

## A CULTURAL SEASON AT ICICLE

ICICLE Cultural Space, 35 avenue George V, 75008  
March 15 – May 30, 2023

ICICLE's Cultural Space, 35 avenue George V, Paris 75008, will welcome a spring season interweaving painting, music and literature, with the paintings of **Vicky Colombet**, the cello of **Sonia Wieder-Atherton** and the books of **Chantal Thomas**.

Conceived by Myriam Kryger, this series unfolds around Colombet's "Antarctica-Shanshui" exhibition and the first iteration of a series of events entitled "Artistic Confidences". Art historian **Marianne Mathieu**, and journalist **Kathleen Evin**, guide us on this journey through the arts, in the company of creator-explorers concerned with connecting continents and building bridges between shores.

## PROGRAMME

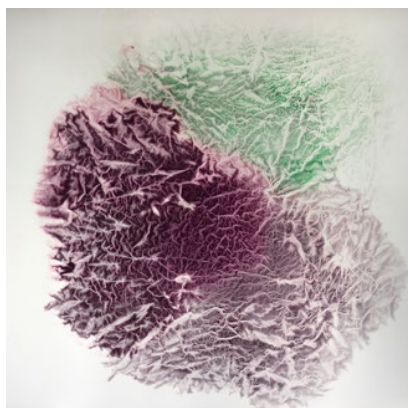
### Exhibition "Antarctica-Shanshui" by Vicky Colombet

Curator, Marianne Mathieu  
From March 15 to May 30, 2023

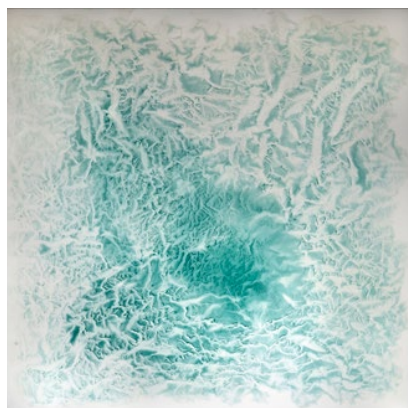
Opening on March 15, 7pm-9pm

The exhibition "Antarctica-Shanshui" brings together a set of large-format paintings, ink on paper and drawings made by French-American artist Vicky Colombet between 2012 and today.

Inscribed in both Western and Asian traditions, Colombet's artworks offer a singular and striking encounter, in conversation with Chinese landscape art as much as French and American abstraction.



Homage to Monet #1354  
2016  
Oil, pigments (Dark Brilliant Violet, Malachite) and alkyd on canvas  
198.1 x 198.1 cm  
Copyright: Vicky Colombet



Antarctica #1356  
2016  
Oil, pigments (Blue Cobalt Green A) and alkyd on canvas  
198.1 x 198.1 cm  
Copyright: Vicky Colombet



Walking by the Yangtze #1357  
2016  
Oil, pigments (Malachite) and alkyd on canvas  
198.1 x 198.1 cm  
Copyright: Vicky Colombet

## “Artistic Confidences” events hosted by Kathleen Evin

With the visual artist **Vicky Colombet**, on Wednesday March 15, 6pm-7pm

With the cellist **Sonia Wieder-Atherton**, on Tuesday April 4, 6:30-7:30 pm

With the writer **Chantal Thomas**, on Wednesday May 24, 6:30-7:30 pm

“In front of a canvas that hypnotizes us, listening to a musical phrase to which we abandon ourselves, closing a book that seemed to speak only to us, the mystery remains intact. The intimacy suddenly felt with the artist does not make the creative process any more intelligible. Where does this gesture, this note, this sentence that has reached our soul come from? From this necessarily awkward question that we ask ourselves, without daring to formulate it as it seems naive, what secret place can we try to graze by listening to them confide...? (Kathleen Evin)

## ABOUT THE PARTICIPANTS:

### Vicky Colombet

Active in Paris and New York, artist Vicky Colombet is a laureate of the Pollock-Krasner Foundation and of the Adolph and Esther Gottlieb Foundation. In 2020, Vicky Colombet took part in the exhibition “Impression, soleil levant” in Shanghai, with her work exhibited alongside the iconic painting of Claude Monet “Impression, sunrise”. In 2021, the Musée Marmottan Monet in Paris devoted an important exhibition to her in dialogue with Claude Monet. Colombet’s works are part of important public and private collections in Europe, the United States and now in China. She is represented by The Elkon Gallery, New York and Dutko Gallery, Paris.



### Sonia Wieder-Atherton

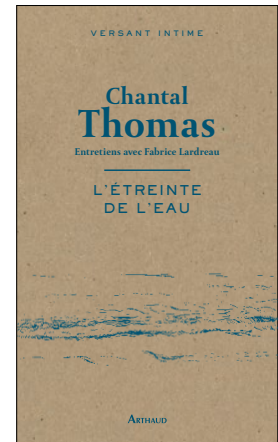
Sonia Wieder-Atherton inhabits the music with a vibrant intensity that makes her touch unique. Born in New York of a Romanian mother and an American father, she grew up in Paris and left for Moscow at the age of 19 to study at the Tchaikovsky Institute. At the age of 25, she was awarded the Rostropovich Prize. An exceptional performer, she plays as a soloist and with the greatest orchestras of our time on all continents. For a long time, she has been conceiving musical works as tumultuous as odysseys, whether in homage to Nina Simone (“Little Girl Blue”) or inspired by the Jewish liturgical songs that transmit a memory. Sonia will give an exceptional musical performance inspired by the paintings of Vicky Colombet at the ICICLE Cultural Space



## Chantal Thomas

Author of *“Les Adieux à la Reine”* (Prix Femina 2002) and *“L’Échange des Princesses”*.

Upon being elected to the Académie Française in January 2021, instead of the ordinary sword bestowed on male colleagues, she requested that she be offered a Japanese fan. In fact, although this swimmer in love with the blue waters of the Mediterranean and the green waters of the Bassin d’Arcachon keeps coming back to New York, it is in Kyoto that she spends her winters. A traveler, a dreamer, and 18th century specialist, she will publish her latest book, *“L’étreinte de l’eau”*, in May with Arthaud Editions.



## ICICLE BOUTIQUE - 35 AVENUE GEORGE V - PARIS VIII<sup>e</sup>

Opened in September 2019 as ICICLE’s first international address, this sculptural and immaculate space spans three floors of an hôtel particulier, 35 avenue George V.

Designed by Belgian architect Bernard Dubois, the 500 square metre space houses ICICLE’s women’s, men’s, and accessories collections as well as a bookstore and a gallery that reflect the brand’s philosophy, based on a natural approach to design, for a life in harmony with nature.

## ICICLE CULTURAL SPACE

With more than 500 books, bridging Chinese and Western cultures, the ICICLE bookshop, located on the third floor of the George V boutique, explores the ways of being, living and creating according to nature. It opens onto a gallery, a luminous and airy space, designed to host art and design exhibitions.

## PRESS CONTACT

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PRESENTATION OF THE EXHIBITION « ANTARCTICA-SHANSHUI »  
BY THE CURATOR MARIANNE MATHIEU

SHANSHUI: MOUNTAIN, WATER...CLOUD

*Shanshui* is the phonetic transcription of the Chinese ideogram (山水) which means "landscape". "*Shanshui* literally translates to *mountain – water*," says Vicky Colombet. "In Asia, the word landscape is an abstract concept that arises from two realities: that of the mountain on the one hand, that of water on the other. Mountain - Water... it could also mean cloud, because this last one has the shape of the mountain and the consistency of water". *Shanshui* are the landscapes of Colombet, such sensitive abstractions that they become Nature: mountain, water, cloud...

SHANSHUI: LANDSCAPE-PAINTING

The painter's instruments are for Colombet the metaphor of life: "the brush makes the wind, the speed; the canvas, the earth's crust...". Thus, her works are authentic landscapes. For Colombet, there is no colour in tubes, nothing industrial or ready-to-use. There is nature, again and again; we thus find in her workshop rock powder, natural pigment: the essence of reality and the colours of the world. Each pigment is unique, each pigment has its chemistry, its nature, its temperament. Should we then be surprised that the artist speaks of her pigments as one speaks of a person? To rub shoulders with her, you would think you know them. For example, "malachite green is like a mad horse, almost indomitable, it acts on its own (...), works alone, lands where it wants". But it moves differently depending on the chosen brush, canvas and binder. It all depends on the choice of the artist.

FROM THE YANGTZE TO THE ANTARCTIC

This *modus operandi* is part of a centuries-old Western tradition. A painter in the 21<sup>st</sup> century, Colombet works with pigments as was done during the Renaissance: she selects the pigments and binders, defines the dosages, in short develops real formulas. In the West, painters are considered as experts in the handling of essentially mineral pigments, which justifies, before modern times, their affiliation to the guild of apothecaries. They are considered craftsmen as well as practitioners. In the quattrocento, the confirmation of the status of the artist, conquered after a hard fight, caused the negation of this aspect. They opposed the hand to the spirit, the manual arts to the liberal arts.

Colombet is in reverse of this history and operates a reconciliation between thought and artistic practice, federating opposites... yin and yang. For this exhibition, the curator has deliberately chosen works through which the diversity of the artist's roots located at the crossroads of the Far East and the West shines through. These are radical canvases, a "painting of the little", economy of means and transparency: where the reserve - leaving the white preparation of the canvas visible - and the use of a single pigment are striking. The canvases of the "Antarctica" series, an evocation of the melting snow of the southern continent, approach the notions of fullness and emptiness, of presence and absence, just as "Walking by the Yangtze" #1357 expresses it, as well as "Homage to Monet", one of the first of a series of canvases she painted at the invitation of the Marmottan Monet museum in Paris in 2016 and which are presented in the exhibition at the ICICLE Cultural Space.

**BOOKS DEDICATED TO VICKY COLOMBET**

*Dialogues inattendus*, 2020, éd. musée Marmottan Monet

By Marianne Alphant, writer and philosopher

*“There are no representations of landscape in Colombet’s canvases, yet viewers know: what they are seeing is a trace, an imprint, an X-ray of natural events—waves, folds, flows, a gust of wind, sliding, shimmering, tremors. Clouds, light, reflections. Landscape translated into its essential components. A collection of its forms and its movements.*

*There is something oriental about this contemplative position, acquired by the riverside, in this letting-go to the accidents of the trace, in this painting where a form of renunciation is felt, or again, a practice of restrained action, as Mallarmé understood it. (...)*

*There is indeed an obvious porosity between canvas and world. Each painting is a universe where natural forces are at play. Working with the elements or, rather, letting them work, is akin to working the land. To lay pigments on the canvas with a brush is in a sense to sow, to sow their grains (...).”*

*L’ouvert/The Opening-Vicky Colombet*, 2021, éd. Galilée

By Pierre Wat, art historian and critic

*“Vicky Colombet paints almost the way one might cultivate soil. Her paintings, which could be called landscapes while remaining resolutely abstract, are made of folds in which light nestles, between burrowing and effulgence. A fold is created, a fold opens, so that something can emerge.*

*Each painting, born of an intimate ritual, oscillates between melancholy and rebirth.*

*The beauty of the world, a fleeting beauty, of which some can be saved a little through painting as a way of life, gives itself over to her work.”*