

presents in Paris
the new solo show of

YVES HAYAT CONTEMPORARY PRISONS

OPENING RECEPTION **TUESDAY, JUNE 20, 2023** > 6:00 pm



Yves Hayat / **Secret défense**

Inkjet print on 2 transparent and cut plexiglasses / 150 x 75 cm / Edition of 3 / © Hayat 2023

The Masharabiyya: lace for a woman who hides herself or a partition for a woman who is hidden?

PARIS
EXHIBITION JUNE 20 > JULY 9, 2023

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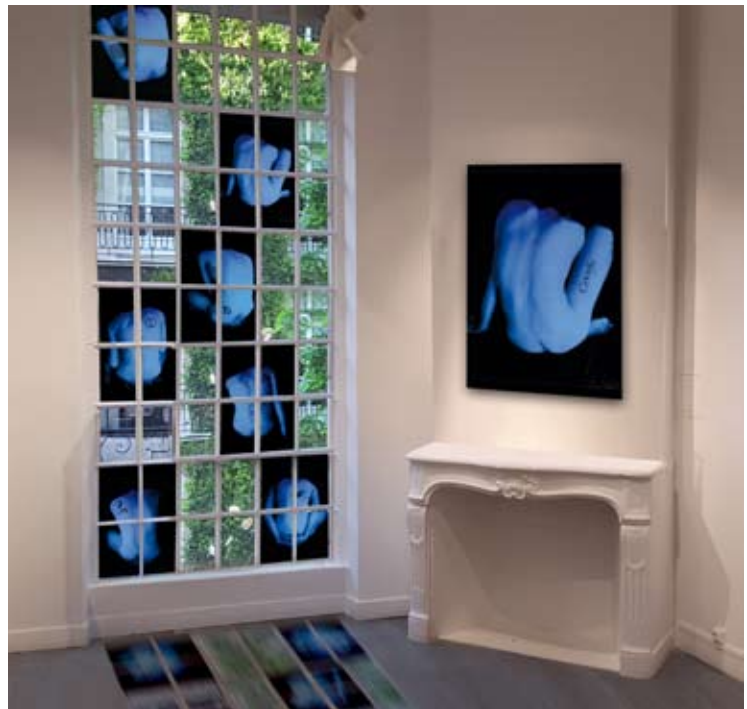
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Infos artist Yves Hayat
www.hayat-art.com

The Mark Hachem gallery is delighted to present Yves Hayat's "Contemporary Prisons," an exhibition centering on the theme of imprisonment.

This exhibition goes beyond physical incarceration, pulling from the truth that now more than ever, true imprisonment often exists outside of prison walls.

Hayat reveals the frantic race for fame that plagues our society, alongside our submission to brands and the injunctions of beauty, and the way social networks, internet research, video-protection, facial recognition, and means of payment control our lives, in addition to religion and traditions, loneliness, quarantine, addictions, and so many more facets of contemporary life.



Yves Hayat, installation «**Boites noires**» (Black boxes)

The citizens want always more and more security while refusing any invasion of their privacy?

I conceptualized this control(s) by huddled bodies locked in black universes illuminated with an icy blue police light. Each one is tattooed with one of the acronyms : intelligence services, social networks, modes of communication or surveillance activities using hyper-sophisticated electronics means to track us insidiously: Facebook, Drones, Smartphones, Chat GPT, Visa Card, DNA, Twitter, Corona pass....

Big Brother is following you.

Yves Hayat's outlook on our society is a unique one: he underlines the contradictions, the aberrations implicit in life, and opens our eyes to the tumult of this ever-changing world.

A genuine and sensitive artist, Yves Hayat speaks to us about isolation, to that which we know well and towards which we can only feel resignation, or at best, aversion. We suffer this concept, so often our own creation, giving it the paradoxical form of hyper-communication, of hyper-imagery, or even of a mise en abyme of our intimacy, a self-fulfilling prophecy.

This exhibition project on isolation reveals the shameful truth that isolation in these times exists outside prison.

Born in Egypt, with Lebanese roots, Hayat is a victim of exile who experienced house arrest as a child, and who now shows us the impossibility of remaining silent against a form of modern, mechanical renunciation, as society continues to adhere to what is, in truth, surveillance, and a voluntary submission to a repression that seems legitimate to us in these troubled times where bloody terrorism would like to make the rules. Today's isolation is, under the

deceptive appearance of innocent chatter, an active silencer of essential, obsessive individualism, and promotes a tragic indifference to what surrounds us.

By redefining these truths, Yves Hayat encourages us to approach our reality with fresh eyes, and to voice our thoughts differently.

This proposal spurs us to question ourselves, and leads to a kind of inner revolt against the curse of our time, locked up in an uncanny program of consensual imprisonment, of accepted shackles, where each of us would cease to be, to think. We move away from the striking last pages of Camus' *'The Stranger,'* wherein Meursault opens up for the first time to the tender indifference of the world.

This indifference highlights the fact that our only prison is this immense absurd loneliness and this deadly inner hell which now characterizes our destiny.

(François Birembaux)



Yves Hayat, «Lames de fond»

Inkjet on an aluminium cut plate / 150x75 cm / Edition of 6 / © Hayat 2019

On each blade is reproduced a famous suicide victim who in its own way have touched the bottom of his inner prison: Mishima, Marilyn, Kurt Cobain, Hemingway, Freud, Amy Winehouse, Jim Morrison, Jimi Hendricks, Billie Holiday ... and many others

«Through a strictly artistic approach, Yves Hayat expresses a philosophical thought, not in complicated words, but by speaking directly to our senses in a clear, unobstructed, untortured way. He presents the essence of the human condition in this distinct temporal setting of the present, bringing out its distinctive characteristics and its violence. The peculiarity of Yves Hayat's work lies in the amalgamation of artistic perceptions through 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, Women of the verge of a war breakdown, The Shadow of Your Smile...) often hijack advertising slogans, and have the effect of imbuing meaning into the pollution of our everyday lives. They reveal our identity and display our own brand, signaling not a triumph in barbarity, but rather a celebration of the fascination created by human ambivalence.» (FB)



Yves Hayat, «**Reflexion**»
Installation of 6 mirror bars / 100 x 9 cm each / 2022

The mirror bars of the "Reflexion" installation symbolize the prison bars, where the only horizon is the reflect of the prisoner and his own closed universe.



Yves Hayat, «**Les icônes sont fatiguées**»
Inkjet prints on transparent film included in plexiglass boxes,
15 x 20 x 6 cm / Edition of 8 © Hayat 2020-2023

All these celebrities are the new idols and landmarks of our society. They replace the pagan gods and sometimes even religion. So I imagined that these famous figures, eyes closed, are tired of being locked in their image, and used to saturation by the media, social networks and Art.



Yves Hayat, «**Back to dark**», Sculpture
Inkjet print on transparent plexiglass
38 x 38 x 40 cm / edition of 3 © Hayat 2023

«Back to dark» symbolises a man locked behind prison bars. The movement of the viewer in front of the repetitive and geometrical motif creates optical illusions, just like in kinetic art. In frontal view, this very black painting evokes the darkness of imprisonment, but by moving around it reveals spaces of light and freedom.



Yves Hayat, «**1956, chronicle of a departure foretold**»
Color photograph on transparent film / 20 m length / © Hayat 2022

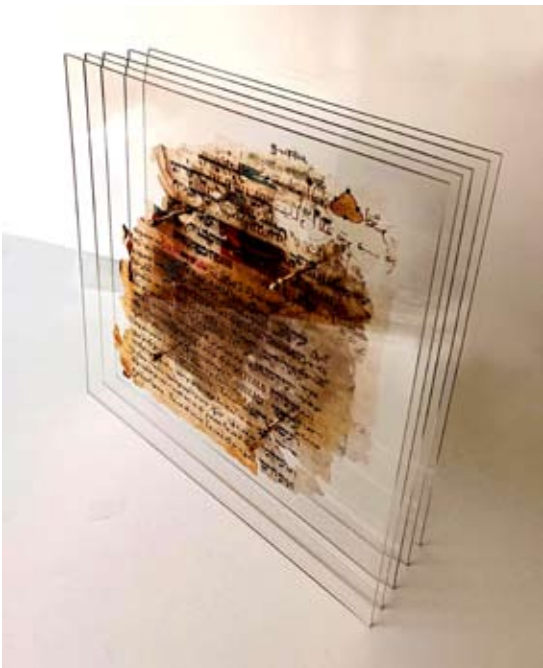
« Cairo, the summer of '56. President Nasser had just nationalized the Suez Canal and the Israeli, French and English armies, backed by the Americans, were threatening to attack. From my perspective as a 10-year-old, the tanks, police cars, agitated crowd, sirens, screams... all seemed disproportionate to me.

Then came the time of curfew, black paper on the windows so we could turn the lights on at home and lastly house arrest, which prevented us from going out. At the bottom of our building an Egyptian «stasi» man was watching. And in the end, the order came to leave Egypt within 48 hours with a suitcase, abandoning our memories

For my installation, I chose to focus on this summer of conflicting feelings, where the images of my happy family and the violent news became jumbled, clashing together. (Yves Hayat)

Yves Hayat, **La Maculée conception** (Madone barbelée)
Inkjet print on Fine art watercolor paper / 100 x 150 cm / Edition of 6

(...) Yves Hayat has chosen the nudity of the body, a model in flesh and bone, as in the great tradition of painting, to digitally inscribe the lacerations of wounds, the torments of human pain in the violated flesh, the humiliated dignity, the traumatised psyche. For Yves Hayat, the body is the symbolic place where social tensions and counter-cultural contestations meet and confront each other. (Viana Conti)



Yves Hayat, **Fragments de confessions**, Sculpture
Inkjet print on 5 transparent plexiglass plates / 40 x 40 x 11 cm /
Edition of 6 / © Hayat 2022

This artwork is part of the series "La Confusion des Confessions" (The Confusion of Faiths) made up of pages and texts extracted from sacred books, in Arabic, Aramaic, Latin, Hindu, Hebrew... a summary of the incapacity of human beings to understand, tolerate and live together.



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 chose 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 allowed him to discover new forms of technology, and made of him a technical master. In the 1990s, equipped with these skills, he decided to return to art, rediscovering the old masters, photographing people, streets, products, museum paintings, and recuperating magazine and web images, all of which are carefully classified and organised, an archive of society.

Hayat is a perfect example of his time: he views society, its streets, its media, and its internet with an open mind and an interdisciplinary attitude. While running his successful advertising business, he began 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 foreground and uses 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».

Since 2006, Yves Hayat exhibited in solo shows in Paris, Vienna, Cologne, Rome, New York, Istanbul, Geneva, Brussels, Salzburg, Greece, Kuwait, Beirut, Montevideo, Monaco and London.

He has also exhibited within institution places such as Paris City Hall (solo show), Rome (San Silvestro al quirinale Church- solo show), Venice (Palazzo Bonvicini, Biennale 2013 - solo show - and Vitraria Glass+A Museum in 2014-2015), International Perfumery Museum of Grasse (Solo Show), Alliance Française of Montevideo (solo show), Docks of Marseilles (solo show), Sigmund Freud Museum Vienna, and Klosterneuburg Monastery

He was also presented in several international art fairs: Art Miami, Scope Basel, Art Beirut, ArtFair Cologne, Contemporary Istanbul, Art Stage Singapore, Scope Miami, Art 14 London, India Art Fair, FotoFever Paris, and Art Miami New York.