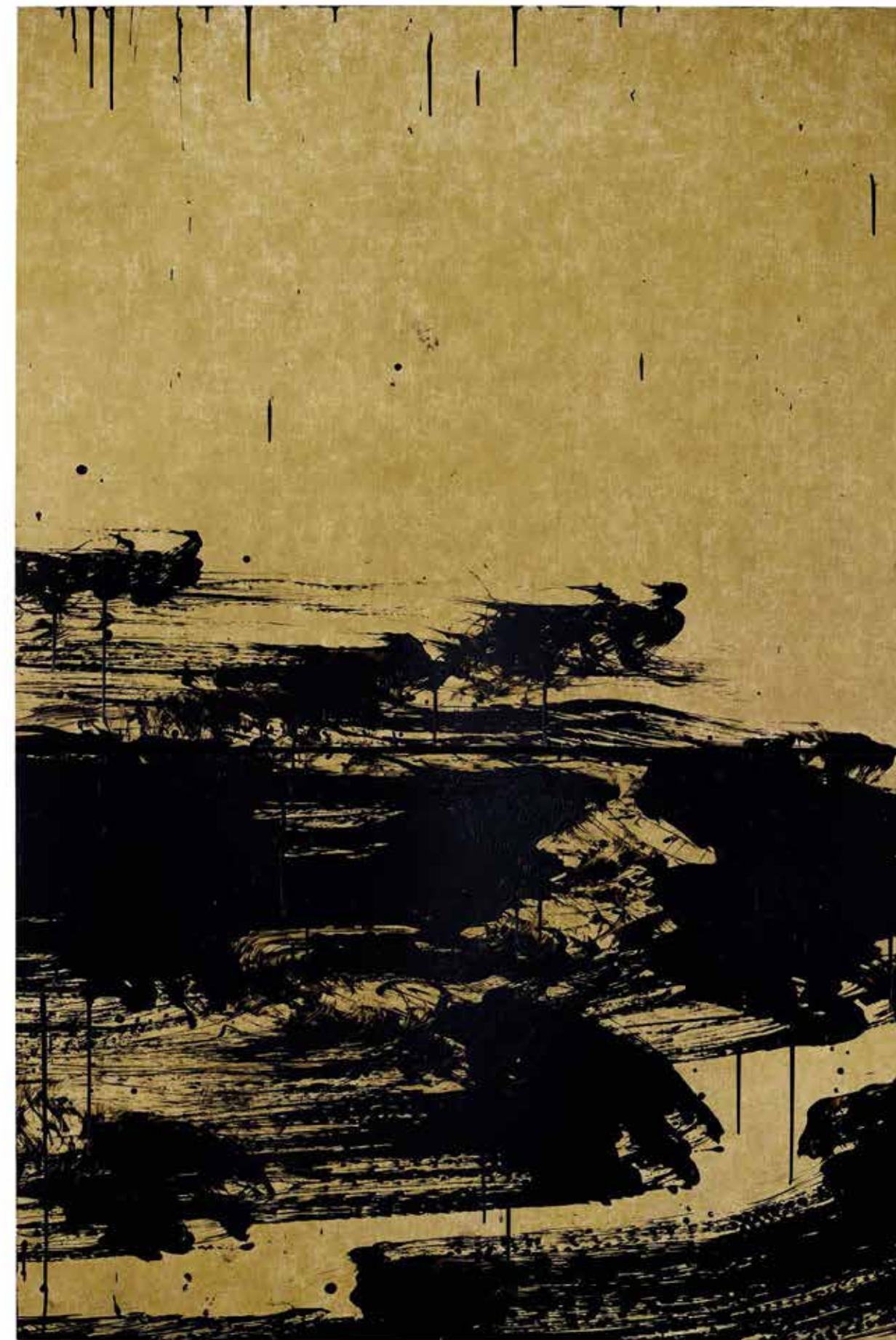




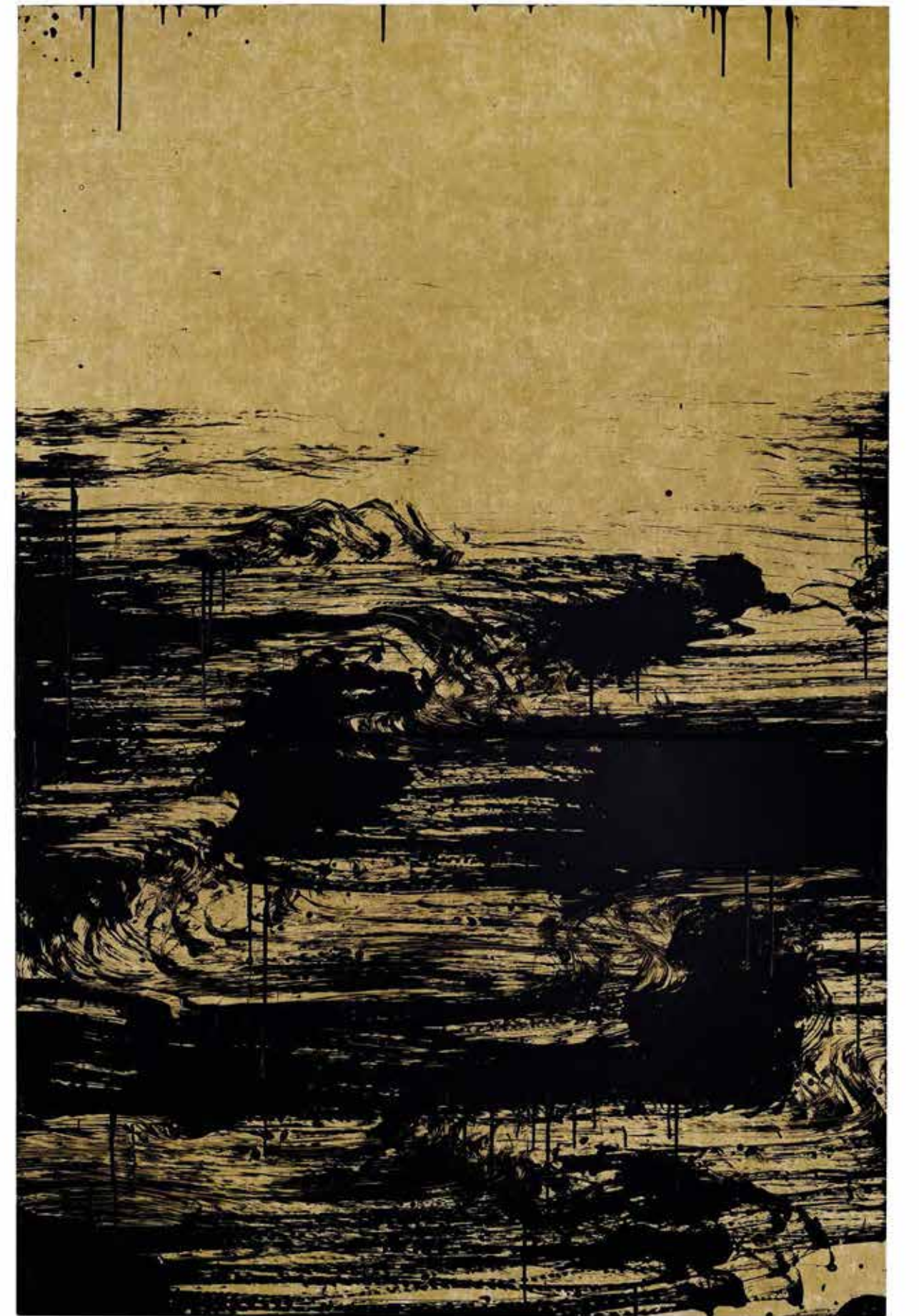












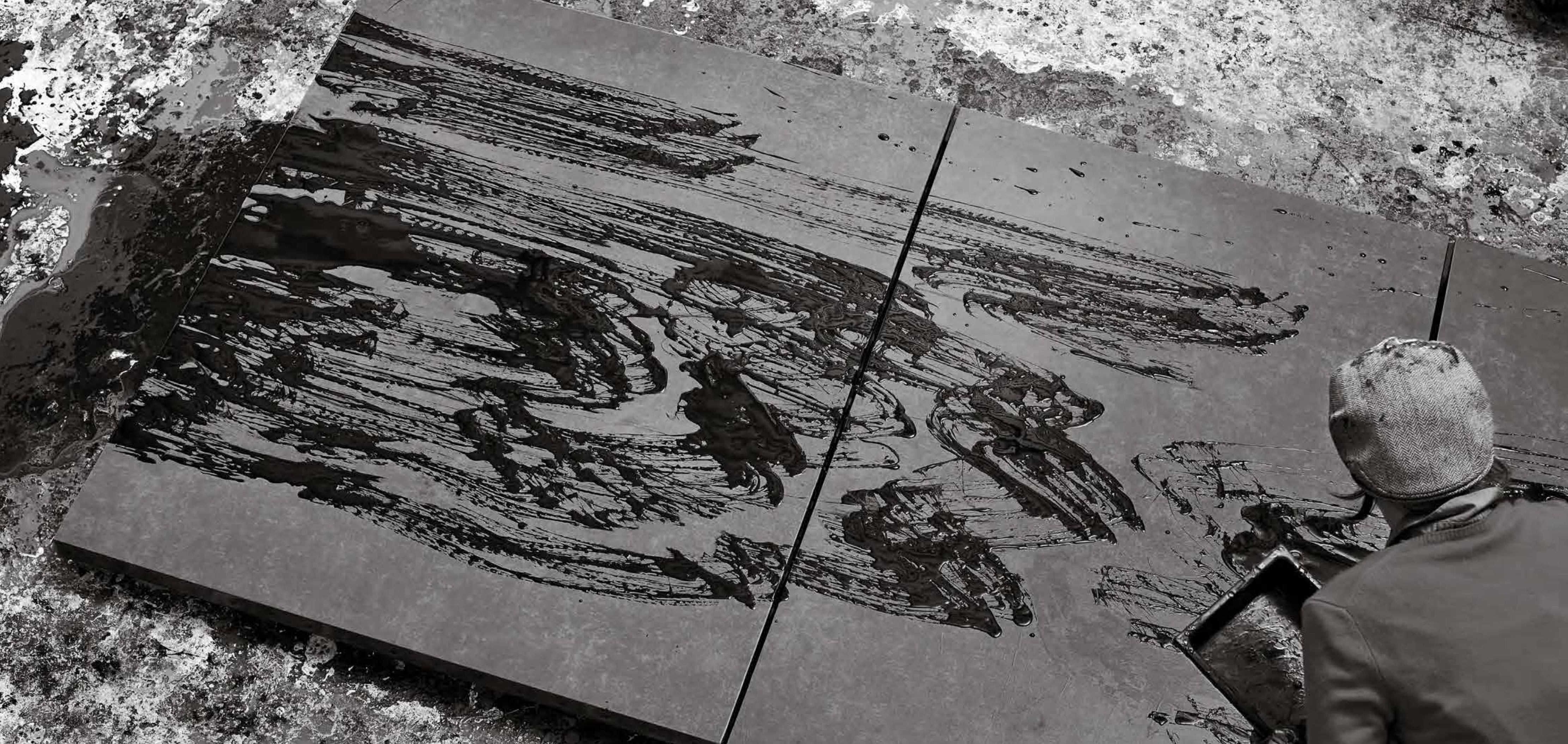




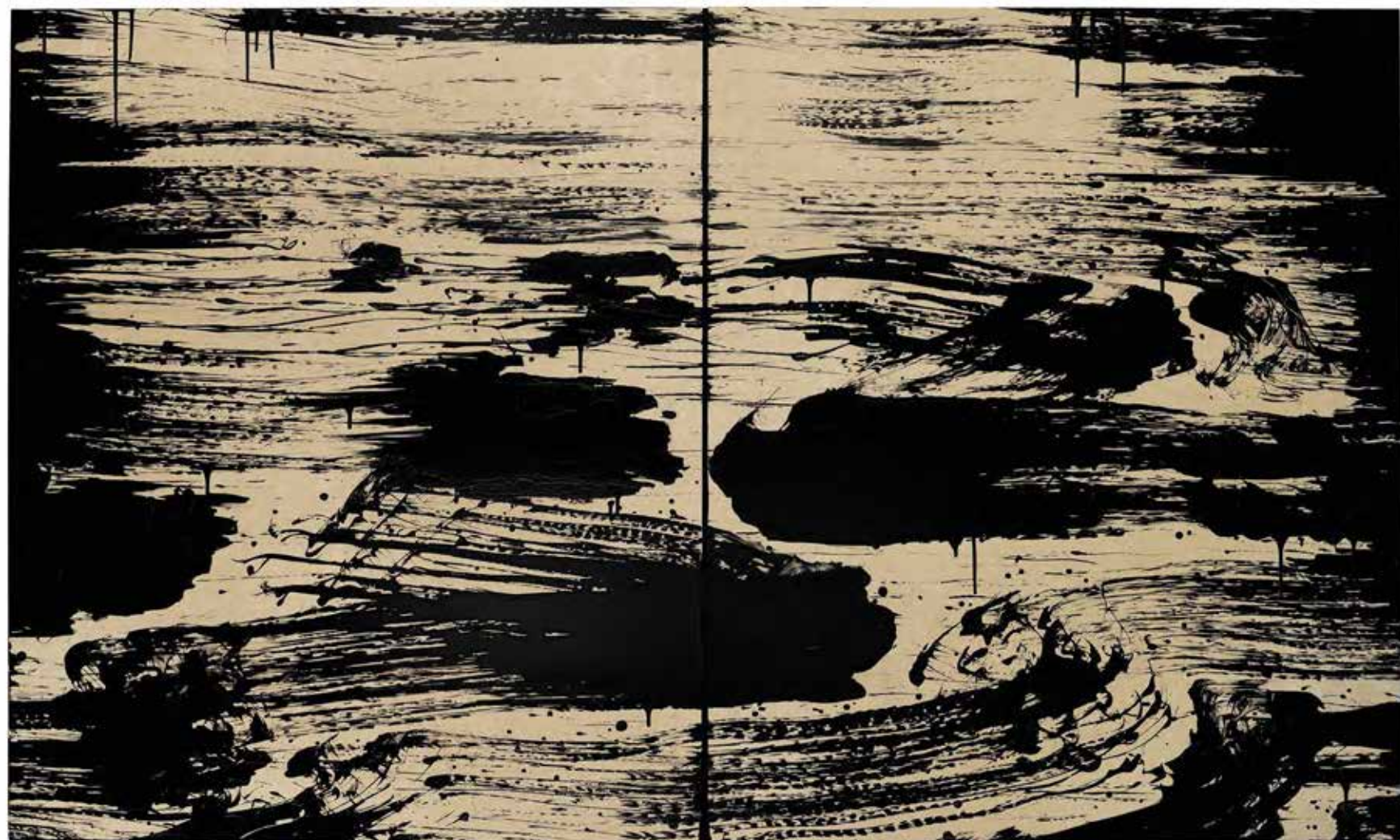
















































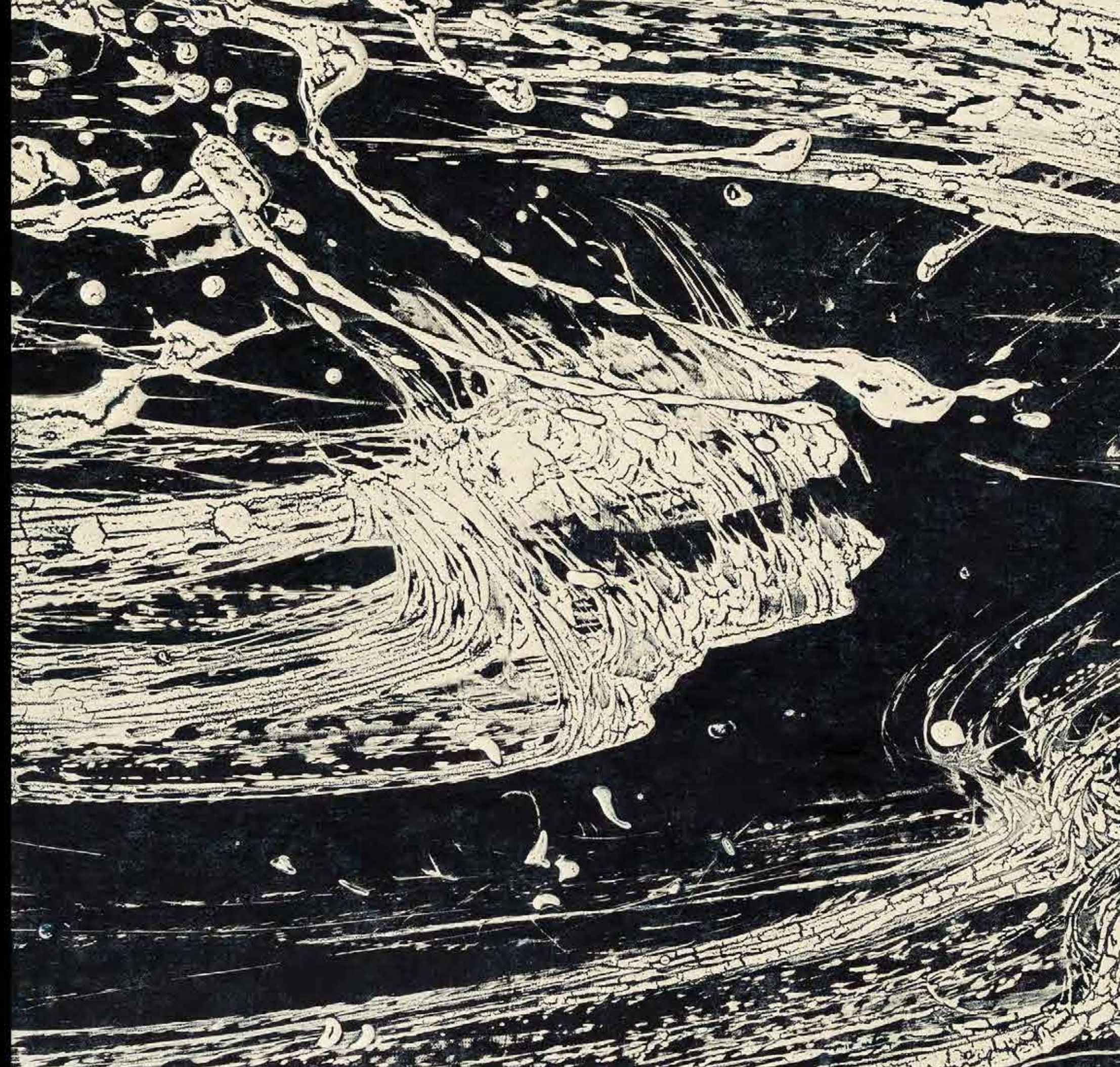








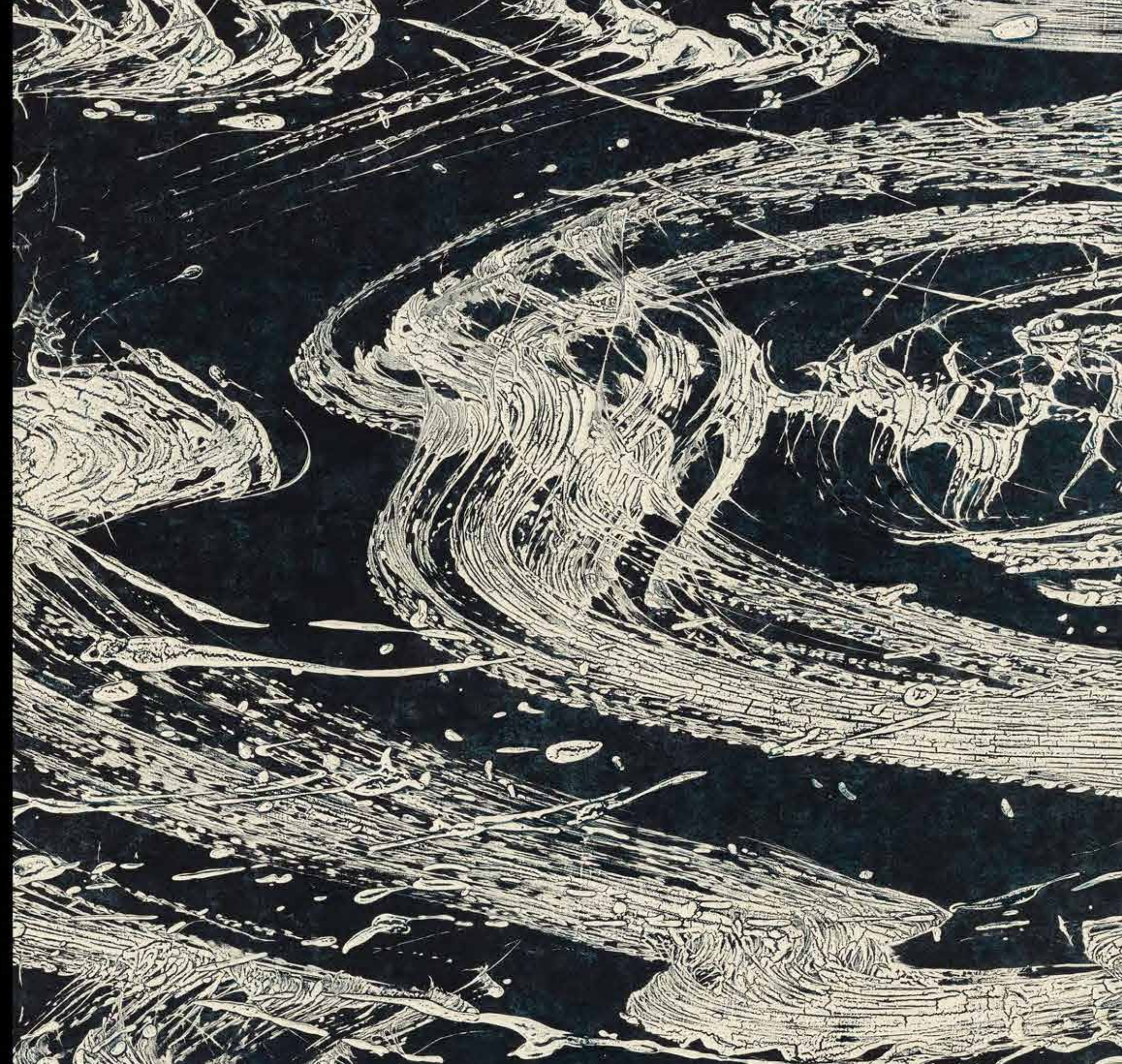




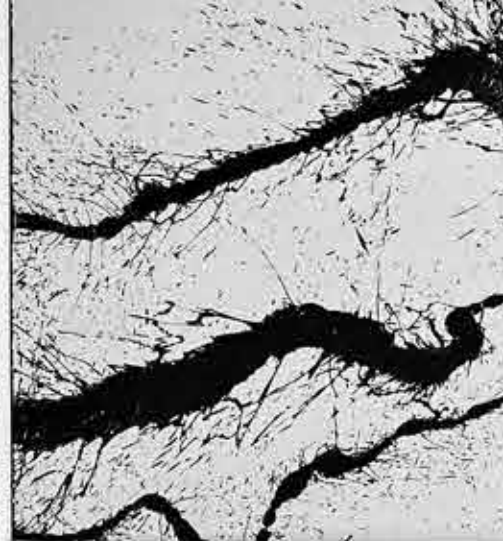
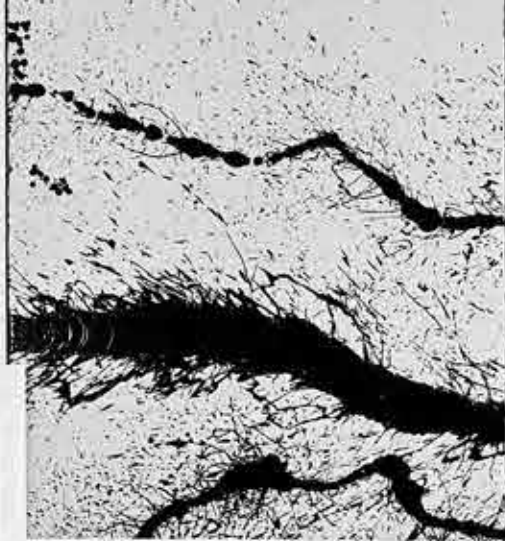
















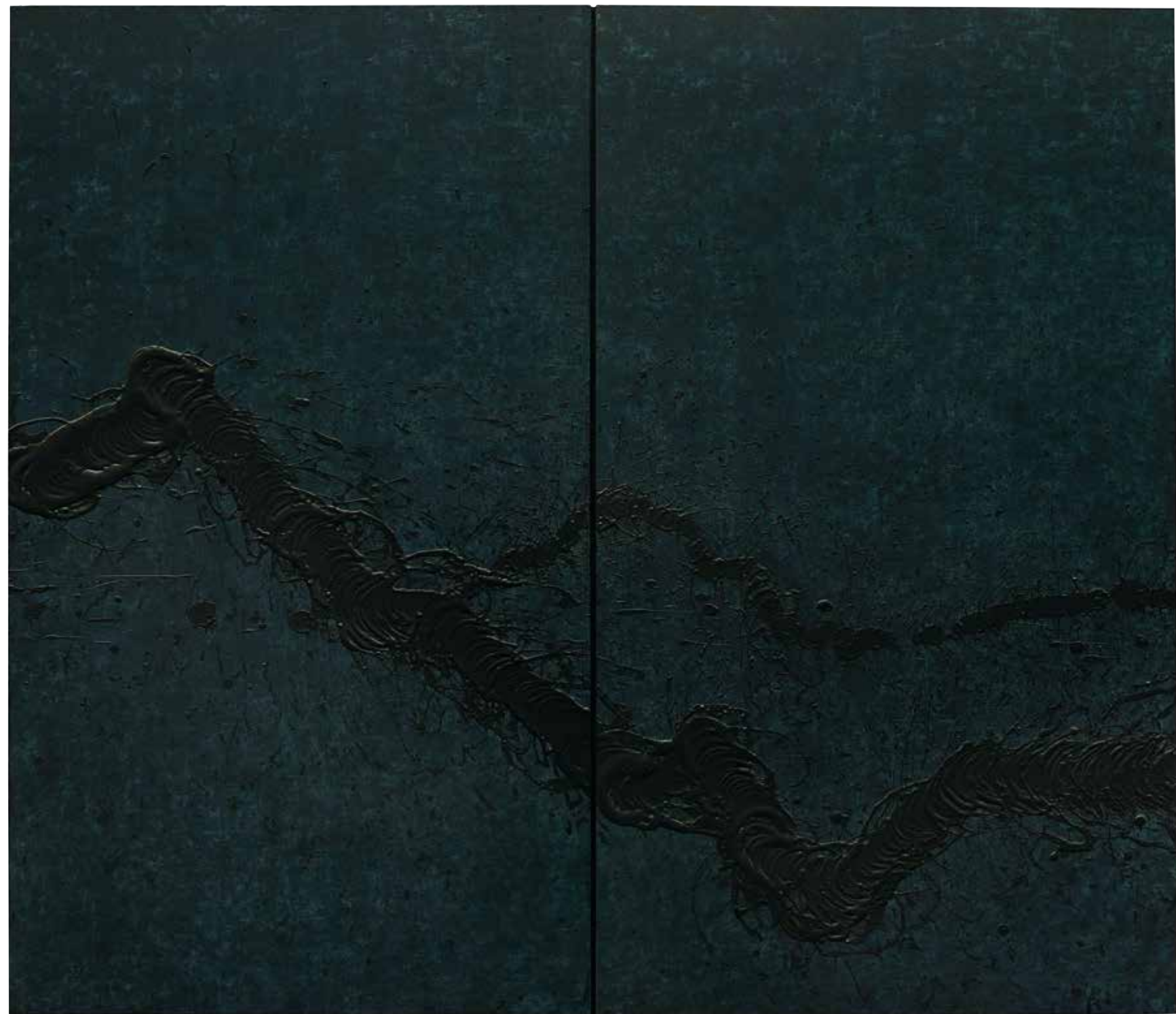
















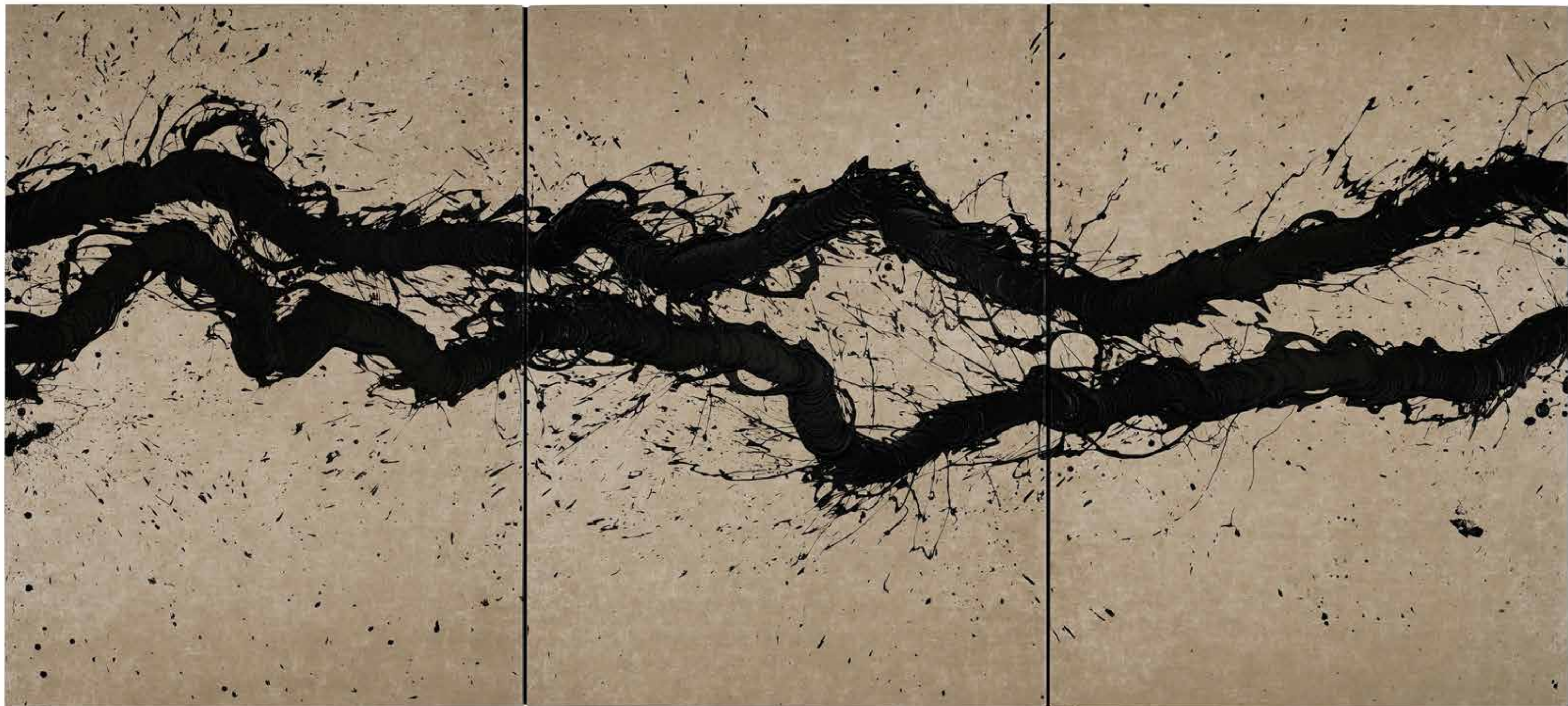






















LIST OF WORKS

1  
*Instability I*, 2016  
acrylic and mixed media on canvas  
88 × 59 in / 226 × 150 cm

2  
*Instability II*, 2016  
acrylic and mixed media on canvas  
88 × 59 in / 226 × 150 cm

3  
*Fractale-scapes I*, 2016  
acrylic and mixed media on canvas  
53 1⁄8 × 44 1⁄2 in / 135 × 113 cm

4  
*Fractale-scapes II*, 2016  
acrylic and mixed media on canvas  
53 1⁄8 × 44 1⁄2 in / 135 × 113 cm

5  
*Fractale-scapes III*, 2016  
acrylic and mixed media on canvas  
53 1⁄8 × 44 1⁄2 in / 135 × 113 cm

6  
*Flow*, 2016  
acrylic and mixed media on canvas  
59 × 49 1⁄4 in / 150 × 125 cm

7  
*Ressac I*, 2016  
acrylic and mixed media on canvas  
88 × 59 in / 226 × 150 cm

8  
*Ressac II*, 2016  
acrylic and mixed media on canvas  
88 × 59 in / 226 × 150 cm

9  
*Ressac III*, 2016  
acrylic and mixed media on canvas  
88 × 59 in / 226 × 150 cm

10  
*Tides I*, 2016  
acrylic and mixed media on canvas  
59 × 98 7⁄8 in / 150 × 251 cm

11  
*Tides II*, 2016  
acrylic and mixed media on canvas  
59 × 49 1⁄4 in / 150 × 125 cm

12  
*Tides III*, 2016  
acrylic and mixed media on canvas  
59 × 49 1⁄4 in / 150 × 125 cm

13  
*Impermanence I*, 2016  
acrylic and mixed media on canvas  
88 × 59 in / 226 × 150 cm

14  
*Impermanence II*, 2016  
acrylic and mixed media on canvas  
88 × 59 in / 226 × 150 cm

15  
*Impermanence III*, 2016  
acrylic and mixed media on canvas  
59 × 88 in / 150 × 226 cm

16  
*White Propagation I*, 2016  
acrylic and mixed media on canvas  
72 × 71 1⁄4 in / 183 × 181 cm

17  
*White Propagation II*, 2016  
acrylic and mixed media on canvas  
72 × 143 in / 183 × 363 cm

18  
*Black Night I*, 2016  
acrylic and mixed media on canvas  
72 × 168 1⁄8 in / 183 × 427 cm

19  
*Black Night II*, 2016  
acrylic and mixed media on canvas  
72 × 126 in / 183 × 320 cm

20  
*Black Night III*, 2016  
acrylic and mixed media on canvas  
72 × 83 7⁄8 in / 183 × 213 cm

21  
*Mutation*, 2016  
acrylic and mixed media on canvas  
72 × 160 1⁄4 in / 183 × 407 cm

22  
*Cadence*, 2016  
acrylic and mixed media on canvas  
72 × 160 1⁄4 in / 183 × 407 cm







BIOGRAPHY

1962 Born in Paris

1983 Graduates from École supérieure des beaux-arts, Toulouse

1984 Awarded a postgraduate scholarship to study at Sichuan Fine Arts Institute, Chongqing

1984–93 Studies painting, aesthetics and philosophy at Sichuan Fine Arts Institute with some of the last great traditional masters of calligraphy

2003 Publication of *Passagère du silence: Dix ans d’initiation en chine* (Éditions Albin Michel, Paris), a memoir of years of apprenticeship with Master Huang Yuan

Work acquired by Musée Cernuschi, Paris

2007 Publication of monograph *Between Heaven and Earth* and collected interviews *Entretien avec Fabienne Verdier*, both by Charles Juliet (Éditions Albin Michel, Paris)

Four large works commissioned by Hubert Looser Fondation to create a dialogue with selected works from the collection (John Chamberlain, Donald Judd, Willem de Kooning, Ellsworth Kelly and Cy Twombly)

Work acquired by Centre Pompidou, Musée national d’art moderne, Paris

2010 Receives commission for two monumental works to be installed in Palazzo Torlonia, Rome

2012

Release of documentary film by Philippe Chancel, *Fabienne Verdier: Flux*, on the development of the two Palazzo Torlonia works; accompanying publication by Eric Fouache and Corinna Thierolf (Éditions Xavier Barral, Paris)

2013

Publication of *Fabienne Verdier: Painting Space*, by Doris von Drathen (Edizioni Charta, Milan / New York)

Documentary film by Mark Kidel, *Fabienne Verdier, peindre l’instant*, produced for France Télévision by Les Films d’Ici, broadcast on *France5*

Collaborates with architect Jean Nouvel on the design for National Art Museum of China (NAMOC), Beijing

2014

Commissioned by Unibail-Rodamco for a monumental work, Majunga Tower, La Défense, Paris

Artist-in-residence at The Juilliard School, New York

2016

Release of *The Juilliard Experiment*, a documentary film by Mark Kidel

Work acquired by Pinakothek der Moderne, Munich, and The Juilliard School, New York

Commissioned by Shiseido Group to produce two large paintings for their Paris headquarters



SELECTED SOLO EXHIBITIONS

1983	Palais des beaux-arts, Toulouse
1989	Fine Arts Museum, Chongqing
1991	French Cultural Centre, Beijing
1992	Maison de la Chine, Paris
1993	Contemporary Art Centre, Hong Kong
1995	Galerie Joyce Ma, Palais Royal, Paris
1996	Galerie Joyce Ma, Palais Royal, Paris
1997	Pacific Cultural Foundation, Taipei
2001	Chapelle des Beaux-Arts, Paris
2003	Galerie Ariane Dandois, Paris
2004	Abbaye de Silvacane, Provence
2005	<i>Abstraction spontanée</i> , Galerie Alice Pauli, Lausanne
2009–10	<i>Painting</i> , Galerie Jaeger Bucher, Paris
2013	<i>The Spirit of Painting: A Tribute to the Flemish Renaissance</i> , Groeninge Museum, Bruges
	<i>The Spirit of Painting</i> , Memling Museum (St. John Hospital), Bruges
	<i>The Spirit of Painting: Note and Notebooks</i> , Erasmus House, Brussels

Art Plural Gallery, Singapore
<i>Fioretti</i> , Patrick Derom Gallery, Brussels
<i>Energy Fields</i> , Galerie Jaeger Bucher, Paris
2014 <i>Crossing Signs</i> , Hong Kong City Hall, Hong Kong
2015 <i>L'Œil écoute</i> , Galerie Alice Pauli, Lausanne



SELECTED GROUP EXHIBITIONS

1990      *Contemporary Brushstrokes*, National Art Museum of China, Beijing

2005      *Oeuvres sur Papier*, Galerie Alice Pauli, Lausanne

2006      *Accrochages*, Galerie Alice Pauli, Lausanne

2007      *Peintures, dessins, sculptures et estampes*, Galerie Alice Pauli, Lausanne

2008      *Expansion Résonance*, Galerie Jaeger Bucher, Paris

2009      *elles@centrepompidou*, Centre Pompidou, Musée national d’art moderne, Paris (curated by Camille Morineau)

2011      *Un souffle venue d’Asie, regards croisés*, Contemporary Art Center, Abbaye de Beaulieu-en-Rouergue, France

*Not for Sale*, Art Center Passage de Retz, Paris

*Art of Deceleration – Motion and Rest in Art from Caspar David Friedrich to Ai Weiwei*, Kunstmuseum Wolfsburg (curated by Markus Brüderlin)

2012      *My Private Passion – Sammlung Hubert Looser*, Kunstforum Wien, Vienna (curated by Florian Steininger)

            Waddington Custot Galleries, London

2013      *The Hubert Looser Collection*, Kunsthaus Zurich (curated by Philippe Büttner)

2014      *Formes Simples*, Centre Pompidou-Metz, France (curated by Jean de Loisy)

*Flux*, Art Plural Gallery, Singapore

2014–15      *Köningsklasse II*, Herrenchiemsee Palace, Herrenchiemsee, Germany (organised by Pinakothek der Moderne, Munich, curated by Corinna Thierolf)

2015      *Königsklasse III*, Pinakothek der Moderne, Munich (organised by Pinakothek der Moderne, Munich, curated by Corinna Thierolf)

*Quinte-Essence*, Galerie Jaeger Bucher, Paris

2015–16      *Créations 2015*, Galerie Alice Pauli, Lausanne

2016      *Rodin – Giacometti | Pollock – Twombly | Rothko – Serra ... The Looser Collection. Dialogues.*, Museum Folkwang, Essen (curated by Mario von Lüttichau and Florian Steininger)

*The World Meets Here*, Custot Gallery Dubai, United Arab Emirates



SELECTED COLLECTIONS

Centre national des arts plastiques, Paris

Centre Pompidou, Musée national d’art moderne, Paris

Fondation Pinault, Paris/Venice

Fondation Hubert Looser, Zurich

The Juilliard School, New York

Majunga Tower, Unbail-Rodamco, La Défense, Paris

Ministère de l’Équipement (Direction de l’Architecture), Paris

Ministère des Affaires étrangères, Paris

Ministry of Culture of the People’s Republic of China, Beijing

Musée Cernuschi, Musée des Arts de l’Asie de la Ville de Paris, Paris

Palais de l’Assemblée Nationale, Paris

Pinakothek der Moderne, Munich

FURTHER READING

2001 Verdier, Fabienne: *L’Unique Trait de Pinceau*, Paris: Éditions Albin Michel

2005 Verdier, Fabienne: *Passagère du Silence*, Paris: Éditions Albin Michel

2007 Juliet, Charles: *Entretien avec Fabienne Verdier*, Paris: Éditions Albin Michel

Verdier, Fabienne: *Entre Ciel et Terre*, Paris: Éditions Albin Michel

2011 *Fabienne Verdier: Palazzo Torlonia*, Paris: Éditions Xavier Barral

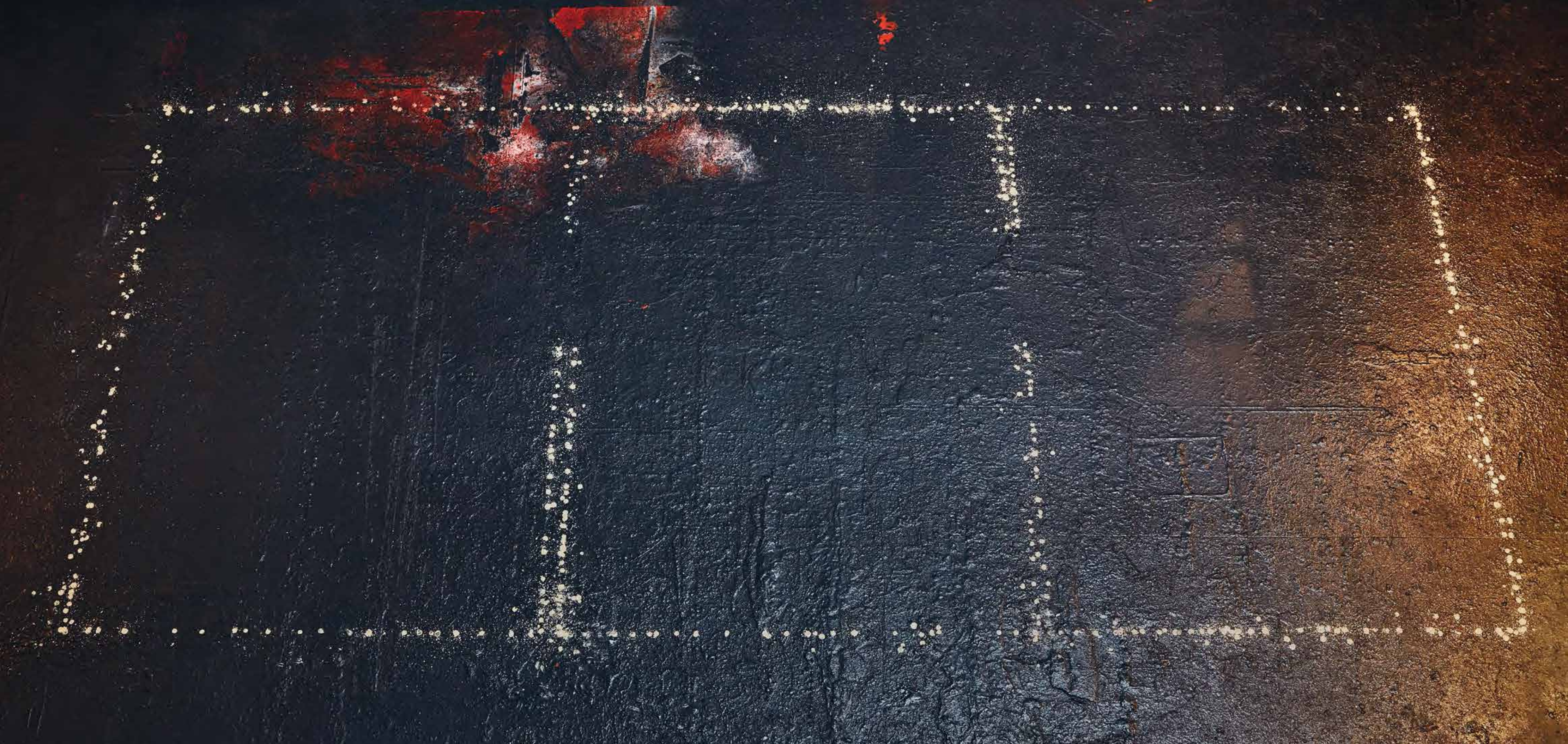
2013 von Drathen, Doris: *Fabienne Verdier: Painting Space*, Milan: Edizioni Charta

Vanautgaerden, Alexandre: *Les Maîtres Flamands, Notes et Carnets*, Paris: Éditions Albin Michel

Abadie, Daniel: *LEsprit de la Peinture, Hommage aux Maîtres Flamands*, Paris: Éditions Albin Michel

2014 Abadie, Daniel: *Crossing Signs*, Paris: Éditions Albin Michel







Waddington Custot would like to thank all at the Verdier Studio for their invaluable help in the organisation of this exhibition, and Anne de Staël, Emma Crichton-Miller and Philip Lasser for their contributions to this catalogue.

Above all, thank you to Ghislain Baizeau and, of course, Fabienne Verdier

**FABIENNE VERDIER**  
**RHYTHMS AND REFLECTIONS**

25 November 2016–4 February 2017

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Monday to Friday 10am–6pm  
Saturday 10am–4pm

Designed by Praline, Al Rodger and David Tanguy  
Production by Paul McGuinness at PM Production  
Printed by VeronaLibri

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pp.11–12 © Anne de Staël, 2016 (translated from the French, *Une comète*)  
pp.17–25 © Emma Crichton-Miller, 2016  
pp.29–35 © Philip Lasser, 2016

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Published by Waddington Custot  
Co-ordinated by Clare Preston and Jessica Ramsay

ISBN 978-0-9955490-1-2









