

Featured Artist

Danièle Proner was born in Saint Maur, a suburb of Paris, France. Danièle's family encouraged her to paint and draw from early childhood. She was also guided by her parents toward a "practical" approach to art via a teaching degree. But after a short time of teaching, Danièle launched herself into an uncertain future by moving to Prague, Czechoslovakia, to study art with a well-known stage designer. After two years in Prague, Danièle returned to France for two years.

Since then she has lived and traveled in several Eastern countries, including Saudi Arabia. Danièle has lived in CA, since September, 1981. Danièle feels at home in California, which she considers a "mecca" for spiritual and psychological consciousness and growth.

Danièle's Technique

Danièle was introduced to Serti (a French technique of painting on silk for which the literal translation refers to the setting of a precious stone) in the late 60's. She had found her medium. In Serti each color is set in a "surrounding" line of Gutta (a type of resist).

Silk gives warmth and brilliance to the colors of Danièle's paintings. Danièle says of Serti, "In contrast to oil painting, Serti is definitive. I cannot apply a layer of white and redo the whole design or only part of it. I have to make up my mind first to take the risk of discarding the painting and starting all over again. I enjoy this lack of compromise."



La petite Sirène, 1990, 33.5" X 22.5"

Danièle's paintings come from her compelling visions of moods and colors. She is so successful in transferring her vision onto the silk that a viewer is drawn into the mood of the painting. The silk itself gives the paintings an ethereal, "filmy" quality.

Danièle's early Serti paintings used relatively flat perspective. Around the end of 1990, Danièle began to use more perspective. She began to show the mystical animals in her paintings looking away from the viewer toward the

horizon. At the same time, Danièle's mastery of "Serti" freed her to move beyond the purely technical application of the technique.

Danièle's early paintings began with only white backgrounds. Everything had a white line around it caused by the resist used around patterns to "contain" colors. In 1987, she started using and experimenting with colors in the backgrounds.

Danièle characterizes her evolution as a painter as moving from the technique of "Serti" through various stages to a point where she now describes her painting as "watercolor on silk." But she makes it very clear that her work is not to be mistaken for batik or silkscreen.

Danièle must know at the beginning of a painting where she is going, because, as with watercolor, the work is done from lightest to darkest. She doesn't do a piece on a separate medium to plan, but works directly on the silk from her visions. Before starting a painting Danièle makes a simple sketch, without detail, in black and white to show values.

On the painting itself, only the very whitest space in the painting is covered with resist. The rest of the background is then painted with the next lighter value, and the painting proceeds thus, as with watercolor--lightest to darkest.

Part of the beauty of Danièle's paintings comes from the quality of the silk itself. But framing paintings on silk is problematic. Danièle doesn't want the paintings to be mistaken for scarves when hung freely, but the restriction of frames and glass detract from their ephemeral beauty. Danièle has tried many framing options, but is not completely satisfied with anything she's tried so far. She is searching for a unique framing solution that protects but suspends a painting for viewing from both front and back.



Joue Avec Moi (Play with Me), 1990, 37" X 27.5"