

EMMANUEL HENNINGER

PORTFOLIO

WWW.EMMANUELHENNINGER.ART

BIOGRAPHY

A man with short brown hair and a beard, wearing a maroon long-sleeved shirt, is seated at a wooden desk, focused on drawing with a black marker on a large sheet of paper. In the background, several rolls of paper are stacked, and a blurred kitchen area with a yellow fruit and a brown cup is visible.

Emmanuel Henninger is a visual artist born in France in 1980. After studying Visual Arts at the University of Strasbourg and subsequently Political and Social Sciences, he moved to Mulhouse, where he practises drawing at the Motoco artists' residency.

For the past five years, he has been pursuing artistic research centred on the aesthetics of protest within the context of situated and territorialised spaces, primarily in connection with protest camps in Europe. Drawing occupies a central place in the artist's work. He is regularly exhibited in galleries and art centres in France and abroad.

In 2024, he undertook a creative residency centred on a research project on ART + PROTEST at the SAW Art Center in Ottawa, in partnership with the French Embassy in Canada, and in 2025, a creative residency at the Musée de l'Hospice Saint Roch in Issoudun, France.

He is currently continuing along this artistic path and developing an exploration of the aesthetics of protest—ranging from untouched and lush nature on the one hand to nature that has been altered and utilized by humans on the other.

As an artist, I am interested in the iconography of the landscape and the challenges surrounding the survival of ancient ecosystems and their transformation through the exploitation of natural resources.

Through my close ties to activist communities and as part of an observational approach, I felt the need to develop research on the connection between humans and their environment—whether that environment is inherited, altered, or newly created.

For me, this process quickly became a means of didactic immersion into these fragile landscapes. I chose to explore these places mostly on foot in order to adopt a slow approach that gradually familiarizes me with the landscapes until a sense of immersion is achieved. This ecological challenge in my drawing practice leads me to explore certain places that are under pressure. Thus, my artistic practice is rooted in the collection of documents that bear witness to the exploitation of natural resources and threatened biotopes.

My iconographic choices are also part of a broader approach that focuses on endangered species and ecosystems. I felt that through drawing, I could explore my political and ecological concerns more deeply and highlight current issues related to natural and human resources, land use and settlement, and our impact on biodiversity.

These journeys allow me to gather documentation from various regions and to question the human presence in the landscape.

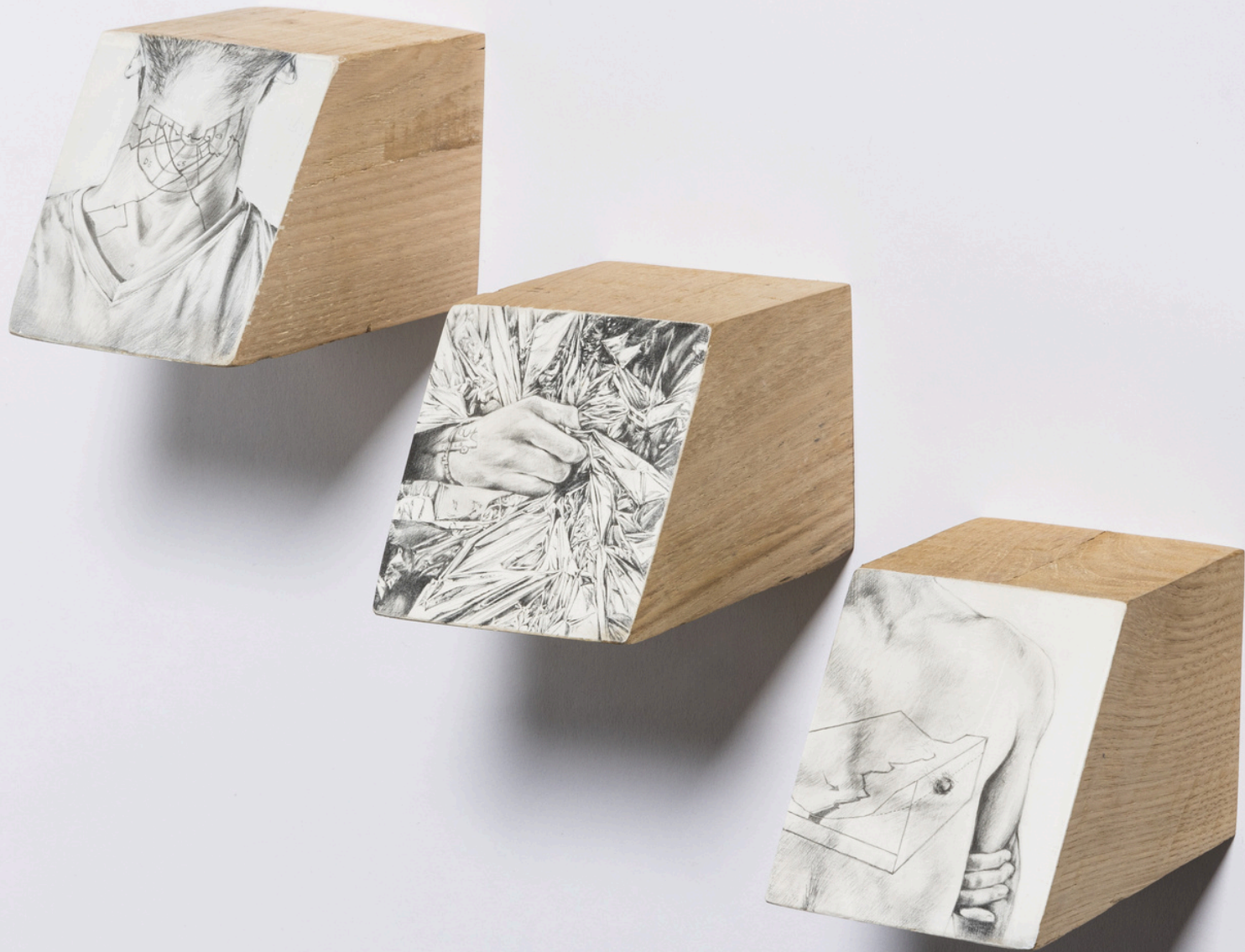
It is only back in my studio that I find the peace I need to let these gathered impressions sink in, and through the persistent slowness of thousands of pen strokes, I become one again with every unevenness of these suggested landscapes. As time continues its work, I become aware of a moment that has already passed or of an impending disappearance—such as that of the forests, where I blend in as close to the ground as possible and rediscover, in the scale of the undergrowth, the full power of the entire forest.

This attempt to counteract forgetting and the shifting of points of reference through an artistic technique that pays meticulous attention to detail seeks to render the transformation of spaces stroke by stroke. The ecological emergency is fundamentally changing our understanding of life. On the one hand, because the transition from fossil fuels to renewable energy and the pursuit of frugality bring new challenges; on the other hand, because this gives rise to an unprecedented need for cooperation and alliances between humans and non-humans. In times of climate and environmental crisis, we are more interdependent than ever before.

Inspired by the climate struggles within the ZAD (Zone à défendre, or “Zone to Defend”) and the activists’ struggles, I am attempting to sketch out the vision of a hybrid society in which state structures and autonomous territories are interconnected, much like places of resistance and experimentation, where a possible future is taking shape with a wealth of forms of social organization, housing, and coexistence.

Through my drawings, I aim to redefine our relationship with the living world by establishing sensitive connections to the wilderness and creating new narratives about the place we occupy within it.

Emmanuel Henninger, March 2024



My Body Is a Hinterland

Gesso & graphite on wood, 8.5 x 7.5 x 6 cm, 2024

Private collection

©ADAGP

Photo credit : Marie Soehnlen



My Body Is a Hinterland

Gesso & graphite on wood, 8.5 x 7.5 x 6 cm, 2024

©ADAGP

Photo credit : Marie Soehnlen



**Found a cure for being sure,
and sure as anything II**

Gesso and graphite on wood panel

24.5 × 23.2 cm, 2024

Private collection

©ADAGP

Photo credit: Marie Soehnlen

**Found a Cure for Being Sure,
and Sure as Anything (Series)**

Gesso and graphite on wood

40 × 40 cm, 2025

©ADAGP

Photo credit: Marie Soehnlen





I Hold the Earth Within Me
Gesso and graphite on wood
43 x 29 cm, 2026

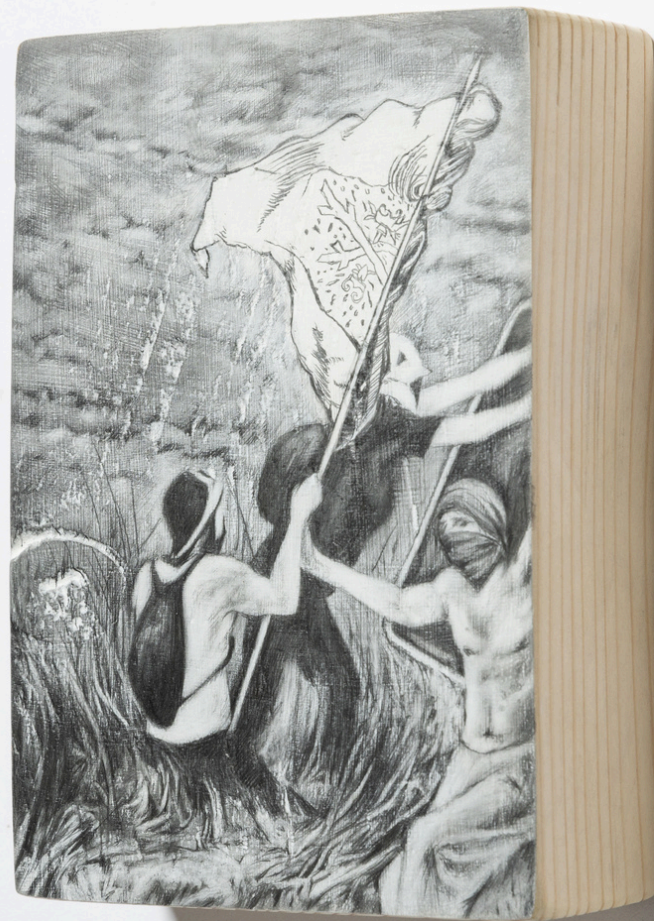
Bundschuh (after Albrecht Dürer)

Gesso & graphite on wood

14 x 9.5 cm, 2024

©ADAGP

Photo credit: Marie Soehnlen



Stop Tesla

Gesso and graphite on wood

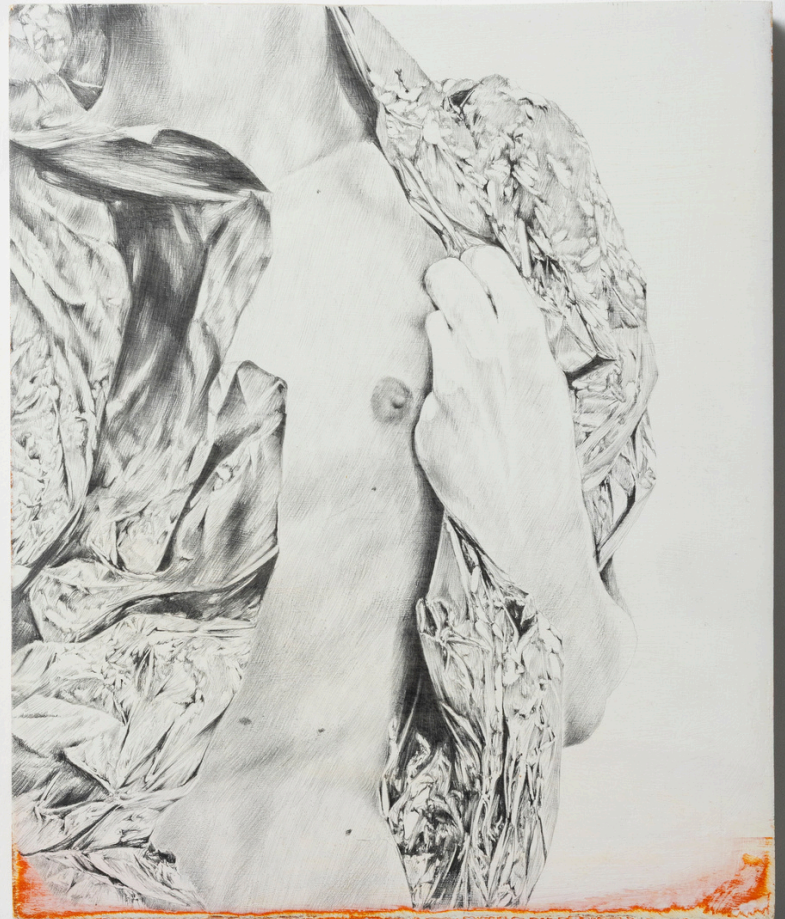
16 × 22.5 cm, 2024

©ADAGP

Photo credit: Marie Soehnlen



**Found a cure for being sure,
and sure as anything**
Gesso & graphite on wood panel
19 × 23 cm, 2025
©ADAGP
Photo credit: Marie Soehnlen



In his artistic works, Emmanuel Henninger shows what happens when vegetation and soil are destroyed by humans. Through his drawings, he makes us aware of the extreme changes we are inflicting on our landscapes.

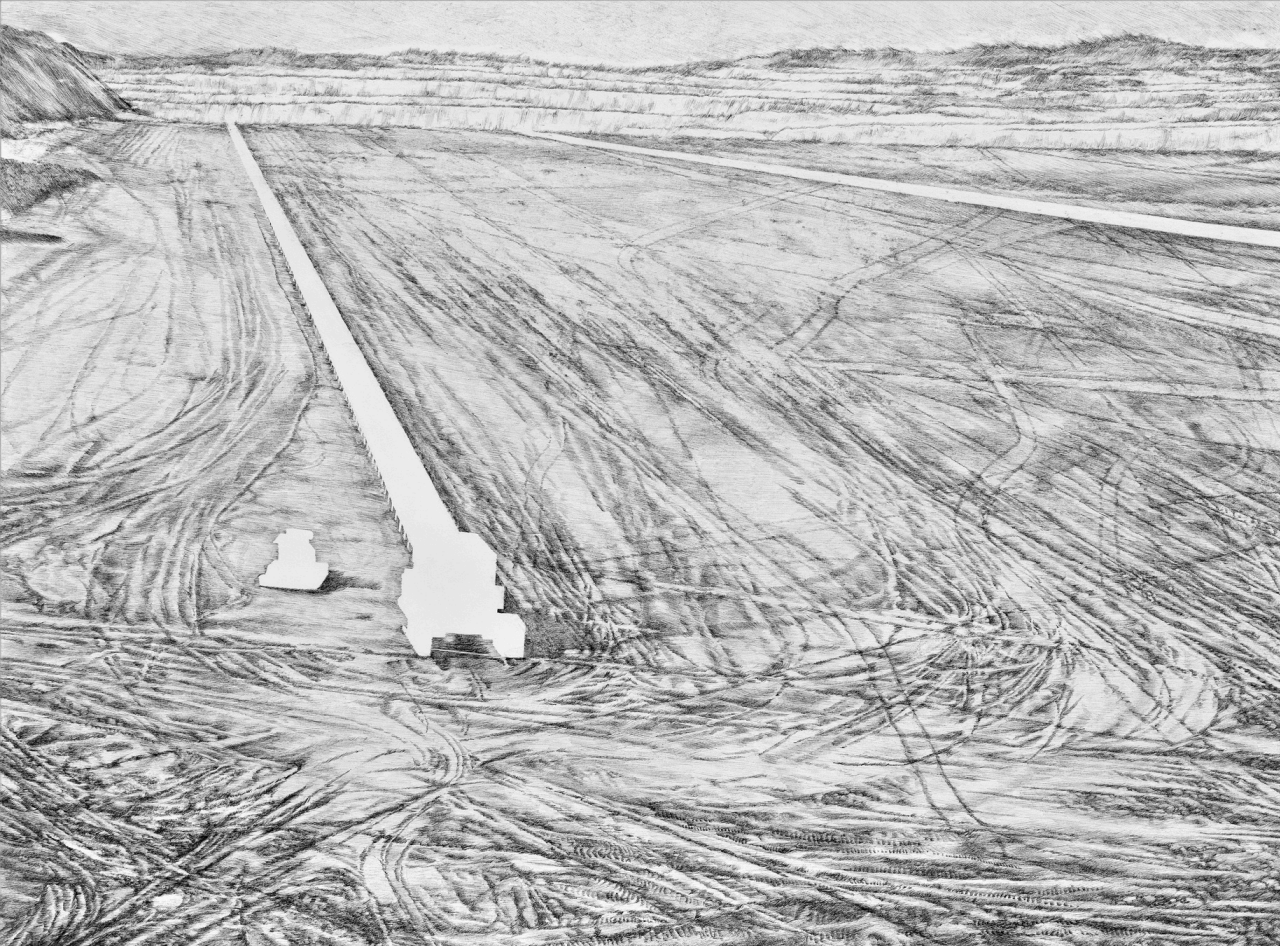
For the past two years, the artist has been collecting motifs that bear witness to the exploitation of natural resources in France and Germany. His drawing titled *Open Pit Mine* depicts, with a meticulous precision reminiscent of a miniature, the gigantic excavations at the Hambach open-pit mine in North Rhine-Westphalia.

What at first glance looks like a huge rocky gorge turns out to be an area devoid of any vegetation, whose soil and geology have been destroyed by monstrous excavators in order to reach the deep-lying, profitable lignite seams.

The white line running across this polyptych appears to be the signature of this catastrophic intervention in our environment. The mine, the largest open-pit lignite mining area in Central Europe, which alone is responsible for a large portion of Germany's CO2 emissions, is being operated at the expense of one of Germany's last primeval forests, the Hambach Forest. A small forest reserve has been saved over the past several years thanks to the persistent occupation by environmental activists.

In his sketchbooks, the artist has created numerous drawings that capture the various aspects of this forested area directly across from the coal mining site. Sweeping perspectives alternate with fragmentary views of wild plants that seem to communicate with one another. Through his slow and immersive engagement with these motifs, the artist expresses his respect and admiration for this impressive natural environment, which we must protect.

**Viktoria von der Brüggen,
art historian, independent exhibition curator
January 2021**



Open-Pit Mine II (detail)

Ink on Arches paper, 56 x 77 cm, Hambach, North Rhine-Westphalia, Germany, 2020

Photo credit: Le Réverbère



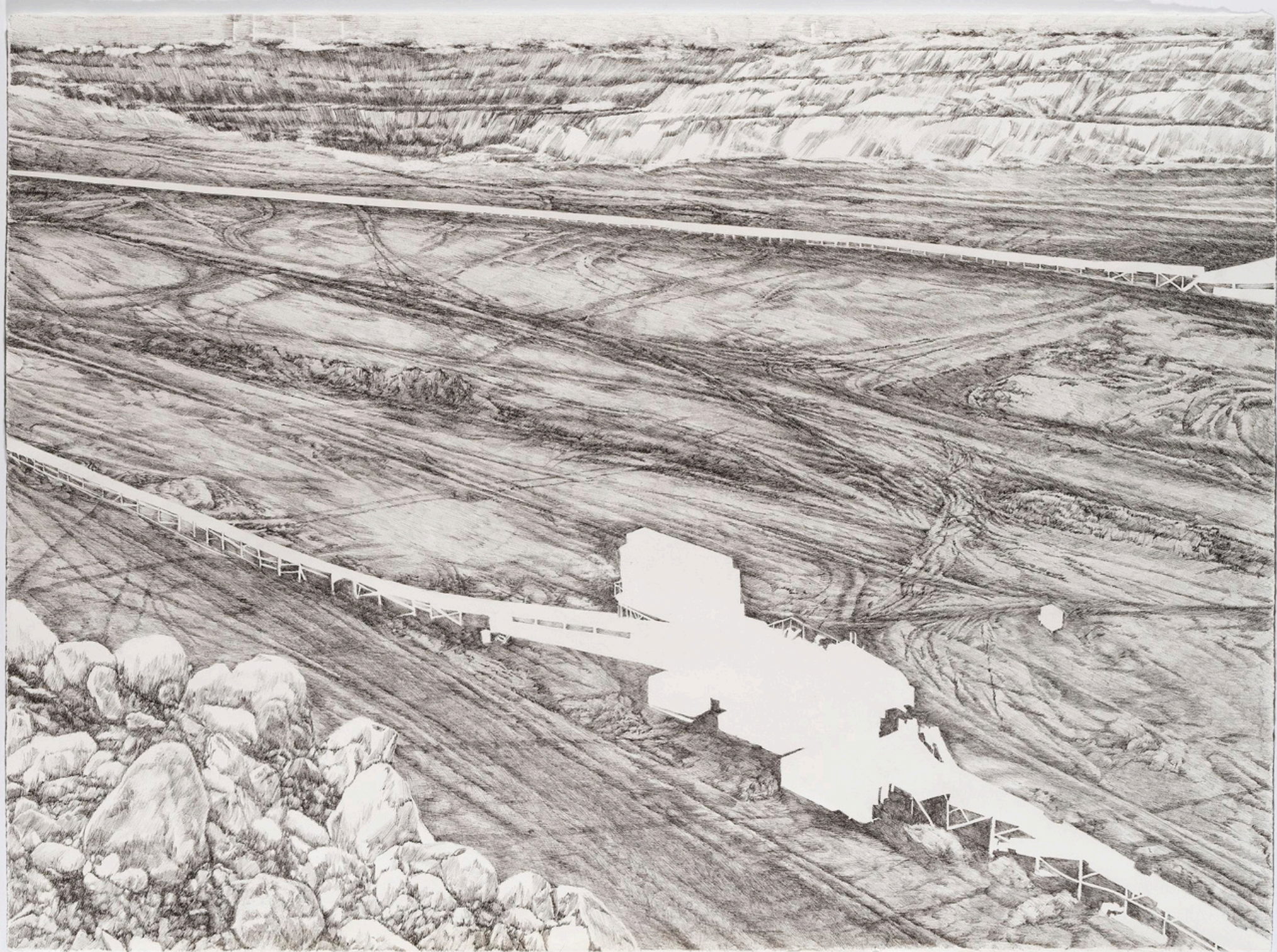
Artist's Documentation

View of the Hambach Open-Pit Mine, Germany, 2020

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Garzweiler Open-Pit Mine

Ink on Arches paper, 56 x 77 cm, North Rhine-Westphalia, Germany, 2020

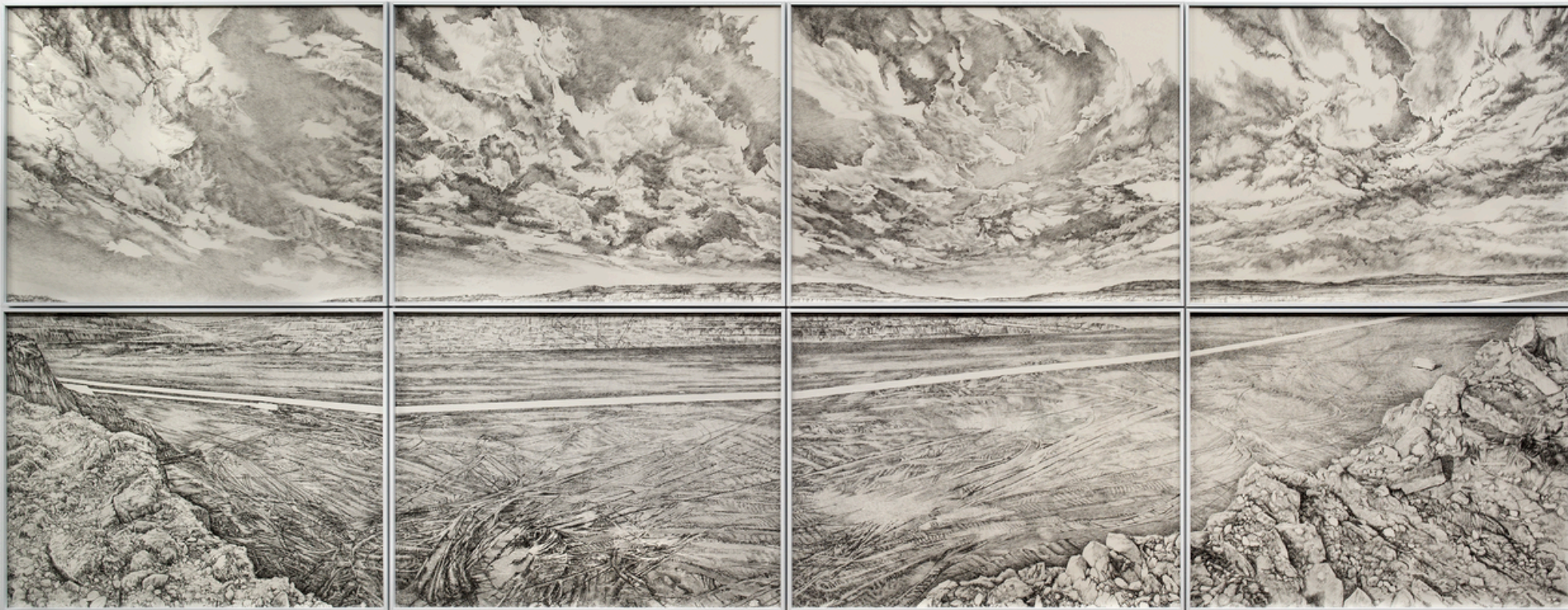




Artist's Documentation

View of the Hambach Open-Pit Mine, Germany, 2020





Open Pit Mine" Series

Ink on Arches paper, 112 x 308 cm, Hambach, North Rhine-Westphalia, Germany, 2020

Exhibition View

La Filature, Scène Nationale, Mulhouse, 2023
Biennial of Young Contemporary Art

Off to the Side, Lützerath, Germany

Ink on Vinci paper
160 × 240 cm, 2023

With the support of DRAC GRAND EST
Private collection

©ADAGP

Photo credit: Marc Guénard





Artist's Documentation

View of the Grünheide Protest Camp, Germany, 2024

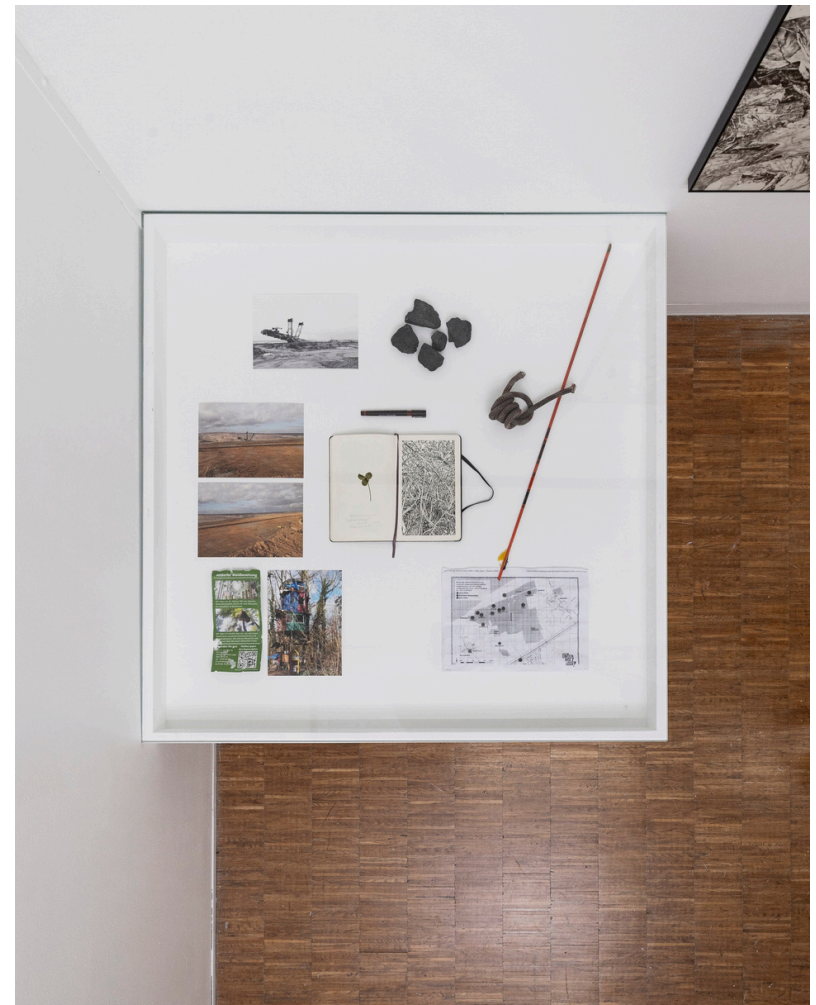




Artifact, Lützerath, Germany
Rope, 19 x 12 x 6 cm, 2023

Fighting Objects I
Ink on Vinci paper, 75 x 105 cm, 2023
©ADAGP
Photo credit: Le Réverbère





Artefact, Lützerath, Germany

Exhibition view | La Filature, Scène Nationale, Mulhouse, France, Biennale de la Jeune Création, May 2023

Fighting Objects II

Ink on Vinci paper, 75 x 105 cm, 2023

©ADAGP

Photo credit: Le Réverbère



Exhibition View
FABRIKculture, Point couru au lieu de travers, Hégenheim, France, 2022

Series "Open Pit Mine II"
Ink on Arches paper, 112 x 231 cm, Garzweiler, North Rhine-Westphalia, Germany, 2021

On the ruins of their madness, we build our lives

Graphite on Fabriano paper,

100 × 150 cm, 2024

Private collection

©ADAGP

Photo credit: Le Réverbère



Forest near Petawawa, Ontario, Canada

Ink on paper, 105×75 cm, 2025, ©ADAGP

Private collection

©ADAGP

Photo credit: Le Réverbère



The King's Candles

Ink on Vinci paper

80 × 120 cm, 2025

Private collection

©ADAGP

Photo credit: Le Réverbère



It was the hour when the fog spread

Ink on Fabriano paper,
133 × 90 cm, 2025, ©ADAGP
Private collection
Photo credit: Marie Soehnlen



Urwald von morgen, Simonswald, Germany

Ink on paper

80 × 120 cm, 2019

Private collection

©ADAGP

Photo credit: Le Réverbère



Silva Vocat

Ink on Vinci paper, 80×120 cm, 2022, ©ADAGP
(Collections of the Bundestag, Berlin, Germany)
Photo credit: Le Réverbère



Urwald von morgen

Ink on Moleskine paper

21 × 26 cm, 2022

©ADAGP

Photo credit: Marie Soehnlen



Montenach Forest

Ink on Moleskine paper, 21×26 cm, 2020,
private collection

©ADAGP

Photo credit: Marie Soehnlen





Mount Desert Island, US

Moleskine notebook, India ink on Moleskine paper, 21 x 26 cm, 2022
Private collection

Trifolium Pratense

12 x 23 x 4 cm, 2025

Gesso and graphite on concrete (taken from the ZAD in Bure,
Meuse, France)

Private collection

©ADAGP

Photo credit: Marie Soehnlen



Water is Life

13 x 6 x 5 cm, 2025

Gesso & graphite on concrete (taken from the ZAD in Bure, France)

©ADAGP

Photo credit: Marie Soehnlén



Prataria

Gesso and graphite on pink sandstone
from the Vosges Mountains

21 x 31 x 8 cm, 2025

Private collection

©ADAGP

Photo credit: Marie Soehnlen





Prataria

Gesso and graphite on pink sandstone
from the Vosges Mountains

21 x 31 x 8 cm, 2025

Private collection

©ADAGP

Photo credit: Marie Soehnlen



Exhibition View | La Filature, Scène Nationale, Mulhouse, France, Biennale
de la Jeune Création, May 2023



Exhibition View

Dreiländer-Museum, Lörrach, Germany
Exhibition: "ZEICH(n)EN," January 2026

Emmanuel Henninger, an artist living in the Mulhouse region whose work focuses on Germanic regions—a graduate of the University of Strasbourg in Fine Arts and the University of Haute-Alsace in Social and Solidarity Economy—develops a style of drawing that is part of a deep and personal relationship with the natural landscapes he regularly roams and which he needs to live, as a person conscious of his place among living beings. In doing so, he adopts a dual approach that oscillates between a romantic view of the untouched landscape and a critical view of the landscape shaped or altered by human activities.

Shaped by his relationships with others and his physically experienced connection to the environment, Emmanuel Henninger's artistic and ecological subjectivity has, since 2017, compelled him to roam through natural habitats in order to visually render the perceptions of the spaces he encounters in the mountains or forests—particularly in the Alsatian Vosges or in German forests—and, through the act of drawing in his studio, to capture “landscape states” in three aesthetic movements: an immersive approach that comes as close as possible to the density of the vegetation; an interpretive and fictional approach to depicting landscape sites; and a documentary and objective approach to landscapes that have been deliberately altered by humans and to which the drawings bear witness.

The composite landscape depictions that emerge from this dynamic of creation within an environmental context invite the viewer to cultivate an aesthetic relationship with the natural spaces thus suggested—and sometimes named. The drawings of rocks and meadows in the Alsatian Vosges, or the images stemming from a vision that penetrates the primeval forests of Alsace and Germany, can thus be regarded as “portraits of natural fragments” that invite us, at times, to engage empathetically with states of wilderness, and at other times to reflect on the connection we, as contemporaries, can feel toward landscapes that are untouched or only minimally shaped by humans—landscapes that stand isolated like figures, as alive as they are to us.

At the same time, these drawings—which are not strictly realistic depictions of landscapes—contribute to the construction of an imaginary world: sometimes standing alone, sometimes arranged according to a modular scheme of associations, these representations remind us that the experience of nature is constantly being reformulated in the eye, in memory, and through the repetition of contact linked to the forms of sensory life

More recently, Emmanuel Henninger's interest in the issue of the survival of ancient ecosystems and their transformation through the exploitation of natural resources—which arose during his most recent stay in Germany—has led to a significant body of work in his artistic practice: The drawing series *Open-Pit Mine* offers a visual insight into the scarred and furrowed landscape of the Hambach open-pit mine, which was created by the industrial exploitation of lignite deposits, is responsible for the destruction of the forest of the same name, and represents a significant source of greenhouse gas emissions on a European scale.

Mickaël Roy, Art critic, Mai 2020

EMMANUEL HENNINGER

CV

EMMANUEL HENNINGER

French artist, born in 1980

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SIRET: N°85123196900011

EDUCATION

- 2004 Master's in Fine Arts**
University of Strasbourg
- 2007 Master's in Political and Social Sciences**
Project Management in
Social and Solidarity Economy
University of Haute-Alsace

MEDIAS

www.emmanuelhenninger.art
 emmanuel.henninger

EXHIBITIONS (Selection)

2026

Kunstverein Neckar Odenwald, Mosbach (DE), Curator : Hildegard Becker

Kunstverein Worms, Worms (DE)

2025

Dreiländer Museum, Lörrach (DE), Curator : Verein Bildende Kunst Loerrach

Galerie Artforum, Offenburg (DE)

Le Séchoir, Mulhouse (FR)

St-Art, Strasbourg (FR)

Abri-Mémoire, Wattwiller (FR)

WITHoutART Galerie, Saverne (FR)

Kunstkreis Radbrunnen, Breisach (DE)

FabrikCulture, Hegenheim (FR), Curator : Hanna Weber

2024

Artstuebli, Basel (CH), Curator : Alexandra Stäheli & Isabel Balzer

Salon National des Beaux-Arts de Paris

Agence VUXE, Strasbourg (FR), as part of the Prix 1% Culture

Espace Landowski, Boulogne-Billancourt (FR), Curator : Maria Giovanna Gilotta, Isabelle Lefort and Florence Provost

2023

Museum Altes Rathaus, Leingarten (DE), Curator : Friedrich Eichholz

Villa Mohr, Munich (DE), "Found and Lost", with support from the Grand Est region, France (Grant for the Promotion of the Visual Arts, 2023)

Galerie Sandra Blum, Strasbourg (FR), "Le temps des ardoises", Curator : Catherine Gangloff & Michel Dejean

Kunstbunker, Bochum (DE)

La Filature, Mulhouse (FR), MULHOUSE23, Biennial for Young Contemporary Art, Curator: Emmanuelle Walter

EXHIBITIONS (Selection)

Delphi Space, Freiburg (DE), "Energie : Energeia", Curators : Max Siebenhaar & Daniel Vollmer

Parc de Wesserling – Ecomusée textile (FR), "Sous les cendres d'Eden", Curator : Ugo Lange

Kunstverein Unna e. V., Unna (DE), "Found and Lost"

Galerie Sandra Blum, Strasbourg (FR), "Point de vue sur la paysage"

Galerie Horae, "Tisser des liens", Paris (FR), Curator : Nicolas Deshais Fernandez & Gervaise Thiriet

2022

Galerie Regardez, Lörrach (DE), "Found and Lost"

Tuchwerk Soers, Atelier Pasch, Aix la Chapelle (DE), "Kunst an der Kante, Positionen zum Rheinischen Braunkohlerevier"

Le Séchoir, Mulhouse (FR), "1,1° C"

Galerie Robet Dantec, Belfort (FR), "Point de vue"

Fondation François Schneider, Wattwiller (FR), "Botanica", Curator : Marie Terrieux

2021

FABRIKculture, Hégenheim (FR), "Point couru au lieu de travers", Curator : Mimi von Moos

Espace Bertrand Grimont, Paris (FR), "La Petite Collection", Curator : Pauline Lisowski & Florence Lucas

Espace Frans Krajcberg, Paris (FR), "Vivants !", Curator : Art-Exprim

Dalan Art Gallery, Erevan (ARM), Curator: Sona Hovhannisian, as part of the artist residency in Armenia supported by Atelier Mondial

CEAAC (Centre Européen d'Actions Artistiques Contemporaines), Strasbourg (FR), "Des herbes folles", Curator : Viktoria von der Brüggen

T66 Kulturwerk, Freiburg i.B (DE), "Regionale 21", Curator : Chris Popovic, Helge Emmaneel, Alfonso Lipardi

PUBLICATIONS

2025

Cuisine Mondiale, Christoph Merian Verlag, Basel, Switzerland

What the f* was I thinking**, Schlass Editions, Mulhouse, France

2024

Energie:Energeia, DELPHI e.V., Exhibition catalog, Freiburg im Breisgau, Germany

2023

Au cœur du vivant, les liens entre les artistes et la nature, Valérie Belmokhtar, PYRAMYD Éditions, Paris, France

Emmanuel Henninger, un artiste mulhousien à l'écoute de l'anthropocène, David Bourgeois, Historical Yearbook, Society of History and Geography, Mulhouse, France

2022

L'artiste et le Vivant, Pour un art écologique, inclusif et engagé, Valérie Belmokhtar, PYRAMYD éditions, Paris, France

2021

Projekt Klimaschutz, Was jetzt geschehen muss, um noch die Kurve zu kriegen, Anja Paumen, Édition Oekom, Munich, Germany

Le temps s'enfuit sans disparaître, La Filature, National Theater of Mulhouse021 – Biennial of Young Contemporary Art

Des herbes folles, Exhibition Catalog, Viktoria von der Brüggen, CEAAC, Strasbourg, France

La forêt, les mines et l'obstination du dessin, Hélène Cascaro

COLLECTIONS

Collection of the French Embassy in Armenia, Yerevan, ARMENIA
De Pietri Collection – Artphilein Foundation, Lugano, SWITZERLAND
Collection of the German Bundestag, Berlin, GERMANY
Collection of the Musée de l'Hospice Saint Roch, Issoudun, FRANCE
Private collections : France, Germany, Switzerland, the U.S., Canada

ARTISTIC RESIDENCIES

2025 Issoudun, FRANCE

Musée de l'Hospice Saint Roch
& DRAC Centre Val de Loire

2024 Ottawa, CANADA

*SAW Center, in collaboration with
the French Embassy in Canada*

2021 Erivan, ARMENIA

*Atelier Mondial, International Arts Exchange Program
& KulturDialog Armenien*

AWARDS AND HONORS

2025

Visual Arts Creation Grant, Grand Est Region, Strasbourg

2024

Gold Medal, Salon National des Beaux-Arts de Paris

2023

1% Culture Award, VUXE Agency, Strasbourg
Visual Arts Distribution Grant, Grand Est Region, Strasbourg
Grant for photographing artworks, ADAGP, Paris

2021

Aide Individuelle à la Création, Ministry of Culture,
Regional Directorate of Cultural Affairs for the Grand Est Region

INTERVENTIONS / CLASSROOM INSTRUCTION

2025 St-Cyr High School in Issoudun, partnership with the Musée de l'Hospice Saint Roch, drawing workshop, guest artist

2024 Agricultural High School (Obernai & Rouffach, Grand Est), thesis topic: Exploring the quarries of Alsace, drawing workshop, guest artist

2023 HEAR, Haute École des Arts du Rhin (Mulhouse, Grand Est), Exploring the post-industrial landscape, drawing workshop, guest artist

2022 Art-Exprim (Paris, France), partnership with the Bois d'Arcy Correctional Facility, drawing workshop, guest artist

2021 La Filature, Scène Nationale (Mulhouse, Grand Est), drawing workshop, guest artist

2020 Young Caritas (Berlin, Germany), drawing workshop, guest artist

COLLABORATIONS

2024

Chocolaterie Henner Frères, Strasbourg | Creation of visual material

2022

Arterritoires, Paris | Limited editions of the Open Pit Mine set
Soléa, Mulhouse | Public commission for local public transportation in Mulhouse
Cairn, Mulhouse | Design of the cover for the CD *Grand Silence*

2021

Arketex, Paris | Design of printed textiles

DOCUMENTARIES

2023 Motoco, film

Director: Robin Hunzinger
Co-production: ANA FILMS & France Télévision