

Vivian O'Shaughnessy – Homage to Simon Hantai

Inspiration

Simon Hantai presented at the Centre Pompidou, Gallery 1, Paris, 22 May to 9 September 2013 and catalogue published to coincide with this exhibition, April 2013, (319 pages)

Emily Apter, (professor of French and Comparative Literature at New York University), participant, ``The New Existentialism`` Symposium, April 26, 2014; ART, an International Platform on Contemporary Art, presented by the Cultural Services of the French Embassy in the U.S. in collaboration with the New York presenters Institut français, the French Ministry of Culture and Communication and FACE (French American Cultural Exchange).

www.frenchculture.org

Attack of diphtheria, 1930, age 7, loss of sight for four months (page 263); letter to Jean-Luc Nancy, (p 236, second paragraph) ``Seeing `with the white cane of the blind,`... ; ``From this imposed blindness was born a profound renewal of his art-." (p 13) (Bataille, a crucial writer in Hantai's life, father experienced blindness). [My inspiration to Braille this project.]

1958-1959

Little stroke and writing, the space for two masterpieces (p 69)

“Consequently in this overture of great poetry,...”, and, “The drawing is inherent in the pliage, together they are one –folding amounts to improvising the hardness of drawing.” (page 97)

1969-1973

Etudes and Blancs, time gone

“Hantai passed through a sculpture stage.”, and, “There, Mallarme`s “fold on fold” would have taken on its full meaning.” (p159)

“Painting and writing are parallel activities and can sometimes be closely linked.” (pp 208-209)

“...giving the picture an enigmatic sculptural quality which was most appealing;”, “Hantai was beginning to prove a colorist.” (page 24)

“Writing supposes that something moves over a given surface and progresses through time.”, “...-but the scissors are not those you would think.”, “-folding amounts to improvising the hardness of drawing.” (page 97)

“As soon as we come into contact with poetry, we attain being-in-the-world.”, “What does great poetry say about its epoch. and what does the epoch say about poetry, these are the two questions asked—the answer can only be composition, ECRITURE rose etc.” (page 98)

“Hantai thought as a sculptor. Folding his canvas meant giving it volume.”, “...sculptures of great tenseness. There, Mallarme’s “fold on fold” would have taken on its full meaning.” (page 159)

“Painting and writing are parallel activities and can sometimes be closely linked. Hantai rediscovered `pliage` by burying the writing in the folds. As a last attempt at taking up again a picto-scriptural exercise, calling pliage`, these experiences reveal his state of mind at the time. “The joy of reading with my hand.” he said.” (pages 208-209)

“We must think above all of the poetic model for this standpoint, and remember the extraordinary valorization of the “thing written” by Hantai throughout his life, that he gave his time to copying, to the point of illegibility...” (page 220)

“Overall, Hantai’s hallmark lay in his unwavering fascination with writing, clearly illustrated in its links with painting.”, “Hantai was immersed in language. He had an unerring general perception of it, together with a highly inventive instinct [...]” (page 229)

“The long written manifesto that accompanied this exhibition, in the form of a large foldout, featured its handwritten version on one side (ill 4) and its printed pendent on the other, ...” (pages 231, 275)

“Hantai participated in only two “Surrealist games”: Would You Open the Door?” (with his answers...) describes imaginary encounters with figures from the past, who will be allowed to come in, or turned away.” (pages 271- 272)

“Late 1954-early 1955: Hantai participated in the collective game “Which Three Are They?”, “Demolition often passes for an early definition of automatism by

Hantai." (page 272)

Folding amounts to... (p 97)

Materials

Re-cycled paper, cloth Creasing objects - flat or cylindrical plastic, wood, metal Colored crayons, Ink (pen), Graphite (pencil)

No costly materials all available in the home no clean-up no dangerous tools

Academic

Creative Thinking... text, global linguistics, shapes, color mixing, interactive collaboration, and music

Affords individually or group opportunity to

freely crumple/wrinkle paper or cloth

crease using a hard flat or cylindrical object

select an area to apply color (multi-layering of crayons thusly creating a unique color)

unfold revealing a blank space for writing

add an ink overlay drawing to unify color form, space, text

References for art and sources of text for WRITING

Aragon p 96

Barthes p 220

Bataille pp 220, 221, 222, 225, 229, 230

Baudelaire pp 25, 97, 221, 225

Beckett pp 209, 224

Benjamin pp 224, 237

Ber p 95

Berecz pp 14, 208

Botticelli p 224
Braque p 138
Breton pp 11, 24, 26, 204, 209, 220 228, 233
Brisset pp 49, 228, 274, 275
Buffon p 185
Caravaggio p 25
Carton pp 235, 241
Chevreuil p 185
Cixous p 14
Cranach p 21
DaVinci p 225
Derrida p 14
Dubuffet p 23
Duchamp pp 222, 231, 232, 235, 240, 242
Durer p 218
Didi-Huberman pp 14, 184, 204, 207, 240
Ernst p 24
Fautrier pp 23, 229
Francis p 138
Giacometti p 229
Goethe p 185
Hegel pp 221, 229
Heidegger pp 229, 240, 258
Jungmann pp 229, 230
Kelly p 222
Lorenzetti p 21
Magritte p 24
Mallarme pp 159, 220, 223, 225, 240
Manet p 25, 218
Masson p 229
Mathieu p 49
Matisse pp 11, 23, 71, 138, 139, 160, 185, 206, 219, 221, 222, 240, 241, 256
Merleau-Ponty pp 229, 230, 236
Michaux p 49
Monet pp 23, 97, 218, 222
Motherwell p 228
Newman p 205
Nietzsche pp 221, 229
Permentier p 14
Picasso pp 138, 225
Pollock pp 11, 24, 49, 71, 72, 96, 160, 206, 222, 228, 236, 241, 256, 259, 261
Poussin p 25
Rimbaud pp 261, 272

Rouan p 208
Sartre p 229
Schuster p 228
Semeraro p14
Stella p 237
Tintoretto p 220
Vermeer p 97
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Vivian

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