

Dzenan Hadžihasanović
Blank Title

Text by Ilari Valbonesi

Prometeogallery di Ida Pisani
Via G. Ventura, 6 – Milano

Opening: September 19, 2017 at 7pm

20.09 – 4.11.2017

Prometeogallery (Ida Pisani) wishes to present *BLANK TITLE*, the first solo exhibition by Dzenan Hadžihasanović.

The Spanish *indignados*, the Arab springs, the Umbrella Movement in Hong Kong, thousands of people marching on the streets of European countries, the Balkans, Turkey, and the recent protest in Barcelona to call for Catalan independence. These protests, happening along the streets and in the squares of cities all around the world, provide a compelling visual evidence of a "Deliberative democracy".

However, there does not seem to exist a social movement directly demanding a democracy that is not inscribed in a Capital that avails both of visibility and the instruments of its control, which must confront itself with an *internal* state of traditional censorship, violence, and power games.

The paintings of Dzenan Hadžihasanović (Sarajevo, 1987) constitute the most rational and conscious attempt to bring to light such forms of collective protest. The factors that characterise a rupture with pictorial practices from the last century, the same century that marks the connection and disconnection of the practice of revolution, are the decomposition of colours, the repetitive perspective of the gesture, the photographic angle, and the 'unruly' form. These all come together, clustered under a new *political neo-impressionism*, and act in a speculative manner, a sort of experimental optics of the mind, unfolding anew with each canvas.

Discourses, slogans, writings on posters become whitened, and turn into cores of an abstract – and formal – resistance. The multitude moving on the surface of Hadžihasanović's canvases differs from concepts of 'mass', or 'population'. As such, it distrusts representation, even when this is conceived in post- or neo-modern terms. In its concrete reality, traces of individualism abound, in the shape of entities marching towards the profound plenitude of life, which cast a gaze on themselves, and reveal their physicality through an interplay of splashes of colour, chromatic superimpositions and drippings.

The canvases of *BLANK TITLE* become testimony to a militant painterly practice that reaffirms the revolutionary value of the artistic creation produced by the individual, and reveals a *real* difference of art, as being made of both history and contradictions.

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