

ERAN SHAKINE



Eran Shakine, 2016
Oil on Canvas, 162 x 132 cm.

**LOOKING AT YOU /
TALKING TO MYSELF**





ERAN SHAKINE

Eran Shakine (born 1962, Israel)

Lives and works between Tel Aviv, New York and London

Eran Shakine is an artist, who works in different mediums; these include painting, drawing, sculpture and site-specific public art.

He was born in 1962 in Israel to a French father and Hungarian mother; both are Holocaust survivors who came to Israel after the Second World War.

He has lived in Paris, London and for seven years in New York City, where he received the "Art Matters" Scholarship and was the assistant of the COBRA movement artist, Karel Appel. He has had one-man shows in The Drawing Center in New York as well as in London, Paris, Brussels, Toronto and Tel Aviv.

In 2016, Shakine held a solo shows at the Mana Center for Contemporary Art, New Jersey, as well as at the Haifa Museum for Art.

His works are in the permanent collections of the British Museum, London; Ludwig Museum, Aachen, Germany; Tel Aviv Museum of Art, Israel and the Israel Museum, Jerusalem as well as many corporate and private collections.

In 2017, Shakine will exhibit a major solo show at the Jewish Museum in Berlin, Germany.

We are very honored to have a close talk with extraordinary artist, who made a strong impact on the Art Market in Israel, exhibited in many significant museums around the world and had a major development in the last ten years.



Hello Eran, Many thanks for this interview, Most of the auctioneers and buyers know your previous style of artworks, which gets a very high Bid on auctions in Israel and abroad, Your previous paintings based on the prehistoric artworks and mostly features Goats. Just five years ago (2011) you had a very successful exhibition at Zemack Gallery and the prices of your artworks raised high. This was a very different style of what you create in the last years, Tell us about this road of development, what made your style changed in such an extreme way?

Maybe the appearance of my artwork changes, but I always deal with the same subject: art, as a mirror to culture and society. The paintings with heavy texture and earth tones have a connection to abstract American art of the 50' (such as Jackson Pollock) combined with the colors of the Israeli desert. Israel was always very influenced both politically and culturally by The US.

Tell us about your new series of works "Looking at You / Talking to Myself", A most interesting exhibition running these days at Zemack Gallery for Contemporary Art in Tel Aviv. What is this series about?

The Series speaks about the now. In my opinion art should mirror the culture, it is derived from. In this group of paintings & sculptures I focus on the human figure and how it is manifested by the social media in the digital age.

What is the workflow behind this series of portraits? (Technically)

I wanted to use classical materials as oil on canvas and cast bronze in a more up to date manor. For the paintings I use paint rollers instead of brushes. In this way I can maintain a fast flow of painting. As for the sculptures I use clay in a very intensive way to create just enough detail to capture the body language of the figure.



Where did the idea come from and what is the philosophical approach behind the series?

I was always obsessed with the media, that's why I don't have a television in the last ten years. These are very exciting times we are living in everything changes in front of our eyes, the way we communicate, politics, the financial system. Culture and art should reflect these changes. In my art I'm trying to make you stop for a minute and see it through my 'sun glasses'. This group of paintings depicts mostly young women in minimal clothing pointing a cell phone camera at the viewer. Are they photographing us, the viewers? Or are

we observing them photographing their own image reflecting in a mirror, selfie style? My paintings do not deal with the passing of time nor do they reveal the inner self of a private person. They speak of a social phenomenon. In the past, self image was a privilege kept only for high and rich society. Powerful people could dictate how their physical appearance and image would be depicted. Even the fact that they were painted or sculpted showed their wealth and influence, and consequently gained them a respectable place in society. Today, every person can take a photo of



themselves and share their self image instantly, thereby asserting their place in society. We know that many of these self representations are false. They express an idealized social image rather than showing the actual person. The more revealing these images are, the less visible the actual person is.

At the exhibition you present a large display of bronze cast sculptures, In some way the figures look very influenced by Alberto Giacometti, the Black material, the long, slim figures and the sculpture's unfinished touch, Is there a base for this comparison?

For the last few years I'm developing a group of works I call: 'Giacometti's granddaughter as a supermodel' I'm creating a hybrid of the pure

modernist artist of the last century with the culture hero of today. In this exhibition I feel the sculptures are Giacometti on steroids.

Which galleries represent you at the moment in Israel and International? And what should we expect in the matter of upcoming exhibitions and developments?

In Israel I'm represented by Zemack contemporary gallery. At the beginning of 2017 I will have a large one man exhibition at the Jewish museum in Berlin and at Raab gallery in Berlin, then in London at Omer Tiroche Contemporary Art in Mayfair. After that I am to travel and present my work in Hong Kong and Shanghai.



Eran Shakine,
Walking Woman, 2016
Bronze with Polished Black
Patina and Stainless, 245 cm.



Eran Shakine with his sculpture, Thinking Woman, 2016
Bronze with Polished Black Patina and Stainless Steel,
210 cm.

***" Everything is important,
and nothing is important "***

- Menashe Kadishman

*You can never know which artwork
that you do will become successful you
just have to do what you feel is right
for you. - Eran Shakine*

Tell us about your exhibitions and participation in the Jewish institutes and museums around the world, Is it important to you as an Israeli citizen to exhibit your work in Jewish art institutes outside Israel?

The exhibition at the Jewish museum in Berlin is called "a Muslim, a Christian and a Jew". This group of paintings and sculptures was processed and made for the past 5 years.

It is drawing the journey of three gentlemen. Each represents one of the three religions, they are exploring together in a humorous way the culture, history and philosophy of western civilization.

Hoping to find God's love. It will travel to some other museums in Europe and the US. I am willing and happy to show & present my art at any museum that invites me.

What's integral to the work of an artist?

It might sound like a cliché but I think that as long as a person is connected to his inner self he can't go wrong.

For example: if your faucet is leaking and you are calling a plumber, at the first split second you hear his voice you have a gut feeling and you know that this faucet will continue to leak after he will finish working on it.

But then you hear your next door neighbor recommending him to you, and he gives you a nice discount. So you end up ordering the job from him, and yes, after a week the leak returns. I believe we have to trust our instincts.

What has been a seminal experience?

Becoming a father and experiencing, The birth of my children, It made me realize there is nothing safe in this world.

We are always trying to have a safe job, a safe life, a good life insurance.

This is an illusion, there is no safe side, so we better do what we really want in life and art.

Explain what you do in 100 words

When I start a new group of paintings or sculptures I'm trying not to use my head. To continue and work only from the right side of my brain. When I'm calling my wife after a long day at my studio all sweating and with a



trembling voice telling her "I don't know what's going over me, I think I'm going crazy", "leave it for the night have a look at it in the morning" she always replies: The next morning I know I'm on the right track.

How has your practice change over time?

When I came to NY at the end of the 80' I was devised by a very known gallery owner to develop my own language. It was very difficult. I found myself destroying any experimental work I created trying to stick to one thing. Then I met a curator of a museum in London to show him my art and apologized I have different kinds of work.

He looked at me and said " this is great, you are doing different kind of projects!"

Since then I promote myself as a projects creator and manager. It is for others to see the development and connections between my "projects", I just do what I think should be done. For me, you have to have something new to say to do a new exhibition.

What art do you most identify with?

As a kid growing up in Tel Aviv I had a grandfather who lived in Paris. Every few months he would send me a packages -With another copy of " the adventures of Tintin"

Hergé is still one my heroes .

I love pop and conceptual art, I think my works combine all together.

In various doses.

What is your artistic outlook on life?

One of the scariest moment for a painter is to be in front of a blank canvas. So, I close my eyes and put the canvas on the floor. Then I can start working.

What is your dream project?

I would like to do as much public art as I can. This kind of art becomes part of people life's.

Name three artists you'd like to be compared to.

Picasso, Picasso, Picasso.

Favorite or most inspirational place (in the world)?

My bed. I wake up every night between 3-5 in the morning. I stay in bed, and have the most creative moments. What I remember in the morning are my best ideas.

What's the best piece of advice you've been given?

It was by my father-in-law Menashe Kadishman:

" Everything is important, and nothing is importent "

You can never know which artwork that you do will become successful you just have to do what you feel is right for you.

Professionally, what's your goal?

To touch as many people as I can.

What wouldn't you do without?

Freedom of expression and the ability to learn from your own mistakes.



Eran Shakine's Exhibition at Zemack Gallery,
Tel Aviv



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