



# LUMEN TRAVO

16 May 2010 - 10 July 2010

## HOLY CANOLI:

### Dianne Hagen

“Holy Canoli”, an expression originally used by Batman and Robin to express excitement or shock.

The works on show at Lumen Travo are an eclectic mix by Dianne Hagen including works made collaboratively with Sanjeev Sinha. The sculptures, paintings, photo collages and **The Calendar** consistently rethink what is acceptable in art, regarding aesthetic sensibilities and expectations.

Dianne Hagen and Sanjeev Sinha collaborate in Dehli, India. Their paintings are developed and created collaboratively from lengthy discussions about their personal mental consciousness, in relation to their own culture. Together they push the accepted boundaries of contemporary painting across cultural discourses. Their paintings explore many of the clichés associated with the exotic Western perception of India and vice versa. They use icons and concepts from both cultures in order to explore how an artist can create without only commenting on society in a transparent politically correct way.

The paintings made in collaboration by Sanjeev and Dianne are built up in a way that decoration becomes concept and visa versa. They make use of glitter, gold and punched holes, as well as symbolic animals and icons. The paintings have the overlapping title **Grave for Nothing**.

The photo collage series by Dianne, called “**b & the b**” (40 cm x 54 cm) combines images of firecrackers with found images of bombs, undecided whether it is beauty or violence. These are shown on small easels on the floor, a demonstrative presentation to the viewer.

**Freedom Yeah Right**, is a collage work, composed of a flower with one word on each petal. This slogan refers to the children’s rhyme, “He loves me, he loves me not”. Freedom yeah right, offers a cynical definition of non-freedom.

Pillows are used as sculptures on the floor of the gallery, the silky pillows reminding of exotic and colourful harems, have large, and rather suggestive papier machee flowers attached to them.

This exhibition is accompanied by **The Calendar**. The starting date of the calendar, is the starting date of the exhibition. Inside the calendar are images and a dialogue transcript. The dialogue comes from their recorded conversations about the influence of time on their collaborative work, authenticity and originality. The images are a support or comment in a suggestive humorous way.

Here are some extracts from **The Calendar** text:

DH: I disagree because originality for me means nothing. Two minds, two cultural backgrounds, two artists join not for ever but they bind, they bang, and then something more comes, beyond individual egos. You have to reconsider your own rules.

DH: So this thing about individual expression, there is no such thing. You can say a person has a character that is creating art in a certain time. Characters can join. What is this individual; that you are a higher god. I really don’t believe in artists being some sort of individual gods, we are all in the system and we respond to the system. You can consider our collaboration as a political act, no longer the individual artist genius. This is not even a very new thing; we are not the first ones. Maybe the only difference is that we came from very different parts of the world. There was much collaboration in the sixties. Makes you wonder.

SS: People live in ideology; they believe that ideology is correct, or they believe in politics or in other traditional things. Somewhere for a lot of people this ideology is true, they think they are a good person when they follow these laid out rules.