



Sector 1 Gallery/
Galeria Sector 1

Yvonne Hasan. Conscious Beauty

26.09.2019 - 09.11.2019

Venue: Sector 1 Gallery

Curator: Adrian Buga

Nowadays, Yvonne Hasan is usually remembered as a professor of art history at the Institute of Fine Arts in Bucharest. She may also be referred to as: the Jewish teenager arrested under Antonescu's laws; the student attending the courses of the Maxy Art School; the young artist sent to the construction sites of our Socialist homeland; the painter developing a "synoptic" vision - manifested in her works through a collage of various elements: wooden pieces, soap packaging, used mail envelopes, time fabrics broken by time; the creator of tapestries in which tradition meets expressionist forms; the art theorist, teaching at the Institute from 1956 to 1982; the author of a remarkable book entitled "Paul Klee and Modern Painting". All these facets unite to define the nature of an artist who deserves special attention and whose personality and cultural profile are minimized if they are not viewed as a whole. Yvonne Hasan is, through her theoretical choices, but also through her strenuous practice, close to the historical avant-garde. Her colored reliefs provide her with an exclusive status in our contemporary art. Her collages, made with apparently poor, although not cheap materials, are filled with memories, like the colored reliefs that embed all sorts of ciphered fragments: personal handbags, gloves, strips of cloth or canvas, pieces of furniture, all recovered from the artist's universe and forming true works of confession for those interested. In one of her university lectures, Yvonne Hasan wrote a paragraph that mirrors very well her life and work: Apollinaire spoke of collage as the "inner wound" of the painting, because by this process the outer reality, which until then had been held at the border of the picture, was now incorporated in the picture. Thus, her thinking displays both the criteria of artistic clarity and the distinction between theoretical ideas. Here, the aesthetics of ugliness is merged into the concept described by the German word *Weltanschauung*, revealing a clear, unified image of her world. During her last months, confined in the austere modernity of her place, one could sense a vulnerable artist, who was content to be so. Talking at that point about a retrospective, she said: *With each exhibition I experience the stage fright of the debut. This is the mood that dominates me now, when I request from you, my visitors, your gaze and understanding.*

After the exhibition Yvonne Hasan from the National Museum of Contemporary Art Bucharest, where I've orchestrated the works in a retrospective effect, I feel the need for a new setting, purified and fluid, in which the result of the artists creation process can be better understood. I want the creative process to imitate the becoming of life itself: Yvonne Hasan's life with all the details of the times in which she lived and which she visually chronicled in her artistic work, in her writings, in the woven images, in the colored assemblages, in the collages and her watercolors. I propose to follow, in her first exhibition in a private space of Sector 1 Gallery, how the artist encapsulates life in a visual journal, preserving the essence of time. If we put in a context the period in which she built her artistic laboratory, it is easier



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for us to position ourselves correctly with respect to the complete plan of her work. A good friend, Nina Cassian, writes about the artist's works: beyond their frames and limits, these objects dream and breathe, tending to be restored, to add to the nature from which they were born, which represents one of the fundamental roles of art: that of enriching our existence with conscious beauty, value and significance. The objects exhibited here, which dream and breathe, try to unveil themselves to us, both through the authors reason and through their aesthetic and particular force. Even the insertion of the Self-portrait is striking, pointing to time and the ideal of beauty through the package recycled in art: superior product - Monalisa, the soap for sensitive epidermis. The concrete reality of the artist, materialized in her work, is the place where visual thinking is combined with perceptive imagination. It is a cold place, where the artist is anchored daily. This cold place is the mundane life, of the small details that Yvonne Hasan transforms — with artistic and conscious means — into art. Through the conscious beauty mentioned by Nina Cassian, we must understand Yvonne Hassan's willful effort to sublimate herself in her work. To see, to understand and to be, where to be must be guided towards to be imagined and to be perceived, first by the artist, then by us - the viewers. (Adrian Buga)