

## DIDIER BOUSSARIE

### Ce que la lumière touche (What the light touches)

painting

27. 03. 2026 > 16. 05. 2026

#### PRIVATE VIEW

Thursday 26<sup>th</sup> March – 5 pm > 8:30 pm

#### SUNDAY OPENING

Sunday 19<sup>th</sup> April – 2 pm > 6 pm

#### MEET THE ARTIST / TALK

Wednesday 29<sup>th</sup> april at 7:30 pm – **Didier Boussarie will be conversing with Henri Guette** art critic / curator.

#### CLOSING DAYS

Fridays 1.05 and 8.05 as well as Thursday 14.05.2026

*And the motif, then?*

*It is taking a walk in my mind, just as I take a walk in the forest...*

**Didier Boussarie**, excerpt from *Texte I* – 28.02.2026

Observations, sensations, and imagination feed Didier Boussarie's works. During his daily walks, the artist goes to his favourite places –pond, forest, river– and watches closely how the scenery evolves, whether in a discreet or grandiose way. Back in his workshop, the emotions and thoughts triggered by these *inter-views* are translated into painting. Didier Boussarie is not about representing or reproducing: he reconstructs. Like a birth, like the day rising, the worlds on his canvas come (back) to life –to a new life. He follows the light, its often barely perceptible comings and goings; the perceived reality filters through him. Rather than representing shapes or landscapes, Didier Boussarie strives to document sensations. Despite the occasional twig, petal, or curtain of greenery, his works gravitate toward the abstract. There are worlds within worlds: the sky reflecting in water surfaces and the waters bending under some impact, only to smooth out again, absorbing an already bygone action.

Thus, Didier Boussarie's desire seem to be twofold: **on the hand, to retain and incorporate, on the other hand, to lose oneself...** There lie the paradox and the contractions of our relationship to nature. The very definition\* of *landscape* mirrors this duality: An expanse of scenery that can be seen in a single view. The landscape is a matter of point of view and is thus deeply subjective and personal. How to access, then, the vastness of the landscape whilst capturing its innermost thoughts, its secrets? How to go beyond the limitation of our gaze? Despite the feeling of togetherness and wholeness landscapes give, our perception can only catch an infinitesimal part of it: what are the mountain and the water hiding, what happens behind the clouds, what lies in the heart of the forest?

This way, Didier Boussarie refocuses his paintings on the very stakes of landscapes: a constant dialectic between the visible and the invisible. The contrast between the abstract, diaphanous lights and shadows and the identifiable elements and vibrant colours creates palpable tension. An eerie calm. There is a narrative underlying. In some paintings, a clear separation between the upper part and the bottom part of the work suggests a horizon. **Perhaps as a way to reposition his point of view and to accept his subjectivity.**

Once scarce in Didier Boussarie's universe, colour is now omnipresent. *Ce que la lumière touche* places light at the heart of the work. A light that establishes itself through greens and yellows in a blooming world, through watery turquoises, a light that sometimes invites, with its delicate purples and greys, to enter terrestrial cosmogonies (*Cosmogonies terrestres*) or a subtle winter tale (*Conte d'hiver*).

**What we have here is an energy similar to the one given on a sunny day. The idea of motif has become secondary: some soft force, an enigma radiate from the paintings and capture the viewer. The eye likes to wander without necessarily knowing what it sees –just like we can, without knowing why, feel inexpressible joy to simply be part of this world.**

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**With *Ce que la lumière touche*, Didier Boussarie continues his singular journey, away from any programme or model.** From one exhibition to the other, he plays with his freedom to feel, to express.

\*The American Heritage® Dictionary of the English Language, 5th Edition

## **background**

Didier Boussarie was born in Villars in the Périgord region (France) in 1958. Though drawing had been an occupation since childhood, it intensified at the beginning of his adolescence. He created single copy comic books narrating adventures of heroes and heroines with heavy bosoms. This last detail enabled him to practice volume drawing under different angles! He also sculpted little figurines –his father’s cabinetmaker workshop was full of wood scraps– and their shapes often inspired him. Early on, he developed a passion for spending entire days immersed in nature, contemplating, and drawing it – something that never left him. The idea of taking on artistic studies, on the other hand, came rather late. While spending time in an art studio, he decided to try the entrance exam for the fine arts academy – *École nationale des Beaux-Arts de Cergy*– in 1983 without having prepared it. He was accepted and graduated in 1987.

Since the beginning of the 1990s, Didier Boussarie has regularly been exhibited in galleries and institutions. This year marks the twentieth anniversary of his collaboration with Galerie Maria Lund.

His work has been the topic of many press publications. Novelist and essayist Belinda Cannone has written about his work, and art historian Itzhak Goldberg dedicated a conference to his very innovative work with cobwebs. A retrospective catalogue was edited in 2011, followed by a second one on the body of works presented in *La nuit elles tissent* (Nightweavers, 2015).

In 2024, the gallery published ***Là où l’horizon penche, a collection of Didier Boussarie’s writings and works.***

***Ce que la lumière touche* (What the light touches) is Didier Boussarie’s seventh exhibition at the Galerie Maria Lund.** It follows *Du ciel à tes cheveux* (From the sky to your hair) (painting and drawing, 2008), *Arrière-saison* (Late autumn) (painting, drawing, and sculpture, 2011), *La nuit elles tissent* (Nightweavers) (painting, drawing, photo, and sculpture, 2015), *Liens* (Ties) with Lyndi Sales (painting and drawing, 2017), *Si le fleuve sous tes paupières* (If the river beneath your eyelids) (painting and drawing, 2022), *Étang communal* (Communal Pond) (painting and drawing, 2024). In 2023, the Musée du Revèrmonst hosted a whole display of the artist’s works (painting, photographs, and boxes) as part of the exhibition ***Herbiers – Mémoire Végétale*** (Herbarium – Vegetal Memory), and in 2025, Didier Boussarie was invited to take part in the exhibition ***Le temps du printemps*** (Spring Time) at the **CAC in Meymac.**

Didier Boussarie’s work has also been presented **in numerous fairs:** *Salon du dessin contemporain* (2007-2008, Paris), *Korea International Art Fair – KIAF* (2009-2011, 2014, Seoul), *Art on paper* (Brussels, 2011), *DRAWING NOW* (as a solo show, 2012, Paris), and *LAW – Luxembourg Art Week* (2024).

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