

YVES HAYAT *QUID NOVI ?*

GRASSE
CRYPT
CATHEDRAL
OF NOTRE DAME DU PUY



EXHIBITION
SEPTEMBER 15th
> NOVEMBER 15th
2018





Contemporary art is coming to the city of Grasse and what better setting than the Cathedral of Notre-Dame du Puy to host the new exhibition by Yves HAYAT?

Following the acclaimed « *Perfume, that obscure object of desire* » at the International Perfume Museum in autumn 2017, we are pleased to welcome him back to stage one of the most symbolic landmarks of the historic town.

With « *Quid Novi?* » he shakes up the classic codes to question poverty around the world and confronts us with existential questions, tears, bloodshed and the constant potential chaos in a disturbing and fascinating aesthetic.

Struck by dark thoughts but at the same time overwhelmed by the beauty of the forms, we are grateful to Yves HAYAT for revealing so well all the complexity of our human condition.

Jerôme Viaud

Mayor of Grasse

President of la Communauté d'agglomération du Pays de Grasse

Vice-President of the Conseil départemental des Alpes-Maritimes





YVES HAYAT EXHIBITION

QUID NOVI ?

What's new ?

I admit my interest in manipulating reality and its imaginary images. In the end, it's always the artist's vision on its time that matters. The new technologies offer a new way to look at our reality, allowing the unreal to look real and reality unreal. The computer's memory and the reproduction technologies have not only provided an unbelievable freedom to the artistic disciplines but also changed the essence of reality, questioning the idea of « déjà-vu ».

My artistic work results from my life story (Judaism, uprooting), my classic arts training (Fine arts school), our overwhelming media culture (news channels and social media) and my professional life (advertising creation).

The subject of « *Quid novi?* » (« What's new? » in latin) questions the situation of the oppressed throughout the history of its representation. Christianity preaches a God who wanted to share in his flesh the pain of all humanity.

A God made man to experience torment, abandonment and solitude. My images generated from the current news overprinted on his broken body are making the daily martyr of humanity more concret and visible. The timeless and universal image of the Christ, overwhelmed and reinforced by reality, provide a sacred significance and a universal level to the contemporary imagery.



Of course, religious iconography has already been diverted since the beginning of the twentieth century to condemn violence, racism, sexual segregation... but what matters to me is the matching of distinct times with technics that question reality like the two faces of the coin: sacred/profane, past/present, expression/repression, affect/intellect, I try to offer a different vision on the doubts and fears of our world.

Yves Hayat

Yves Hayat by Francis Parent

(..) **H**ayat's work is complex and uncompromising. It's true, his compositions of images, his arrangements of colors, and his (re)framing all show a perfect mastery over digital manipulation and esthetics in general. But beyond the quality of his images and his Artfulness is this: By using the available technology of today, instead of the age old methods, his work could have fallen into the trap of "l'in-sense" (or senseless) where with the right technology, meaning could be nonexistent. (The possibilities of this new technology were first theorized in 1985 by J.F. Lyotard in "Les immateriaux" and further developed by F. Popper in "Arts technologiques".) But instead of this, his work reaches deep into history and looks closely at the present to be a springboard for our future. We can therefore count on Hayat.

For even though he doesn't make classical "pictures", his remarkable work will remain like a "painting" of our Society and our Times.



OPENING RECEPTION
Sunday 16th, September 2018
11:30 am

EXHIBITION
SEPTEMBER 15th >
NOVEMBER 15th, 2018

CRYPT
Cathedral of Notre Dame du Puy
Grasse
French Riviera

Open every day (except monday) 1 pm > 6 pm

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VILLES & PAYS D'ART & D'HISTOIRE



Grasse, city of art and history

This very particular and charming city is strangely fascinating.

Nested on a spur of tuff overlooking the sea, Grasse - extremely rare attraction - is both a village and a capital. Its medieval heart, folded on itself as a spiral, is one of the smallest protected areas of France.

Leaning on the mountain, its hamlets spread out on the plain and the neighbouring hills: Saint-Jacques, Saint-Anne, Saint-François, Les Marronniers, Saint-Antoine, Saint-Claude, Saint-Jean, Saint-Mathieu, les Aspres, le Plan, Magagnosc, Plascassier. All specific, all different, all on a human scale, they offer soothing and reminiscent landscapes of Tuscany and heavenly retreats.

Touching in its beauty and truth, Grasse is a journey with all the essential ingredients, a cathedral, an episcopal palace, private mansions, alleys, fountains and breathtaking panoramas for which it has granted the city of Art and History label in 2003.



YVES HAYAT

Originally from Egypt, Yves Hayat first developed his aesthetic sensibilities living in a country enriched with history and cultural diversity. Art was his first love. In 1956, after the Egyptian Revolution, Hayat left for France. For five years, he studied Art at the Ecole Nationale des Arts Décoratifs of Nice.

In 1973, Hayat chooses to go into advertising and marketing, which led him to open his own agency. The creative trade captivated Hayat. His experience in the field also enabled him to discover and learn to use new forms of technology, and master his techniques. In the 1990s, equipped with those skills, he decided to return to art, rediscovering the old masters, photographing people, the streets, society products, museum paintings and recuperating magazine and web images, which are carefully classified. Hayat is a perfect example of his time: an open mind on society, its streets, its media, its internet. While running his successful advertising business, he starts to show his artwork in galleries. Soon, his art practice took precedence over his profession, which he ended in 2002.

Although Yves Hayat does not consider himself a painter, photographer, or designer, he is widely known as a “plasticien,” an untranslatable French term that refers to an artist who puts the meaning of his work to the fore and uses all the various media and techniques to express it.

Yves Hayat explains: “I admit that I’m more interested in manipulating reality than in recording it. My artwork, between photography, installation, and “Figuration Narrative,” proposes visions where theatricalization is a part of the project. I am a total visual consumer: I film, download, scan, retouch.... as the director of a new reality. Using superimpositions, shifts, and misappropriations, I confront past and

present, beauty and horror, luxury and violence, indifference and fanaticism. Through a questioning about the art/politics/media relations, I try to conceive a critical artwork where the attraction for the culture of media, cinema and advertising shows through. Using modern techniques, my work proposes a report of what our history and our society have thought, generated, transformed, destroyed... while always keeping in mind that when the work of art creates unrest, it evacuates the common place”.

As François Birembaux wrote, Yves Hayat belongs to that category of remarkable artists who have something to say, and who say it with such talent that they

stamp their impression on the art of our time. His works, modern and contemporary, are however, the product of a deeply classical culture. Thanks to all the techniques which belong to our time: photography, superimposition of images, etc., he creates an original work rooted in the human cultural heritage but which, through the strength of its subjects, conveys every dimension of our era.

Through a strictly artistic approach, Yves Hayat expresses a philosophical thought, not in complicated words but by speaking to our senses, in a clear, untortured way. He presents the essence of our human condition and of our time, bringing out its distinctive characteristics and its violence (...)

The originality of Yves Hayat's works lies in the amalgam of artistic perception with images from a communication and information-based society. The titles he gives to his works (Business must go on, Parfum de Révolte, The Icons are Tired, Femmes au bord de la crise de guerre...) from utterly highjacked advertising slogans, have the effect of giving a meaning to the pollution of our everyday lives. They reveal our identity and display our own brand. Not a celebration of barbarity, but rather the fascination created by human ambivalence (...).

EXHIBITIONS :

Since 2006, Yves Hayat exhibited in solo shows in:
London, New York, Istanbul, Paris, Monaco, Cologne, Brussels,
Geneva, Vienna, Mykonos, Kuwait, Beirut...

and in institutions such as:

Rome, San Silvestro al Quirinale Church (installation in 2017)
Grassen Musée International de la Parfumerie (Solo show 2017-18)
Paris City Hall,
Venice (Palazzo Bonvicini, Biennale 2013 and Vittraria Glass+A Museum in 2014-2015),

Alliance Française of Montevideo,
Docks of Marseilles,
Sigmund Freud Museum Vienna,
Klosterneuburg Monastery Vienna,
Avignon festival...

He was also presented in several international art Fairs : Scope Basel, Art Beirut, Art Miami New York, ArtFair Cologne (solo show), Art Southampton-New York, Contemporary Istanbul, Art Stage Singapore, Scope Miami, Art 14 London, India Art Fair, FotoFever Paris (solo show), ...

With the kind Mark Hachem

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