



Danielle Creenaune

Artists have languages. How we respond to a work of art depends on our own repertoire of non verbal languages and our particular ways of seeing.

Looking at Danielle Creenaune's imagery for the first time, we quickly recognise her language. Danielle has a heartfelt physical connection with the natural landscape, an active knowledge of art history and mastery over her chosen printing medium, lithography. She also shares the language of a select group of modern artists who abstract from the real to create hybrid landscapes which give a sensation of place without losing material reality.

As a child Danielle spent her vacations camping throughout Australia's wild national parks. The nuggets of her nature walks: twig, pond, bark, rock, remind us of the bush-scape in the paintings of the Australian artist, Sidney Nolan. They also remind us of another great 20c artist, Ivon Hitchens who painted the flat watery Sussex landscape. Yamou, a contemporary painter and ecologist from Morocco shares the same poetic language. The point is that these artists, scattered around the world, are connected by their deep rooted understanding of plant life and nuanced mark making. Whether painting in oils, house paint or printing ink, they transform the specifics of being in a particular time and place into a universal consciousness which connects back 41,000 years, to the first human drawings of plant life found in the Aboriginal rock shelters of north west Australia.

Creenaune, like the modernists Ivon Hitchens, Henri Matisse, and way before them the original cave artists, makes a virtue of negative space. By isolating the forms from their background, her motifs dance in their own light. It is attestant to her skill that they never fall into symbolic or graphic representation.

Many artists find their muse in the natural world. Danielle's images arise from the memory of walking - first with her family in the Australian bush and now in the hills of Catalunya - sketching freely - endlessly exploring and refining her language.

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Transcend 1 - 12

Sugarlift & Aquatint Etching

28x38 cm

Editions of 30

£270 each or available as a set

PLEASE NOTE PRICES INCLUDE FRAMING

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Quadern de Pedra

Stone Lithograph + Chine colle
40x45cm cm
1/8

£370

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Halfway to Hesperia II

Lithograph
30x42.5 cm
8/8

£270

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Lost & Found II, 2016

Lithograph, Chine Colle
22x22 cm
AP

£160

PLEASE NOTE PRICES DO NOT INCLUDE FRAMING



Lost & Found III, 2016

Lithograph, Chine Colle
22x22 cm
AP

£160

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Terra Alta 1 - 8, 2018

Lithograph, Chine Colle
22x22 cm

£160 each or available as a set

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Alta Mar VII, VIII, IX, X, 2019

Indigo Pigment Dye on Japanese Paper
23 x 32 cm

PLEASE NOTE PRICES DOES NOT INCLUDE FRAMING

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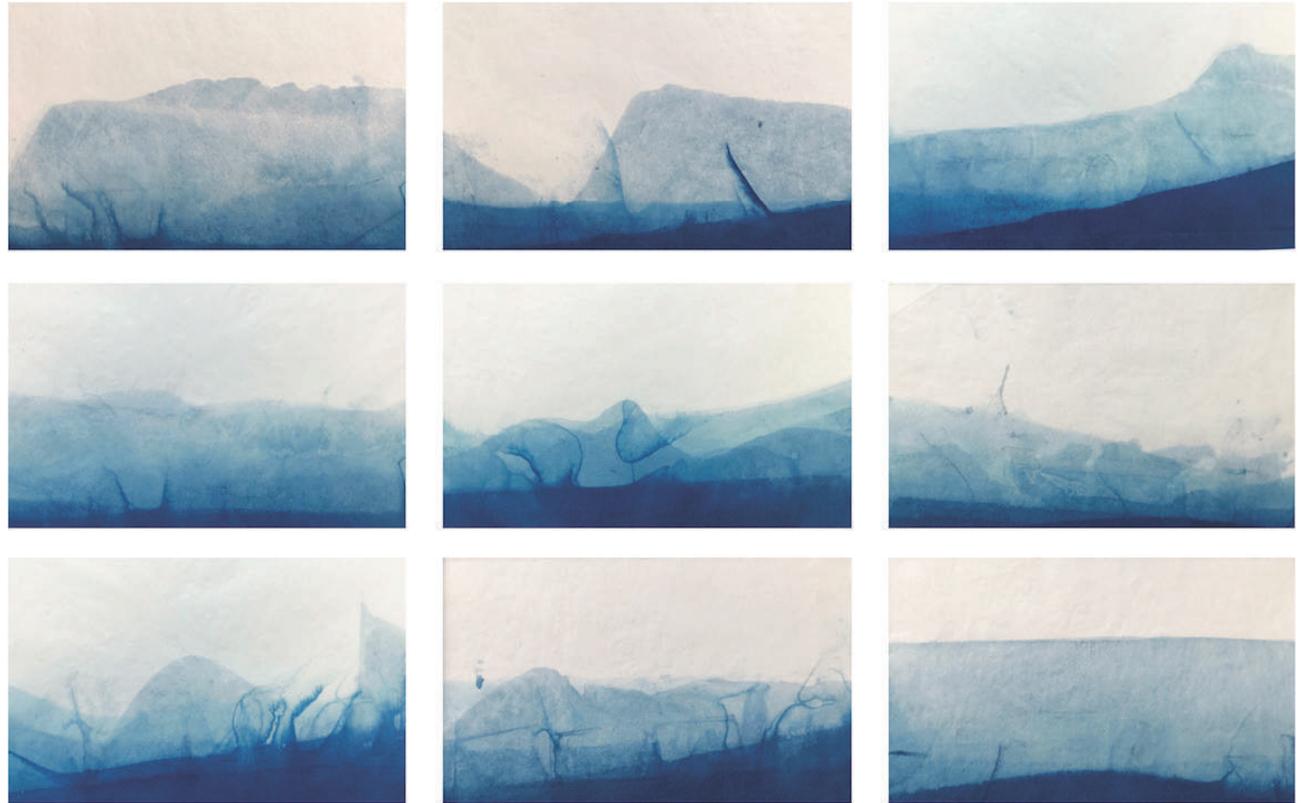


Alta Mar I, II, III, 2019

Indigo Pigment Dye on Japanese Paper
23 x 32 cm

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Alta Mar Series 1 - 9, 2019

Indigo Pigment Dye on Japanese Paper
50 x 70cm

PLEASE NOTE PRICES DOES NOT INCLUDE FRAMING

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Open Monday - Saturday, 10 - 4PM

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