



VIOLAINE VIEILLEFOND

*Boundless Shores, Unknown Summits
Paintings of a Floating Horizon*

15.09-19.09.2026

Galerie Etienne de Causans

25 rue de Seine, 75006 Paris

Tuesday- Saturday, 2:30 – 7 pm

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Violaine Vieillefond, *Snapshots from a Bird's Eye View* (detail),
Acrylic on canvas, 2025

1. EXHIBITION ABSTRACT

From September 15th to 19th, 2026, Violaine Vieillefond returns to Paris for her fourth solo exhibition at Galerie Etienne de Causans, “***Boundless Shores, Unknown Summits, Paintings of a Floating Horizon***”, featuring recent paintings being shown to the public for the first time.

In the wake of the first solo presentation of her work in Japan, “***Water reflections, The Flow of All Things, Sounds, Colors and Patterns of Waves***”, this summer, at the Kyoto Institute of Technology Museum and Archives, organized by Pr Misato IDO of the Faculty of Design and Architecture, which brought together a collection of twelve folding screens, the artist invites us here to share a new perspective on her favorite subject, water. Not only as a pictorial medium, a symbol, and an essential resource for life at the heart of major contemporary ecological and geopolitical issues, but also as a window open to a poetic and deep dialogue between East and West about the beauty and fragility of nature.

By taking us on a journey through the different sections of the gallery's ground floor in a fluid, aquatic, and airy pictorial space and time, on the threshold of classical perception and visual references, the exhibition displays works in which, according to the artist, “the mountain becomes sky and the sky becomes mountain.” These paintings are drawn from three series: “***Snapshots from a Bird's Eye View***” (2025), *celestial cloud landscapes*, alongside specific series in the continuity of those exhibited in Kyoto, “***Winter Dream***” (2022/2023), *earthy snowy landscapes*, and “***Sun, Moon, Landscape***” (2024), a famous theme in Japanese painting, a *water landscape* folding screen.

The title and subtitle of this exhibition, “***Boundless Shores, Unknown Summits, Paintings of a Floating Horizon***”, summarize the artist's intention to deepen the dialogue between East and West initiated during her last exhibition at the gallery and in Venice during the 60th Art Biennale (“***L'oro dell'acqua***”, 2023/2024). She thus pays tribute to Claude Monet's “***Water Lilies***”, an “*endless space*,” a “*wave without horizon or shore*,” to the traditional Chinese and Japanese landscapes of “*mountain and water*” (*shanshui-sansui*), as well as to the Japanese prints (*ukiyo-e*: “*images of a floating world*”) of which Monet was a great admirer and collector, particularly those depicting Mount Fuji and the pattern of the wave, by Katsushika Hokusai. All those references directly inspired the paintings presented here.



Violaine Vieillefond, *Snapshots from a Bird's Eye View I*
150 x 290 cm, acrylic on canvas, 2025

The exhibition is accompanied by a trilingual catalogue in French, English and Japanese, with a text by Annie Dubernard Laurent, dedicated to the “*Winter Dream*” series (2022/2023), including a total of seven triptychs (four of which were exhibited in Japan and one here at the Galerie Etienne de Causans, in the form of folding screens), as well as fourteen large formats, ten of which are presented here as an immersive, continuous line of fourteen-meters, like the Japanese sliding doors called *fusumas*:

“Violaine Vieillefond presents here with the series *Winter Dream*, the third chapter, created between autumn 2022 and spring 2023, large sets of paintings on canvas stretched on frames, following *Metamorphoses of Fluids* (2008-2012), and *Gold Blue (Shades of Blue, 2020, Lights of Foam, 2021-2022, and L'oro dell'acqua, 2022)*.

This new series consists of fourteen polyptychs: seven triptychs measuring 1.95m by 3.45m (3 x 1.95m x 1.14m), as well as seven diptychs measuring 2.10m by 2.80m (2 x 2.10m x 1.40m), whose panels can be used indifferently as duos or separately to create, like a multiple panel folding screen, a long continuous line of iridescent shades and gradients.

A variation of reflections and colored shadows on the white of the snow...

Rainbow of pure light broken down into a range of five colors drawn from the Newtonian spectrum: subtle shades of blue-violet, blue-green, pink, orange, and yellow. A distant memory on the pristine snow of the color theories of Goethe and Chevreul...

It is above all to pay tribute once again to Claude Monet that the artist returns to the one who inspired her first. She was indeed marked from her childhood by *The Magpie* (1868-1869), now in the collections of the Orsay Museum. Monet was one of the most prolific Impressionist painters, alongside Alfred Sisley, in depicting snowy landscapes, a pretext for capturing with an infinity of colored whites, the fleeting and ephemeral effects of light.

But here, in the *Winter Dream* series, it is not only China, but above all Japan, that takes the stage. Living not far from the Guimet Museum - National Museum of Asian Arts (as well as the Marmottan Monet Museum), she regularly went there to admire traditional ink paintings, *shanshui* (mountain and water landscapes), *sumi-e*, as well as *ukiyo-e*, prints by the great Japanese masters Hokusai, Hiroshige, and Utamaro.

"Painting expresses the great law of the world's metamorphoses, the essential beauty of mountains and rivers in their form and movement, the perpetual activity of the Creator, the flow of Yin and Yang; through brush and ink, it captures all the creatures of the Universe, and sings its joy within me." Shi Tao (1641-1720), Thoughts on Painting by the Bitter-Gourd Monk.

Monet himself was a passionate collector of these Japanese prints, which still adorn the walls of the kitchen in his house in Giverny.

The direct reference to the theme and composition of the very famous *The Great Wave off Kanagawa* (1830-1831), which is part of Katsushika Hokusai's *Thirty-Six Views of Mount Fuji*, is, moreover, increasingly explicit in Violaine Vieillefond's work as her large polyptychs develop.

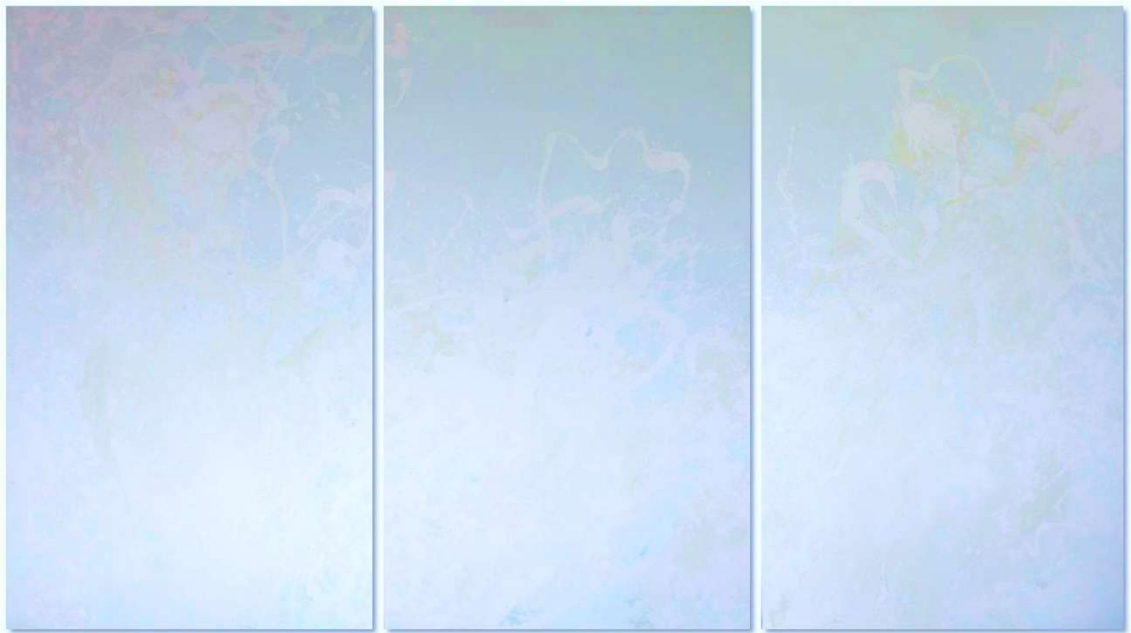
For it is necessary to place the genesis of this latest series, *Winter Dream*, in its specific temporal and geographical context. The artist, a Parisian, has been spending several times a year in the Alps at the family chalet since her early childhood, particularly in winter. A "refuge" that took on an extraordinary dimension as she became anchored there by chance in life for two entire winters, 2021 and 2022, during the successive lockdowns. She was then able to spend weeks and months observing, in all weather and under all lights, both day and night, the celestial colors reflected on the white snow of sculpted landscapes. A suspended space-time: like a blank page, a "white book," before being reborn each spring...

By coincidence or not, in a premonitory way or not, the artist visited, just a few days before its closure in October 2020, the exhibition "*Fuji, Land of Snow*" at the Guimet Museum, a title inspired by the novel of the 1968 Nobel Prize in Literature winner Yasunari Kawabata (1899-1972).

"In 2013, Mount Fuji was inscribed on the Unesco World Heritage List as a sacred place and a source of artistic inspiration... Sometimes the sole subject of the composition, sometimes an element almost hidden in the background, Fuji is a pretext for meditation on atmospheric variations - and we can see all the influence that these prints would later have on the Impressionists... But how to play with the changing aspects of snow and sky colors isn't just an exercise in style... More broadly, these variations around a theme are a reflection on the notion of impermanence... The eternal snow that crowns it challenges the artists ... to transcribe the suffocation of nature and its noises, but also the burial of a world in profound change." Vincent Lefèvre, Director of Conservation and Collections, MNAAG.

Violaine Vieillefond explores here her favorite theme, water, in a renewed form, to delve into the complex aesthetic relationships between white, light, and material, but also, as always in a poetic and dreamlike manner, more broadly, the aquatic element in its ecological and geopolitical dimension: scarcity and fragility of the resource, fleeting and ephemeral snowy landscapes that die every spring only to be reborn the following winter, until the day when this natural cycle will end and these white landscapes will disappear forever."

Annie Dubernard Laurent, *Winter Dreams*, 2023



Violaine Vieillefond, *Winter Dream IV*
Triptych 195 x 342 cm (3 x 195 x 114 cm), acrylic on canvas, 2022

2. VIOLAINE VIEILLEFOND, BIOGRAPHY

Born in 1970, to a mother who was a professor of comparative literature and art history, Annie Dubernard Laurent, and a father who was an engineer, Violaine Vieillefond was nurtured from childhood by a blend of scientific and artistic influences. Her mother enrolled her at a young age in visual arts workshops, which she attended until adolescence. Living near the Marmottan Museum, they would often go together to admire Monet, particularly the *Water Lilies*. Her fascination with Monet gradually opened her up to the pictorial world of "Japonism" and "shan shui" landscapes, with which she also became familiar at the nearby Guimet Museum. At 17, in California, she discovered American abstract expressionism, large formats, color fields, as well as photography, which she began practicing from that moment alongside her painting work. Engaged in scientific studies, then in political science, she simultaneously took art history courses. She continued her training at the Ateliers Beaux-Arts of the City of Paris under the tuition of painter Martin Bissière, grandson of Roger Bissière, a major figure of the School of Paris.

An engineer and visual artist, she has always been fascinated by images and the experiences encountered during her scientific studies: colored fluids in motion, micro and macrocosmic worlds, which would come to inhabit her universe and influence her artistic approach. Both through the techniques she uses and through their forms, in which chance plays a significant role, her works highlight the shifting nature of water and its aesthetic and emotional potential. Her work immerses us in a universe of transforming forms and leads us to reflect on the essence of life.

Violaine Vieillefond regularly works in her studios near Paris and in the Alps, but also during her numerous travels, particularly to Venice and Japan. It is in her connection with nature, especially water, that she finds material for her research.

Her first solo exhibition in a museum took place at the Pavillon de l'Eau, with the City of Paris and Eau de Paris, an exhibition dedicated to her *Metamorphoses of Fluids* series, from September 2012 to February 2013. She began exhibiting her first installations, inspired by Monet's *Water Lilies*, in the ponds of Flers Castle Museum (Normandy), in 2014, then at the Paris Science and Industry Museum as well as at the Paris Institute of Technology. In 2017, she transformed both floors of the Abbey of Vertheuil (Médoc) with monumental paper installations, "*Water Memories*". Then in 2021, she was once again invited by the Flers Museum to exhibit her paintings in dialogue with the Impressionist collections. In 2024, she held her first solo show abroad with *L'oro dell'acqua* in Venice at the Palazzo Albrizzi-Capello, during the 60th Art Biennale, which was followed by an exhibition of photos and videos of installations in nature, *Ninfæe*, at the Marignana Arte gallery. In 2025, she was invited to Japan by the Kyoto Institute of Technology to give a lecture on 'A Dialogue Between East and West. Water as a Pictorial Pattern' and then in 2026 in the university's Museum and Archives, to hold her first solo museum exhibition in Asia, *Water Reflections*, featuring a series of folding screens in homage to the painter Hokusai.

She has participated for the past 25 years in numerous solo and group exhibitions in France and abroad. Her works are held in several public collections (including the Museum of Flers, the Museum and Archives of the Kyoto Institute of Technology...) as well as in private collections.

EDUCATION AND PRIZES

- 2010 Art grant by the Conseil Général du Val de Marne (France)
2004/07 Paris Fine Art Studios, painting, Martin Bissière's class
1992/94 Paris Political Institute, bachelor of political science
199/93 Paris Polytechnic Institute (ENSTA), master of science and engineering
1991/92 Paris University, bachelor class in Art History and Archeology
until 1986 Paris Museum of Decorative Arts studios (Louvre), painting, Paris

SELECTION OF SOLO SHOWS AND PARTICIPATIONS

- 2026 Galerie Etienne de Causans, Paris
Museum and Archives, Kyoto Institute of Technology, curator Pr Ph.D. Misato IDO, Kyoto
2025 Kyoto Design Lab, Kyoto Institute of Technology, "*A Dialogue between East and West. Water as a Pictorial Pattern*", lecture, invited by Pr Misato IDO, Kyoto
Marignana Arte, *Ninfae*, Venice Gallery Weekend/ Venice Galleries View, Venice
2024 Palazzo Albrizzi Capello, *L'oro dell' acqua*, during the 60th Biennale of Art, with ItsLiquid Group, ACIT/Goethe Institute/ Arnaud Faure Beaulieu, Venice
2023 Galerie Etienne de Causans, *L'oro dell' acqua*, paintings, Paris
2022 Galerie Etienne de Causans, *Gold Blue*, Paris
2021 Flers Castle Museum, Normandy (France), *The Colors of Water*, curator Hélène Tarantola
2020 Artist studio private visits for signing sessions of the monography 2000-2020, Vitry-sur-Seine
2019 OFI Asset Management, art patronage, Paris
2018 Restaurant Maison Blanche, *Through the Seasons*, Paris
Galerie ArtCube, *Monuments*, Paris - catalog
Galerie Anne-Claire Simon, *Focus*, Paris
2017 Vertheuil Abbey, *Water Memories*, Médoc (Bordeaux vineyards) - catalogs
2016 Galerie Teodora, *renaissance(s)*, Paris
2015 Galerie Teodora, *Floating Paintings*, Paris
Restaurant Maison Blanche, Paris
2014 Flers Castle Museum, Normandy (France), *Water Threads*, trio, curator Hélène Tarantola
Galerie ArtCube, *Shadows of Forms*, Paris - catalog
Ursulines Medieval Tower Chapel, *The Ways of Water*, Autun (Bourgogne, France), invited by painter Hisao Takahashi
2013 Paris Polytechnic Institute, *Metamorphoses of Fluids*, atrium - catalog
2012 Pavillon de l'Eau / Water Pavillion (with Eau de Paris and the City of Paris), *Metamorphoses of Fluids*, Paris, catalogs, curator Matthieu Marquaille, 2012-2013
Galerie Bagatelle, *Water Dialogues*, Aix-les-Bains (Alps, France)
Galerie Audrey Marty, *Metamorphoses*, Saint Malo (Britanny, France)
2010 La Petite Galerie, *Microcosms-Macrocossms*, Paris
Galerie Bagatelle, Aix-les-Bains (Alps, France)
2005-07 Avignon University (Provence, France), Saint Martha's Chapel : decoration with mosaics, ceramics, stained glass
2002 Galerie La Madelaine, Brussels
2001 Commission Européenne, Brussels

ART FAIRS

- 2021 Luxembourg Art Fair
- 2019 Art Elysées, Paris
Lille Art Up (France)
- 2018 YIA Art Fair / Paris Contemporary Art Show, Paris
- 2017 Art Montpellier (France)
- 2013 Lille Art Fair (France)
Spectrum Miami, USA
- 2010 New York Art Expo, USA
- 2008 Réalités Nouvelles, Paris
Salon d'Automne, Paris
- 2007 Réalités Nouvelles, Paris
- 2006 Salon d'Automne, Paris
- 2004 Salon d'Automne, Paris

SELECTION OF GROUP SHOWS

- 2026 *Il tempo sospeso*, ACIT German-Italian Cultural Association /Goethe Institute, Palazzo Albrizzi-Capello, Venice Carnival
- 2023 *Utopia Now/ Black is Back/ Eau*, See Galerie, invited par Arnaud Faure Beaulieu, Paris
- 2022 *Anima Mundi*, during the 59th Biennale of Art, with ItsLiquid Group, Palazzo Bembo, Venice
- 2021 *Borders Art Fair/ Venice International Art Fair/ Contemporary Venice*, with ItsLiquid Group, Venice
UNESCO, Paris
- 2020 PIASA Auction, charity auction in benefit of Covid healthtakers, Paris
- 2019 Chez Castel, with Galerie Anne-Claire Simon, Paris
Galerie Anne-Claire Simon, *Le Bleu*, Paris
- 2018 Galerie Anne-Claire Simon, summer show, Paris
- 2016 Galerie Teodora, summer show, Paris
- 2015 Galerie Teodora, summer show, Paris
- 2013 Science and Industry Museum, *Higgs'Boson*, Paris
- 2010 Twins Moers 2010, Ruhr European Capital for Culture, Moers, Germany
- 2009 Festival de l'Oh!, Maisons-Alfort and the Conseil Général du Val de Marne (France)
- 2008 O Art Museum, Tokyo
Fine Arts Museum, Okinawa
Imperial House, Tamoza
- 2005 Japanese Embassy, Séoul
- 2004 Ono Gallery Ginza, Tokyo
- 2003 Ward Nasse Gallery, New York
Tablet Gallery, Londres
Arte Giappone Galeria, Milan
- 2002 Galerie La Madeleine, Brussels
Atelier Visconti, Paris

TEXTS AND PUBLICATIONS

Bibliography :

Cités englouties (Submerged Cities) - Texts by Kathrin Machinek, architect-archeologist, PhD / University of Karlsruhe, CNRS, chief of the Department of Architecture at the Center of Alexandrian Studies (ongoing)

Winter Dream - Foreword by Annie Dubernard Laurent, trilingual French-English-Japanese, 62 pages, Paris, 2023

Ninfae. T.1 : Nereids & Dryads - Photographs of ephemeral installations in situ in nature, bilingual French-English, 122 pages, Paris, 2022

Ninfae. T.2 : Oreads - Photographs of ephemeral installations in situ in nature, bilingual French-English, 128 pages, Paris, 2022

Ninfae. T.3 : Ophelia - Photographs of ephemeral installations in situ in nature, foreword by Annie Dubernard Laurent, bilingual French-English, 86 pages, Paris, 2022

Ninfae. T.4 : Naiads - Photographs of ephemeral installations in situ in nature, bilingual French-English, 158 pages, Paris, 2022_

Gold Blue : Shades of Blue, Lumières d'écume (Lights of Foam), L'oro dell' acqua - Texts by Annie Dubernard Laurent, bilingual French-English, 72 pages, Paris

First edition 2022, new edition 2023

Published for the exhibitions at Galerie Etienne de Causans (Paris, 2022 & 2023) and Palazzo Albrizzi-Capello (Venice, 2024)

De l'eau et des hommes (Of Water and Men) - Photographs of ephemeral installations in situ in nature, foreword by Hélène Tarantola, bilingual French-English, 124 pages, Paris, 2021

Acqua alta - Foreword by Annie Dubernard Laurent, bilingual French-English, 76 pages, Paris, 2022

Toiles d'eau. Hommage à Claude Monet (Water Canvases.Hommage to Claude Monet) - Foreword by Annie Dubernard Laurent, bilingual French-English, 68 pages, Paris, 2022

Violaine Vieillefond. Paintings 2000-2020 - Foreword by Annie Dubernard Laurent, with TIMKAT publications, illustrated monography with a selection of texts, 240 pages, Paris, 2020

Revelations 2017-2018-2019 - OFI Asset Management - Art Patronage, Paris, 2019

L'éclat du bleu. Nuance et essence du bleu en littérature, en art et dans la société contemporaine – under the direction of Geneviève Vilnet. Anne-Claire Simon. L'Harmattan Editions, 2019

Of Flesh and Blood and Hanging Gardens - Catalogues for « Water Memories » exhibition at Vertheuil Abbey (Médoc), bilingual French-English, 18 pages, Paris, 2017

In situ. Metamorphoses of Fluids. The Water Pavilion - Photographs of the exhibition at the Water Pavilion, foreword by Bernard Point, September 2012 - January 2013, 24 pages, Paris

First edition, 2012; Second edition for the 10th Anniversary of the Water Pavilion, 2017

Texts and catalogs:

Misato Ido, Ph.D, Professor of Art History, Faculty of Design and Architecture, Kyoto Institute of Technology, and her students Yuka Ando, Ryoma Fukushima, Maggie Huang, Keishiro Oya, Tsuzumi Sakamaki, Ito Takeuchi
Water Reflections – Sounds, Colors and Patterns of Waves, text for the exhibition at the Museum and Archives, Kyoto Institute of Technology, 2026

Mitsuhiko Mori, curator at the Kyoto Kyocera City Museum
The Abundance and Peril of water. Beyond Time and Space, in KYOTO SHIMBUN, July 11, 2026

Jonathan Molinari, Ph.D, Professor of Philosophy, Ca' Foscari University
Through the Eyes of Orpheus: on the Nymphs by Violaine Vieillefond, text for the exhibition Marignana Arte Gallery, Venice, 2025

Claudia Meschini , journalist
Con Violaine Vieillefond dentro « L'oro dell'acqua », in IL GAZZETTINO, Venezia-Mestre, 30 Juin, 2024

Laurence de Calan, journalist, artist, writer : *Dance of Fluids* (in *COTE OUEST*, n°165, p. 34, illustrated, June-July 2023), about the exhibition at See Galerie, 2023

Annie Dubernard Laurent, Art Historian, PHD/ Comparative Literature, Professor at Paris University :
Winter Dream, foreword to the catalogue, 2023
L 'Oro dell' Acqua, 2022, text included Gold Blue, catalogue
Lights of Foam, 2022, text included Gold Blue, catalogue
Shades of Blue, 2021, text included Gold Blue, catalogue
Ophelia, the Drowned-Drapery, foreword to *Ninfae. T.3 : Ophelia*, 2021
Life and Death in Venice, foreword to the monography and to *Acqua alta*, 2020
Windows. A Window open onto the World, text included in the monography, 2020
Water Canvases. A Homage to Claude Monet, text included in the monography and foreword to *Water Canvases*, 2020

Michèle Tardat, former cultural advisor and President of Vertheuil Abbey's Friends Association:
Water Memories, foreword to the exhibition at the Abbey, 2017

Maryse Violin-Savalle, writer, art historian, art critic for the National Museum Eugène Delacroix 's Friends Society Publications
Monuments, text for the catalog, about the exhibition ArtCube Gallery (Paris), June 2018
Renaissance(s), text for the exhibition Teodora Gallery (Paris), December 2015
From Dream to Image, March 2014

Bernard Point, former member of the committee of the Contemporary Art Fair DRAWING NOW, creator and former director of the Gennevilliers School of Fine Arts and its Edouard MANET Gallery
Shadows of Forms, preface to the exhibition ArtCube Gallery (Paris), 2014
Nenufluids, preface to the exhibition at ENSTA ParisTech (Palaiseau), 2013
Metamorphoses of Fluids, foreword to the exhibition at The Water Pavillion, 2012

Molly Mine, AZART Mag, "Violaine Vieillefond, "The live art of metamorphosis" (AZART n° 61, March-April 2013)

Isaac Ortizar, art critic, AICA
Memories of Winds and Lights, 2006
The Students'House Chapel, University of Avignon : Themes and symbolics", 2006

Book covers:

Etienne Wasmer, Professor at New York University Abu Dhabi, PhD / London School of Economics under the direction of Nobel Prize in Economy, Sir Christopher Pissaridès :
Labor, Credit, and Goods Market, 2017 (MIT Press)
Principles of micro-economy, 2017 & 2014 (Pearson)

3. PRACTICAL INFORMATION

Boundless Shores, Unknown Summits Paintings of a Floating Horizon

September, 15 - 19 2026

Opening : September 17, 6 pm – 9 pm

Open: Tuesday – Saturday, 2:30 pm – 7 pm

CONTACTS

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