

Portrait

Gabrielle Thierry



Portrait devant
Schubert's Fantaisie, Variation

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On the canvas, the music offers me the composition of the landscape as well as the colors and the space of the landscape can evoke it. Intertwined, music and landscape are ultimately inseparable.

After numerous studies of forms and colors, my research as a painter led me to the representation of the rhythms of landscape. The question of the musicality of landscapes and its pictorial translation took form during the early stages of this work. I explored the interactions between colors/forms and notes/musical composition. I chose to paint while listening to music and created the colored partitions. The pictorial interpretation of musical composition is as spontaneous as possible and relies on cognitive mechanisms that create their own logic of a visual language. With this language, my paintings aim at the convergence of landscapes and music based on emotion and feelings. *Les Matinales* on J.S.Bach sonata is a polyptych from figuration to abstraction, from landscape to music representations. Many paintings are to discover and listen on my website www.gabriellethierry.com.



Les Matinales, sur une sonate de J.S.Bach, polyptych, oil on canvas, 2009

The musical performance and their correspondence with landscapes, or the related language - also called Synesthesia - emerged under the influence of music by Schubert, Bach, Liszt, Bruckner or Gershwin, as well as contemporary composers and interpreters. I decided to meet and work directly with musicians as well as with scholars specialized in the study of the convergence of the arts. Since 2008, my exhibition have been organized, some of them during live concerts (e.g. *Escapes Tunisiennes*, Carthage Symphony Orchestral, Tunisia, 2023 - Printemps de l'Orgue, Paris, 2018 – *The Musicality of the Water Lilies*, Cantor Art Gallery, (Mass.)- *The Last Reflection of Ophelia*, The Brooks Concert Hall, Worcester, 2017 - *Pianos Hanlet*, 2016 - Fondation Diverso/ Inverso, Italie, 2013)



Colored Partition, La Valse by Maurice Ravel - Oil on canvas, 100x300cm, 2012

I am regularly invited as a guest lecturer (Venice, Fermo in Italy, University of Paris, University of Metz in France, TEDx Talk). In 2014, I take part in the international symposium *Joined Senses: Synesthesia in Texts and Images* held at the Université de Bourgogne - Dijon, co-organized with the College of the Holy Cross (Worcester, Mass. US). I presented my painting titled "*La Valse*" of Maurice Ravel, a synesthesia experimentation, and an article has been published in *Interfaces* 2015. These lectures are sometimes accompanied by painting workshops on the representation of music. The emphasis is on the colorful perceptions of music, initiating synesthesia. Since 2023, I have been teaching at Collège de Paris International (Bachelor BA Fashion & Design).

I am a French painter living in Andrésy, a small city located west of the Paris region on the river Seine. Born in 1966, prior to dedicating my career to painting twenty years ago, I studied AI & Cognitive sciences (Engineer degree ESIEA, Paris, 1990) . I studied painting and drawing at the Ateliers du Carrousel and Atelier Poussin (Paris,1992-1917). In 2003, I graduated at Christie's Education Paris where I studied the expert identification and presentation of paintings (Art authentication Expert System feasibility study). I am the biographer and expert of the french artist Renefer (1879-1957).

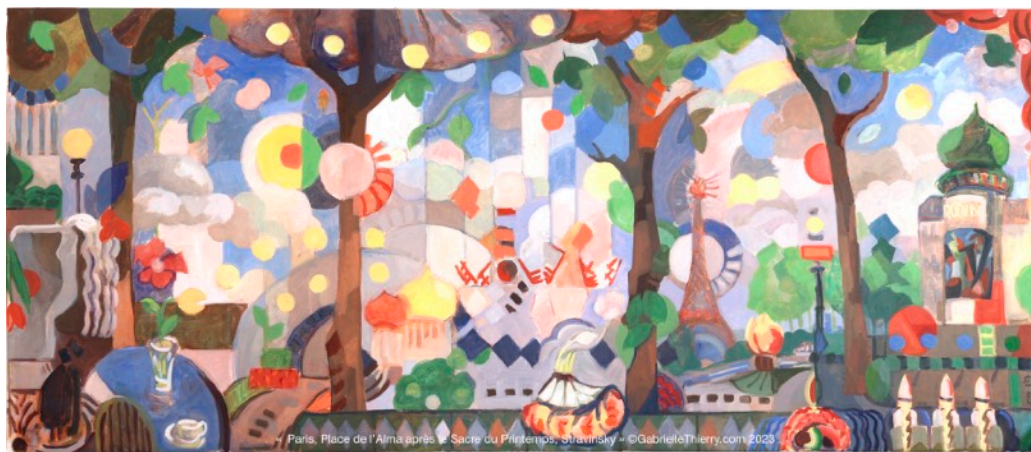
My last catalog « Musique ! De la figuration à l'abstraction », has been edited by the french gallery Roanne de Saint Laurent (Paris, 2021) . Richly illustrated, it traces my artworks and achievements since the discovery of the colors of music - 50 illustrations, 25 of which are full-page (and fold-out)

One of my latest publications is an e-book: "Conversation with ChatGPT" tells you everything you want to know about the interactions between music, painting and landscape in 55 questions and answers.



Artworks selections

1. Place de l'Alma, after the Rite of Spring



Art print, on Hahnemühle William Turner 310g paper, 80x160 cm

Description and video for musical discovery ([click here](#)).

2. Musicality of the Water Lilies

My series of eight large-scale paintings were inspired by her rediscovery of the “Water Lilies” landscapes on view at the the Musée de l’Orangerie in Paris where the masterpieces of Claude Monet have been presented to the public since 1927. With special permission from the museum, I painted in front of Monet’s originals over a period of 18 months from 2010 to 2012 ([Video](#)), where I explored the inner musical qualities of Monet’s paintings and visually interpreted them in my own.



Working session in Musée de l’Orangerie, 2011

And Matin Clair au Saule, on Les Années Pèlerinage, F. Liszt



Exploring the perceptual phenomenon known as “synesthesia,” I experienced the musicality I felt embedded in Monet’s semi-abstract impressionist paintings, which I then transcribed in abstract form, translating paintings into colored musical scores. Dedicated website : www.waterliliespaintingmusic.com

The complete series "Musicality of the Water Lilies" was exhibited at the [Iris & B.Gerald Cantor Art Gallery in Worcester](#) in 2017. The Gallery website lists all the events organized to understand and experiment the color of sounds and synesthesia.



I wrote many articles on the musical aesthetic of waterlilies. The last one titled « The Water Lilies, an inexhaustible source of inspiration The Centennial of Claude Monet's Gift To France » has been published in *Revue internationale d'Art et d'Artologie* in 2018 (English version).



Every week, concerts, conferences and drawing courses on synesthesia and the color of sounds were proposed to the public in the Iris & B.Gerald Cantor Art Gallery, 2017

And I was invited to present my work and the commissioned painting "Last Relection of Ophelia" to the last IAWIS Conference « Water and Sea » in Luxembourg (2021).



Last Relection of Ophelia, the colored musical score
 Music, Eric Lebrun, Op 39
 ©Gabrielle Thierry, 2017 - Oil on canvas, 60x120cm
 Iris and G.Gerald Cantor Art Gallery collection
 College of the Holy Cross, Mass.

3. La Cheffe d'Orchestre

“ On en viendra un jour à exécuter des symphonies en même temps qu'on présentera de beaux tableaux, pour en augmenter l'impression .
Delacroix, Journal, 1856

This painting is a colored representation of Beethoven 7th Symphony, the orchestra is painted by the instrument colors and the public can see the music, as a colored space growing on the concert hall space. The public can see a representation of the Symphony ([Video on HorizonVu](#))



La Cheffe d'Orchestre - Maestria
7e Symphony, L. van Beethoven
Oil on Canvas, 160x140 cm, 2021

4. Conversation with Picasso on Music

The work proposed for the Salon d'Automne 2021 is a conversation with Picasso about music. On the occasion of the exhibition Picasso and Music™, I discovered that Picasso did not find obvious links between music and its representation. I am a great admirer of his work, whatever the period, and I decided to « discuss » with him the pictorial potential of music in painting. Picasso loved music, his life is filled with musical and festive encounters. His work includes many drawings, engravings, paintings and sculptures of musicians and musical instruments.

Starting from the painting entitled 'The Three Musicians' (MOMA, New York), I invite these three musicians to leave the room in which Picasso paints himself as a harlequin (surrounded by Apollinaire as a Pierrot and Max Jacob as a monk) and explore the colorful musical world. This painting tells the story of Picasso's arrival in Paris, his months of bohemia. Listening to Pablo de Sarasate's 'Carmen Fantasy', the painting, crossed by a great score, becomes musical. ([Video on HorizonVu](#))



*Conversation with Picasso on music on Fantaisie Carmen by Sarasate
Oil on Canvas, 130x160cm, 2021*