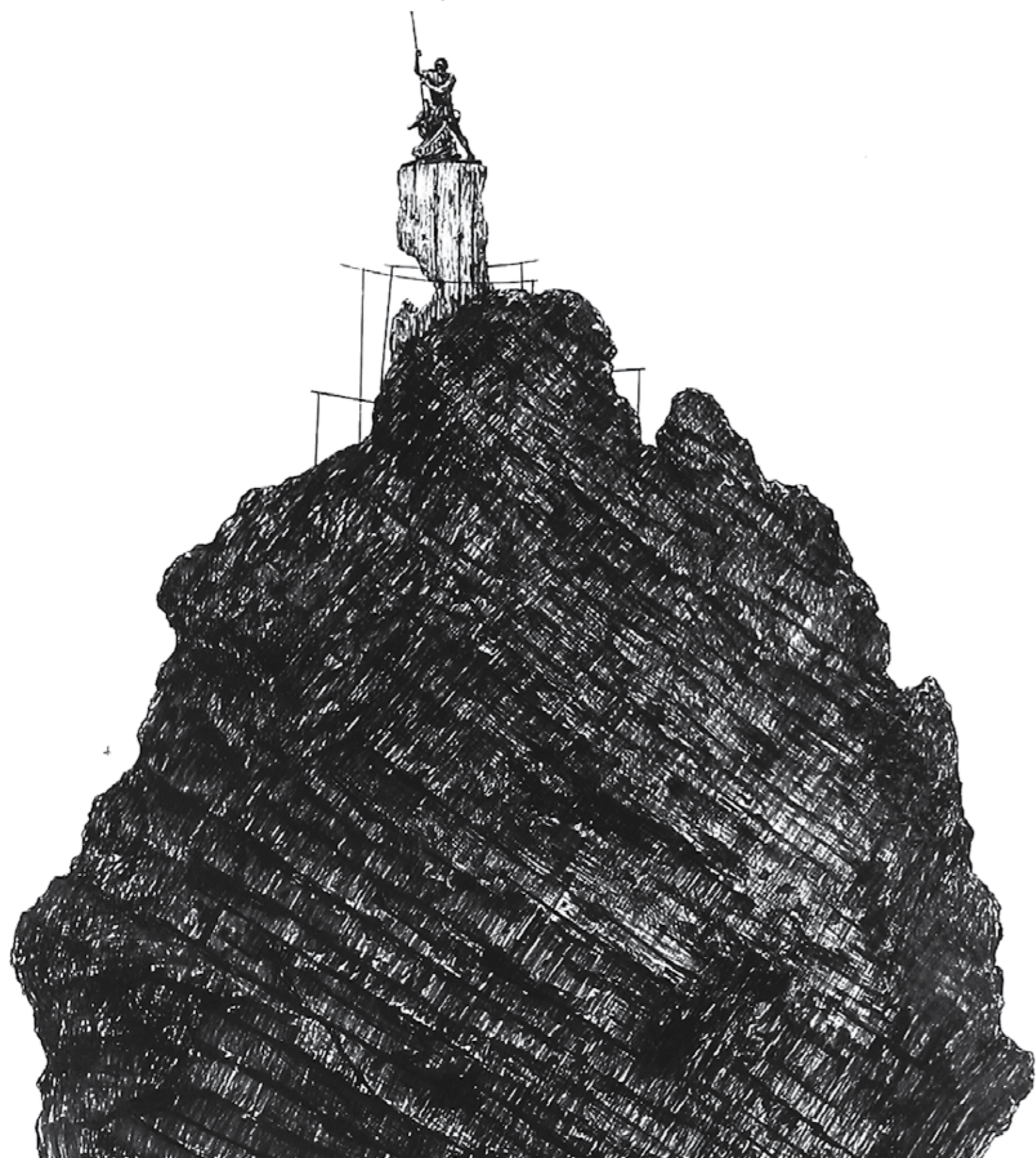


کیان وطن

تهران / فصل دوم / نقطه‌ی گریز

(بخشی از اثر)
بدون عنوان
ترکیب مواد روی مقوا
(Detail)
Untitled
Mixed Media
on Paperboard
2016
160 x 100 cm



کیان وطن (م. ۱۳۵۵، تهران) هنرمند طراح پرکار و خستگی ناپذیر، سال‌هاست که در مجادله با جاذبه‌ها و دافعه‌های تهران، این شهر و تاریخش را می‌پاید، می‌کشد و می‌پژوهد. مهم‌ترین بن‌مایه‌های طراحی‌های او در سال‌های اخیر تاریخ معماری، طراحی شهری و تغییرات شهرسازی تهران بوده است. حاصل این تمرکز، سه‌گانه‌ی گسترده‌ی «تهران» بوده که سومین بخش آن با عنوان «تهران / فصل دوم / نقطه‌ی گریز» در این نمایشگاه ارائه شده است. آثار کیان وطن تاکنون در هشت نمایشگاه انفرادی و چندین نمایشگاه گروهی به نمایش درآمده‌اند. این اولین نمایشگاه انفرادی آثار این هنرمند در استان است. آثار او قبل از این در یک نمایشگاه گروهی در زیرزمین استان ارائه شده بود. بارزترین وجه مجموعه‌ی «تهران» کیان وطن، نگرش تاریخی او به تغییرات شهری تهران از نگاهی معمارانه به سوی آشوبی در لایه‌های مختلف شهرسازی است. رویکرد این مجموعه صرفاً مطالعه از طریق منابع تاریخی و پژوهشی نیست، بلکه اساس کار هنرمند تجربه‌ی مستقیم، پیاده‌روی، مشاهده و تمرین بوده، به طوری که خود را با روحیه‌ی معماری‌ها همراه کرده و هم در نوشتارهای مایخولیایی اجتناب‌ناپذیر آن‌ها و هم با پیکرهای نیمه‌جانیشان زندگی کرده است. «تهران / مقدمه»، تاریخ تهران را از اواخر دوران قاجار تا اواسط دوره‌ی پهلوی اول، با مطالعه روی معماری لاله‌زار، باغ اتحادیه و باقی مانده‌های معماری این دوره در تهران معاصر، نمایش می‌دهد. «تهران / فصل اول / شبانه»، که عنوانش را از آلبوم «شبانه»ی فرهاد مهراد وام گرفته، معماری و شرایط اجتماعی تهران در دوران پهلوی دوم تا دوره‌ی انقلاب را نمایش می‌دهد - فضاهایی سیاه و سفید و خلوت، در سکون و سکوت، و فریادهای یک باره‌ی شبانه. «تهران / فصل دوم / نقطه‌ی گریز»، جدال تهران با هویت را در دوران معاصر نمایش می‌دهد - شهرسازی در دوره‌ی بی‌قاعدگی امروز برای سال‌ها اهمیت خود را از دست می‌دهد و عناصر بی‌هویت و بی‌جا یک باره در فضاهایی درمیان یا دور از محیط متعارف شهر قد می‌کشند. داربست‌ها برپا و بنایی ساخته می‌شود، انسجام از بین می‌رود و هربنا تبدیل به شیئی سرگشته درمیان هاشورهای متراکم شهر می‌شود. امید روحانی درباره‌ی «فصل اول» نوشته بود که «تهران کیان وطن، در نمایشگاه‌های قبلی‌اش، هنوز تهرانی با اندک اصالتی بود. بناهایی آشنا از هویتی کهن و شناخته شده، از اصالتی که هنوز بارقه‌هایش در لابه‌لای خطوط تیره و کدر، تاش‌های سیاه و سفید و هاشورهای غلیظ و زیرلایه‌های رنگ سیاه و دودی و انبوهی کدری و سیاهی دست‌کم قابل تشخیص بود... اما این تهران جدید هیچ چیز از اصالت گذشته و حتی از هویت چند دهه‌ی اخیر هم ندارد. خالی و سیاه است، توده‌ای از شکل‌افتاده و بی‌رنگ و سیاه و قیرگونه.» همین رویکرد و مسیر در «فصل دوم» هم جاری شده، به طوری که این بار، هویت تهران درست آن چیزی است که نیست.



بدون عنوان (دولت)
قلم روی مقوا
Untitled (Diptych)
Pen on Paperboard
2016
135 x 120 cm

[Handwritten signature]



< صفحه ی بعد
بدون عنوان
قلم روی مقوا
Previous Page
Untitled
Pen on Paperboard
2016
100 x 70 cm

این کاتالوگ به مناسبت
نمایشگاه کیان وطن در دستان+۲
تیر نود و پنج منتشر شده است.

متن نمایشگاه: اشکان زهرایی
عکاسی از آثار: علیرضا عامری
هماهنگ کننده: نینا عبادی
ناشر: دستان+۲

مدیر هنری و طراح:
آریا کسائی / استودیو کارگاه
صفحه آرایشی:
هوداد مسلمی نژاد / استودیو کارگاه

دستان+۲
خیابان فرشته (فیاضی)،
پلاک ۸۲، طبقه ی دوم، ۲۶۲۰۲۴۱۹

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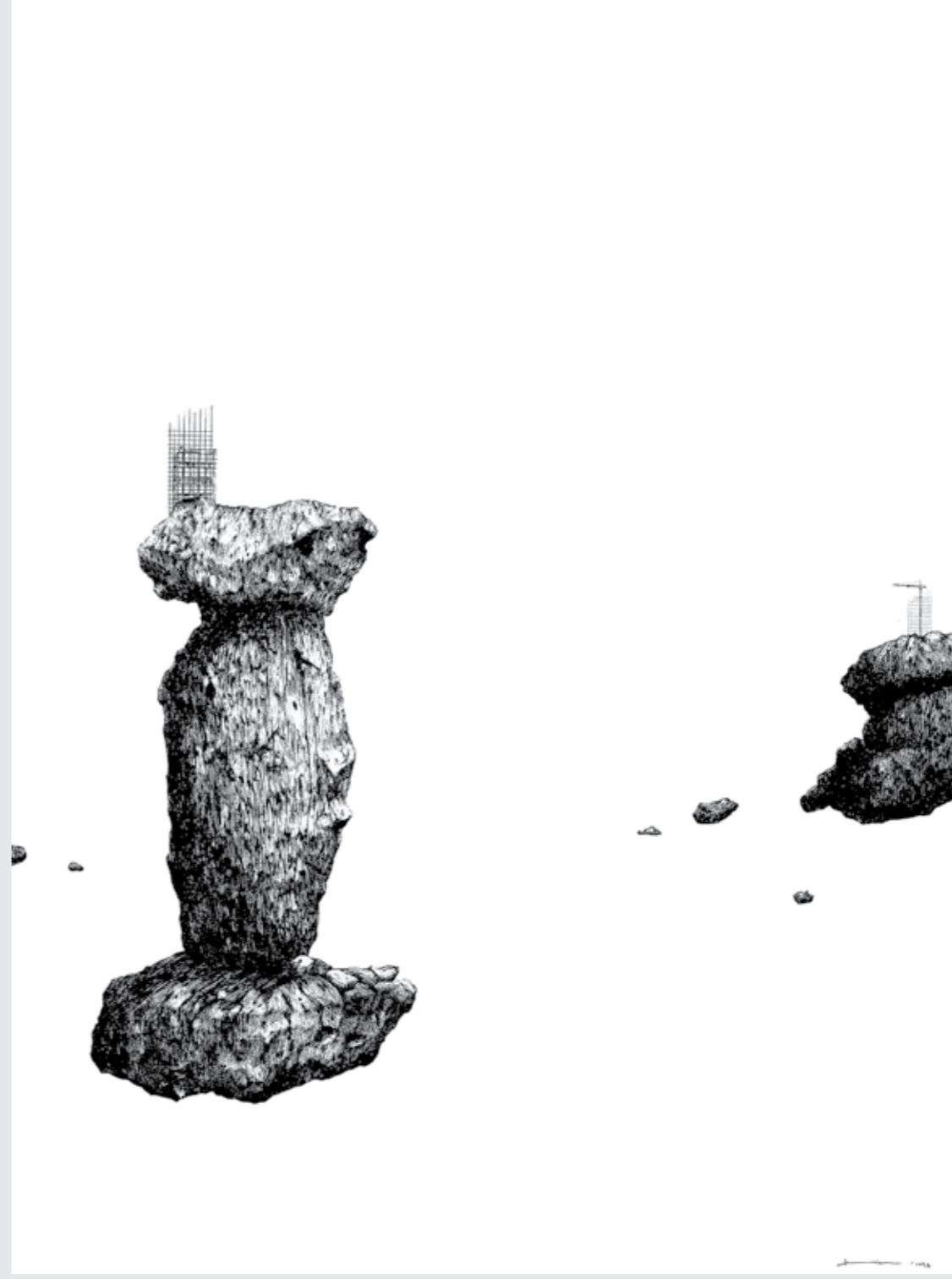
دستان+۲
DASTAN+2

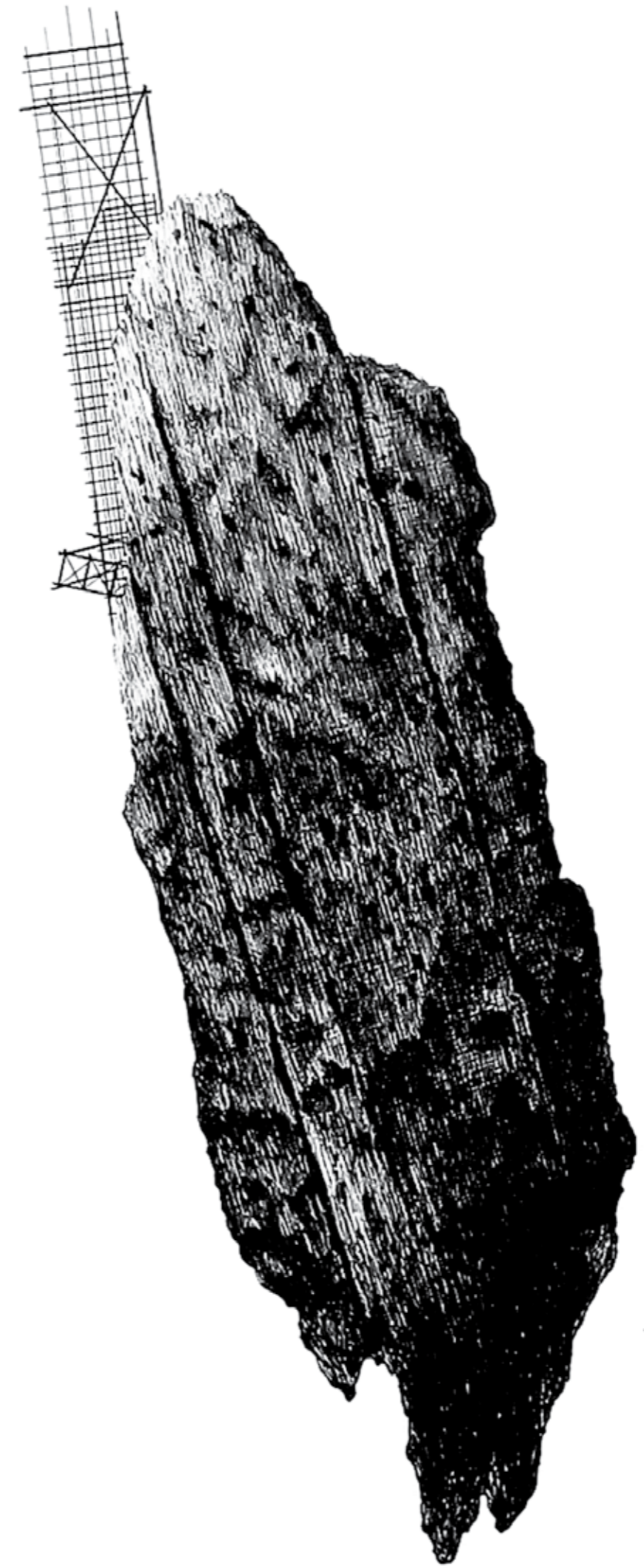
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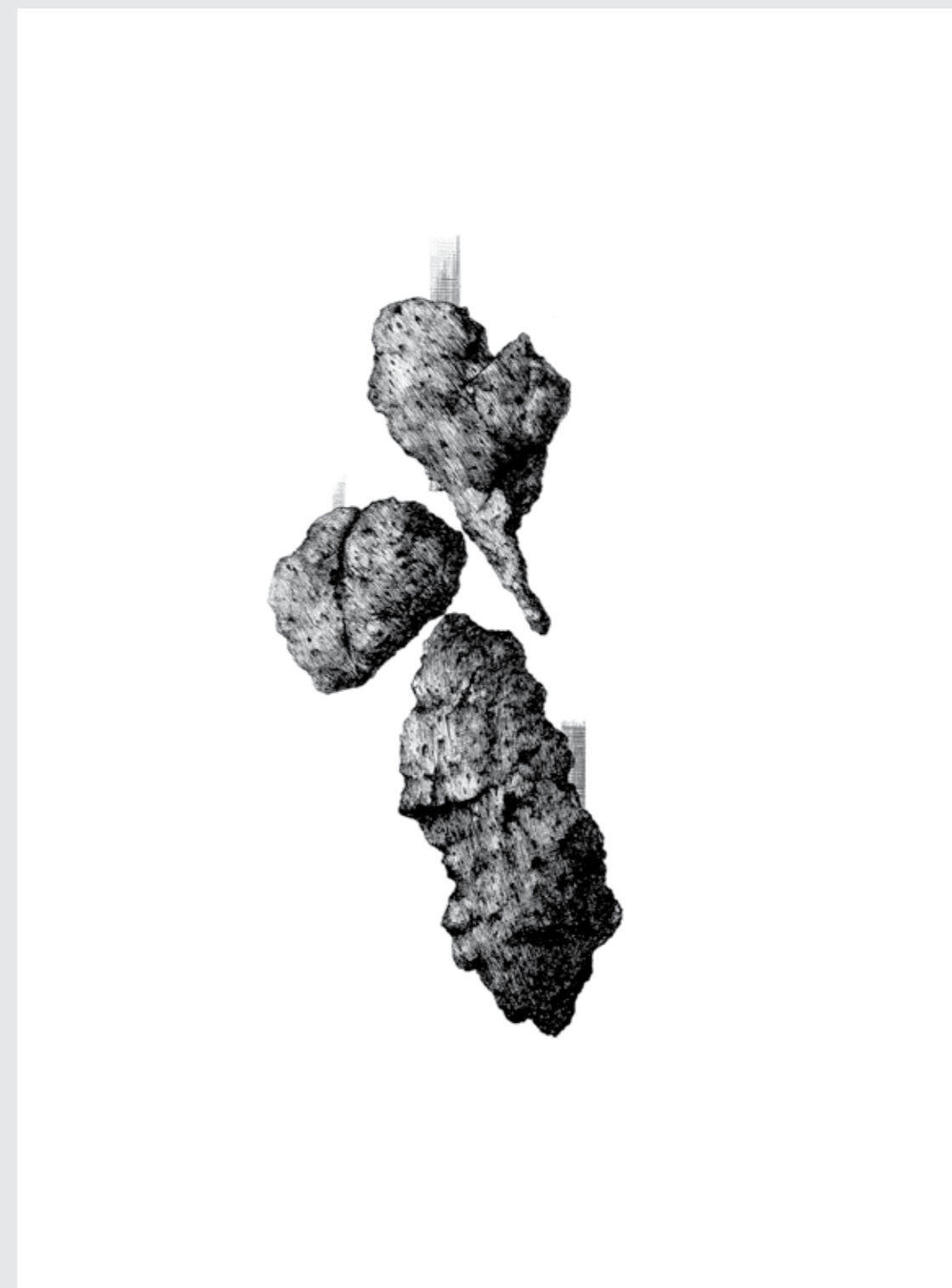
بدون عنوان
قلم روی مقوا
Untitled
Pen on Paperboard
2016
120 x 90 cm



بدون عنوان
قلم روی مقوا
Untitled
Pen on Paperboard
2016
120 x 90 cm



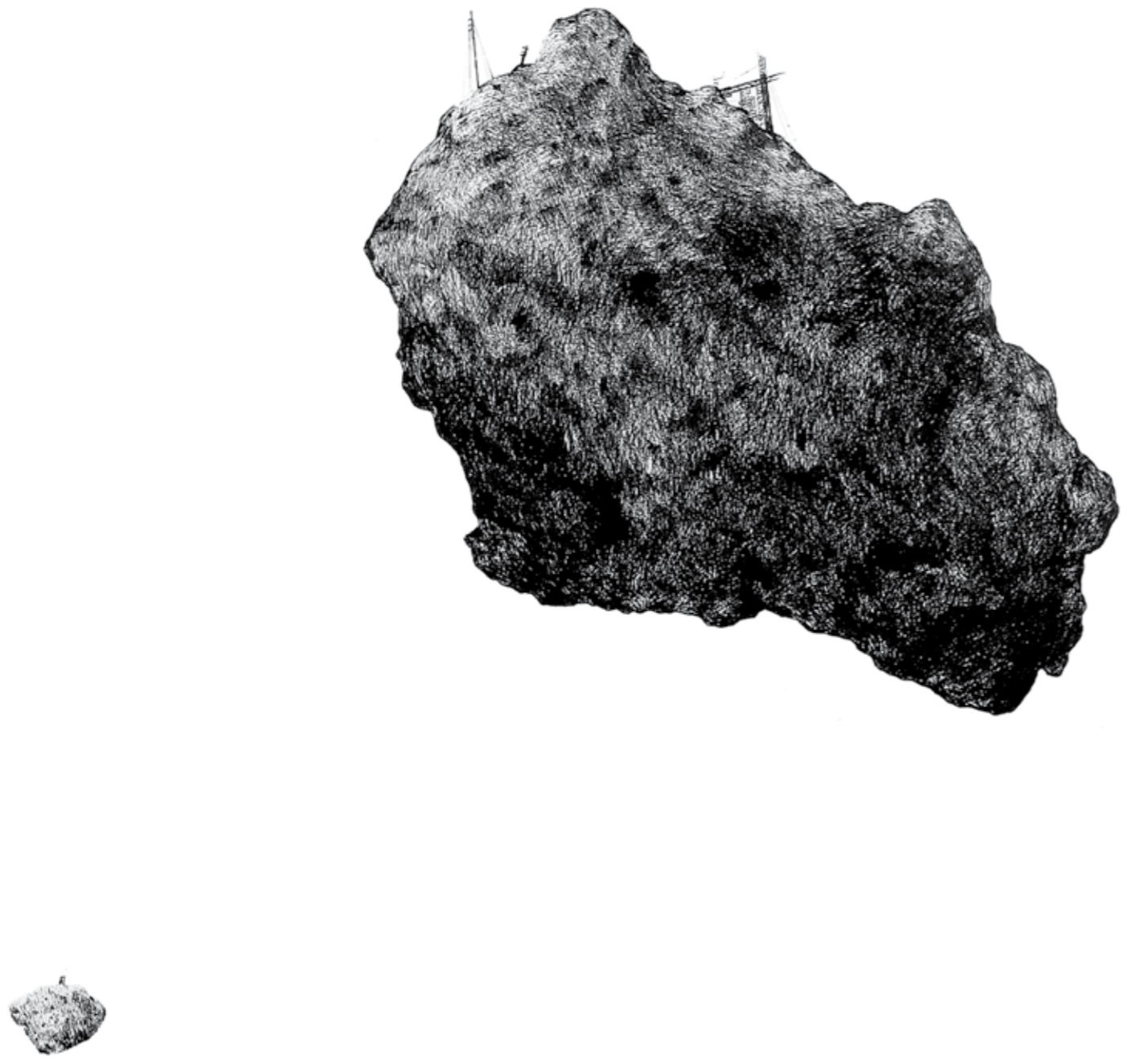




> (بخشی از اثر)
بدون عنوان
قلم روی مقوا
[Detail]
Untitled
Pen on Paperboard
2016
120 x 90 cm

< بدون عنوان
قلم روی مقوا
Untitled
Pen on Paperboard
2016
120 x 90 cm

< بدون عنوان
قلم روی مقوا
Untitled
Pen on Paperboard
2016
120 x 90 cm



۸ بدون عنوان
قلم روی مقبر
Untitled
Pen on Paperboard
2016
100 x 70 cm

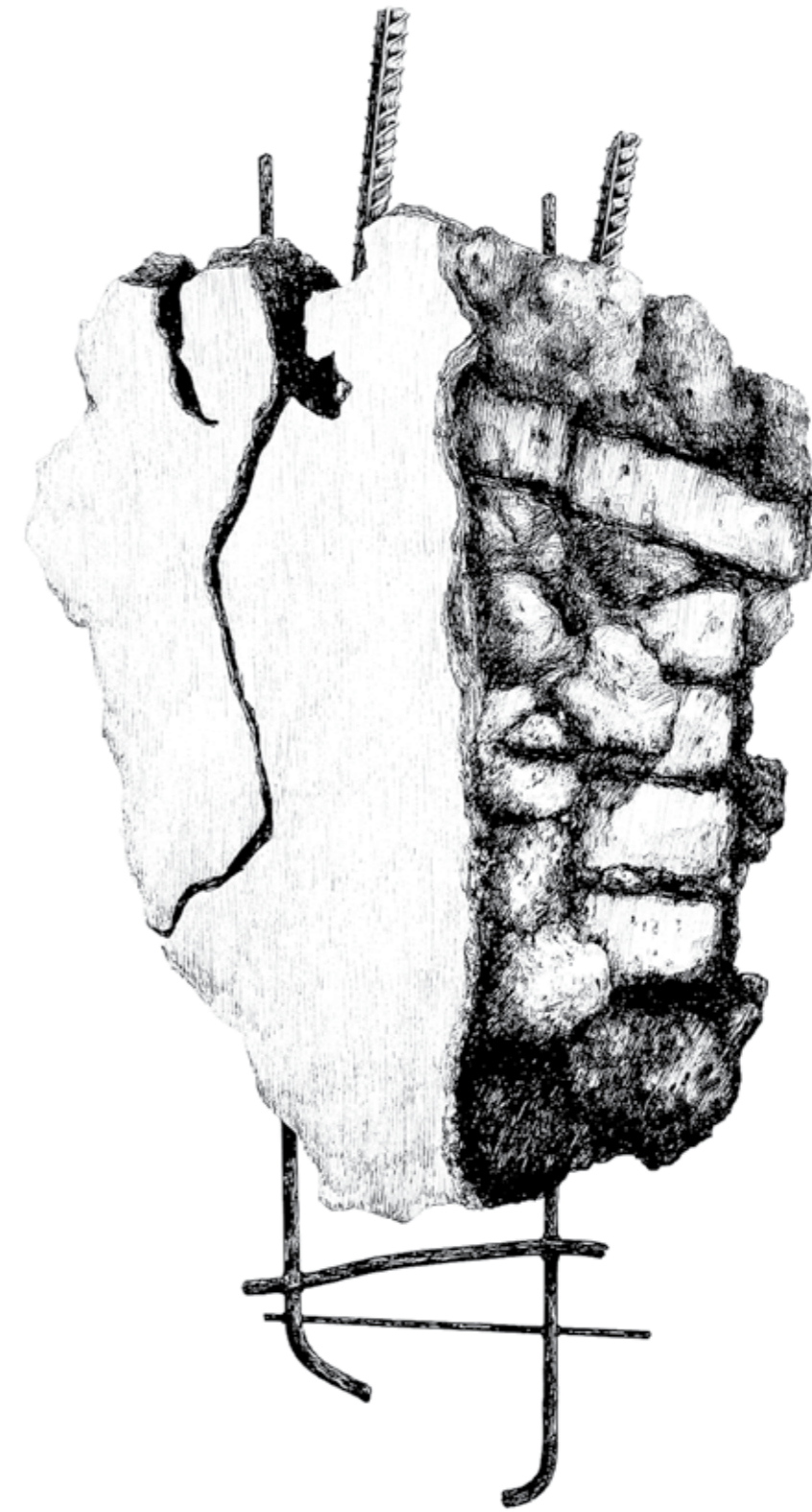
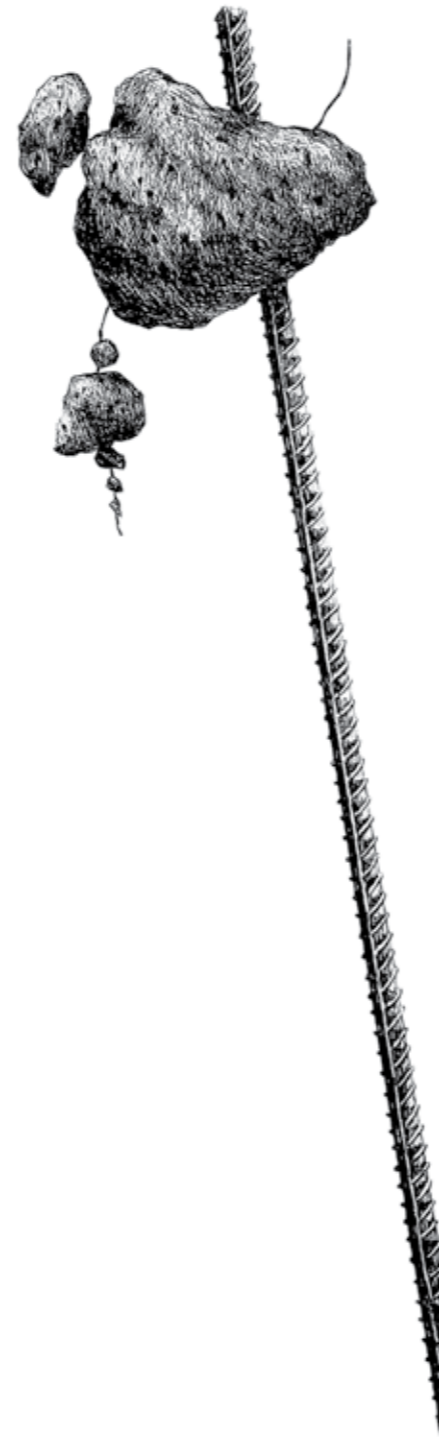


< بدون عنوان
قلم روی مقبر
Untitled
Pen on Paperboard
2016
100 x 70 cm

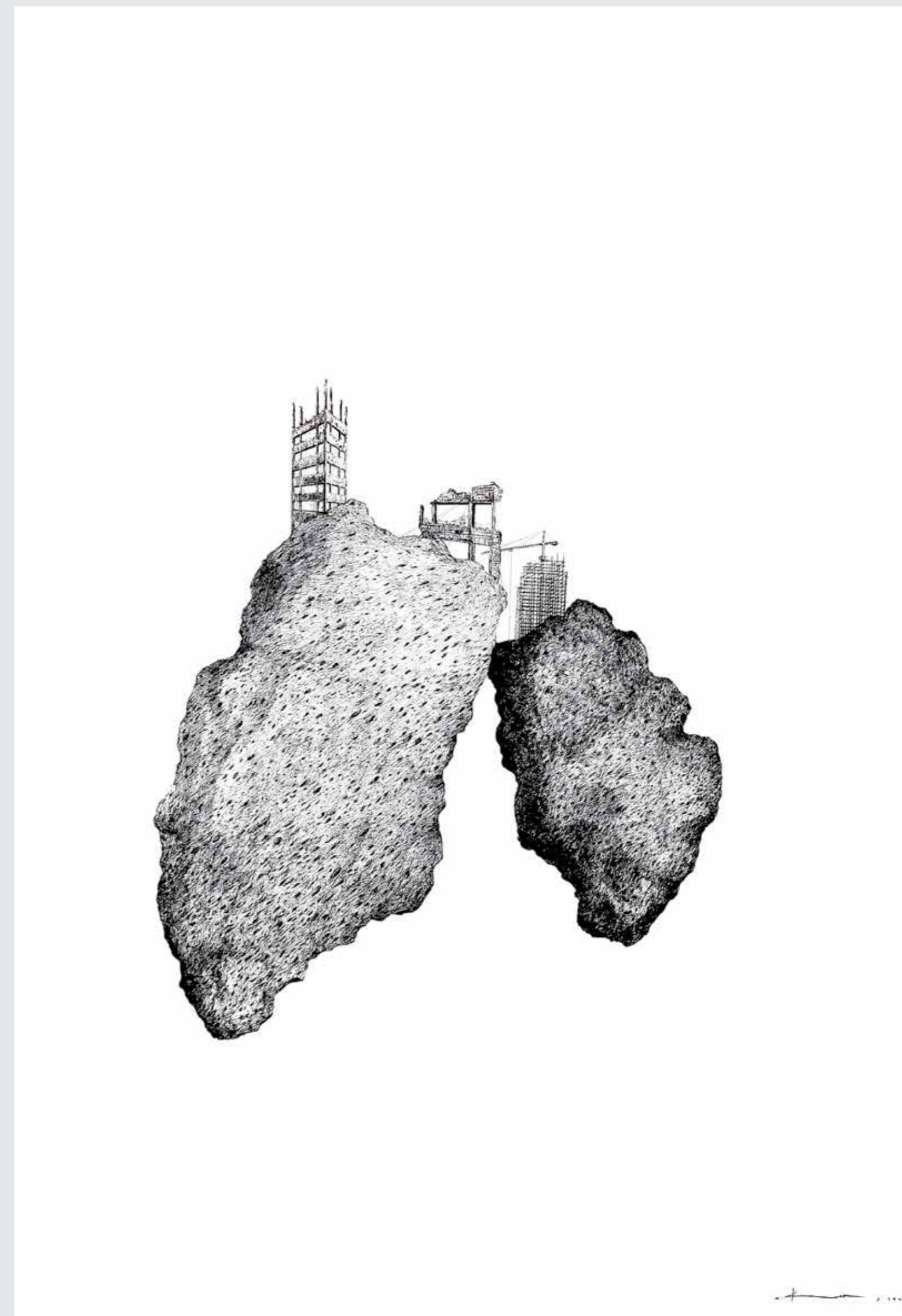


> بدون عنوان (دولت)
قلم روی مقوا
Untitled (Diptych)
Pen on Paperboard
2016
135 x 120 cm

< صفحه‌ی بعد
بدون عنوان
قلم روی مقوا
Previous Page
Untitled
Pen on Paperboard
2016
120 x 90 cm



Kiyan Vatan (b. 1976, Tehran, Iran), a prolific drawing artist, has been monitoring, drawing and studying the city of Tehran and its history in an effort against its gravities and repelling forces. The most prominent themes in his drawings in the recent years are the architectural history, urban design and urban changes of Tehran. His focus on these has resulted in the vast world of the “Tehran” trilogy, of which the third installment, “Tehran / Chapter Two / Evasion Point” is on display in this exhibition. Kiyan Vatan’s work has been featured in eight solo and numerous group exhibitions. This is his first solo exhibition at Dastan. His work has been previously shown in a group exhibition at Dastan’s Basement. The most significant aspect of Kiyan Vatan’s “Tehran” is his historical approach to urban changes of Tehran from an architectural point of view towards a chaos in different urban layers. The approach in this series is not merely dependent on studies using academic and historical sources, but the artist has relied on direct experience, long walks, viewing and practice, so as to arm himself with the spirit of the architecture, delving into their inevitable melancholic nostalgia and living with their half-alive bodies. “Tehran / Introduction” dealt with the history of Tehran from the late Qajar period (about 1900s) to the mid First Pahlavi era (1930s), studying on the architecture of Laleh-Zar, Etehadieh Garden and what had been left of the architecture of that period in contemporary Tehran. “Tehran / Chapter One / Nightly” which had taken its name from Farhad Mehrad’s album “Nightly”, showed the architecture and the social conditions of Tehran during the Second Pahlavi (1941) to the 1979 Iranian revolution — black and white and quiet spaces in suspense, and sudden cries in the air. “Tehran / Chapter Two / Evasion Point”, shows Tehran’s conflict with identity in contemporary times - urban planning loses its importance in today’s Iran for years and identity-less and out-of-place elements suddenly appear at in-between spaces or places outside of the defined border of the city. The scaffoldings are raised and a building is built, cohesion is ruined and each building becomes a lost object in the dense crosshatches of the city. Omid Rouhani wrote about “Chapter One” that “Kiyan Vatan’s Tehran, in his previous exhibitions, was still a Tehran with some originality. Familiar buildings from an ancient and known identity, from an origin that its remains were to be distinguish between the dark and vague lines, black and white touches and deep crosshatches and under-layers of black paint and haziness... but this new Tehran has nothing left from its genuineness or even its identity of the recent decades. It is empty and black, a formless, colorless, dark and tar-like mass.” This very approach is still flowing in “Chapter Two”, and this time, what remains of Tehran’s identity is exactly what is missing.



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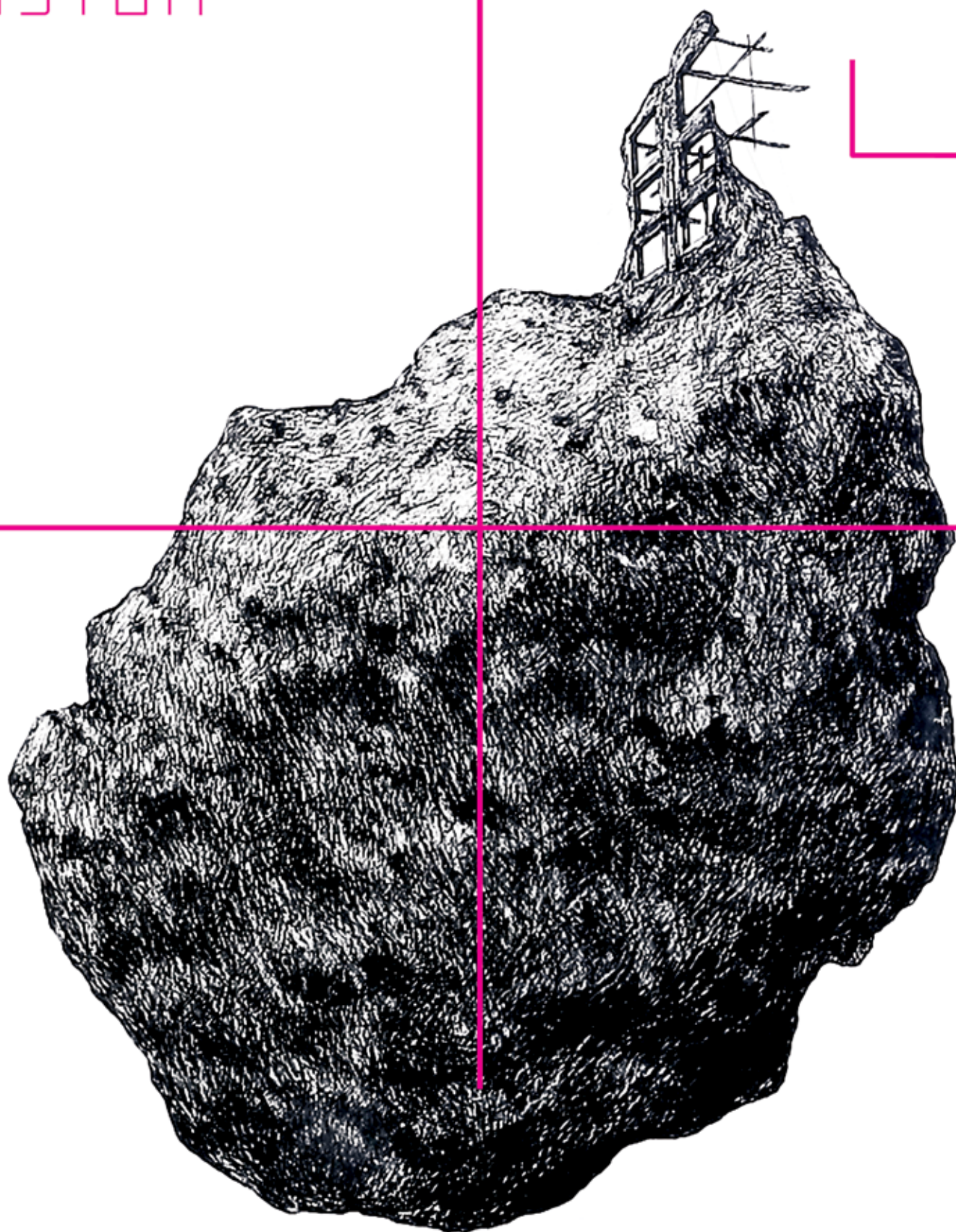
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DASTAN



Kiyan Vatan
teh-|second|evasion
ran|season|point