

**GRACIELA HASPER** (1966, *Argentina/Lives in Argentina*)

“Abstraction is like connecting inwards. For me, painting happens with your eyes shut. It is not a representation of the world, it is a representation of ideas.”

During a trip to Europe in 1987, Graciela Hasper realized for the first time that she wanted to make art. She returned to Argentina and began her studies with other artists: between 1987 and 1991, she studied with Diana Aisenberg while also pursuing independent studies of philosophy and art history. Hasper never attended art school.

In 1993, Hasper participated in an exhibition curated by Jorge Gumier Maier, Nicolás Guagnini, and Pablo Siquier held at the Centro Cultural Rojas de Buenos Aires. Titled *Crimen y Ornamento*, the exhibition subsequently was shown in New York, curated by Carlos Basualdo. This was one of the first exhibitions to explicitly link the generation of 1990s artists in Buenos Aires with mid-century abstraction, and the artists included became known as the Rojas group. “In Argentina, abstraction was repressed because it did not ‘explain’ national values. It had no value. So I adopted something that had no value and tried to make it valuable, an act of resistance. My work reflects the way a younger artist can respond to Madí, to the abstraction of the 1940s and 1950s,” Hasper said in a later interview with Lilly Wei.

Since the 1990s, Hasper’s painting aesthetic has been clean and direct, marked by sharp orthogonal lines and bright color. In 2000, she completed her first residency in the United States, at Apex Art in New York. In 2002, she participated in the Chinati Foundation artist residency, in Marfa, Texas. Her most recent work has expanded to a larger scale, even encompassing architectural interventions. “I’m trying to expand the boundaries of painting in order to include the body,” she notes. For her 2013 project for Museo de Arte Moderno de Buenos Aires (MAMBA), *Nudo de Autopista*, Hasper designed a painted mural for 100 columns of several intersecting highways in Buenos Aires. The resulting color scheme marked the different flows of traffic on the streets: “you experience the materiality of the work, and you’re surrounded by it.”

In 2016, Hasper designed a large-scale mural, her most ambitious work to date, for Miami Beach’s Faena Forum, designed by Rem Koolhaas of OMA. This site-specific wallpaper, *Untitled*, covers a four-story wall in bright color and geometric pattern. The same year, Hasper created *Notas de Luz*, a three-dimensional light installation in Buenos Aires, comprised of a screen in the ceiling of a 328-foot high public square. The piece changes with the passing of pedestrians, playing pre-recorded sequences and the music played in the Usina del Arte.

Graciela Hasper’s works are represented in several major collections including Colección Patricia Phelps de Cisneros, New York, New York, USA; The Bruce and Diane Halle Collection, Scottsdale, Arizona, USA; Museo de Arte Latinoamericano de Buenos

Aires - Fundación Costantini, Buenos Aires, Argentina; Museo de Bellas Artes – Museo de Arte Contemporáneo de Bahía Blanca, Buenos Aires, Argentina; Museo Arte Contemporáneo de Buenos Aires, Buenos Aires, Argentina; Museo Castagnino de Rosario, Argentina; Museo de Arte Contemporáneo, Madrid, Spain; Museo de Arte Moderno de Buenos Aires, Argentina; Museo Nacional de Bellas Artes, Argentina and Telefonica Argentina, Buenos Aires, Argentina; Philadelphia Museum of Art, Philadelphia, Pennsylvania, USA; and Museum of Fine Arts, Houston (MFAH), Houston, Texas, USA.