

GRACIELA HASPER

[1966, Argentina]

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 Rector Ricardo Rojas in 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.

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 apexart in New York City. In 2002, she participated in The Chinati Foundation artist residency in Marfa, Texas. Her work has expanded to a larger scale, even encompassing architectural interventions. For her 2013 project for the Museo de Arte Moderno de Buenos Aires (MAMBA), *Nudo de Autopista*, Hasper designed a painted mural for 100 columns of intersecting highways in Buenos Aires. The resulting color scheme marked the different flows of traffic on the streets.

In 2016, Hasper designed a large-scale mural for Miami Beach's Faena Forum, a landmark 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 feet high public square. The piece changes with the passing of pedestrians, playing pre-recorded sequences and the music played in the Usina del Arte.

Hasper's works have been shown in important selected exhibitions, including Centro Cultural Recoleta, Buenos Aires, Argentina (1990); *Es roja*, Centro Cultural Rector Ricardo Rojas, Buenos Aires, Argentina (1995); Fondo Nacional de las Artes (FNA), Buenos Aires, Argentina (2002); *Intemperie*, Fundación Banco Santander, Buenos Aires, Argentina (2019); art-cade*, Marseille, France (2007); *Trabajo Reciente*, Galeria Oscar Cruz, São Paulo, Brazil (2014); *Geografía*, Instituto de Cooperación Iberoamericana (ICI), Buenos Aires, Argentina (2001); *Pensar en abstracto*, Museo de Arte Contemporáneo de Buenos Aires (MACBA), Argentina (2017); *Neo Post, 50 Años De Pintura Geométrica En Argentina 1970-2020*, Museo de Arte Contemporáneo de Buenos Aires (MACBA), Argentina (2021); *Encuentros / Tensiones*, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Argentina (2013); *Latinoamerica al Sur del Sur*, Museo de Arte Latinoamericano de Buenos Aires (MALBA), Argentina (2021); *Graciela Hasper*: and

Gramática del Color, Museo de Arte Moderno de Buenos Aires (MAMBA), Argentina (2013).

Hasper's works are represented in several major collections including Colección Patricia Phelps de Cisneros (CPPC), Caracas, Venezuela and New York City, New York, USA; The Diane and Bruce Halle Collection of Latin American Art, Scottsdale, Arizona, USA; Museo de Arte Contemporáneo de Bahía Blanca (MAC), Argentina; Museo de Arte Contemporáneo de Buenos Aires (MACBA), Argentina; Museo de Arte Contemporáneo de Madrid, Spain; Museo de Arte Latinoamericano de Buenos Aires (MALBA), Argentina; Museo Moderno, Buenos Aires, Argentina; Museo Municipal de Bellas Artes Juan B. Castagnino, Rosario, Argentina; Museo Nacional de Bellas Artes, Buenos Aires, Argentina; The Museum of Fine Arts, Houston (MFAH), Texas, USA; Pérez Art Museum Miami (PAMM), Florida, USA; Philadelphia Museum of Art, Pennsylvania, USA; and Telefónica Argentina, Buenos Aires, Argentina.