

## Portrait

# Gabrielle Thierry



Portrait devant  
*Schubert's Fantaisie, Variation*

“ On canvas, music offers me the composition of the landscape; the colors and space of the landscape evoke this music for me. One is embedded in the other: music and landscape are ultimately inseparable.

After studies on colored forms and their evocative power, my research as a painter led me to represent landscapes and their rhythms. The question of the musicality of landscapes gradually emerged.

I have long explored the cross-interpretations between colors, shapes, notes, and musical composition. Immersed in music, I create "Colored Scores" and represent the space of music on canvas: I make it visible. This work of recomposition or interpretation of musical composition is both spontaneous and linked to cognitive mechanisms, to an intuitive logic.

Geometric abstraction arrived on my canvas. With this new language, I recompose the landscape with the music I perceive in it, inviting all my emotions into this creation.

The choice of music and its correspondence with the landscape, or its pictorial translation, draws particularly from the works of M. Ravel, F. Schubert, J.S. Bach, A. Bruckner, or G. Gershwin, as well as contemporary composers. I also work directly with musicians to understand their colored world and offer the general public the opportunity to discover the convergence of arts and explore their synesthesia.

Since 2008, my exhibitions have been linked to music, some taking place during concerts (*Escale Tunisienne*, Carthage Symphony Orchestra, Tunisia, 2023 - *Spring of the Organ*, Paris, 2018 - *The Musicality of Water Lilies*, Iris & B. Gerald Cantor Art Gallery, (US, Mass.) 2017 - *The Last Reflection of Ophelia*, The Brooks Concert Hall, Worcester, 2017 - *Pianos Hanlet*, 2016 - *Diverso/Inverso* Foundation, Italy, 2013.

I am invited to symposiums and meetings around the theme of arts convergence (Paris Sorbonne University, French Romantic Music Center in Venice - Italy, Paul Verlaine University in Metz, University of Luxembourg, TEDx Talk). *Fusion of the Senses*, at the University of Burgundy; I published "*La Valse*" by Maurice Ravel as a synesthetic experience, in *Interfaces* ([Read here](#)). In 2024, *Colors of Artists* in Tunisia with the Universities of Bordeaux, Tunis, and Sfax. In Granada, Spain, for the *Synaesthesia: Science and Art 2025* congress. My publications are numerous.

These conferences are sometimes accompanied by painting workshops on the representation of music. The emphasis is on colored perceptions of music, initiating synesthesia. Since 2023, I have been teaching the color of sounds (schools with the Luxembourg Philharmonic, Montessori - Paris, Design schools, etc.).



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

Landscapes are currently returning to my canvases, with the creation of large formats. Their composition incorporates the rhythms and harmony of their own music, of the emotions they evoke in me: *5 days in New York* / G. Gershwin, *Place de l'Alma*, after *The Rite of Spring* / I. Stravinsky, etc. These landscapes are presented at the American University of Paris in 2025, during the exhibition "*Visual melodies: a synesthetic journey through Paris and New York*" as part of the *Narrative Matters* symposium. My first etchings are on display. This year, I'm taking up *aqua-forte*, inspired by the depth of its blacks and the rhythm of its strokes..

I live near Paris, in Andrésy, a small town on the banks of the Seine and Oise rivers. After studies in AI engineering and cognitive sciences (ESIEA, Paris, 1990) and rich experience in the health sector, I studied drawing and painting at the Ateliers du Carrousel and Atelier Poussin (Paris, 1992-1997). Additionally, I conducted a study on the feasibility of an expert system for authenticating artworks - Christie's Education (2003). I am also president of the Renefer Association, which helps rediscover the work of Renefer (1879-1957), of whom I have been an expert and biographer since 2004.

My latest interview was published in the journal Orgues Nouvelles (PDF in French) in 2022, which devotes 16 pages to the relationships between paintings and music (Link).

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

➡ **[Find here the list of all my exhibitions, conferences, articles, and publications.](#)**

Painting, Music & Publications  
[www.gabriellethierry.com](http://www.gabriellethierry.com)



# Selected Paintings

## 1. Place de l'Alma, after The Rite of Spring/ Stravinsky



*Oil on canvas 200x80cm  
Art Print, on Hahnemühle William Turner 310g. 80x160 cm*

Centenary of the presentation of "The Rite of Spring" by Stravinsky at the Théâtre des Champs-Élysées. Description and video to discover it with music ([click here](#)).

## 2. *Escale Tunisienne*



Creations in residence at the Hasdrubal Foundation, Hammamet, Tunisia, 2023. Exhibition and Concert with the Carthage Symphony Orchestra conducted by Hafedh Makni, during the Concert on Saturday, May 13, 2023, at the Hasdrubal Hotel.

"Tunisian Stopover I" joins the Hasdrubal Foundation Collection for Culture and Arts Mohamed-Amouri. Tunisian Stopover II (above) is a Tapestry project.

Description and video to discover it with music ([click here](#)).

### 3. *The Musicality of Water Lilies (series)*

The work *\*The Musicality of Water Lilies\** is the result of two years of work in front of Claude Monet's original panels at the Musée de l'Orangerie (2010-2012). An exceptional authorization allowed me to work on site for 300 hours ([Vidéo](#)).



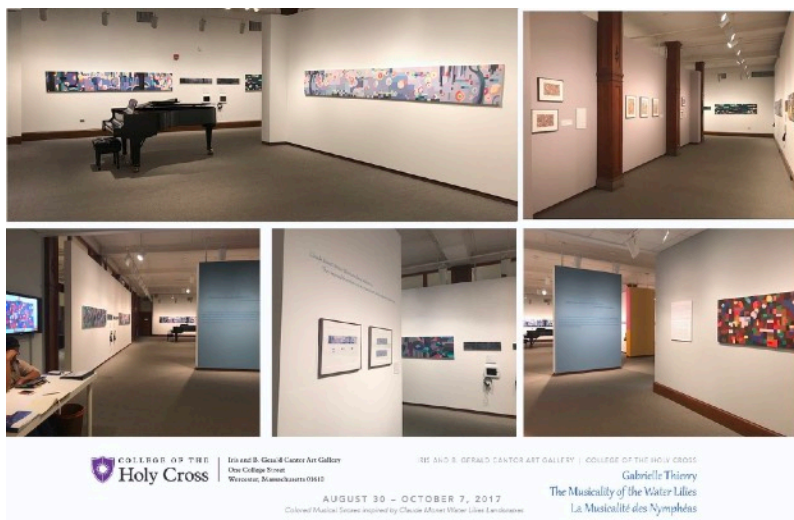
Séance de travail au Musée de l'Orangerie, 2011

Et *Matin Clair aux Saules*, sur *Les Années de Pèlerinage*, F. Liszt



Pages [Dedicated webpage \(link\)](#)

In 2017, [Iris and Gerald Cantor Art Gallery](#) in Worcester (US - Mass) organized the first exhibition of all the colored scores of the Water Lilies. A series of events (concerts, conferences, workshops) was organized to understand and experience synesthesia ([The Telegram portrait](#)).



Several articles on the subject of the musicality of water and the Water Lilies in particular have been published. One of the most recent is entitled *The Water Lilies, an inexhaustible inspiration*, for the centenary of Claude Monet's *Gift* in 2018, in the [Revue Internationale d'Art et d'Artologie](#). I was invited to present the commission "[Last Reflection of Ophelia](#)" at the last international IAWIS symposium on the theme "Water and Sea" in Luxembourg (2021)



*Last Reflection 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.

#### 4. Landscapes of Conflans-Saint-Honorine (series)



From sketch-idea to canvas, an exploration of landscape. A commission from the Barge Museum for the exhibition "Conflans through painters, illustrators & engravers" (22/23, article published in "Le Petit Journal des Expositions" of the Museum). This series was also exhibited in the [Orangery of the Priory Park](#), where charcoal workshops on landscape will be organized for 30 classes from Conflans.

One of the canvases is part of the municipal collection. Prof. Marc-Mathieu Münch discovered these landscapes in the studio and wrote an article about them in the International Journal of Art and Artology ([Revue Internationale d'art et d'artologie](#)).

## 5. "5 days in New-York"

After spending 5 days in NYC in November 2022, I painted this rhythmic and colorful fresco. It harmonizes here with G. Gershwin's "Rhapsody in Blue," inspired by the musical kaleidoscope of America.

Description and video to discover it with music ([click here](#)).



5 Days in New-York  
Rhapsody in Blue by G Gershwin  
Huile sur toile, 160x140 cm, 2022

## 6. "La Cheffe d'Orchestre"



La Cheffe d'Orchestre - Maestria  
7e Symphony, L. van Beethoven  
Huile sur toile, 160x140 cm, 2021

*One day we will come to perform symphonies while presenting beautiful paintings, to increase the impression.*  
Delacroix, Journal, 1856

This Painting is a colored representation of Beethoven's 7th symphony. The orchestra is represented by the color of the instruments, and the audience can see the music evolving in the space of the concert hall. They discover the colored interpretation of the symphony.

([Video on HorizonVu](#))

## 7. Conversation with Picasso on Music

The work proposed for the 2021 Autumn Salon and at the American University of Paris in 2025 is a conversation with Picasso about music. During the exhibition "Picasso and Music," I discovered that Picasso did not find obvious links between music and its representation in painting.



*Conversation avec Picasso sur la musique, Fantaisie Carmen de Sarasate  
Huile sur toile, 130x160cm, 2021*

As a great admirer of his work, regardless of the period, I embarked on this painting to exchange with him about the pictorial potential of music in painting. Starting from the painting entitled 'The Three Musicians' exhibited at the MOMA in New York, I invite these 3 musicians to leave the room in which Picasso paints himself as Harlequin (surrounded by Apollinaire as Pierrot and Max Jacob as a monk) and explore the colored musical world. This painting narrates Picasso's arrival in Paris, his months of bohemian life. Listening to 'Carmen Fantaisie' by Pablo de Sarasate, the painting, crossed by a large score, becomes musical. ([Video on HorizonVu](#))

## 8. *Flight of Bird*

Exhibition at the Salon des Réalités Nouvelles 2016

Article "*Flight of Birds, Crossed Perspectives*" by MM Münch, in the International Journal of Art and Artology ([in French](#))



"Vol d'Oiseaux"  
Franz Liszt Légende 5175 : St.François d'Assise, la prédication aux oiseaux  
Huile sur Toile : 89x130 cm, 2016

## 9. *Paysage de Verdun*

Commission from the General Council of the Meuse - History Mission.

The work proposed here is the creation of a painting of the Verdun landscape, where contemporary emotion is very strong and present. Some composers, then on the front lines, were able to create musical works inspired by the battlefields, being in total immersion in this landscape, the setting of their inspiration. Listening to this music takes us back to this past, and I wanted to highlight their music in the pictorial representation of the current landscape.



*Paysage de Verdun, Vision contemporaine, sur la "Sonate en la mineur" de Lucien Durosoir, 2009, Huile sur toile, 65 x 100cm*

Exhibition at the World Peace Center, France, 2010, and Museum of the First World War - Meaux - France, 2015.

Publication in "Lucien Durosoir," Palazzetto Bru-Zane, Venice. Ed Symétrie & on [Bru Zane MediaBase](#)