

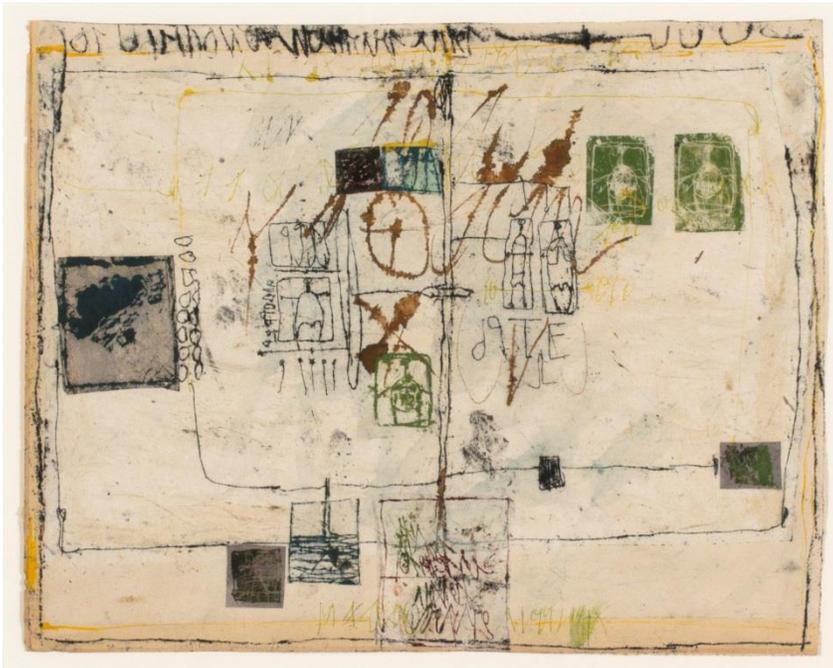


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## A Review of Hannelore Baron's Artwork Collages and Assemblages

By Jimmy Centeno

Published on LatinoLA, January 25, 2016



Human Tragedies and traumatic lived experiences for self taught artist Hannelore Baron (1926- 1987) are not vividly explicit in her collages and assemblages. Neither is she oblivion to politics. Born in 1926 Dillingen, Saarland, Germany Hannelore Baron was but a young child during what is known as Kristallnacht, the pillaging of Jewish Communities in 1938 during the rise of the Nazi regime. Her work is a personal fraternal cry against the consequence of raw and violent ways of political engagement worldwide, not to exclude the racializing of

particular groups of people. Emotional and terrified the child in Hannelore Baron braids her assemblages, collages and drawings in an uncommon approach hence, they metaphorically become her child hood toys of comfort and tranquility in an adult world saturated with excruciating conflicts. They are fragile and delicate manifestations in search of a kinder world. Crumbled papers, and jagged edge lines similar to cracked unreinforced concrete foundations in her drawings register her distressed seismic emotional movement, alike to that of a Richter scale. They are testaments to the scarring suffered during one of the most horrific mass human atrocities amongst western "civilized" countries (65- 85 millions deaths in WWII) as a child.

Her work is deep with historical keloids, reminders of the western violent colonial imposition (1492-?) on what were considered soulless human beings in Latin America, Africa and Asia hence Viet Nam. The alienating shock of loneliness assembled in her work is an uncomfortable fragrance to experience. There is no elegance in her work, if anything her boxed assemblages are desperate compartmentalized silent talismans screams for "Basta" enough! The use of fragmented weathered ripped textiles and rag like cloth in Baron's work is her attempt to sew her soul back to unity in relation to all else. It is the rip as a process of differentiation that speaks volumes of aggression, panic and survival. Baron's art in conjunction as a whole becomes her personal and public meditating praying beads that seek to un-rust and unhinge the realist belief that war is peace and peace is war.

Her collages and assemblages are 'zon zurros' a Spanish term used were a deep breath of air takes the place of words that emphasize strong emotions and feelings. It is of no coincidence that most of her art is untitled for it is the 'zon zurros' that speak on her behalf. Wrapped in fiber base strings, stained cloths and rescued items such as paper and wood boxes of in timid size reveal and conceal invisible ways of communication under fear and persecution. Baron's work parallels that of Cuban filmmaker Humberto Solas Film Lucia were a physically and psychologically violated nun during the Cuban War for independence singled out as mentally lost becomes the whispering voice of social consciousness in the film.

In this likeness Baron's artwork are rattles of a woman under haunting circumstances and extreme anxiety in search of hope and equitable forms of peace. She writes herself into the future by resisting and refusing to disengage from all possible ways to reflect 'that her pain was not just hers but that of many others well across space and time.' For Filmmaker Humberto Solas 65 percent of all victims of social conflicts are women and children.

Hannelore Baron is a woman who could well be described as a 'Hibakusha' survivor of the European World War II political conflict.

Her work can be experienced at the Jack Rutberg Fine Arts Gallery located on 357 North La Brea Avenue Los Angeles, CA 90036 until January 30th 2016.