

172, rue Miquelon  
St-Camille, Québec J0A 1G0 Canada  
819-828-1210  
[madeline.deriaz@axion.ca](mailto:madeline.deriaz@axion.ca)  
<http://madelinederiaz.com>

**Madeline Deriaz**  
visual art

## ARTIST'S STATEMENT

The sources of my inspiration are situated mainly in the observation of subjects or natural phenomena found in daily life. I am not very interested in the spectacular.

My attention focuses on the little things that we see every day and that people pay no or scant attention to because they don't take the time to stop and look at them. These are, for example, the reflections of light on moving water or in the smoke from a fire; the changing shadow of a tree on a building or a road; the cracks in parched earth; the structure of a rock or of flower petals; the infinite variety of cloud shapes, the arabesques drawn by the frost on the windows of my solarium...

My visual investigations develop from thematic research – particularly the four elements: earth, air, water, and fire.

Although my visual art practice is multidisciplinary, including printmaking, photography, painting, digital creation, and video, more than half of my artworks are printmaking and drawings made with graphite, charcoal, and ink.

This simple, even noble, medium leaves no room for special effects. In drawing the way I do, it is impossible to cheat. With a graphite pencil, a stick of charcoal, or a some ink and a brush, and a sheet of white paper, I can create an infinite number of colourful worlds, composed of a variety of subtle details, expressed solely in blacks, greys, and whites. Viewers of these drawings are invited to stroll through them with their eyes and discover, in the myriad of details and shades of grey, other worlds – their own.

In my creative approach, my goal is to express their hidden essence through a detailed exploration of their possible pictorial representations. I am particularly interested in the similarities found specifically in the respective graphic forms of these elements. These forms, these particular visual languages, both differentiate and connect them.

My creative process in drawing has been strongly influenced by experiences I had as a young child, especially, as a three-year-old, watching my father develop traditional photographs. Through a child's eyes, I contemplated the magic of the development process – the gradual appearance of the image, first with blacks tracing the strongest lines, then the emergence of the greys. As I watched this slow process unfold, I imagined a variety of possible compositions, a series of variations.

In the last few years, I have been passionately interested in exploring different avenues of pictorial research. It is a visual exercise that is expressed through repetition, series, variations.

Indeed, as a musician might compose a melody and then develop variations on it, I draw a "graphic melody": a minimal image, composed mainly of key elements, which will be the preliminary sketch for future works – a series of variations. So, as a musician might add an orchestration to enhance his melody, I add an orchestration with graphite, charcoal or ink to enhance the minimal image which will become a piece of my work.