



"Musical Sentence 1", L. Janáček, "Sur un sentier recouvert", 2007

On abstraction and music

Abstraction is not sufficient. Putting colored geometrical forms on the frame does not make a painting. A purely hazardous disposition of these forms is impossible, they require a proper arrangement, an intimate construction a necessary composition and colors disposition. Paul Cézanne and Robert Delaunay have discovered the underlying principles today recognized as fundamentals: Cezanne, the strong inner logic of geometrical world and Delaunay the kinetic strength of colors. I try to rediscover those century old principles.

Abstraction came naturally into my work and imposed itself as a step in the continuous journey of my artistic research. Landscape possesses rhythms, river banks, alignment of trees, reflections and boats are all bringing an internal music at the center of the "rhythms" series. As a necessary step, the "Rhythms" series led to a complete inversion of the approach.



"Rythm 2", 2006

The music itself is now the subject of my research and work. After a immersion in Bach, Brahms, Cherubini, Debussy and Janacek, among others composers, I began a work of transcription. The music is painted with its melody, intonations, silences, values, tonalities and vibrations. A transfiguration of a musical vocabulary brings a new geometrical order. Forms repetition, circles of light and color evoke the music notes, their diffusion on the frame are like sound waves. Colors refer to the notes and their arrangement. The formal rigor of the "musical sentences", all horizontal, evoke not only the physics of propagation, the width and speed of music, but also reproduce, in a transfigured term, the inner logic of music composition.

m. Gabrielle, May 2007



"Musical Sentence 2", L. Janáček, "Sur un sentier recouvert", 2007

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