

WADDINGTON CUSTOT

PRESS RELEASE

Edges of Perception *opens 18 September 2025*



Fabienne Verdier, 'La neige et le vent/ The snow and the wind', 2024, acrylic and mixed media on canvas, 55 x 68 cm.
Courtesy the artist and Waddington Custot

Waddington Custot is pleased to present *Edges of Perception*, a group exhibition bringing together paintings, sculptures, and photographic works by international contemporary artists Kenia Almaraz Murillo, Nick Brandt, Ian Davenport, Hubert Le Gall, Umberto Mariani, Landon Metz, Marc Quinn, Arnaud Rivieren, Tomás Saraceno, Manolo Valdés, Sophia Vari, Fabienne Verdier, and Bernar Venet.

The exhibition explores the subtle and striking contrasts that define how we see, and experience art. *Edges of Perception* highlights the interplay between materials, forms, colors, and sensations, inviting visitors to navigate the spaces where differences meet, challenge, and illuminate one another.

Among the highlights, Fabienne Verdier emerges as a central voice, with recent works such as *Débordant des choses indicibles* (2023) and *La neige et le vent* (2024), alongside earlier canvases from her *Voyage d'hiver* series (2016) and the silkscreen *Nuit d'opéra à Aix* (2017). Verdier's practice distills gesture into pure energy, situating painting as a field of tension between control and release, silence and resonance. This exploration of dualities reverberates in the folded lead surfaces of Umberto Mariani, whose *Senza Titolo, Red* (2015) and *Taghelmoust: il velo* (2015) transform the heavy materiality of lead into supple rhythms, challenging the viewer's perception of weight and fragility. Similarly, the photographs of Nick Brandt—*Elephant Statue* (2011), *Lioness Against Dark Foliage* (2012), and *Rhino on Lake* (2007)—address another form of contrast: the monumental presence of endangered wildlife against fragile ecosystems, rendered in an elegiac yet confrontational visual language.

The exhibition further unfolds through works that amplify the theme of interstitial contrasts. Ian Davenport's *Colourcade: Sting 2* (2015) turns industrial surfaces into cascades of chromatic fluidity, while Landon Metz's meditative washes (*MMXXIV VIII* and *MMXXIV XVIII*, 2024) foreground restraint and nuance. In dialogue, Arnaud Rivieren's stainless-steel sculpture *Tyn* (2021) asserts weight and monumentality, countered by Tomás Saraceno's *Cirrus Intortus/ M+M* (2018), where line and volume dissolve into a web of lightness and reflection.

Other perspectives emerge in the hybrid materialities of Kenia Almaraz Murillo, whose neon-threaded assemblages reframe ancestral narratives within contemporary vocabularies, and in the sculptural works of Sophia Vari and Hubert Le Gall, where metal, glass, and organic forms converge in sensuous, tactile balances. Bernar Venet's *Indeterminate Line* (2005) completes the dialogue, tracing the paradox of structure and instability, order and entropy.

Edges of Perception unfolds as a reflection on the thresholds of the visible, where contrast is not mere opposition but a generative condition, suggesting new ways of approaching aesthetic experience.