

A l l u s i o n s

Oct. 30 – Nov. 18, 2015

Reduction in artwork could have different points of departure and end.

Sometimes reduction is done for the matter of interpretation (in the traditional sense of the term); i.e. returning things to their point of origin: reducing the work to the elements of visual language (cutting down and minimizing as a way of avoiding chaos, or extremities of subjectivity), or bringing them back to the beginning as a way to the essence, the origin and the source; returning to the moment of inception of things; unclosing the truth (Aletheia)

Reduction also could be a sort of suspension; to suspend, to put in bracket (epoche), or to rapture the stream of a particular reality, or "reality" as the universal principle of the practices, regularities, habits that conceals possibilities, singularities, and events.

And sometimes reduction is trimming and modifying to unclothe what is covered under the layers of sedimentation. Setting aside, pruning, in order to make present the absence of something; removing things and emptying the field so that the nonbeing of things illuminates their beings, and their whatness, and their howness.

That is why the image of a naked house without furniture would be inscribed in our memory at the very moment of leaving: a negative image that suddenly exposes the essence of the positive.

Majid Akhgar
Oct. 2015

Curation idea

The main idea of this exhibition is to trace an expressive form in the works of certain Iranian artists. With some tolerance, this form could be regarded as a result of a delicate reduction of visual elements, whether this reduction occurred in the process of creation or in choosing a minimal subject at first place.

Although different routes might have been taken to reach this expression, it seems that, from time to time, all these artists turn to this solitude and empty space in order to make possible a reflection on a spectacular visual silent. This exhibition is a context in which these distinct and various silences draw a schema of a new collective image before us.



Iman Afsarian

Untitled

Oil on Canvas

90 x 110 cm

2012



Nazgol Ansarinia

Living Room

Video

Edition 3 of 3 + 1AP

300 x 253 cm

2005



Mohammad Hossein Emad

Untitled, Lit Shadow Series

Polycarbonate, Wood, Light

70 x 35 x 33 cm

2015



Bobak Etminani

Grey Painting No.42

Acrylic on Canvas

150 x 150 cm

2008



Vahid Hakim

Lucid Darkness No. 1 and 2

Charcoal on Paper

30 x 35 cm



Ghazaleh Hedayat

Saint Sebastian in Hermitage

Digital Photography Print on Epson Traditional Photo Paper

45 x 30 cm

2015



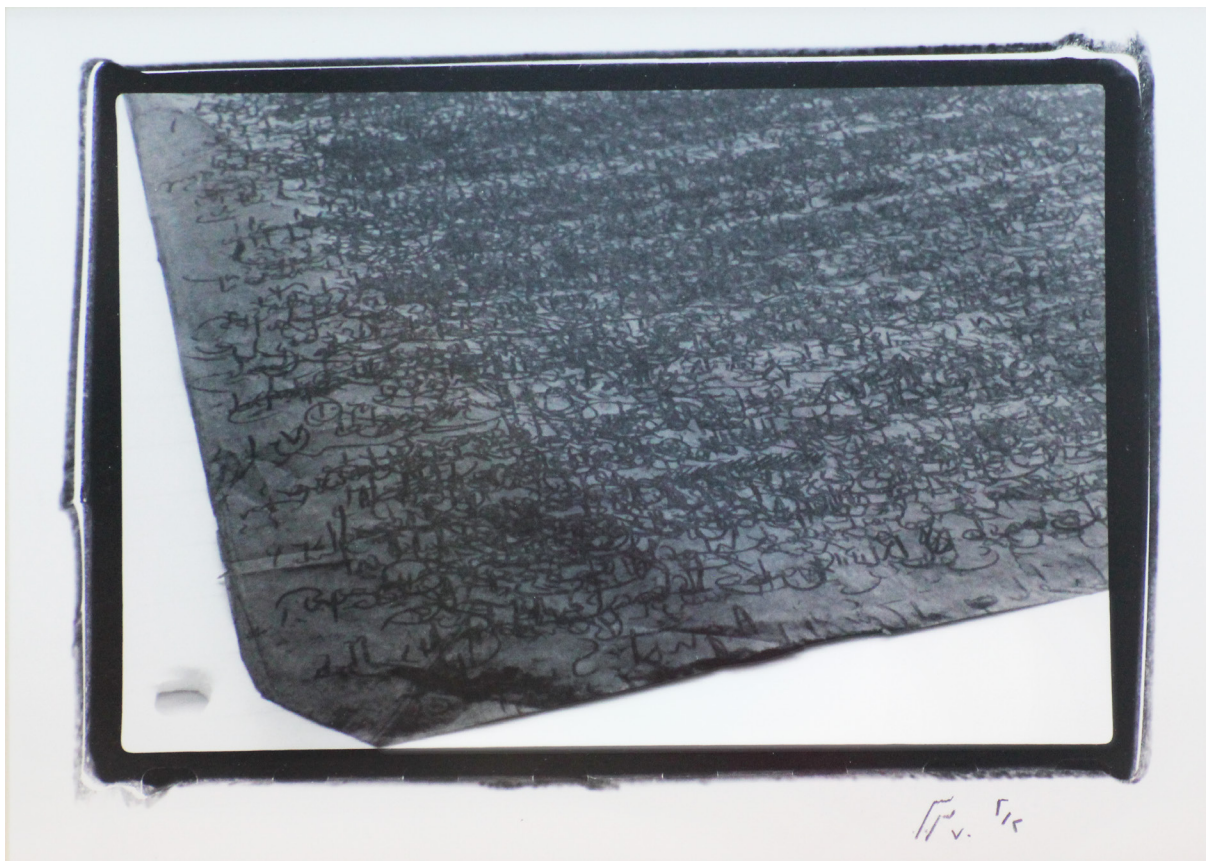
Shahla Hosseini

Untitled

Construction

13 x 30 x 23 cm

2015



Mehran Mohajer

Black Carbon Paper

Gelatin Silver Print

12 x 18 cm

1991



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