



SUSAN HEFUNA MADE IN NYC

2nd of October – 13th of November 2020
Online Exclusive

DIEHL

SUSAN HEFUNA; MADE IN NYC

Susan Hefuna is a grounded artist-practitioner committed to expanding creative relationships between art and life, further evidence of which is again present in a recent work that engaged with issues of homelessness in New York. While at times Hefuna expresses herself variously in sculpture, installation art, film and photography, and performance, it is an intervention in drawing and its ancillary practices of collage that are revealed by the sentient aspects of her recent New York work here cited.

In *MADE IN NYC* (2019) the creative approach is that of cut outs, ink, paper and thread. However, the nature of its creative development cannot be detached from the structured observations of numerous street engagements, and the production of the artist's un-documentation films that in turn become of documentation of themselves as forms of inverted surveillance. Issues of the viewer and the viewed at chosen crucial points of crossroad location, have become foci or sites and platforms of pictorially observed social intercourse and expressive life. While the films are reminiscent of CCTV footage, images of the commonplace, they nonetheless are carefully planned and establish Hefuna's central preoccupations with art and life. The fact that her background is both German and Egyptian places her in the category of the "other" in terms of her self-awareness, as a result the artist is acutely conscious of cultural dichotomies around identity and class.

Susan Hefuna, *Food*, 2019,
ink, thread, cut-outs on layered paper,
62 x 45,5 cm

EUR 11.000,00 + VAT





The MADE IN NYC drawing-collages while focused on protest become an aesthetic extension of these continued art and life concerns. In taking the exclamatory words of the street protesters Hefuna has woven together textual referents with drawn and collaged material innovations. That the text uses fragmentary snatches with expressions such as “lives matter” or “Home Less” or “Lost” and “I was once like you”, serving the specific purpose of verifying an extracted sense of immediacy, and at the same time echoing the substantive sense of the elementary materials that are brought together in the drawing-collages.

The words themselves are drawn directly upon the surface either with black ink, or conversely as letter cut outs that are affixed (one might say applied) to the interleaved surface. Hence the support for the text is that of asymmetrical paper, a base layered with in most instances superimposed transparent paper cuts outs. The drawn text and linear formations are similarly applied sometimes on top of the drawing, and at other times interlaced between the various layered paper elements. The paper is similarly bi-folded, using stitched thread interlaced upon and in between the papers. These linear stitches have the effect of affixing and optically stabilising each drawing-collage.

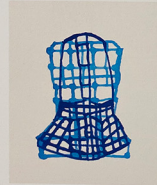
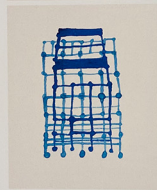
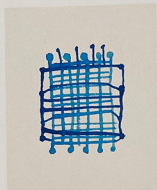
Susan Hefuna, *Lives Matter*, 2019,
ink, thread, cut-outs on layered paper,
70,5 x 63 cm

EUR 11.000,00 + VAT

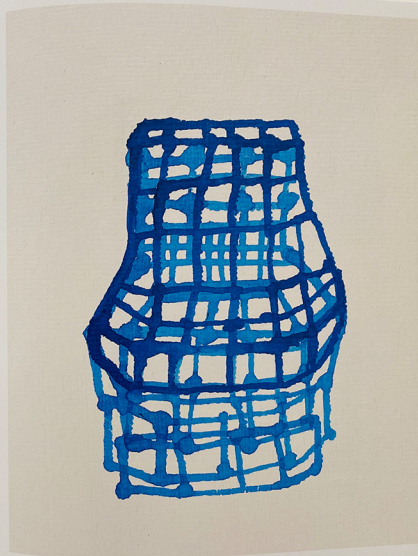


Preview of *Susan Hefuna: Drawing Everything*, published by The Drawing Center, New York, 2020.
Edited with foreword by Brett Littman. Text by Alexis Lowry, Ruba Katrib, Vassilis Oikonomopoulos.

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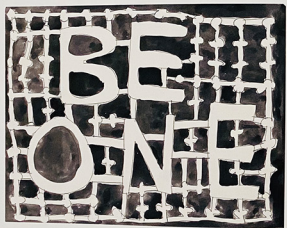
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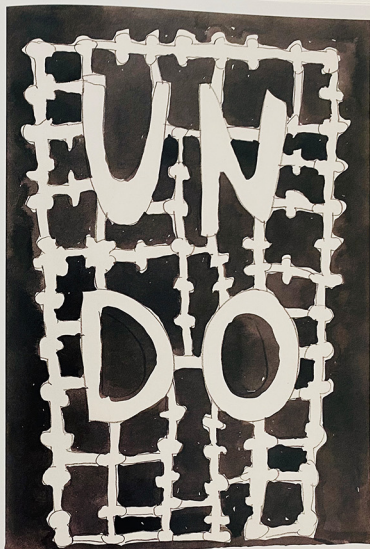
Opposite and above: Cityscape Istanbul, 2011

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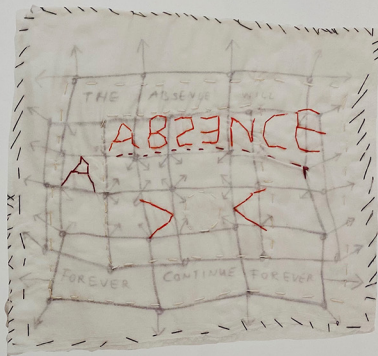
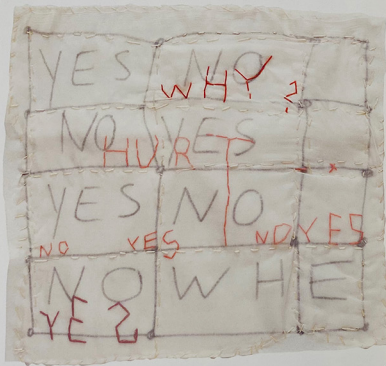
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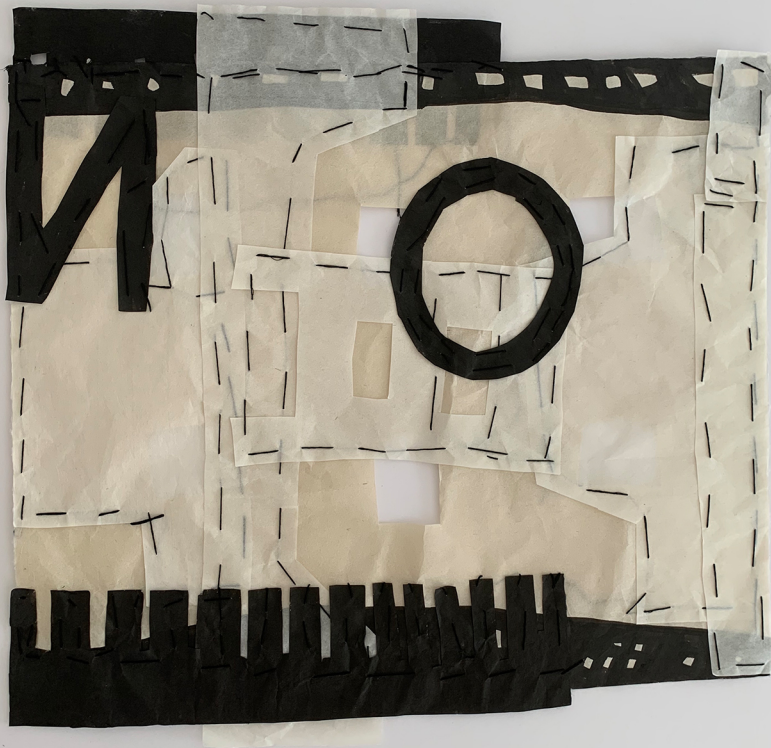
Above (Top) & Far Left: 2013 Above (Bottom) & Far Right: 2013 Opposite (in Oct. 2013)



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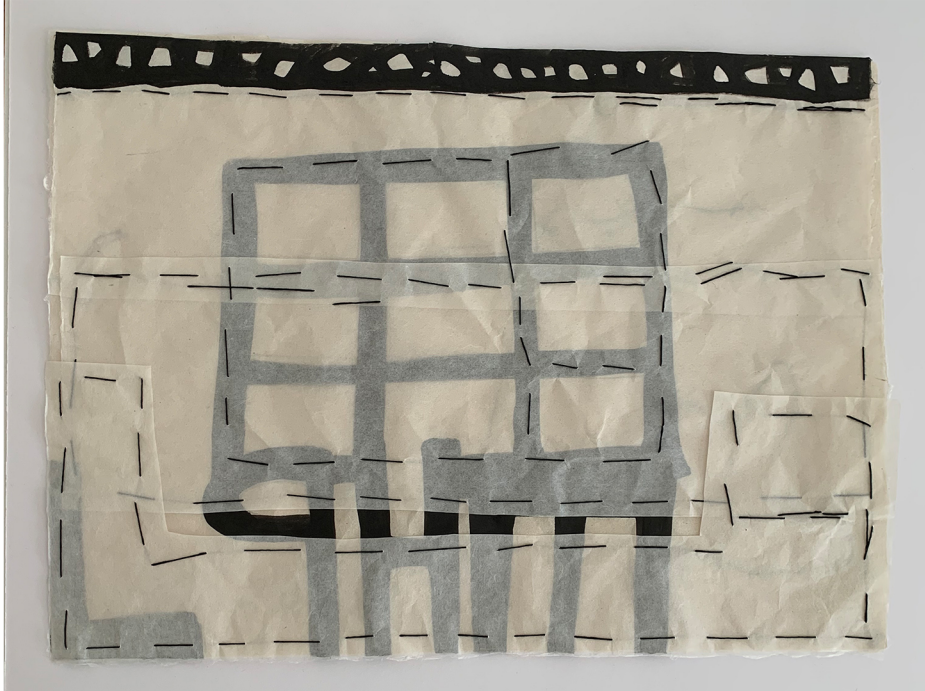


The drawings are similarly an evocation on several levels, that is we feel an intuitive sense of patch and palimpsest, the former echoing perhaps the patchwork make up of what is constituted within the various groups of the homeless protesters on the streets of New York. Yet it is perhaps the suggestion of the palimpsest that is seemingly the most provocative, not only in its sense of commensurate masking, but in the sense that it actively connotes feelings of hidden injustice that Hefuna has latterly brought to light.

For as Derrida once suggested, the palimpsest presents the spectrality of the present moment, while containing aspects of the past hidden inside it as an inferred projective future. Put simply and as expressed by the semiotics of Kristeva it institutes a form of intertextuality, something brought about by an interpenetration of "utterances" leading to contradictory tensions and productive violence within the initially masked aspects of the palimpsest.

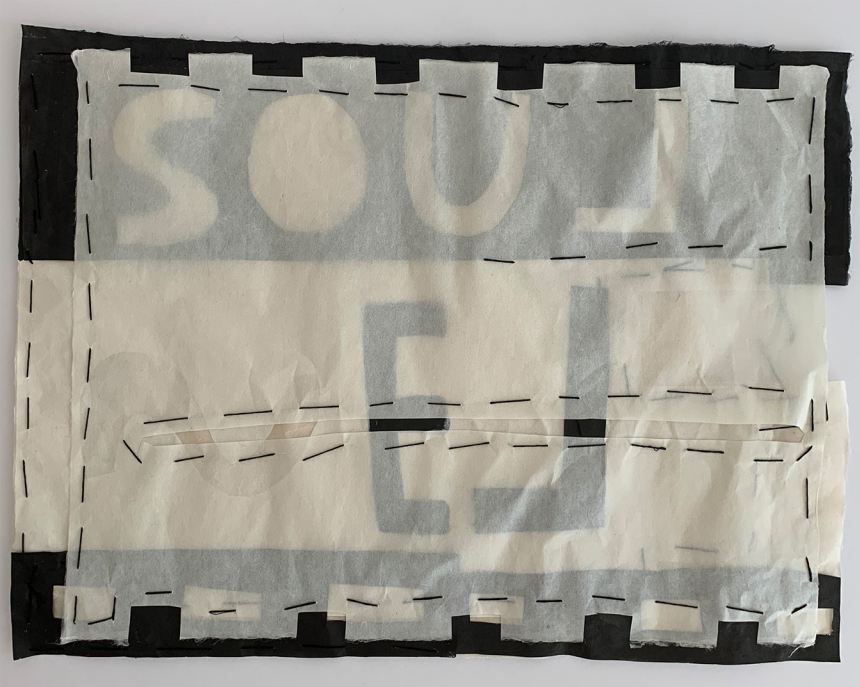
Susan Hefuna, *No*, 2019,
ink, thread, cut-outs on layered
paper, 57 x 62,5 cm

EUR 11.000,00 + VAT



Susan Hefuna, *Untitled*, 2019,
ink, thread, cut-outs on layered paper, 46 x 63 cm

EUR 11.000,00 + VAT



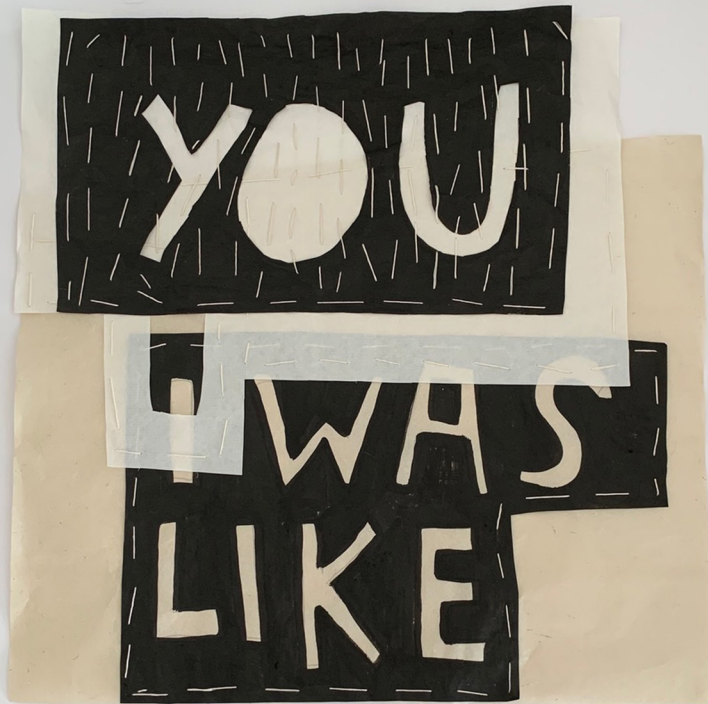
Susan Hefuna, *Soul Less*, 2019,
ink, thread, cut-outs on layered paper, 46,5 x 63 cm

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Susan Hefuna, *Home Less*, 2019,
ink, thread, cut-outs on layered
paper, 64 x 66 cm

EUR 11.000,00 + VAT





Susan Hefuna,
I Was Once Like You, 2019,
ink, thread, cut-outs on
layered paper, 62 x 61 cm

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While it may be the case that **MADE IN NYC** was not intended to give such an intense semiotic interpretation, the drawing-collages nonetheless reveal the expressed concerns of “productive violence.” That is to say made self-evident not only in the words that are expressed, but simultaneously in the inferred “Soul Less” response of society to the protesters homeless plight.

In this respect **MADE IN NYC** reveals its double meaning, the work was literally made in New York (mentally and emotionally) as in response to Hefuna’s immediate and personal experience of the homeless situation, and made in New York by the materially oppressive social conditions and lack of housing and diminished life qualities so obviously expressed behind the homelessness.

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25 September 2020

Susan Hefuna, *Lost*, 2019,
ink, thread, cut-outs on layered paper,
73,5 x 62,5 cm

EUR 11.000,00 + VAT

