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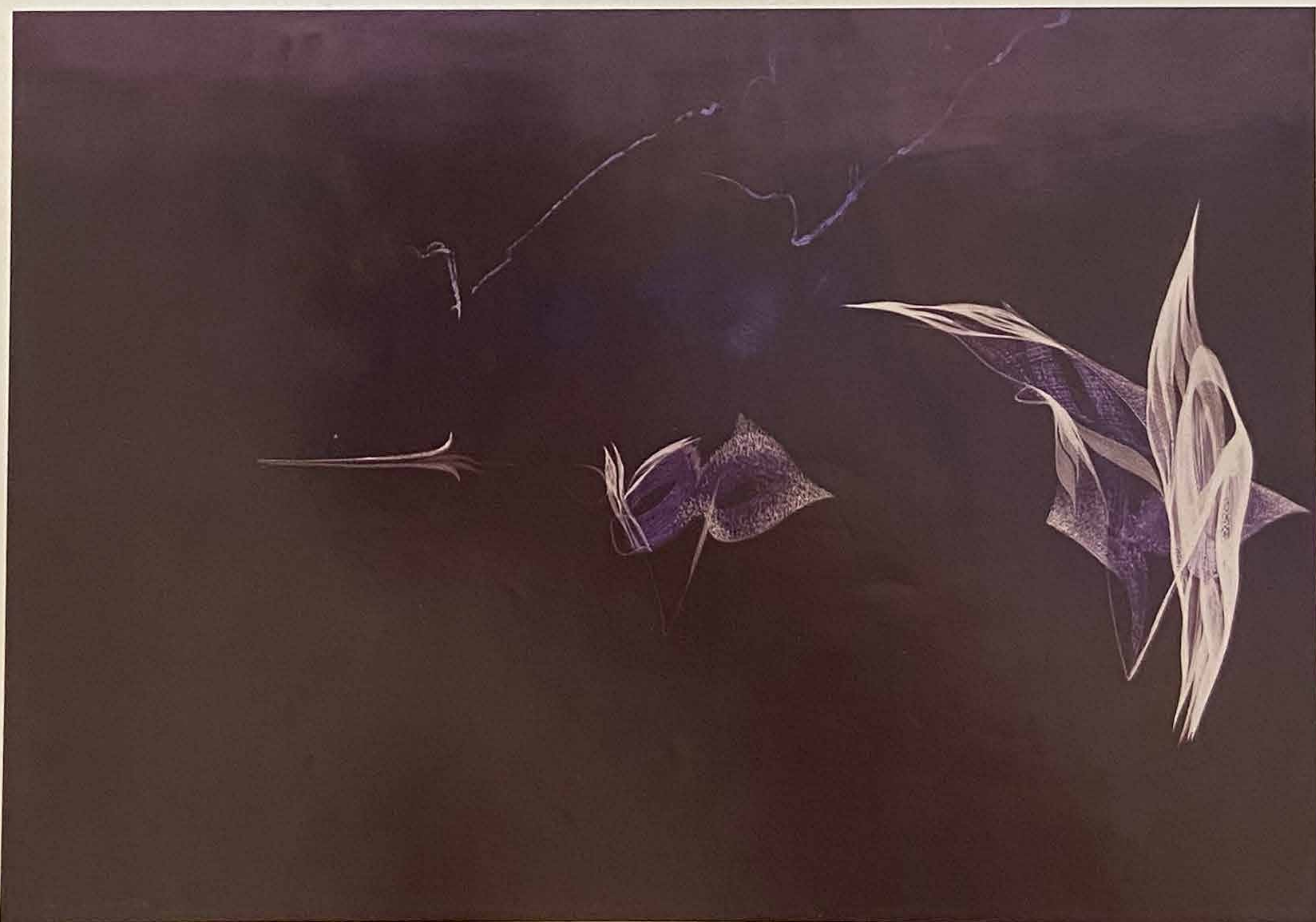
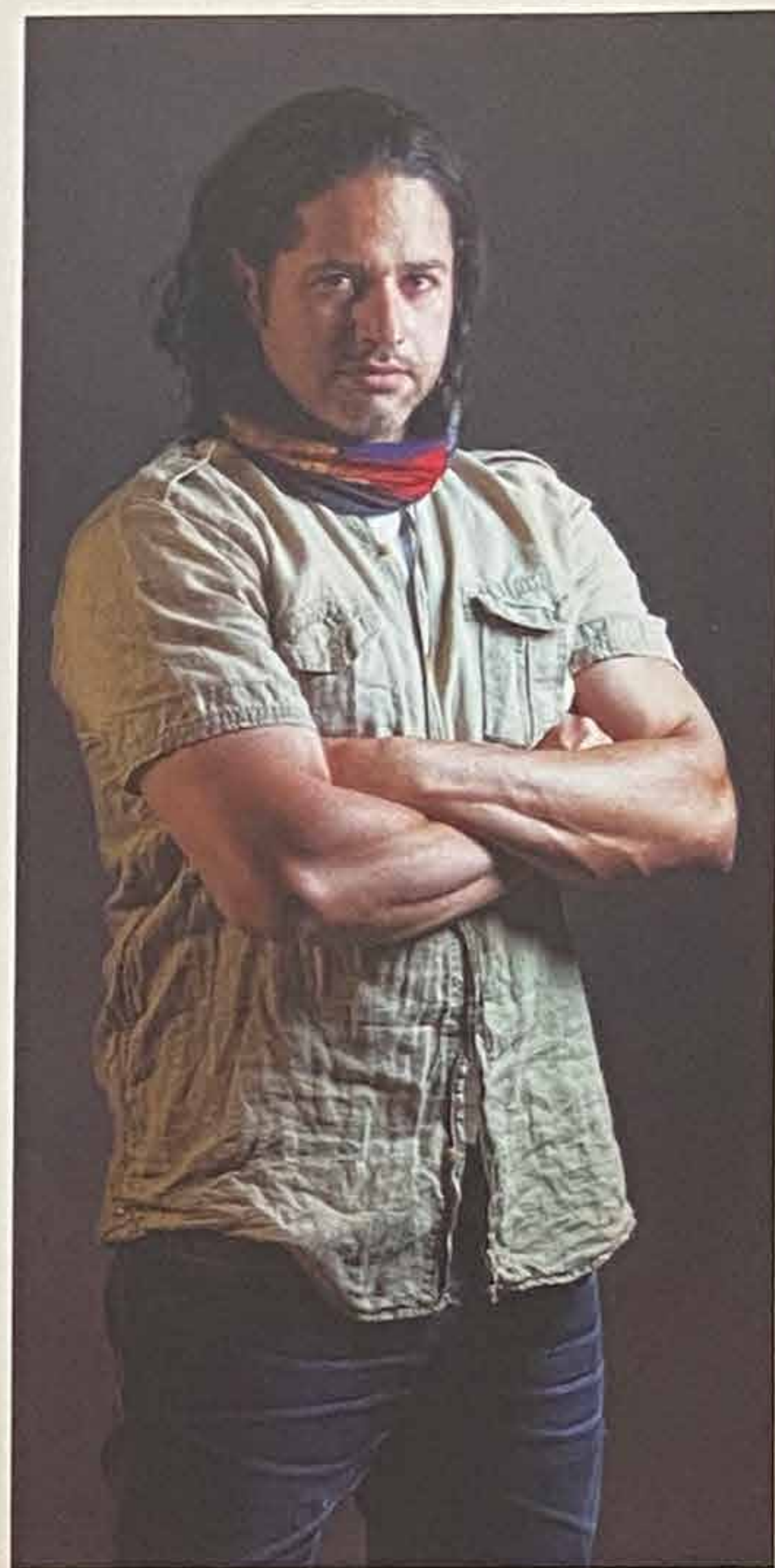
FALLING
FOR THE NEW
SEASON

DIALECTIC BETWEEN FORMS AND HUMAN CONDITIONS

The Iranian artist, Pooya Aryanpour, at a glance.

In his provocative abstract canvases, Pooya Aryanpour connects his minimal forms to a metaphysical world, while hinting an inclination towards classical merits reflected in his symmetrical compositions. His paintings feature simple shapes, bold colour contrasts and a dynamic balance between restrained and boldly gestural brushstrokes. They reflect not only a dialogue with art history, philosophy and contemporary art, but also a sincere and considered engagement with autobiographical content and the essential human conditions of life, death, oppression and freedom.

Pooya is the youngest and perhaps most prolific painter of the third generation of Iranian modern artists, whose work is deeply inspired by the New York school of Abstract Expressionism. His first known works comprise of paintings, which are mostly a combination of body parts and abstract forms back-dropped by an ambiguous space. Sharp colours and various shades of grey, employed to express bold messages, are the main characteristics of this series. His next series of works entitled *The Red Period* starting from 2002 coincides with a series of personal losses and changes in his life; in particular the loss of his fa-



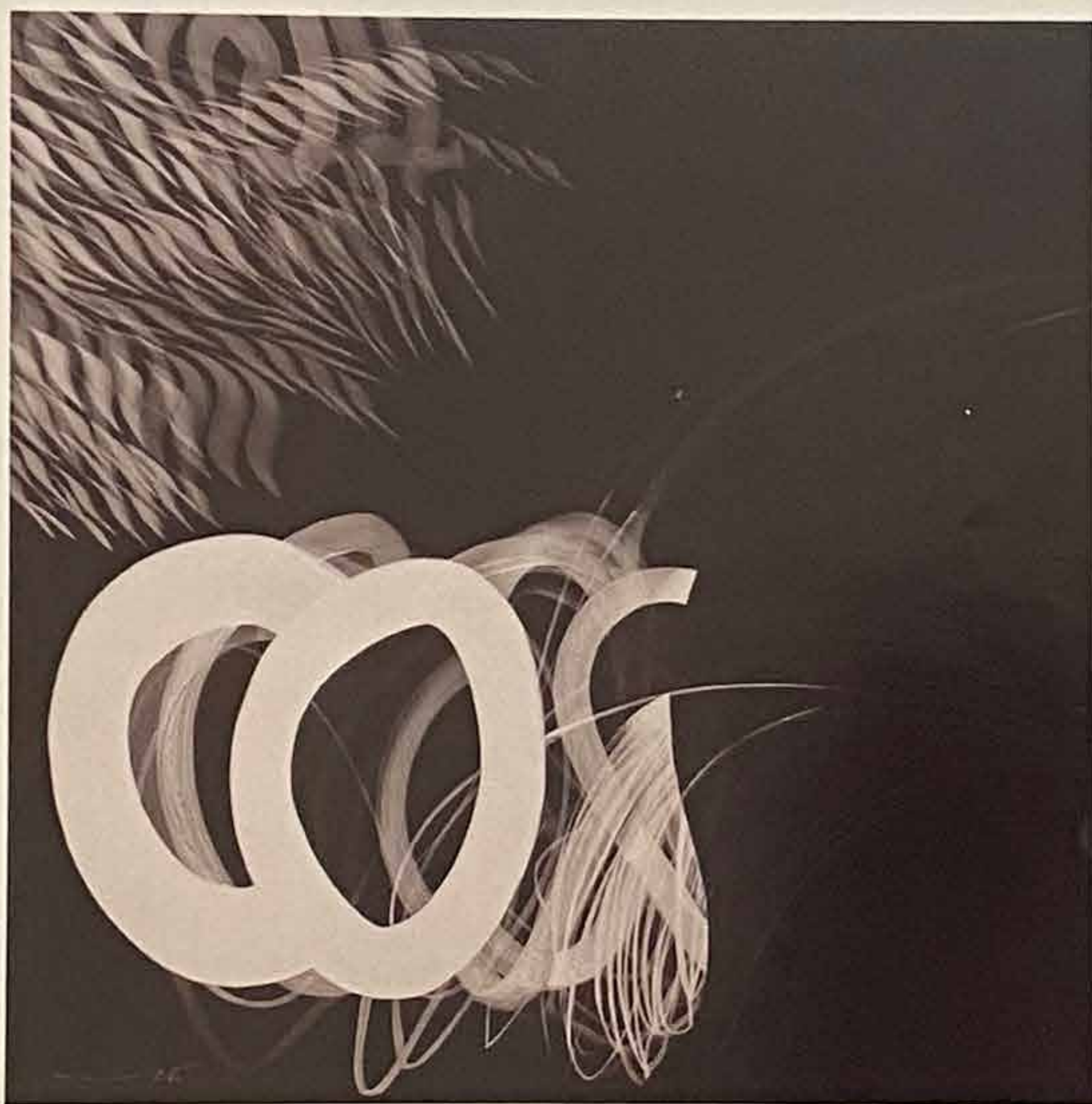
Floating Objects, 2008

ther, who was one of the pioneers of sociology of art in Iran. During this period, Aryanpour distances himself from his previous paintings, while maintaining the fundamental characteristics of his style. White and red are used as colours, defying the nature as well as symmetrical forms and shapes. Attention is paid to skeleton shapes, while horticultural images are used along with references to motion and direction. Influenced by the modern pictorial experience in the West, his works somehow reflect a visualisation of landscapes in an abstract manner, together with formal presentation of space and movement that sometimes refer to a mechanical world of objects, motion and balance.

Composed between 2005–2008, the artist's third major group of works is called

visual segments. *Hanging Creatures* (2008) and *Sharp Creatures* (2010) are the examples of such atmospheres created by combined elements such as flowers, bones and calligraphy. These paintings contain a combination of lyrical abstraction and semi-futuristic, dynamic movements of images. They are also reflective of the artist's sporting interest, tennis in particular, while they project a horrid space represented by guillotine-shaped images, placed on a dark and dim background. Later on, Aryanpour uses these expansive elements in a more focused context, as in the eternal fruits or a fairy where these elements seem to have been placed against an eternal space.

Born in 1971 from a highly cultivated family in Tehran, Pooya Aryanpour start-



Dynamic Period, 2007

The *Pain and Witness*, in which the elements are more easily recognisable and a rhythmic continuity, as well as the presence of images, is employed to a greater extent. In the recent works of the series, he applies calligraphic signs, combined with floral images, probably to allude to the long tradition of manuscript in his native country. These illegible letters allow him to create curves and circular shapes with hard-edge strips against a very sharp background in his largest ever canvases. In his most popular series of semi-abstract works, hanging lines, spontaneity, continuity, and dragging become more apparent, while the dominating space gradually turns into an atmosphere influenced by movements and



Dynamic Period, 2007

ed his professional career when he was relatively young and held, ever since, numerous solo and group exhibitions in Iran and other countries, including Tehran Museum of Contemporary Art and Meem Gallery, Dubai. Before he devoted himself entirely to art practice, Aryanpour received an extensive education in art and painting. He began his studies at Azad University, where he earned a BA in 1995 and then his MA in 1997, both in painting. In addition to painting, he has experienced film and video and is among pioneering Iranian painters to enthusiastically embrace new media. He is now a lecturer at the Faculty of Art, Azad University in Tehran where he teaches painting and drawing.



The Wolf's Elegy, 2011

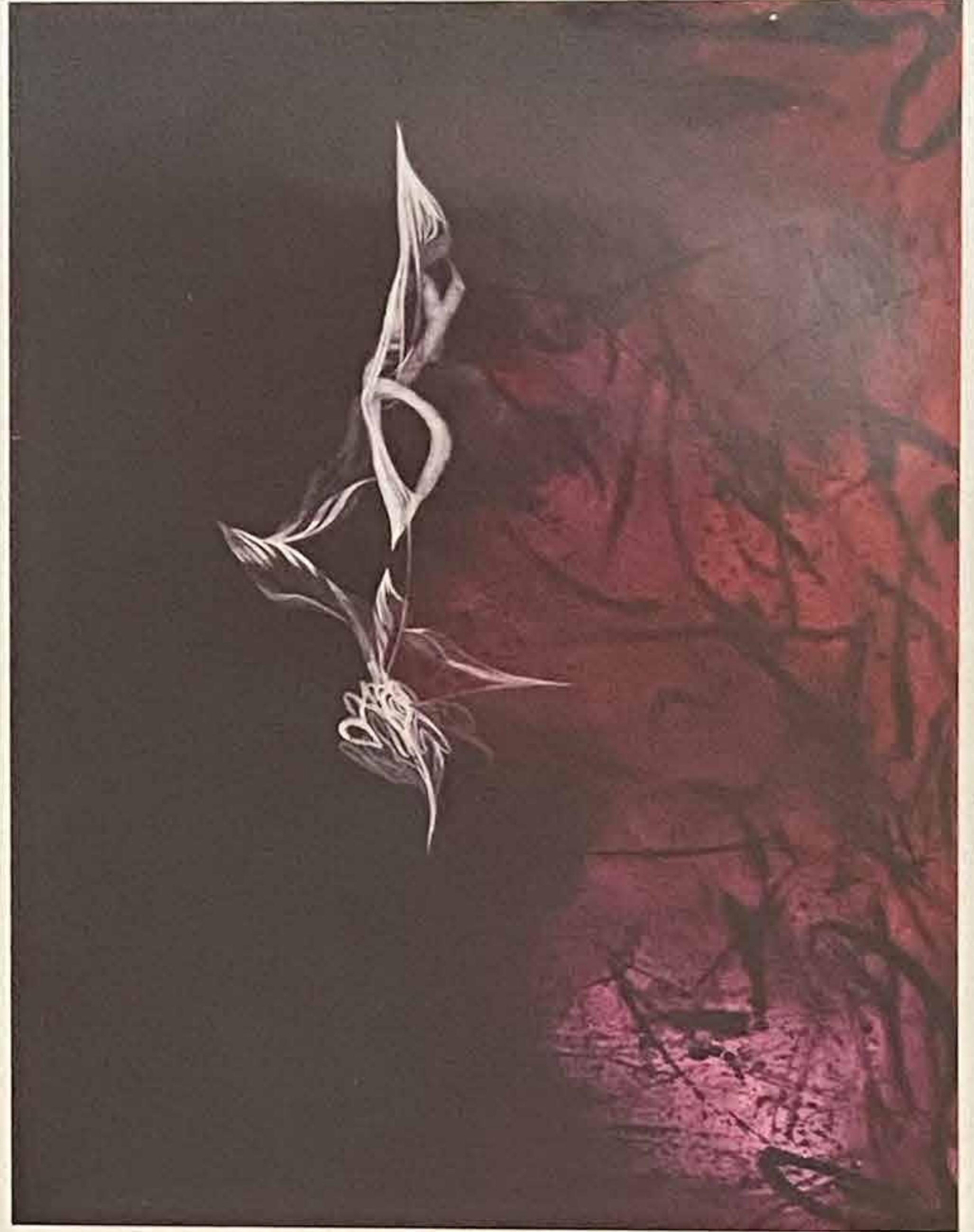
ARTIST STATEMENT

Events and occurrences, which have their own logic, are the accidents which I reveal in my work and through them I discover a new layer of myself. Initially my works were a combination of colours, textures, and light. The brush along with acrylic and water based paints were and have always been my tools and mediums of choice because they allow more possibilities of interpretation and greater working speed. I then simplified my works to two colours and my red period marked the beginnings of the use of white in rhythmic strokes over a completely artificial red. White is a fluid and neutral colour which is not judgmental and finds harmony in any palette. My patterns are based on a single source and while they do not capture the visual details of life, they instead present its philosophical interpreta-

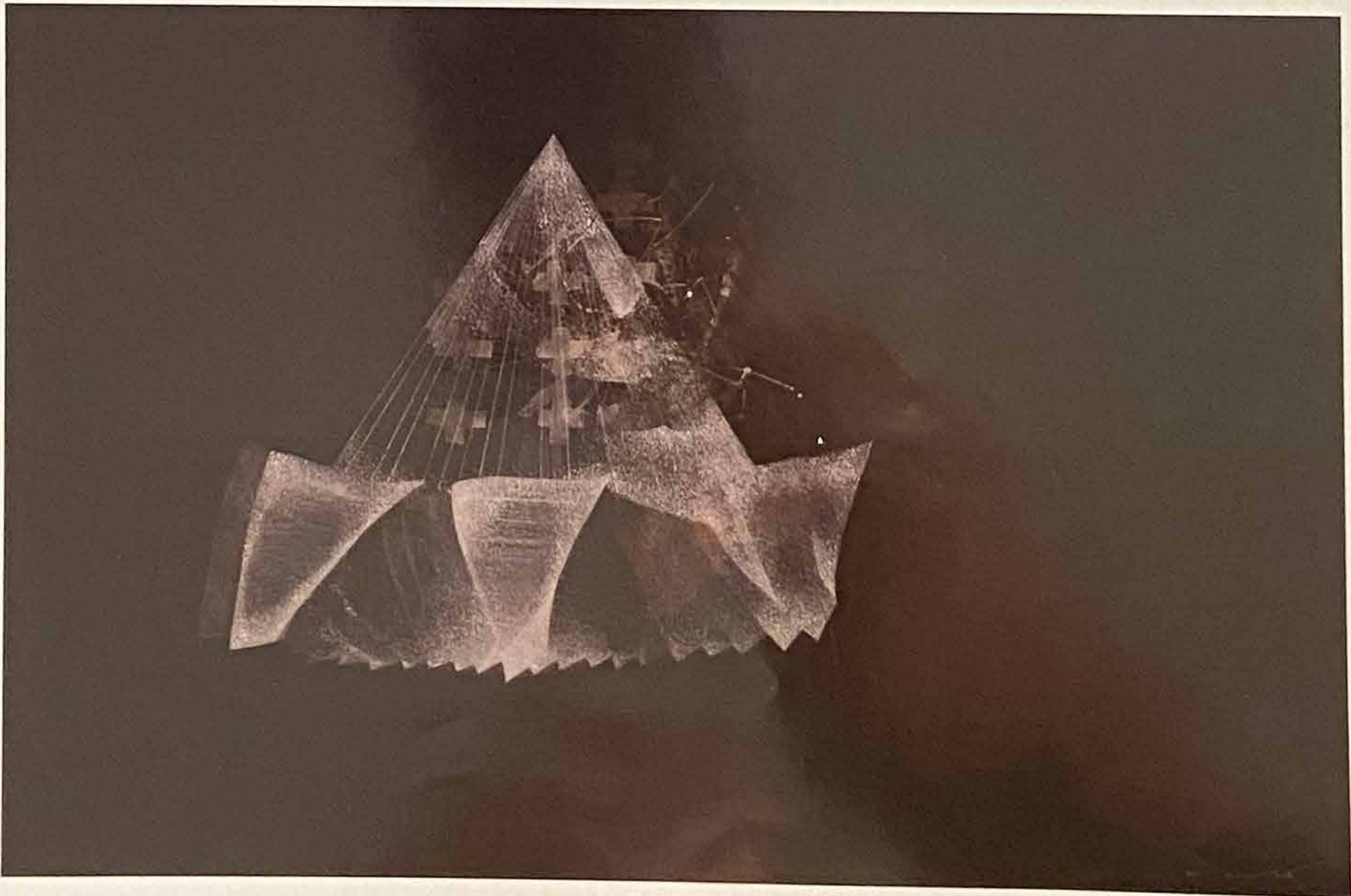
tions far more interestingly than narrative ones. My black period followed and my formal developments and forms, influenced by calligraphy and flora, covered the surfaces of my large canvases in transparent white strokes. Other colours - midnight blue, maroon, forest green - began appearing and within this seemingly chaotic destruction of the background, a silent and patient existence took shape. I begin each piece with a sound; it can be the sound of a leaf dropping. Each work needs its own logic and guidelines and has to be unique and be ruled by its own laws. I know a work is complete when it finds its own life, at which point I prefer to hide my intentions and allow viewers to come up with their own conclusions. I would like their conclusions to end this process with a sound as well, the sound of more questions.



Floating Objects, 2008



Floating Objects, 2009



Cutting Objects, 2009