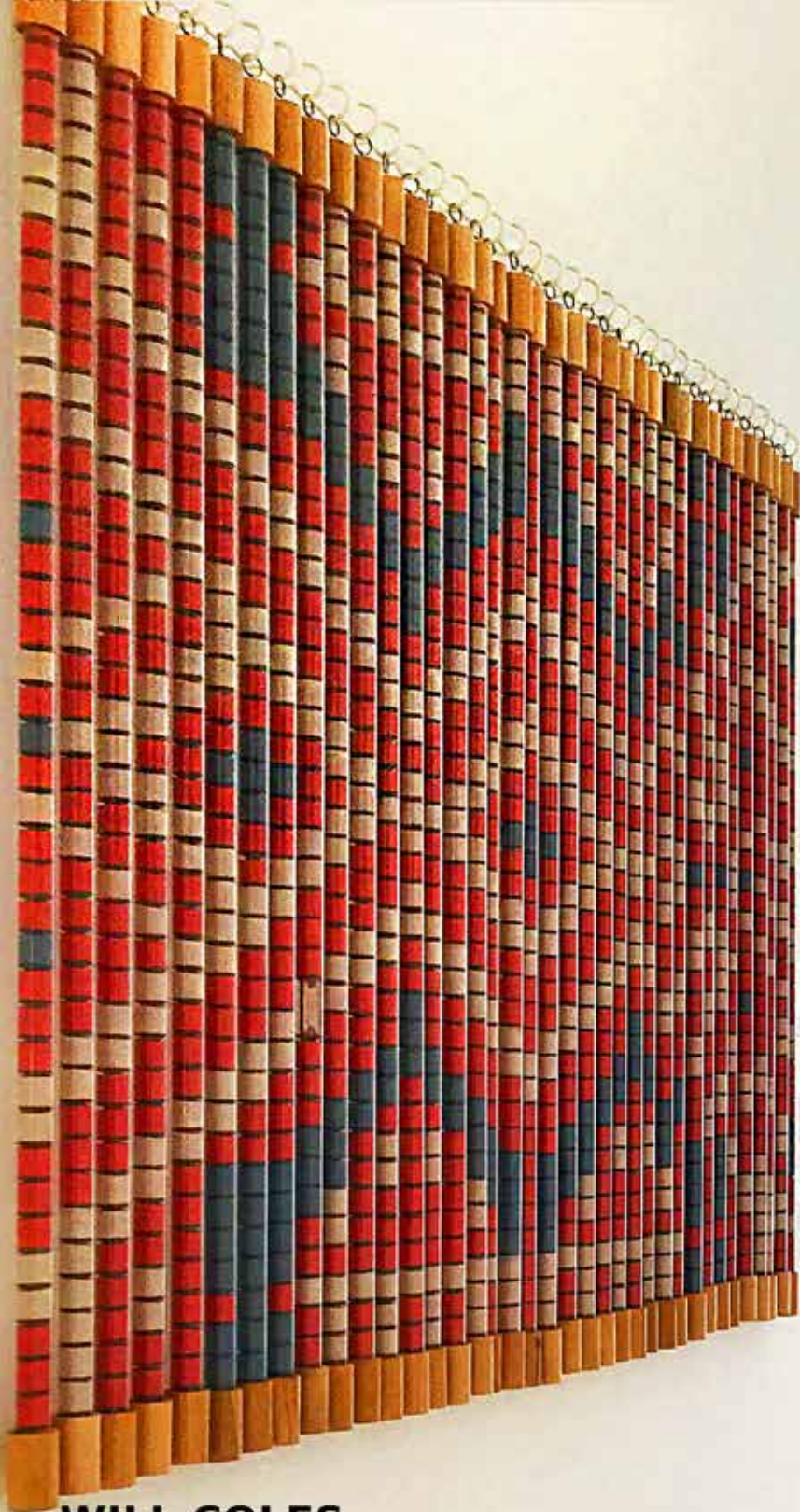


ART

H A B E N S

CONTEMPORARY ART REVIEW



WILL COLES
CAROLINE DANTHENY
PHILIP HOPPER
VIVIANE SILVERA
WASIM ZAID HABASHNEH
ALLAN GORMAN
MARCEL SCHWITTLICK
SHERYL LUXENBURG
AARON HIGGINS

FluoreSAND, installation by Wasim Zaid Habashneh



ART
Contemporary Art Press



CONTEMPORARY ART REVIEW



Aaron Higgins
USA

Investigating time-based media as an artform through lens-based capture methods, digital compositing techniques, and interactivity, I explore abstracting source material into aesthetic expressions that focus more on experience than representation.

This body of work is composed together from photos and video taken in the Tall-grass Prairie Preserve of the Osage, in Oklahoma.



Viviane Silvera
USA

My work explores memory as the building block of identity; how we create the story of who we are through a mingling of our experiences, our imaginations and the absorption of other peoples stories - and how all of it falls under the label "memory".

I look at the beauty of this magical and complex process, as well as the suffering that can happen when memory is lost or goes awry.



Wasim Zaid Habashneh
Jordan

Coming from an architectural background I've always had great admiration for art and the conceptual thinking processes involved in it.

An important aspect that influenced me was the multicultural background I've developed over the years while living abroad which enriched my cultural dosage and led me to create my own fusion of those cultures.

As I always say: "an artist is a prisoner to his imagination, jail with no chains".



Allan Gorman
USA

I've always found something mysterious, romantic and nostalgic about the power of machines and industry, and find myself drawn to the hidden abstract patterns, random shapes and aesthetic tensions I see in manufactured objects — particularly within the confines of industrial structures, machinery, and vehicles.

I define my works as abstract compositions nested in the guise of realism, and I use this notion to inform my choices of what to present.



Caroline Dantheny
France

Caroline Dantheny studied art and fashion technique and launched women's fashion collections under her own name, before moving on to create costumes and unique pieces.

Her work is the result of a complex and contradictory creative process. To get a result the artist engages in a constant wrestling with her piece, swinging "ad infinitum" between satisfaction and disillusion; a passionate and frustrating exercise.



Sheryl Luxenburg
Canada

Luxenburg's drafting and painting methods are grounded in classical formulae.

She works in dry brush style using a dappled technique of lying different coloured marks of paint side by side and by glazing with thin translucent layers of single colour one on top of the other.

In all compositions, she strives for tight details and precision on the main subject elements and uses an airbrush when suggesting the background.



Marcel Schwittlick
Germany

Marcel Schwittlick is an artist living and working in Berlin, Germany. With his work he is examining cybernetic aspects of generative systems and modern technology. He is interested in digital culture, it's influence on society and chances for alternative kinds of communication. He is working in strong connection to various practices, forging a connection between physical and digital media, traditional and modern approaches.



Will Coles
USA

Will Coles is best known for his artworks that bring together pop and conceptual aesthetics. These familiar yet unsettling works surprise and delight people in cities across the world as they go about their day.

By embedding dissonant words and sentences into his concrete casts of seemingly banal objects, his work uses dark humour to provide a commentary on modern society, taking on issues like consumerism or environmental destruction.



Philip Hopper
USA

The Specimens project has always been about making the unseen or the difficult to see visible.

The transformation of natural forms, especially at the beginning and end of life is also a theme. Seedpods and egg casings hold nascent plants and animals. Wildflowers dry and leave skeletal structures.

Finally the project is a kind of eulogy for latent image analog photography where negatives and positives were the key to reproduction.

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Special thanks to: Charlotte Seeges, Martin Gantman, Krzysztof Kaczmar, Tracey Snelling, Nicolas Vionnet, Genevieve Favre Petroff, Christopher Marsh, Adam Popli, Marilyn Wylder, Marya Vyrra, Gemma Pepper, Maria Osuna, Hannah Hiaseen and Scarlett Bowman, Yelena York Tonoyan, Edgar Askelovic, Kelsey Sheaffer and Robert Gschwantner.

Caroline Dantheny studied art and fashion technique and launched women's fashion collections under her own name, before moving on to create costumes and unique pieces.

From 2006, she devoted herself to painting and, three years later, she exhibited at the 600 m2 Espace Communes in Paris. In 2010, Gabriella Schrurs presented her work in two art exhibitions that allowed her to enter into both private and public international contemporary art collections. Since then, she exposes regularly in France and abroad.

In 2013, she started to work with the master of embroidery, Jean-françois Lesage based in Chennai, India. This collaboration lasted 6 years and the works are part of "Painting India"

Since then, she decides to travel and to settle her studio in different places. After India, she moved to Sicily working on her new projects "the sacred lands".

There is no forethought, everything springs from the first gesture, the first colour in order to finally reveal a mystery unknown even to the artist herself. This notion of 'mystery' is central to Caroline's work: an achieved painting hides an approachable mystery that never gives away its true essence.

Her work is the result of a complex and contradictory creative process. To get a result the artist engages in a constant wrestling with her piece, swinging "ad infinitum" between satisfaction and disillusion; a passionate and frustrating exercise.

Her paintings are instinctive, instantaneous and in opposition with the passing of time. She believes painting is a physical experience that reveals not only a work of art but also a state of being.

It is a disorganised process that progressively takes a form, a constant questioning and a boldness regarding destruction and reconstruction.

"Painting without theory, without control. Forgetting our achievements to override our own memory. Then, we approach the space and the canvas from a truly fresh angle." C. Dantheny

"The painting constantly oscillates between an enemy and a friend, suddenly gives in but then reclaims its rights: a fight of which I never go out victorious". C. Dantheny

"On canvas several meters long, sometimes in triptych, she fights with colours ; A crazy gesture by an outstanding chromatist which reminds us of the furies of Gutai". J.P. Delarge



Windsor, the cat in front of Vulcano, 2016, 158 x 306cm - Diptych / 2 panels 198 x 153 cm, Mixed media on canvas



Photo : C.Brami

An interview with Caroline Dantheny

An interview by **Dario Rutigliano**, curator
and **Melissa C. Hilborn**, curator
arthabens.biennale@europe.com

Hello Caroline and welcome to **ART Habens**. Before starting to elaborate about your artistic production and we would like to invite our readers to visit <http://www.carolinedantheny.com> in order to get a wide idea about your artistic production, and we would start this interview with a couple of questions about your multifaceted background. You studied art and fashion technique and after having launched women's fashion collections under your own name, you moved on to create costumes and unique pieces and then you devoted yourself to painting: how did those years influence your evolution as an artist? In particular, how does your *cultural substratum* as well as your collaboration with the master of embroidery Jean-François Lesage and the atelier **Vastrakala** direct the trajectory of your current artistic research?

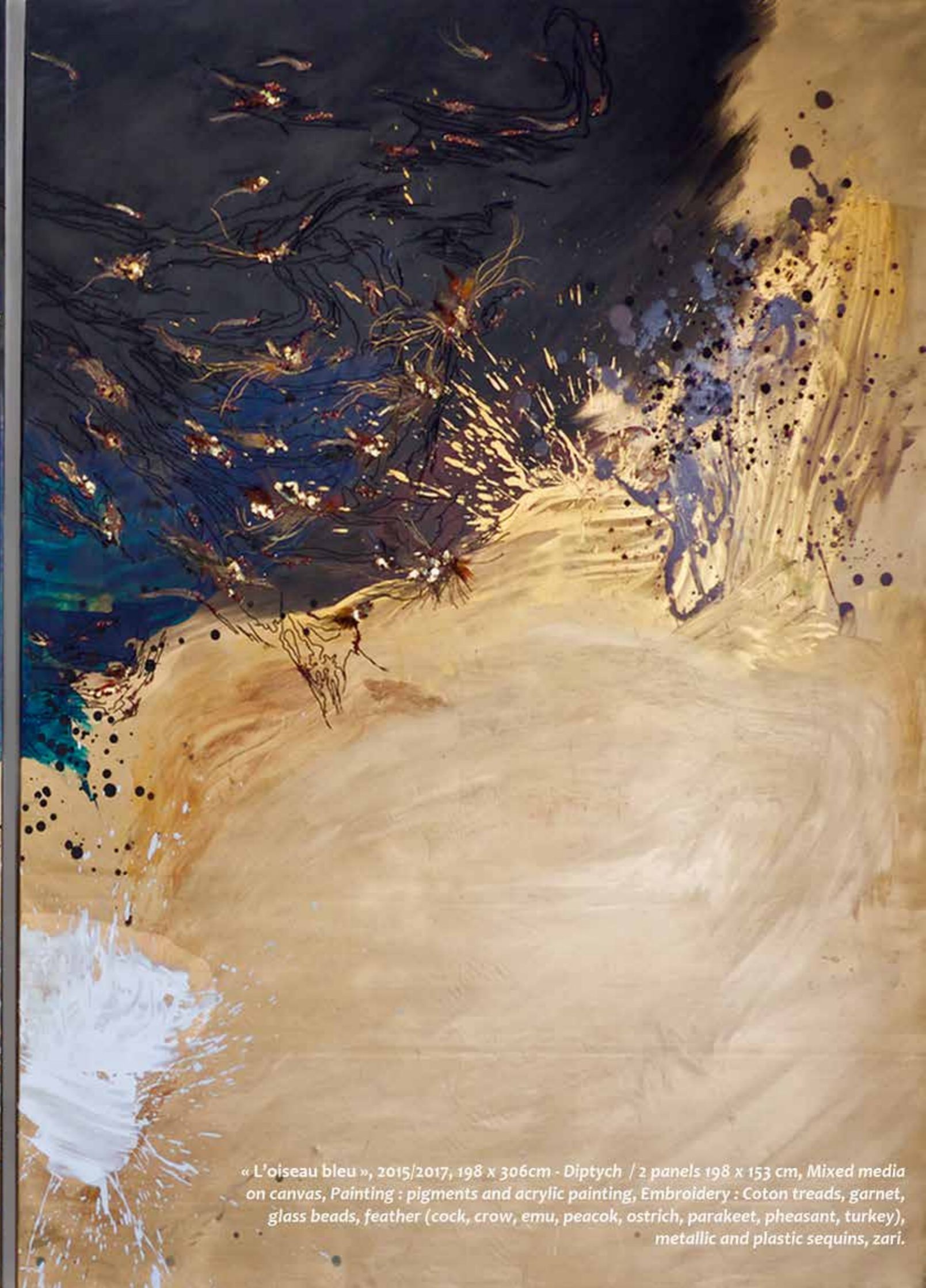
When I was a child, visiting churches and sacred places, I thought that the painter was directly connected with the gods. He was the only one who have the permission to represent them. So, as far as I remember, I wanted to be a painter... I think that most of the abstract painters has something to do with spirituality, we all try to reach something bigger and higher than us.



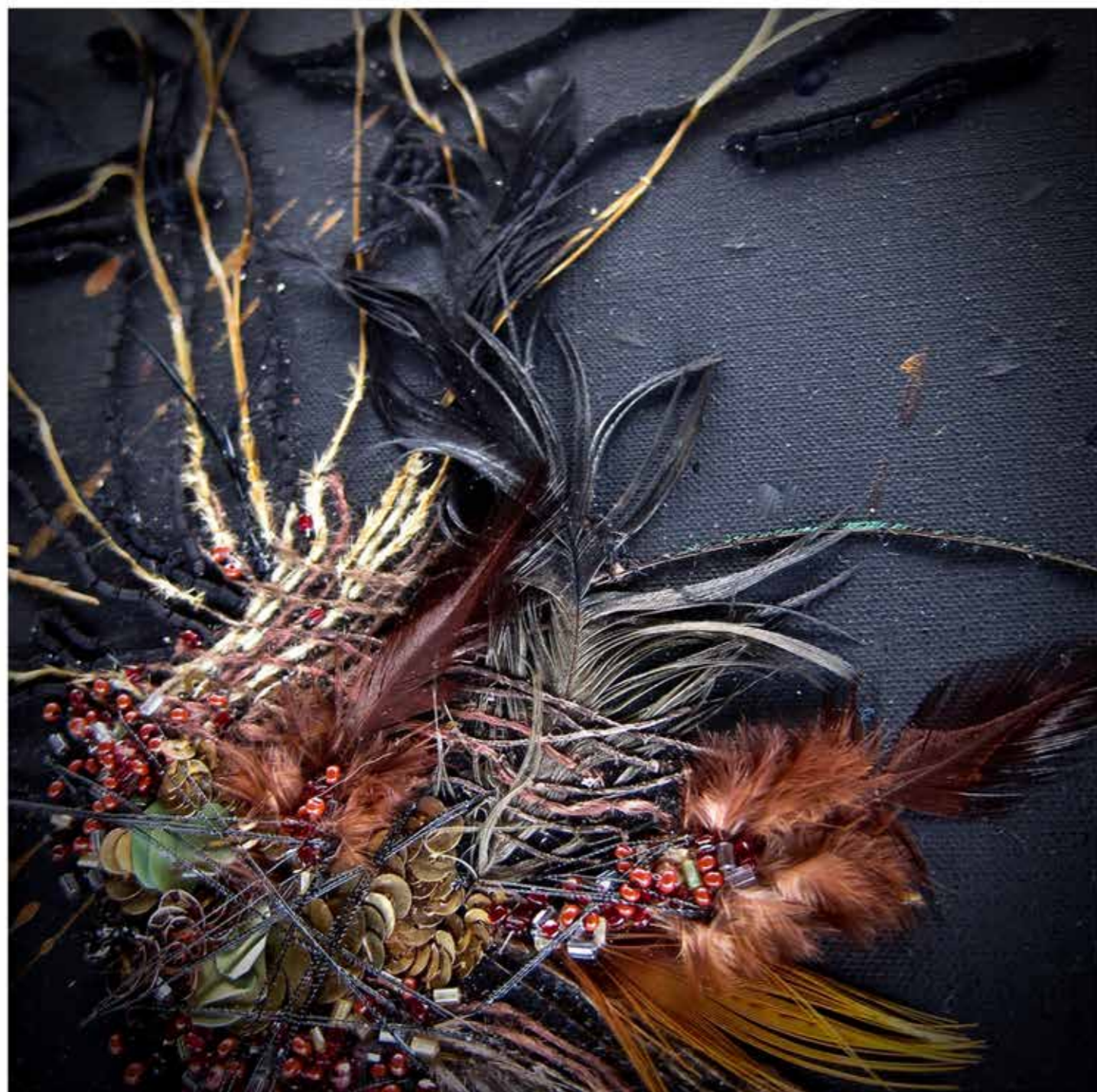
Caroline Dantheny

Photo : C.Brami

As you said, I first was involve in fashion and creation of unique pieces certainly because It was quite natural for me; My mother was in fashion business and I grew up in couture ateliers around fabrics, materials, textiles, treads and so etc ... and I enjoy it. I had the chance to win prizes with a small collection I design and at the age of 25 I started to create my owns collections.



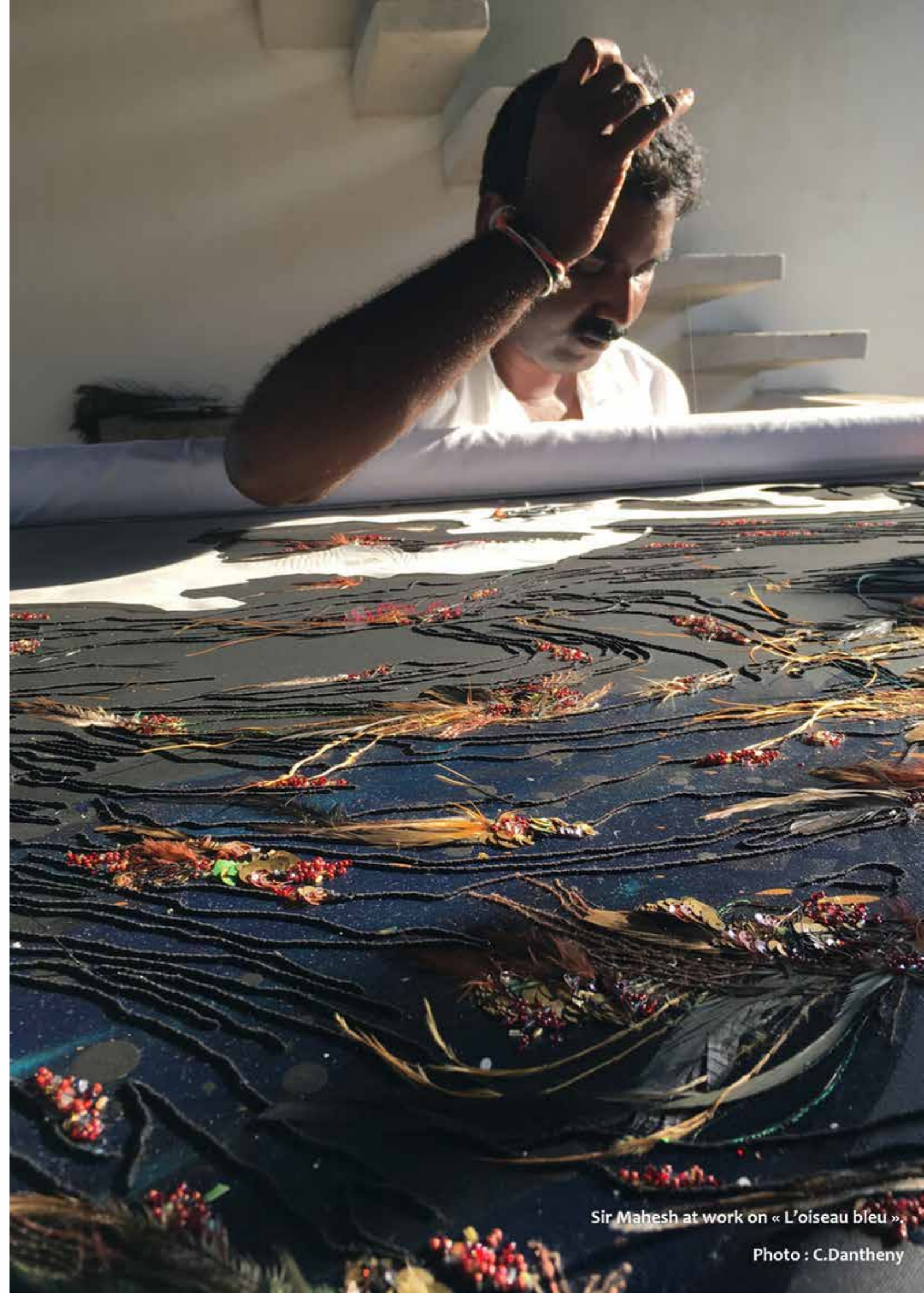
« L'oiseau bleu », 2015/2017, 198 x 306cm - Diptych / 2 panels 198 x 153 cm, Mixed media on canvas, Painting : pigments and acrylic painting, Embroidery : Coton threads, garnet, glass beads, feather (cock, crow, emu, peacock, ostrich, parakeet, pheasant, turkey), metallic and plastic sequins, zari.



« L'oiseau bleu », details

I reconnect with the painting in 2006 and it was a revival; Nothing could stop me anymore so I quit fashion, advertising and unique pieces to be completely involve in.

For sure, my past influence my work just because it was a long part of my life and, since a while, I aspired to connect my painting with my past in fashion and I knew



Sir Mahesh at work on « L'oiseau bleu »

Photo : C.Danthey



C.Dantheny and J.F.Lesage

that somehow one day these two universes would collide. When the idea of embroidery came (through a conversation with a

dearest friend also painter), I just pick up my phone and call the most famous name of the embroidery : Lesage. I first met Mr

Lesage, in 2010, in my studio in Paris. We, immediately, knew we wanted to work together. I thought our collaboration will last 2 months but I was wrong... I move to Chennai for 4 to 6 months during the 5 past years !! Most of all, it was a human experience, a joyful aventure living for months in Tamil Nadu, sharing my daily life with the local people, the embroiderers and Mr Lesage. We were all so enthusiastic at work !

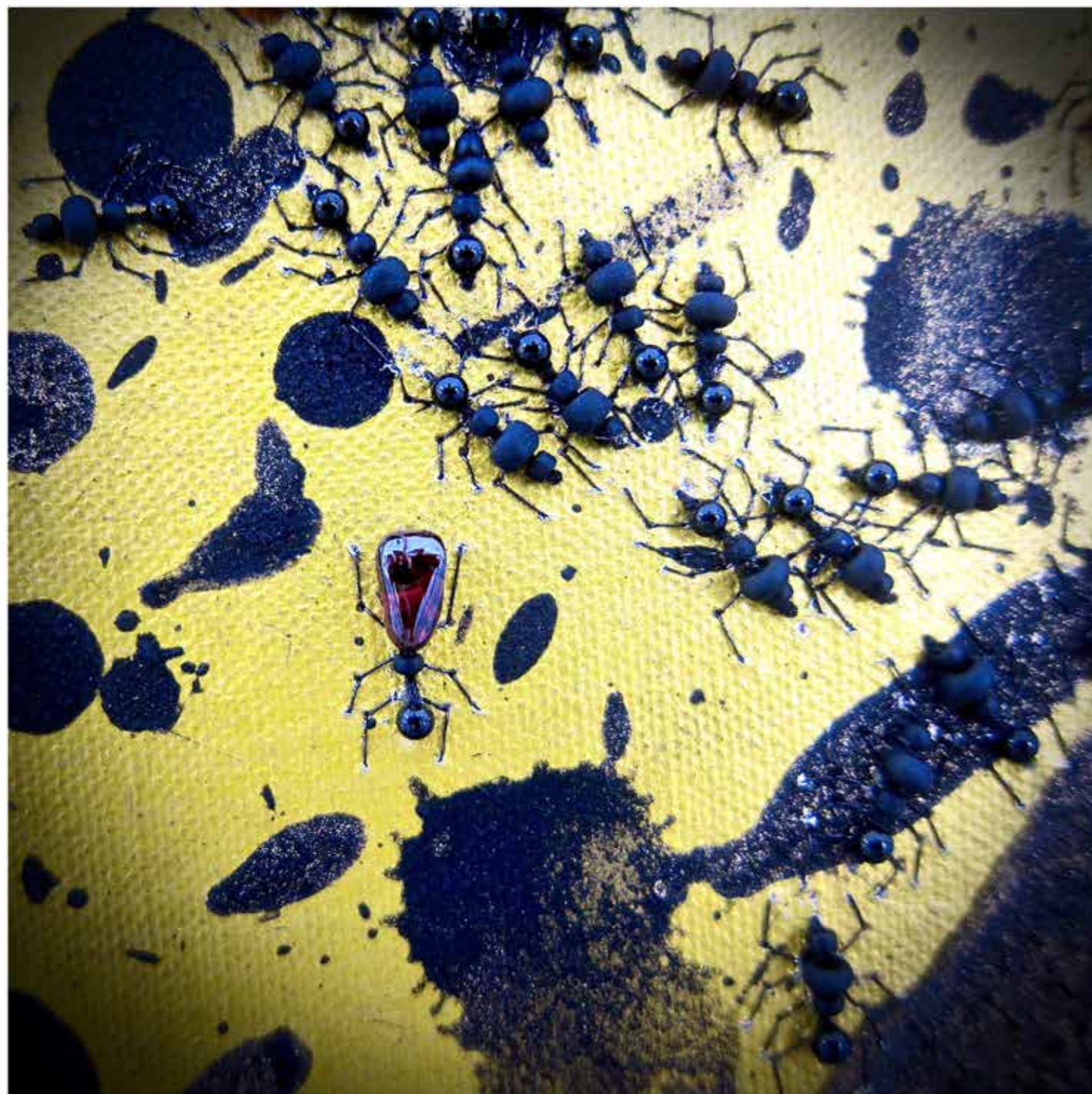
We have appreciated the way the results of your artistic inquiry convey such a coherent combination between intuition and a rigorous aesthetics and for this special edition of ART Habens we have selected PAINTING INDIA, an interesting series that our readers have already started to get to know in the introductory pages of this article.

When walking our readers through your usual setup and process, we would like to ask you if you think that there is a central idea that connects all your works.

I didn't think that far... sometimes, when you think too much, you don't do nothing just because the task seems huge (and it is...). I was confident in my intuition in mixing my painting and the embroidery even if it was quite a bet and a challenge too: I didn't decide what I was going to embroider and what I am going to paint... So, I just arrive in Chennai with my brushes, my colors, my linen canvas. Very often, I discover what I was Doing in Doing (that is also why I said that the

painting « grow » in you before the act of painting); So, I discover the relation between my painting and the embroidery: The showdown between the big (my wide gesture with the brushes) and the small (the small embroidery stitch), the relation between an intuitive work and an elaborate work, mastery and disorder, the precious (the materials we used : gold threads, semi-precious stones, feathers etc...) and my rough instinctive gesture, the moment of the painting (it can take one second to cover a large space) and the time of the embroidery (on the triptych « Le dernier Royaume » you have more than 1700 hours of embroidery, 2 months of work for 6 to 7 embroiderers). As you notice, It offer a multilayered visual experience.

It is certainly due to the union of two cultures, two visions, east and west. India has a cultural link with miniatures, precise works and while working the face is very close to the work in the west, even the bodies, during the embroidery work. Proximity is not a problem. In our western countries, we like to consider the whole thing, from far and we like privacy. All the embroidered painting give the same impression : Look at « Erumpu », for example. From far, you can see the whole painting, Move a little closer and you will see armies of ants « running maliciously to bite inches of paint maculated earth » as Victoria Konetzki said.

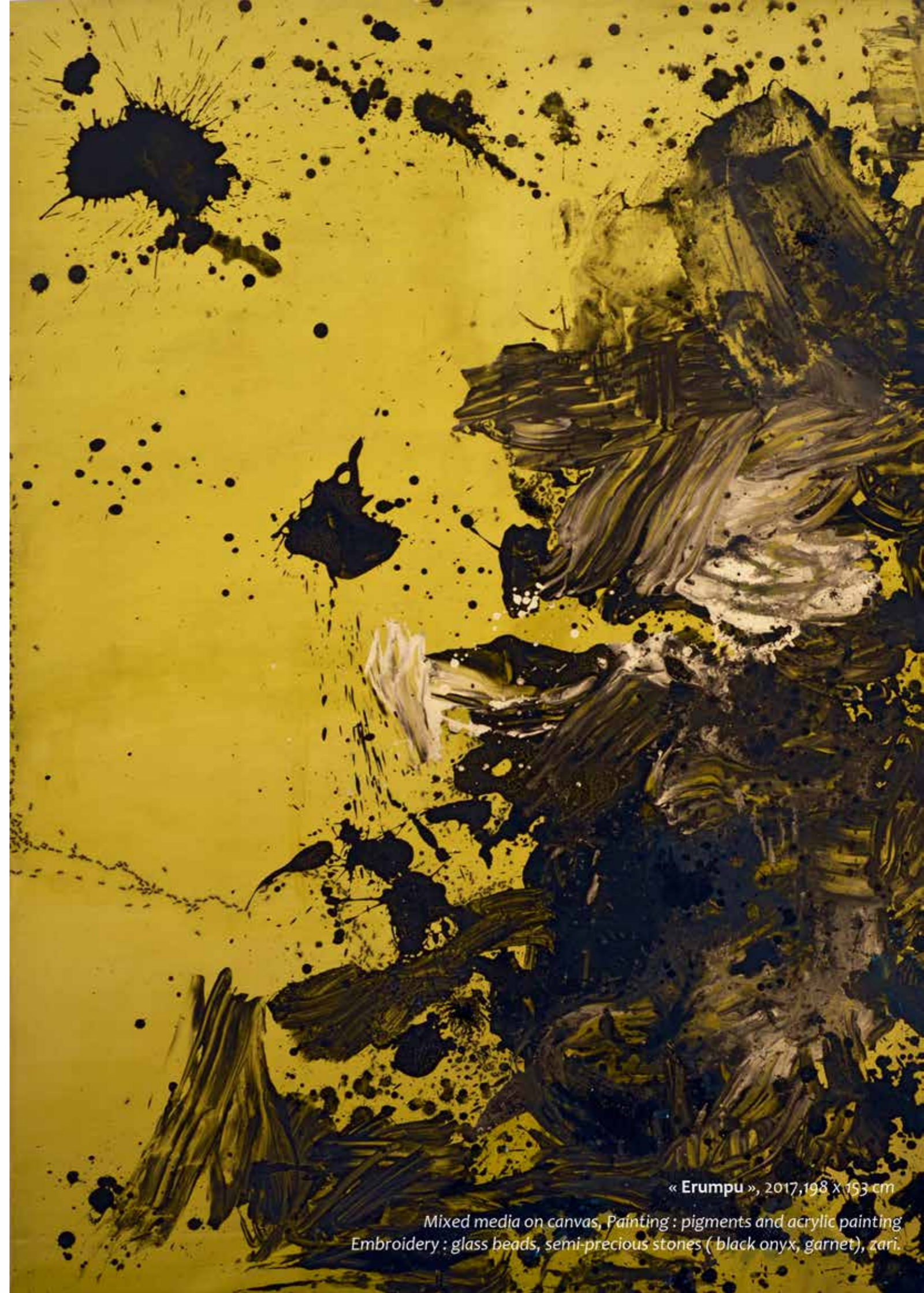


Erumpu (detail)

For the embroidery, we use semi-precious stones, old glass beads from the XVIIIe s., metallic sequins, plastic, feathers from

several birds, all kind of threads (coton, silk, zari etc...).

All those materials, sometimes worked on



« Erumpu », 2017, 198 x 193 cm

Mixed media on canvas, Painting : pigments and acrylic painting
Embroidery : glass beads, semi-precious stones (black onyx, garnet), zari.



Erumpu (detail)

layers are part of that dimensional visual experience.

To answer your question about the conducting wire of my work I can say that painting is my life. My paintings are the reflection of my life. I act in the present so one painting painted at a certain time reflect my mood at this particular moment. I am on my way.

Artist Lydia Dona once remarked that in order to make art today one has to reevaluate the conceptual language behind the mechanism of art making: are your works created gesturally, instinctively? Or do you methodically transpose geometric schemes?

For me, Painting has nothing to do with the concept. I even try not to have a method (even if we all have a method that we have acquired by experimentation), to forgive all experiences, to paint without theory, without control, just to be a transmitter. Life is an inexhaustible source of inspiration, a shadow on a wall, a color, a perfume, a word ...

Everything could inspire you and the canvas took form in your mind before the action of painting; the act of painting is the final step, even if that final step take minutes, hours or months. There is no rules. I have in mind a little sentence pronounced by Gilles Deleuze during his courses at Vincennes in the 80's and which

initials my new project : « Quelque chose nous arrive, quelque chose nous emporte » («Something happens to us, something take us »), such as the stream that is built by himself and sinks in his own bed. The journey does not pre-exist, he is planning his own course. The act of painting is like the brook, the path does not pre-exist, it traces itself. To start painting is to engage yourself in this journey.

Concerning my work with Jean-François Lesage and the embroiderers of Vastrakala, I needed to design a pattern (it is quite a methodic work that I've learn thanks to Mr. Lesage). Embroidery is a meticulous work and I needed to be as precise as I could even if, sometimes, I make some changes the evening for the next morning designing directly on the canvas. It is a precious work and with all the knowledge and maestra of the embroiderers we achieve it.

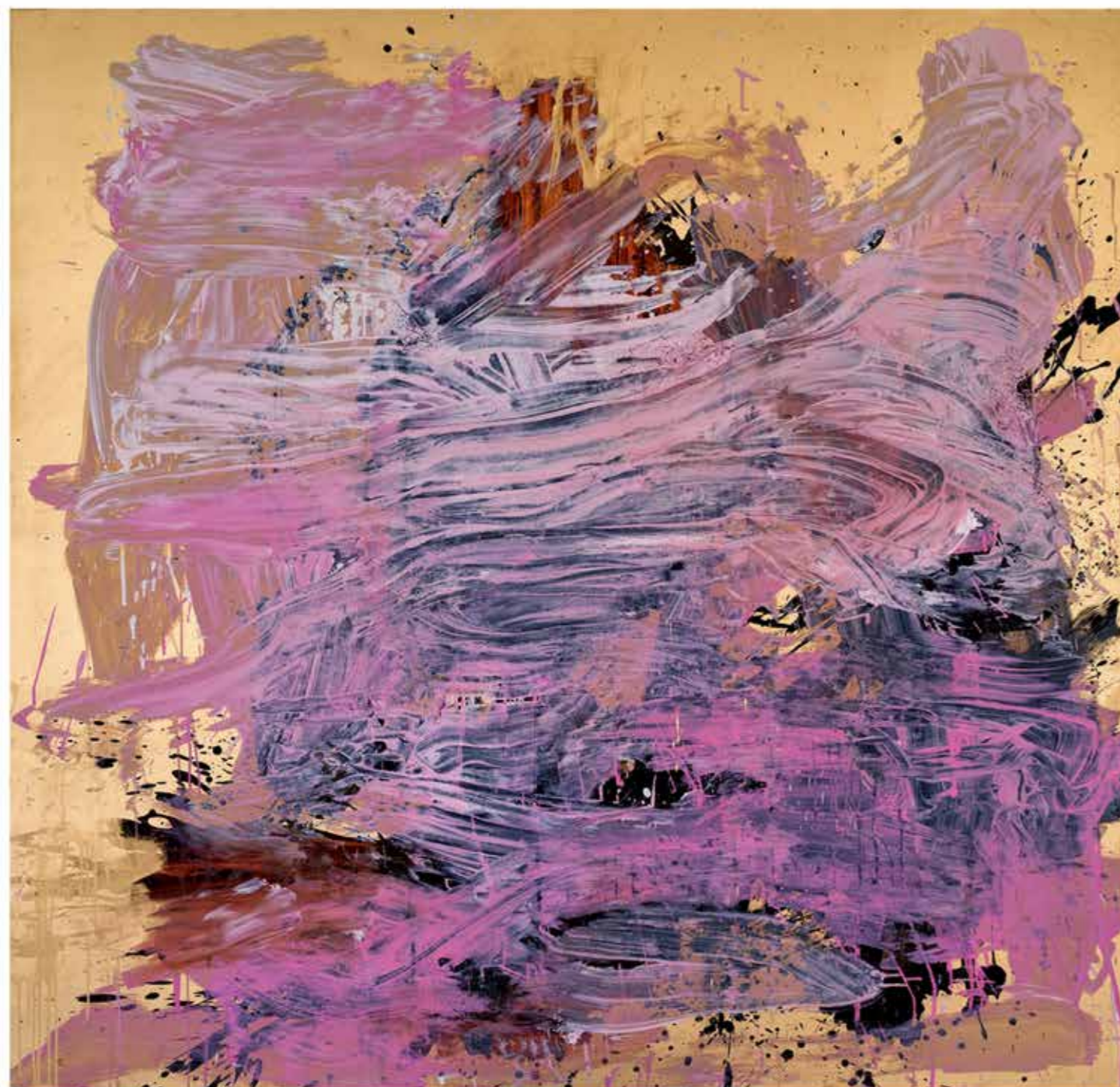
As you have remarked once, you believe that painting is a physical experience that reveals not only a work of art but also a state of being. German visual artist Gerhard Richter once underlined that "it is always only a matter of seeing: the physical act is unavoidable": how do you consider the relation between the abstract nature of the concepts that you explore in your artistic research and the physical aspect of your practice?

Yes, I totally agree. Look at Kazuo Shiraga flying over his canvas painting with his





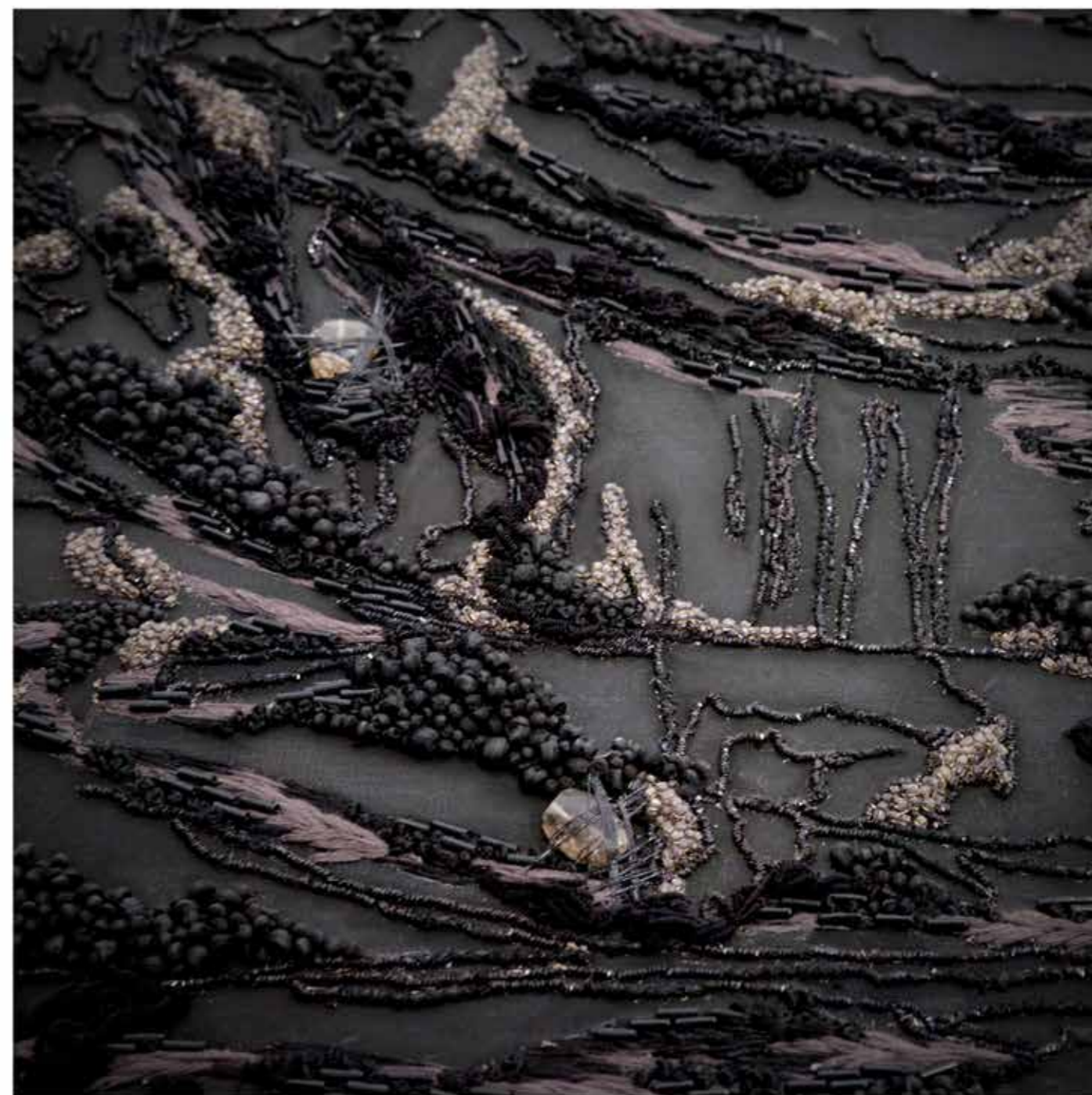
« **Le dernier royaume** », 2015, 198 x 459 cm
Triptych / 3 panels 198 x 153 cm, Mixed media on canvas
Painting : pigments and acrylic painting
Embroidery : glass tubes, metallic and rayon threads,
semi-precious stones (garnet, golden topaz, jasper, onyx) , small rocaille, tulsi and wood beads, zari.



« Masculin/Féminin », 2013, 193x193 cm, mixed media on canvas.

feets and what about Pollock or Schnabel...
Now, we use huge machines or huge
brushes to cover the space.
And even the painter working on smaller

canvases, just look at the brush connected
to his hand, then his arm and the whole
body and all the energy flowing through.
I can see myself, turning sometimes like a



« Le dernier royaume », details

tiger around the canvas laying on the floor,
waiting the good moment to act.
I often use my hands like in
« Masculin/Féminin » to be as near as

possible to the canvas, to feel it in my palm.

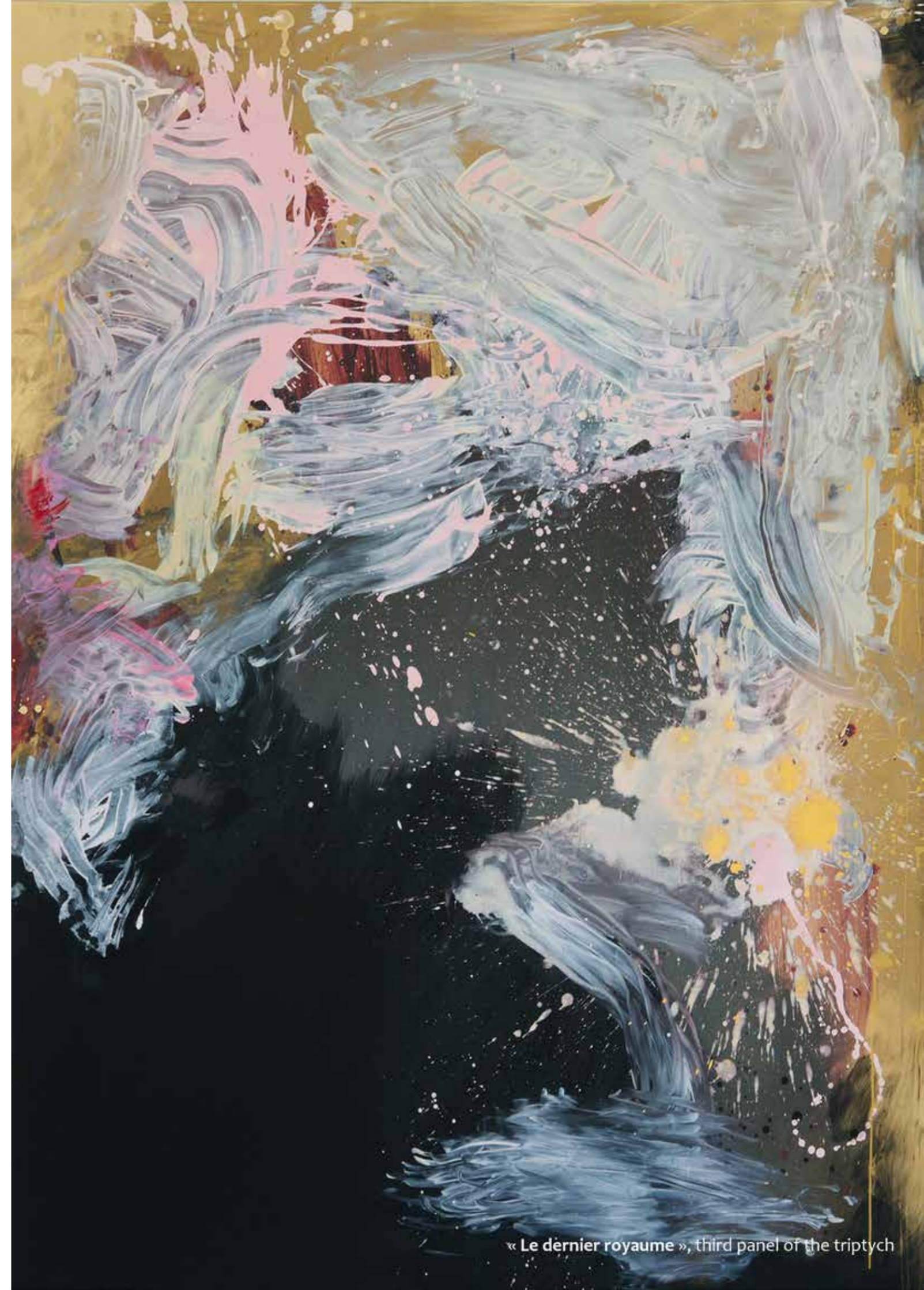
Visiting my website, you can see me painting
in the trailer « la source jaillissante ».



« Le dernier royaume », details

We have really appreciated *the vibrancy of thoughtful nuances that mark out your artworks, and we like the way they create tension and dynamics, as in *Vulcano*. How*

did you come about settling on your color palette? And how does your own psychological make-up determine the nuances of tones that you decide to



« Le dernier royaume », third panel of the triptych



Children at Lalit Kala Akademy Photo : C.Brami



« Des racines de la terre », 2016
Diptych, 306x198 cm, mixed medias on canvas



« La source jaillissante », 2013, 198 x 306 cm
Diptych / 2 panels 198 x 153 cm, Mixed media on canvas
Painting : pigments and acrylic painting
Embroidery : glass beads, , metallic sequins, nakshi,, tracing paper,
organdi,small rocaille, Swarovski's glass beads, zari.



« La source jaillissante », details

include in a specific artwork and in particular, how do you develop a texture?

Creation is a mystery without any secrets.

There is no rules, no good or bad methods, no good and no bad colors. Colors revealed sensory, sensitive. The



« La source jaillissante », details

palette of a painter is his own mirror, you can't escape. I mostly start with a vision, with the intention of a gesture or the intention of a combination of color or with

both. One color called another, one action another, etc ...

Technically, I work with pigments, I do not mix my colors ; I like to use pure color,



« Castellamare, ce soir », 2019, 310x270 cm, mixed media on free linen canvas

working color by color; They overlap, meet, challenge, mix or not. Unconsciously, you try to find the good balance between lighness and thickness,

between deep and bright, between transparency and opacity etc... Accidents are unavoidable and I like them, they are welcome as they often brings an

unexpected dynamist when you need it !

The painting is thus constructed, in a dialogue between you and her where you have to be constantly there, concentrated and aware.

It is a disorganised process that progressively takes a form, a constant questioning and a boldness regarding destruction and reconstruction. It sometimes reveals as a miracle.

With its powerful emotional drive on the visual aspect, we daresay that your artistic practice seems to aim to look inside of what appear to be seen, rather than its surface, providing the spectatorship with freedom to realize their own perception. How important is for you to invite the viewers to elaborate personal meaning? And in particular, how open would you like your artworks to be understood

There is nothing to understand. My paintings are the reflection of my life. I act in the present so one painting painted at a certain time reflect my mood at this particular moment but, what make me feel happy is when someone have a connection with one of my painting.

Everybody have his own perception, his own way of looking at a painting. I just do and let the audience have their own feeling about it. What I try to do in not so important.

As I previously said, Painting is a mystery even for the one who create it.

It's important to remark that you settle your studio in differents places and that you recently moved from India to Sicily, working on your new projects "the sacred lands": as an abstract visual artist how would you describe the relationship between ordinary surroundings and your creative process? Moreover, how does everyday life's experience fuel your creative process?

I am mostly based in France and my studio is in Paris but since a few years now I move during the winter for months and settle my studio elsewhere.

For the project « Painting India », during the past 5 years, I've move to Chennai and settle from 4 to 6 months everytimes. I carry with me about 100 kg of material and re-install a studio that take about 2 weeks. Usually after a month, I feel ready to work on my canvases. For « Painting India », I settle my studios in 3 differents places around Chennai !!

I am actually in Sicily for about 2/3 months. For my new project, I decide to paint directly in the nature and painting outside in the middle of the nature make you feel all the force and the power of nature.

Emotionally, these are strong experiences and inevitably, you act and re-act to the surrounding.

Since 2010 your artworks have been showcased both private and public international contemporary art collections, and you regularly exposes in France and abroad, including your recent show "PAINTING INDIA", a solo exhibition at Lalit Kala Akademi, Chennai, Tamil Nadu, India: how do you consider the nature of your relationship with your audience? And what do you hope your audience take away from your artworks?

It was the first time that I have a « museum » exhibition. I use to be on galleries where you just met the audience during the opening where it is quite complicated to have a real conversation with the visitors.

For that particular exhibition, I use to come for a couple of hours each day during the show and it was such pleasure to exchange with childrens coming with their teacher, students, local people or strangers visiting India. I was amaze of the numbers and variety of the requests: Some are amaze, just adore out of a second and can told me what is my painting ! and some need an explanation, wondering what's going on, how it works

I just want people to feel something, to interact, to have a connection with the painting. I love when someone looks at one of my paintings and say: « Whoa ! Love

it ! ». That's all and that's a lot. Everybody can understand it.

We have really appreciated the multifaceted nature of your artistic research and before leaving this stimulating conversation we would like to thank you for chatting with us and for sharing your thoughts, Caroline. What projects are you currently working on, and what are some of the ideas that you hope to explore in the future?

Thank you !! I was a pleasure to answer your interesting questions. Actually, I am working on a new project called « the sacred lands » but title might change.

After several weeks on several years spent traveling through Sicily, I stopped at the Tonnara di Scopello (An old tuna fishery where we use to fish tuna alla matanza till the 80's). Those historic buildings, hidden in a little cove are facing the sea and the majestic faraglioli. the decor is very particular.

I decided to settle there during the winter, isolated of the world, to read Homère and to paint on 3 meters large free linen canvases, like sails floating in the wind.

So, Actually I send you that interview from that place where beauty is and I feel blessed.

An interview by **Dario Rutigliano**, curator and **Melissa C. Hilborn**, curator
arthabens.biennale@europe.com



C.Dantheny, Ms.Chuku and J.F.Lesage
in front of Vulcano.
Photo : C.Braml