

"Pulse; Resonance, and Descent"

Mohammad Fassounaki

August 21 – September 11, 2026



Gallery 1



"PULSE; RESONANCE, AND DESCENT"

August 21 – September 11, 2026
+2 [Fereshteh]: Floor -1, Sam Center, No. 106, Fereshteh St., Tehran

PRESS RELEASE

One of the most prolific and conceptually fluid artists of his generation, Mohammad Fassounaki (b. 1943) grew up in a well-established family in Tabriz and began his artistic education with music. He first began his studies at Tabriz Music Conservatory, but while music has remained one of his most beloved mediums, he soon shifted his studies to visual arts. Leaving the conservatory, he was admitted into the Mirak Fine Art School where he studied until 1965.

After graduating, Fassounaki decided to move to Europe to continue his studies. He arrived in Germany in 1967, when he was still in his twenties at a moment when student movements and political unrest were transforming European cultural life. For him, Europe offered an encounter with modern art, but also

a new sense of freedom within.

He studied painting at the Städelschule in Frankfurt, before moving to Italy to continue his education at the Accademia di Belle Arti in Rome. There, Fassounaki started a series of fresh explorations in different mediums, including printing and sculpture. These led to a deeper fascination with sculpture-making, inspiring him to enroll in the sculpture program at the Academy after his graduation in painting.

In 1974, Fassounaki returned to Tabriz and began teaching at Mirak, the school where he had once studied. His students gradually became part of the history of his work. The studio became part of the way his work was transmitted.

Following the 1979 Revolution and the breakout of the Iran-Iraq War, Fassounaki moved away from teaching at Mirak and resigned in 1981. In 1984 he left again for Berlin. But Fassounaki's movements between Iran and Europe never produced a clean break. He returned, and Tabriz remained the place to which his work repeatedly led him back. It was also the place from which many of his images and inspirations seem to come.

His paintings are full of people he appears to have carried with him. Faces occur everywhere, sometimes singly, sometimes in groups, sometimes almost hidden inside the paint. They do not resemble portraits in the conventional sense. He is interested in the people he encounters, but not necessarily in recording their exact appearance. A face might remain in his memory as an arrangement of eyes, a particular expression, the shape of a head, the color of a coat. When it reaches the canvas, it has already passed through memory. This is why the people in his paintings can look familiar without being identifiable.

Now in his eighties, Fassounaki has remained as prolific as ever, continuing to work on his paintings and sculptures and exhibiting his work. His work does not resolve his different

experiences into a single conclusion. Memory, observation, material and lived experience remain entangled. Fassounaki does not elaborate or explain; he remembers, creates, and exposes.

"Pulse; Resonance, and Descent" brings together a diverse set of works from distinct periods of Fassounaki's practice. The exhibition aims to encourage a dialogical reading of the works and a gradual movement between the artist's subjects and inspirations. In this sense, it pursues a study of both the work and the life that produced it, following recurring interests in people, faces, rituals, animals, landscape and everyday surroundings, while also looking at the changes that took place during Fassounaki's travels and relocations.

When Fassounaki speaks about his years in Tabriz, he recalls being observantly attentive to the people around him, their rituals, activities reserved for particular times of the year, the religious ceremonies, winter, buying fruits in summer. This careful watch of people and those recurring events gave him a sense of how closely people's lives could be connected to a place, and custom, and therefore, probably how traditions and rituals form. Portraits emerged from the same attention,

as it continued to his years abroad. During his early years in Germany, due to his relative unfamiliarity with the language, his interest in faces and expressions got meticulously more concentrated. He searched their body language and gestures to understand their words. Such deep exploration and interest became increasingly inspiring for the artist to continue his studies on human faces and expression throughout his career. In the words of Nader Tabassian, "the difference among [the] faces lies not in their geometric appearance, but rather in the distinction of each individual portrait through variations in life, thought, pain, suffering, and the essential core of the subjects' lives."

This attention to people was not limited to portraiture. It extended into the spaces they occupied and the objects, animals and landscapes that surrounded them. These subjects appear throughout Fassounaki's work as things he encountered and observed, each becoming the focus of his attention for a period of time before another subject took its place. The subject emerges, deepens and settles, before giving way to the next. This movement from one subject to another forms a sustained pattern throughout Fassounaki's work.

The artist's unique perspective into his subjects causes a blending of emotions, times and places and a dynamic expression of long-term impressions and inspirations. As Tabassian puts it, "Fassounaki emphasizes that the subject in painting is his last priority. But the truth is that if he were not strongly affected by the subject, he could never move the viewer with his emotion in this way... Unconsciously, Fassounaki gives immense weight to the subject, carrying a world of memories for each and every one of his portraits."

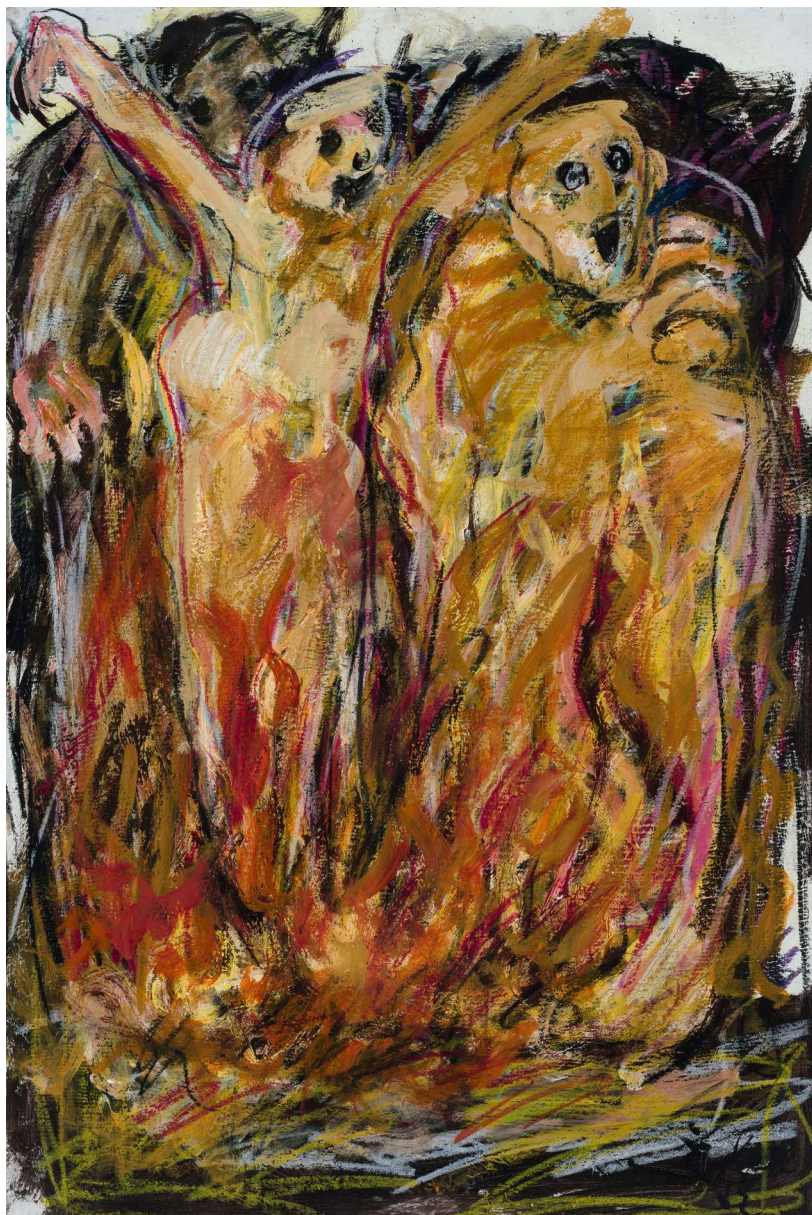
Ultimately, it is by the force of inspiration that the work persists through the layers of time, space and memory. As Sa'ed Meshki notes, "In the presence of Mohammad Fassounaki's works, without even realizing it, we are awestruck by his expression; we are overcome by the feeling he transmits to us through his canvases. These works, like any other pure creation, are communicated to us from within and through his pure emotion." "Pulse; Resonance, and Descent" is curated by Ashkan Zahraei and will be on view from August 21 to September 11, 2026, at +2 [Sam Center]. The exhibition could not be realized without the generous support of Amir Yeganeh, as well as the help of Ali Ghassemi, and Nazar Publication House.

Selected Bibliography

- "[Portraits by Mohammad Fassounaki]". Compiled by Nader Tabassian, Sa'ed Meshki. Tehran. Mahriz Publications. 1999.
- "[The Paintings of Mohammad Fassounaki]". Compiled by Nader Tabassian. Tehran. Mahriz Publications. 2004.
- "[Celebration of Mohammad Fassounaki's Sculptures]". Compiled by Nader Tabassian. Tehran. Mahriz Publications. 2006.
- "[Sa'at Square: A Review of Mohammad Fassounaki's Work]". With an Introduction by Arman Khalatbari. Tehran. Nazar Publications. 2023.



Mohammad Fassounaki
"Moaning Rostam", 1990s
Oil on canvas
200 x 150 cm



Mohammad Fassounaki
"The Captivity of Woman", 1995
Oil and Pastel on Paper
76 x 51 cm





Mohammad Fassounaki
"Praying in Bababaghi", 1999
Oil on Wood
67 x 47 cm





Mohammad Fassounaki. "Horror", 2018
Acrylic on canvas. 180 x 290 cm





Mohammad Fassounaki
"Andarouni Serai", 1990s
Oil on Canvas
150 x 100 cm





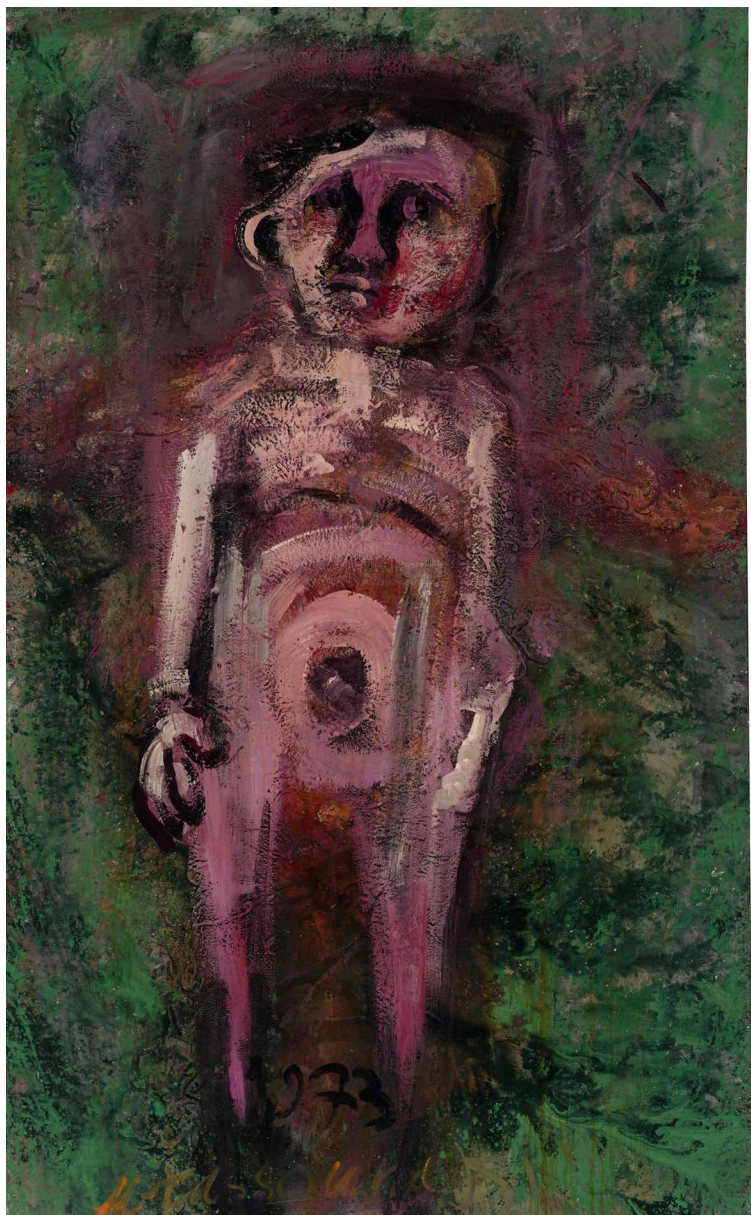
Mohammad Fassounaki
"Mourners in Vahab-Agha House", 1981
Oil on canvas
180 x 95 cm





Mohammad Fassounaki. "The Sims of Valman Alley", 2024
Acrylic on Paper. 185 x 215 cm





Mohammad Fassounaki
"Hungry", 1973
Oil on Canvas
150 x 90 cm





Mohammad Fassounaki
"The Outcasts' Exodus", 1982
Oil on canvas
150 x 90 cm





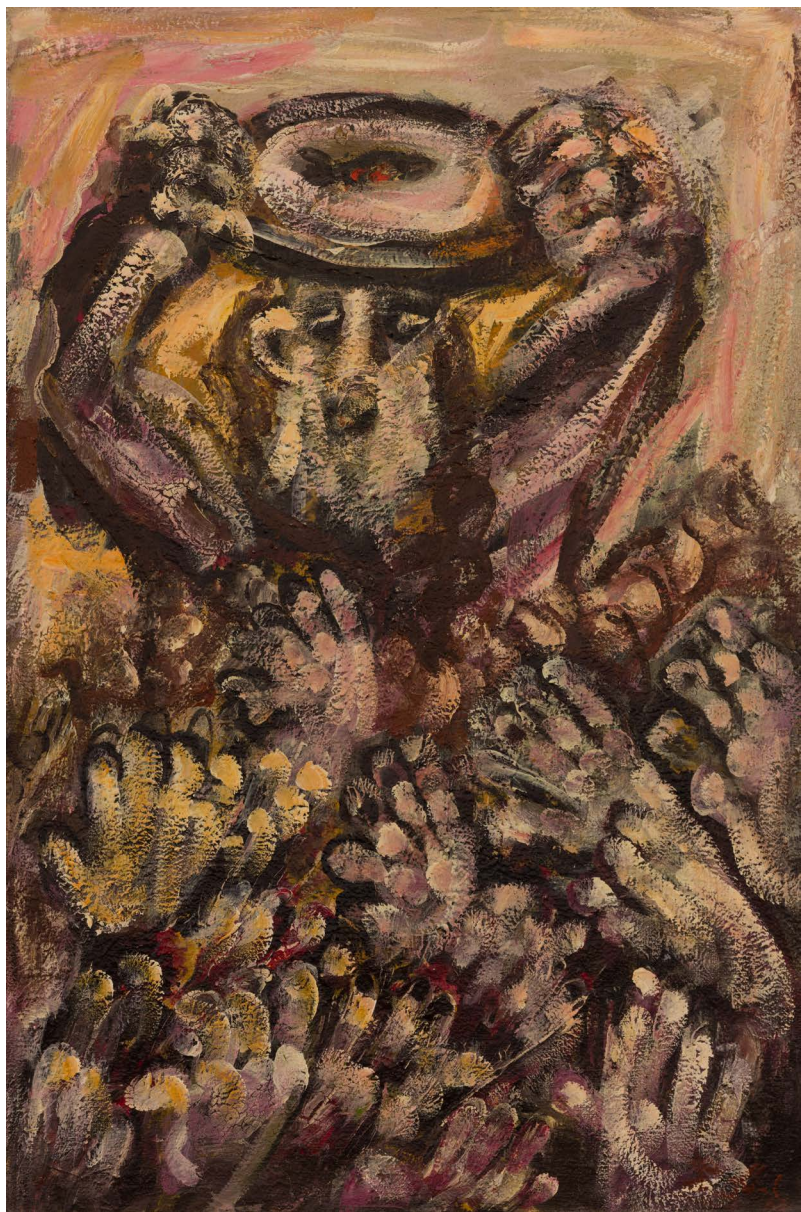
Mohammad Fassounaki
"Family", 1981
Oil on Canvas
80 x 60 cm





Mohammad Fassounaki
"Beetroot Seller", 1988
Oil on canvas
180 x 95 cm





Mohammad Fassounaki
"The Lonely Fish is Sold", 1989
Oil on Canvas
120 x 80 cm





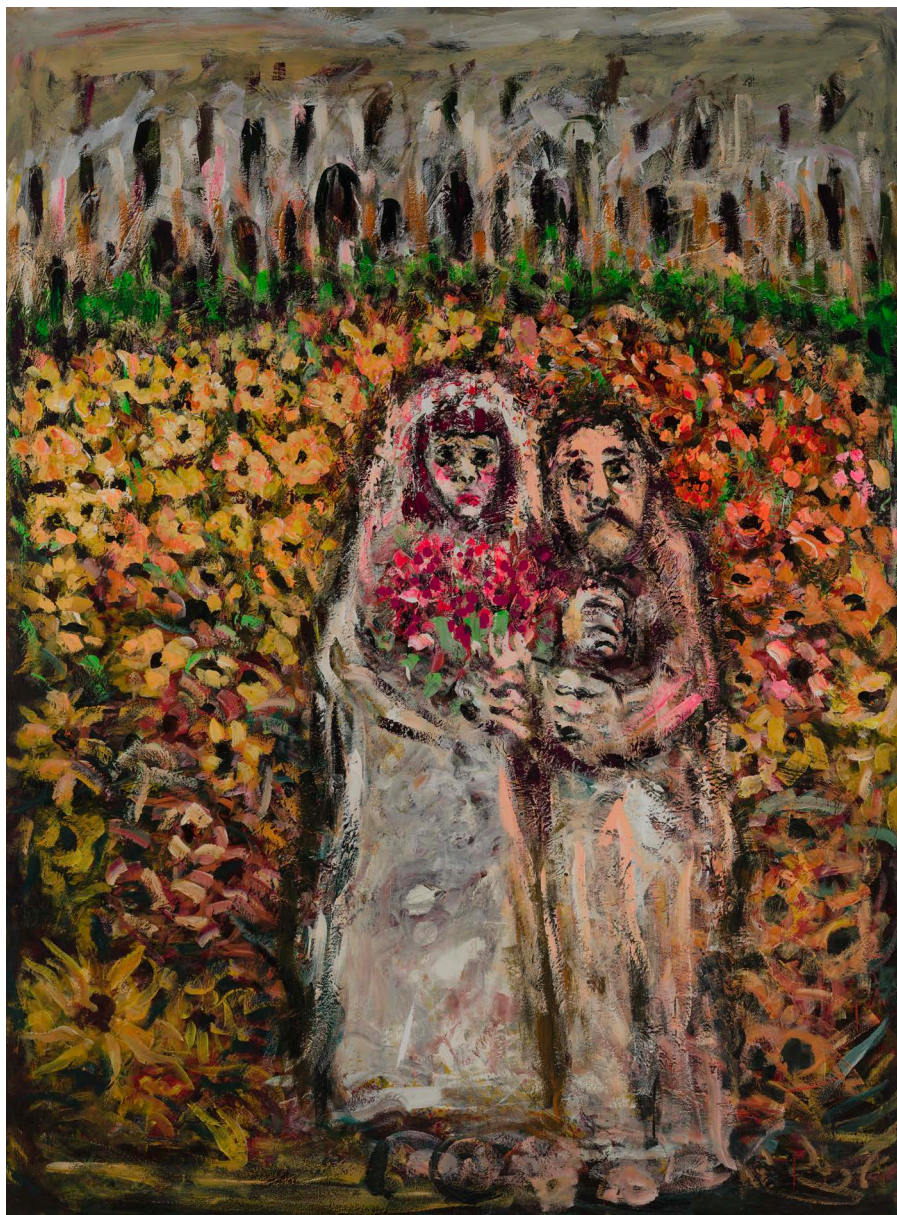
Mohammad Fassounaki
"The Wedding of Rajab's Daughter", 2023
Acrylic on Canvas
180 x 100 cm





Mohammad Fassounaki
"Wedding in Front of the Arg of Alishah", N/A
Acrylic on Canvas
120 x 80 cm





Mohammad Fassounaki
"The Bride of Kandovan", 2004
Oil on Canvas
190 x 150 cm





Mohammad Fassounaki
"Burnt Autumn", 2024
Acrylic on Paper
120 x 120 cm





Mohammad Fassounaki
"Crows of El-Goli", 2024
Acrylic on Paper
120 x 120 cm





Mohammad Fassounaki
"Solitude and the Crows", 2021
Acrylic on canvas
170 x 130 cm





Mohammad Fassounaki
"Jean Carlo", 1968
Oil on Canvas
70 x 50 cm





Mohammad Fassounaki
"Village Woman", 1974
Woodcut print on paper
55 x 37.5 cm





Mohammad Fassounaki
"Cousin Abil", 2025
Acrylic on paper
70 x 50 cm





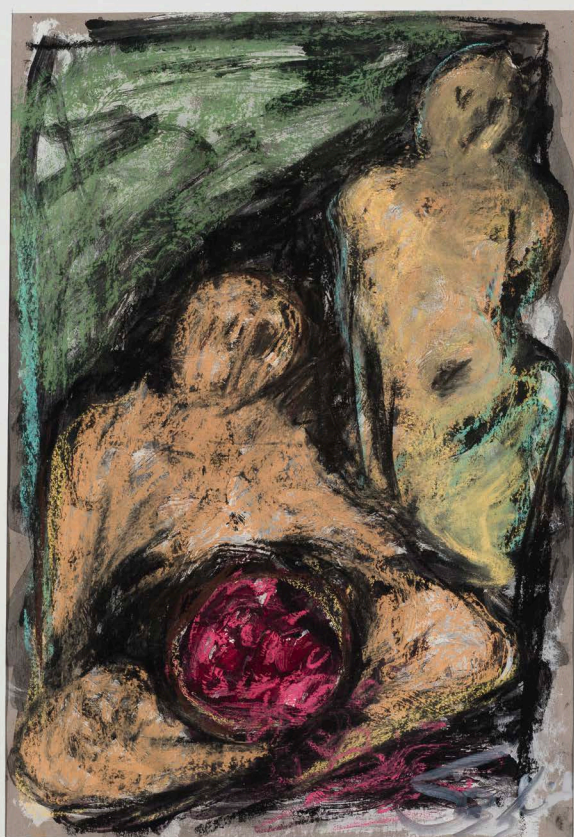
Mohammad Fassounaki
"Yaqub with Bulging Eyes", 2025
Acrylic on paper
70 x 50 cm





Mohammad Fassounaki
"Yaghoub Amamehpich", N/A
Ink and Pastel on Paper
31 x 18 cm





Mohammad Fassounaki
"Haj Kazem's Bathhouse"
Oil on paper
47 x 32 cm



INSTALLATION VIEWS



Installation View of "Pulse; Resonance, and Descent" A solo presentation of works by Mohammad Fassounaki
in Gallery 1 of +2 [Fereshteh]. Tehran, Iran
Photo by Matin Jameie



Installation View of "Pulse; Resonance, and Descent" A solo presentation of works by Mohammad Fassounaki
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MOHAMMAD FASSOUNAKI

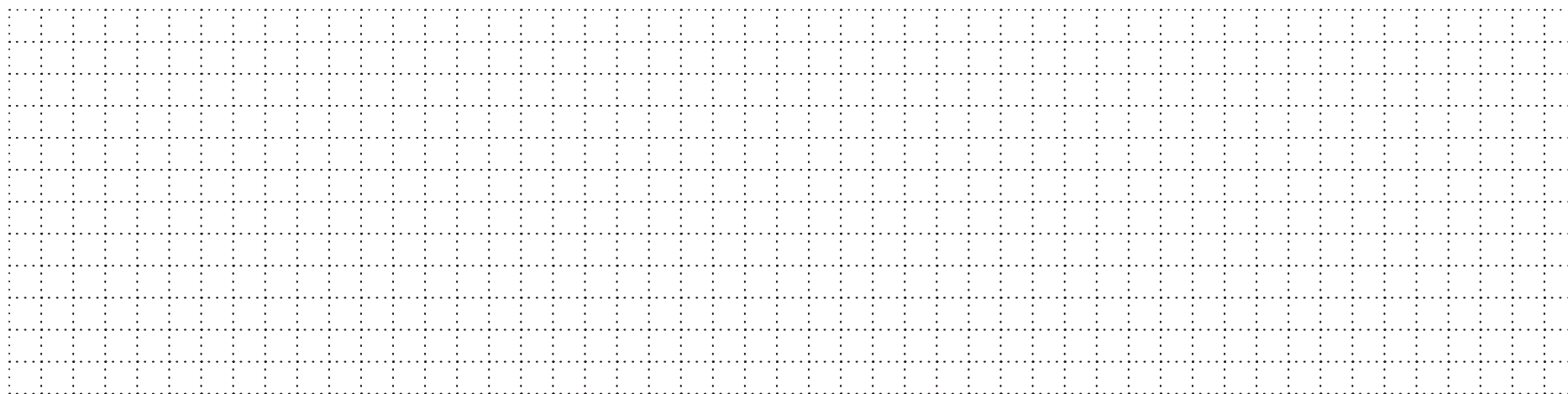
Mohammad Fasunaki (b. 1943, Tabriz, Iran) is a painter, draftsman, and sculptor based in Tabriz. He began his artistic training at the Tabriz Conservatory of Music before turning to the visual arts and studying painting in Tabriz. Fasunaki later continued his education in Europe, first studying art in Frankfurt and, from 1970, painting at the Academy of Fine Arts in Rome, where he also began studying sculpture in 1972. He returned to Iran in 1974 and held his first solo exhibition at the Mirak Fine Arts Gallery in Tabriz. Alongside his practice in painting and sculpture, Fasunaki has taught art in Tabriz and has played an important role in the education of subsequent generations of artists in the city.

Over more than five decades of artistic practice, the human figure, portraiture, and social life have remained central to Fasunaki's work. His paintings are characterized by dense and often intense fields of color, forceful lines, distorted figures, and a continuous movement between representation and abstraction, and have frequently been discussed in relation to Expressionism. Yet rather than adhering to a particular stylistic tendency, Fasunaki's work has developed through sustained observation of his immediate surroundings, everyday life, and the people around him. He has cited the streets and bazaars, social relations, and popular culture among the sources of his work, repeatedly returning to the faces and bodies of

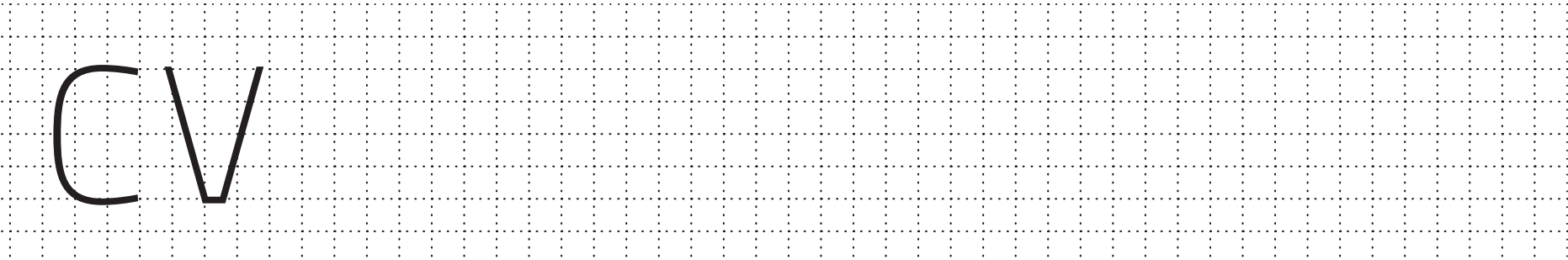
women and men throughout different periods of his practice. This persistent engagement with painting and drawing, together with his experience in sculpture, has produced an extensive body of work in which material, surface, color, and the movement of the hand are as significant as the subjects depicted.

Fasunaki has participated in numerous solo and group exhibitions since the 1970s. His solo exhibitions include the Mirak Fine Arts Gallery (Tabriz, 1974), Talar-e Ghandriz (Tehran, 1976), and several presentations at Hoor Gallery in Tehran, including an exhibition of his paintings in 2018 and a selection of paintings and drawings from the 1970s in 2019. His work

has continued to be revisited in recent exhibitions, including the group exhibition *Disfigure* at Dastan's Basement (Tehran, 2025). Several publications have also been dedicated to his practice, including *Portraits of Mohammad Fasunaki* (1999), *Paintings of Mohammad Fasunaki* (2006), and *Celebration of Mohammad Fasunaki's Sculptures*. Fasunaki's longstanding practice in Tabriz, together with his European education and engagement with the development of modern art in Iran, has given him a distinctive position within the history of contemporary painting in Azerbaijan—one shaped not only by his extensive body of work, but also by his teaching and influence on subsequent generations of painters in Tabriz.





The letters "CV" are rendered in a large, black, sans-serif font. They are positioned on the left side of a wide rectangular area filled with a light gray dotted grid pattern. The grid consists of small, evenly spaced dots forming a grid of approximately 30 columns and 15 rows.

Mohammad Fassounaki

b. 1944, Tabriz, Iran

Education

1972. Sculpture. Accademia di belle arti. Rome, Italy

1970. Painting. Accademia di belle arti. Rome, Italy

1968. Städelschule. Frankfurt, Germany

1965. Visual Art. Mirak Visual Art School. Tabriz, Iran

1959. Tabriz Conservatory. Tabriz, Iran

Selected Solo Exhibitions

2026. "Pulse; Resonance, and Descent", +2 [Sam Center], Tehran, Iran

2025. "Dance of the Flowers", Yeganeh Collection, Tehran, Iran

2023. "Mohammad Fassounaki", Kabood Atelier Art Gallery, Tabriz, Iran

2023. "Honored Audience", 009821 Projects, Tehran, Iran

2023. Kabood Atelier Art Gallery, Tabriz, Iran

2022. "A Review of the Works of Mohammad Fassounki", Dayhim Art Society, Tehran, Iran
2019. "Mohammad Fassounaki: 1970s Paintings", Hoor Art Gallery, Tehran, Iran
2018. Hoor Art Gallery, Tehran, Iran
2015. Hoor Art Gallery, Tehran, Iran
1975. "Painting Exhibition", Mirak School of Fine Arts, Tabriz, Iran
1973. Mohammad Fassounaki, Hermes Studio d'Arte, Rome, Italy

Selected Recent Group Exhibitions

2026. "Mediated by Meaning and Silent Whispers", Mirana Gallery, Tehran, Iran
2026. Kavin Art Gallery, Tehran, Iran
2026. "Past Continuous", Karchive Gallery, Tehran, Iran
2026. "Evermore", Artibition, Tehran, Iran
2025. "Rabbit Cake", Shamis Gallery, Tehran, Iran
2025. "The Simorgh Hunters", Atbin Gallery, Tehran, Iran
2025. "Inflorescence", Liam Gallery, Tehran, Iran
2025. "Dialogue of Silence", Negah Gallery, Tehran, Iran
2026. "Five Walls of Reverie", Sheydaei Gallery, Tehran, Iran
2025. "Nature in Transit", Artibition, Tehran, Iran
2025. "Surroundings", Baashgaah Gallery, Tehran, Iran
2025. "Black on White", Ev Gallery, Tehran, Iran
2025. "Disfigure", Dastan's Basement, Tehran, Iran
2025. "Landscape Plateau", B Gallery, Tehran, Iran
2024. "New Year, New Vision: Second Series", Liam Gallery, Tehran, Iran
2024. "Narrative and Material", Artibition, Tehran, Iran

2024. "Artworks by Naturalist Master Artists", Atbin Gallery, Tehran, Iran
2023. "A Selection of 70 Years of Iranian Sculpture", Art Center, Tehran, Iran
2022. "A Requiem for the Flowers of...", Azad Gallery, Tehran, Iran
2022. "Art Closer Than Ever", Sohrab Art Gallery, Tehran, Iran
2022. "XL", Negah Gallery, Tehran, Iran
2022. "Manufact", Inja Gallery, Tehran, Iran
2022. "Process", H Gallery, Tehran, Iran
2022. "Gaze it", Negar Art Gallery, Tehran, Iran
2022. "Mirror Reflections", Tehran Museum of Contemporary Art, Tehran, Iran
2021. "Nature with Soul", Saless Gallery, Tehran, Iran
2021. "Chalagh", Atbin Gallery, Tehran, Iran
2020. "Centerless", Ev Gallery, Tehran, Iran
2017. "The List II" On Paper", O Gallery, Tehran, Iran
2014. "Contemporary Tabrizi Painters", Roudaki Gallery, Tabriz, Iran
2013. "Nature", Shokri Gallery, Tabriz, Iran



PLUS 2
FERESHTEH
فروشگاه

Gallery 1