

Caroline Dantheny

BOUNDLESS

Curated by Elisabeth de Brabant

**VENEZIA 17/04
31/07
2022**

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17 April | 31 July 2022

BOUNDLESS

Palazzo Morosini del Pestrin

Castello 6140

Calle del Pestrin

30122 VENEZIA

Near Campo Santa Maria

Formosa

Water access: Rio del pestrin /

Rio del paradiso

T. : +33 (0)6 60 17 13 02

Exhibition

17 April | 31 July 2022

Vernissage

16 April

at 6 PM

April

11 AM - 7 PM

May / July

From Friday to Sunday

10 AM - 6 PM

and by appointment

Italy : +39 347 409 9520

France : +33 (0)6 60 17 13 02

Communication & Press

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PRESS RELEASE

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On the occasion of the 59th Venice Art Biennale, Palazzo Morosini del Pestrin opens its doors to the works of artist Caroline Danthyeny.

The artist's journeys draw an archipelago of islands that cover infinite distances and are united through her immense nebulous gestures found in her works. Drawing from seemingly unrelated experiences, the results are at once consequential and vital.

Having travelled in India for 20 years, her encounter in 2011 with Jean Francois Lesage, the world renowned French embroiderer proves to be a decisive one. The two artists recognize each other immediately and decide to give life to a collaboration that leads the artist to dedicate 5 years with Jean Francois Lesage and his team of master embroiderers in the Vastrakala Ateliers in Chennai, India.

The works born of this experience, some of which will be exhibited at Palazzo Morosini, mark a new maturity in the artist's work, in which the amplitude of the pictorial nebulous gesture



Photo ©Cyrill Brami

February 2011 - Jean-François Lesage & Caroline Danthyeny, Vastrakala.

meets the precision in the design of the embroidery.

It is a melee in which time and space expand and contract continually, the West meets the East.

“Le Dernier Royaume” an immense triptych in the series took the efforts of 7 embroiderers over 2 months, and represents more than 1700 hours of elaborate and exceptional work.

At first approach of the work “Erumpu” one first perceives an abstract image, however upon closer inspection it reveals a tiny army of embroidered ants running throughout the piece. Hours of dedication by the artist and the beadlers created a movement on patterns to express the flow and energy in these works.



October 2016 - Sir Mahesh at work on “l’oiseau bleu”.

In 2019, during a trip to Sicily, the artist discovered la Tonnara di Scopello. There Caroline decided spontaneously to stay and spend the winter sharing her daily life with the three inhabitants of the tiny port overlooking the sea. In the old dormitories once occupied by fishermen, she painted and hung immense canvases, draping them over the boats’ masts to dry in the air.

In the Spring of that year when tourists returned to Tonnara, the artist travels to Venice. There she will spend the following two years in the unusual silence and unreal peace in the lagoon city, imposed by the confinement. A rhythm conducive to the essential, to a time of listening and of introspection. Thus are born a series of works that dialog once again with water, the privileged element that accompanies the nomadic nature of the artist.

In these difficult times in which we live, Caroline Danthény finds the path of strong choices, she continues to explore new places, freeing herself from the superfluous. She invites us to listen differently in a dimension that is both intimate and essential, powerful and cathartic that defines the spontaneity of her works, the time for elementary quiet.

ARTIST'S NOTES

“To paint is to travel, and to paint as close as possible to nature is to feel all its power”.

The “processus voyage”, as Gilles Deleuze tells us, is to be carried away by the flow, by the path of the flow, like the stream which builds and flows in its bed, the journey does not pre-exist, it traces its own path. He demonstrates this with the example of the fugitive prisoner, who on the run, is looking for a weapon.¹

Water, with Leonardo da Vinci, was a constant object of study, and in his Codex Atlanticus. Fascinated by whirlpools, he describes it as follows: “Thus, united to itself, the water turns in a continual revolution. Rushing hither and thither, up and down, it never rests, neither in its course nor in its character; it owns nothing but seizes everything, borrowings as many different characters as the landscapes it crosses (...) So, continually changing its place and its color, it becomes impregnated with new odors and flavors, sometimes retaining new properties or essences ...”²

The race, the race again, the path and on its way it hugs the contours of the landscapes and feeds on the smells, materials, colors at each encounter. A ‘painting path’ is like the water described by Leonardo or the path taken by Gilles Deleuze, the stream does not pre-exist, it traces itself.

The act of painting is to engage, like water that is both creative and destructive, and throughout the process it is an intoxicating, improbable and endless journey.

Chronology of the artist's ateliers

1990-Present Île d'Yeu, Atlantic Ocean, France

2011-2017 Chennai & Pondicherry, Bay of Bengal, India

2019 “Tonnara di Scopello”, Tyrrhenian Sea, Sicily

2020-2022 Venice, Adriatic Sea, Italia

1. “...And the process is the path of a flow ... it is the very simple image, as of a stream which digs its bed, that is to say the path does not pre-exist, the path does not pre-exist the journey. It is a process, it is a movement of travel in so far as the path does not pre-exist, that is to say in so far as it traces its own path. In another way, we called it “line of flight” ... But what is it: what lines do you trace? ... that's the process, that's what carries us away. Obviously that means that for me the lines of flight, it is what is creative in someone... it is really the formula that I like very much of an American prisoner who launches the cry: “I flee, I do not cease to flee, but while fleeing I seek a weapon. I am looking for a weapon, that is, I am creating something. Finally the creation is the panic. ...”.G. Deleuze, Courses in Vincennes - Anti-Oedipe.

2. Leonardo Da Vinci, Codex Atlanticus, 171 r-a, Daniel Arasse, Leonardo Da Vinci, Ed.Konecky & Konecky, Old Saybrook, Ct., 1998, p.107.

ARTIST BIOGRAPHY

CAROLINE DANTHENY

Lives and works in France, Italy and India.

Caroline Dantheny trained in painting with Martin Bissières at the Atelier Beaux Arts Glacière in Paris before opening her own atelier. In 2009, she presented her works in the well known exhibition space, Espace Communes in the Marais. In 2010, her work was part of an exhibition presented by Gabrielle Schürs. She was quickly admired and her works acquired by international private and public art collections.

In 2011, she began a collaboration with master embroiderer J.F. Lesage in the Vastrakala/Lesage Interieurs ateliers in Southern India. This artistic and human adventure extended over 6 years, during which the artist settled in 3 different places between Chennai and Pondicherry in order to paint and create the linear drawings for the embroidery on her large canvases. In her notes about these new works in India, she writes: "It is this union that inspires me: the confrontation of two universes (painting and embroidery), the union of two cultures (European and Indian) and of two visions (the overall vision and the detail). It is my inspiration that my paintings expand from a manual surface to a physicality, engaging the vital energy that circulates throughout the body. This approach to painting puts me in complete opposition with the elaborate and precious work of embroidery. Both of which are necessary. It is this confrontation which interests me: the small (stitch of embroidery) and the large (extent of the gesture and the "trace" of painting); the mastery (the embroidery) and the chaos (my painting); the time of embroidery (fixed, long, incompressible) and that bubble in time that is the process of painting. (unpredictable, instinctive and instantaneous). In 2018 film director Gaëlle Royer dedicated a film on the collaboration between Jean Francois Lesage and Caroline Dantheny and the making of the series of works for the exhibition; "Painting India". The exhibition was shown at Lalit Kala Academy in 2018, as part of the festival "Bonjour India".

In 2013 Caroline abandoned brushes and paints only with her hands; eliminating any intermediary between her and the canvas. This shift is marked by the work "Masculin/ Feminin" realized between 2012 and 2013. For her, the body is a connection to a painting, as it represents an essential step to not only revealing a work of art, but also in expressing a state of being.

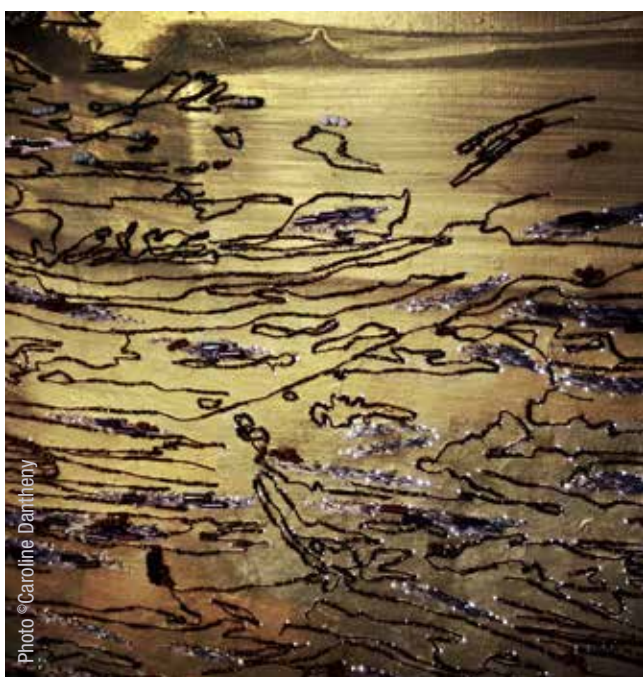
In 2018, she abandoned wood frames to paint on large loose linen canvases stretched on the ground, viewing it is a "lighter" method to approach her work, bringing her closer to raw elements in nature and travel. On the shoreline of Loubinou on Ile d' Yeu, Caroline recently painted with pigments on huge boulders and began the idea of feeding her canvases with the surrounding nature: the wind, the sand, the seaweed water and all the surrounding elements mixed with natural earth and metallic pigments. She is seeking the colors and original gesture through water and the nature present of the island.

In the continuity of this experimental work that she titles "Tentatives Islaises", and to face the elements of the sea, she installed a artist studio in Tonnara di Scopello, in Sicily, in the old dormitories of local fishermen. During the winter of 2019, inspired by the Homeric songs of the voyage of Ulysses, she worked with a denser and more colored pigment range which evokes the colors of antiquity so present on the island. Her large colored linen canvases were painted, and then stretched or draped on high mast of the boats.

In January 2020, she moved to the Palazzo Morosini in Venice and began to witness a city deserted by the pandemic. Her paintings depict: the muddy bottoms of the canals "La Pelle", the restoring the reflections of the nature in the lagoon waters "Desiderio", the lights of the city's overflowing waters "Il colore ritrovato", and the city at night "Nella notte buia".



"Le Grand Bain" and "Nella notte buia I & II" in the artist's studio at Palazzo Morosini.



2 & 3. Embroidery details on "Le Dernier Royaume".

CURATOR'S NOTE

I met Caroline on Ile d'Yeu, an island off the West Coast of France, 20 years ago. We share a passion for the island which is both rugged and stunning. Ile d'Yeu exists in extremes both hard by jagged cliffs with crashing waves and the soft sloping sand dunes, empty of people... Caroline paints as she lives, in her physicality and in a silence attuned to her surroundings.

As a curator and art gallerist in Chinese contemporary art for over 20 years, I have watched Caroline's path, from Ile d'Yeu to Sicily, Chennai to Venice, each time she reacts to a place by listening to its vibration and physically reacting to it through her gestures in her artworks. Contrast and continuity... the constant presence of water and silence are the continuity like water flowing in nature. Paint being in part "thickened water", her body being an extension of the brush, much like Chinese calligraphy. In Beijing, we often see elder calligraphers dip mops in buckets filled with water to paint like dancers on the sidewalk in the parks, their creations vanishing and evaporating in the air. The line of flight, for Caroline is essential.

In 2017, I joined Caroline and Jean-Francois Lesage in Pondicherry to witness the last panels of "L'oiseau Bleu" and "Erumpu" from the India Series in process of beading. Jean-François has revived this tradition of master artisans and its refinement brings a new level of unequaled perfection.

I witnessed the master embroiderers working with the artist through patterns traced and embedded in works of pigments and mixed media. They spent hours finding paths for intricate stories within vast painted art works. A tiny ant colony moves through a work, a nest of feathers and shining jewels through another. The series of works are both intricate and majestic with explosions of color that define the beauty and drama of India.

Caroline's arrival in Venice didn't surprise me, the lagoon's deep limpid waters are mesmerizing, Venice seductive. These latest works are softer, more meditative, reflecting the light off the waters of the lagoon from her windows during the past two years of extreme lockdown. There is a silence too, that echoes this moment in Venice, abandoned. A silence shared by so many Venetians during the turmoil and a light to mark the sunrise and reopening.

Elisabeth de Brabant

CURATOR'S BIOGRAPHY

ELISABETH DE BRABANT

Elisabeth de Brabant is a curator and art consultant with over 20 years experience specialized in Chinese contemporary art.

Having lived in Shanghai for over 10 years, Elisabeth is recognized for having created and directed some of the most unique and dynamic art spaces during the formative years on the Chinese contemporary art scene. These include multiple locations for Artscene (warehouse space in M50 Art District in Shanghai and another one in 798 Art District in Beijing).

In 2008, she opened her own space, Elisabeth de Brabant Art Center on Fuxing Xi Lu in Shanghai's French Concession to create deeper dialogue, exhibitions, and art events. In 2010 during the World Exposition in China, Elisabeth exhibited in the Shanghai former slaughterhouse 1933, a jewel of art deco architecture in Shanghai.

Elisabeth works with her network of recognised and emerging artists throughout China and Asia and collaborates with an international network of museums, and collectors to create culturally relevant art programs and exhibitions. She has curated contemporary Chinese art collections and art programs for the following institutions: Bosch Group China, Goethe Institute, The Guggenheim museum HSBC Art Collection Shanghai, the Kwok Family, MoCA LA, MoMA, The Rothschild family and businesses, The Rockefeller Foundation, The Seattle Art Museum, Shanghai Media Group and the Whitney Museum, among others.

Born in New York City, Elisabeth's interest in Asian Art has its roots in a family that has been in Asia since 1908 and who have historically been major collectors and museum benefactors of both contemporary and traditional Asian art. Elisabeth earned a BA in Art History and Comparative Literature from Columbia University and a combined Master of Fine Arts from Central St. Martins in London and Parsons School of Design in New York. She speaks Mandarin, French, Italian, and German.

In 2012, Elisabeth was awarded the Medal for Cultural Distinction by Queen Elisabeth II during her Diamond Jubilee.

In 2012 & 2013, She received honorary awards from the Shanghai Cultural Bureau.



Photo © Caroline Danthony

"Sans Titre A" 2022, 215 x 190 cm, oil on canvas.



Photo © Caroline Danthony

Embroidery in progress on "Le Dernier Royaume".

EXHIBITIONS

2022 BOUNDLESS

Palazzo Morosini, Del Pestrin, Venice, Italy

2020 PAESAGGI DI VENEZIA

Palazzo Morosini, Castello, Venice, Italy

2018 PAINTING INDIA

Lalit Kala Academy, Chennai, Tamil Nadu, India

2018 PAINTING INDIA

The Palladium, Chennai, Tamil Nadu, India

2013 FOLLOW ON

Palais de Tokyo, Paris, France

2012 CAROLINE DANTHENY

Galerie Schwab, Paris, France

2011 UNPREDICTABLE

Galerie Carré Doré, Monaco

2011 CAROLINE DANTHENY

meets CYRILL BRAMI

Paris, France

2010 CAROLINE DANTHENY

Espace Gabriella Schrurs, Paris, France

2010 LE SOUFFLE ET LA LUMIÈRE

Maison Fusier, Ferney Voltaire, France

2009 CAROLINE DANTHENY

Maison des quais, Ile d'Yeu, France

Galerie Ephémère, Ile d'Yeu, France

2009 CAROLINE DANTHENY

Espace Comines, Paris, France

PUBLIC COLLECTIONS

SACEM (Société des Auteurs, Compositeurs et Éditeurs de Musique), *Paris, France*

PRIVATE COLLECTIONS

Angola, Canada, France, India, Italy, South Korea, Sweden, Switzerland, Thailand, United Arab Emirates, United States.

INFO

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