



MEHDI GHADYANLOO

Artworks & Public arts

The cover:

“The Gravity of Memory”

From the Undercurrent series
160*160 cm Acrylic on canvas

Mehdi Ghadyanloo

*1981 in Tehran , based in London , UK.

Education

2004 - 2007 MA Animation

2000 - 2004 BA Painting

Exhibitions

2019

Portals of Light, Galleri Golsa, Oslo

2017

Remembering the Oblivion, Rod Bianco, Oslo

Spaces of Hope, Howard Griffin Gallery, London

2015

Perception, Howard Griffin Gallery, London

2014

Mirage of Redemption, Gallery GEO, Bergen

Public art Projects

2019

‘Finding Hope’ –Davos, Switzerland

186 square meter commission triptych painting, for Annual Meeting of the World Economic Forum 2019 in Davos to be installed permanently in The congress center and is in the World Economic Forum Collection.

2018

‘The Fraud and Hope’ – Linz,Austria

600 square meter Commissioned by the OK Center for Contemporary Art in Linz, Austria, part of the curated program.

2016

‘Spaces Of Hope’ Mural, Public commission for the Rose Fitzgerald Kennedy Greenway Conservancy, Dewey Square Park, Boston, USA.

‘Orange Destiny’, Commission of the Institute for the Humanities at University Of Michigan Thayer Building, USA

2015

‘We didn’t start the game’Village Underground, 54 Holywell Lane, London, UK

‘Cycle of Life’, Commission for Crossrail in Newham, London, UK

A Castle and its Proprietors, Dulwich Museum, Dulwich, London, UK

2004-2011

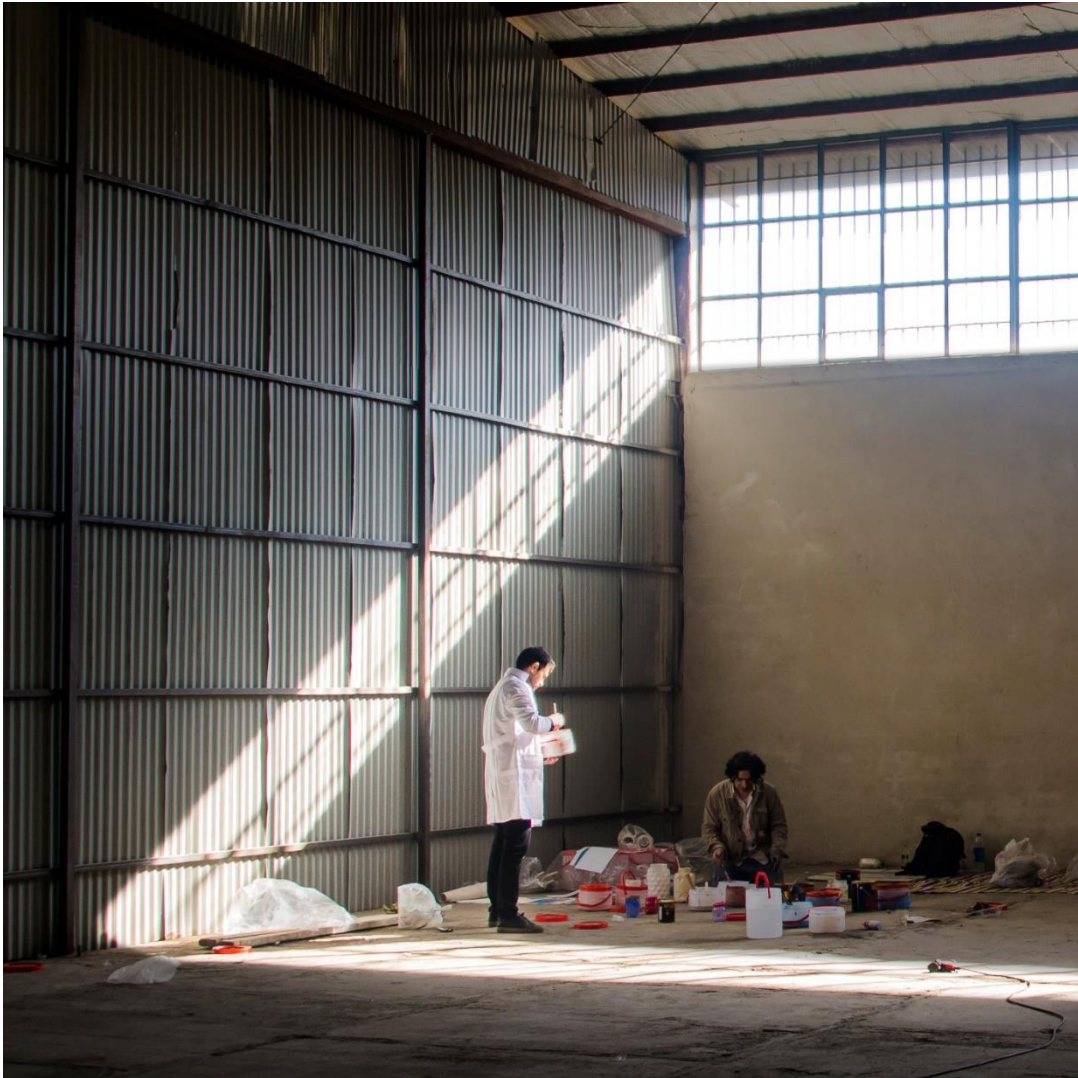
Municipality of Tehran's Beautification Bureau, created over 100 large-scale public art murals around the city of Tehran

Selected Press

Forbes: [How Iranian Artist Mehdi Ghadyanloo Brings 'Hope' to the World Economic Forum 2019](#)
Artsy: [Remembering the Oblivion: Mapping the Sublime in the work of Mehdi Ghadyanloo](#)
Sotheby's: [The Otherworldly Art of Mehdi Ghadyanloo](#)
Harpers Bazaar Arabia: [Artist Known As Iran's Banksy Raises Hope Through Art](#)
ArtAsiaPacific: [Mehdi Ghadyanloo: Spaces of hope-Issue 103 \(May/Jun 2017\)](#)
Newsweek: [Iranian artist brings eerie dreamscapes to the US](#)
USnews: [The Art of Detent](#)
Associated Press: [Stairway to heaven: Iranian artist's wall mural turns heads](#)
Artnet: [Surreal Murals Enliven the Streets of Tehran](#)
BBC: [Wall painting from Tehran to London](#)
The Boston Globe: [Brilliant new Greenway mural is a trompe l'oeil triumph](#)
CNN: [Iranian artist beautifies Tehran](#)
Dezeen: [Mehdi Ghadyanloo's surrealist utopian paintings](#)
The Guardian: [Flying cars, magic portals, levitating giraffes](#)
Huffington Post: [Iranian Artist has covered over 100 Of Tehran's walls in Surreal Street Art](#)
It's Nice That: [Mehdi Ghadyanloo – "A Magritte Of Our Times"](#)
Juxtapoz: [Mehdi Ghadyanloo "Spaces Of Hope" in Boston](#)
Newsweek: [Iranian artist brings eerie dreamscapes to the US](#)
Wallpaper* Magazine: [Double take: Mehdi Ghadyanloo uses the art of illusion to reveal truths](#)

Selected Lectures

World Economic Forum, Switzerland 2018 – [Public Art: Spaces of Hope](#)
World Economic Forum, China 2017 – [Public Art: Spaces of Hope](#)
New York University, USA 2016 – [A Conversation with Mehdi Ghadyanloo](#)
Atlantic Council, USA 2016 – [Public Art in Tehran: Painting One Wall at a Time](#)
University of Michigan USA 2016 – [Iranian artist Mehdi Ghadyanloo in conversation](#)
Stanford University, USA 2016 – [Art, Social Space and Public Discourse in Iran](#)
University of California, USA 2016 – [The City of Hope: Contemporary Art and Mural Making in Tehran](#)



Biography

After growing up near the agricultural fields in the suburbs of Tehran, Ghadyanloo studied at Tehran University's College of Fine Arts and graduated with a BA in 2005. Subsequently, he earned an MA in film studies from Tehran's Teachers College (Tarbiyat-e Modarres). Known primarily for his gigantic trompe l'oeil-style murals in central Tehran, Ghadyanloo also creates paintings, with surreal and minimalistic themes. He provides an autobiographical perspective, portraying the landscapes of his youth, his memories of Iran-Iraq war (1980-1988), and his life experience in the Islamic Republic. Although at times sombre and even suggestive of a failed utopia, Ghadyanloo's work conveys hope that change can be effected, and it speaks with joy of what remains glorious in gloomy times. Mehdi Does print making techniques, sculpture and his works on canvas, He now lives and works in London and recently established his London studio, Mehdi Ghadyanloo is also considered one of Middle east's leading public artists. Between 2004 and 2011, he painted over 100 gigantic murals throughout Iran's capital, to elevate the visual quality of life in Tehran to bring hope and color to the Grey, depressed city of Tehran. In 2016 he became the first Iranian artist to be commissioned in both Iran and the US since the revolution in 1979, when he completed a massive mural for the Rose Kennedy Greenway project in Boston, US.

Exhibitions:

Portals of Light	September 2019- Oslo
	March 2020- New York
Undercurrents	June 2018 -Basel
Spaces of Hope	March 2017-London
Remembering the Oblivion	May 2017-Oslo

Portals of Light
Galleri Golsa, Oslo-2019

‘Portals of Light’ The art of Mehdi Ghadyanloo

Ghadyanloo paintings are quiet and still, confronting the viewer with a void that seems strangely personal yet mysterious and unexpected. They ask us to pause, question and absorb. Minimal and boldly coloured, these unique hexagon canvases depict hyperreal paintings of boxes and enclosed spaces. The austere and neat forms of the seemingly three dimensional cubic structures are interrupted by small, yet expansive openings, creating unpredicted escapes that transform the minimal compositions into complex and narrative environments. These apertures are represented by doors, stairways or circular holes and serve as portals of light, or beacons of hope within these otherwise tragically confined spaces. Coming from agricultural backgrounds Ghadyanloo started his career as an artist straight after finishing a fine art degree at University of Tehran when he responded to an open call by the Iranian municipality. In response to the monochrome and notoriously polluted cityscape of Tehran, Ghadyanloo proposed surreal like compositions of stairways leading into crispy blue coloured skies, flying cars and figures holding hands all portrayed in a wonderfully magical realm. Here dystopian chaos of city life collides gracefully with the utopia of a perfect world; portraying a reality imagined rather than perceived. Ghadyanloo, who has since made numerous of murals nationally and internationally and was most notably the first Iranian artist after the revolution to be commissioned a monumental mural entitled ‘Spaces of Hope’ in 2016 for Boston, Greenway Conservancy, has expressed that for him his public works are forms of activism. While his artistic practice is deeply rooted in his personal history of living in Iran, including the profound effect of a childhood enduring the Iran-Iraq war while his father was at the forefront of the battle; he truly considers himself a citizen of the world and believes that his compositions create a relief and revelation for a collective consciousness that is encountering the difficulties and malaise of quotidian life and current world politics. It is not a surprise that Ghadyanloo has stated the influence of metaphysical paintings and in particular the works of Giorgio De Chirico. Chirico believed in art as a prophecy and the artist as a ‘poet-seer’ who could reveal ‘true reality’

by removing a layer of the quotation appearances. His paintings transcend the physical appearance of reality and confront the viewer with indecipherable images by representing the eeriness of everyday life in its purest and most stripped down form. These notions are sensed strongly in Ghadyanloo’s most recent series of ‘Boxes’ shown here in Oslo: devoid of figures and in their most distilled form, the artist depicts the simple structure of four walls which at times is interrupted by an everyday object such as a slide that he daily encounters when taking his kids to the local playground.

Ghadyanloo states how these works make reference to memories of living in small and dimly lit cubic rooms to which his family would find refuge during the war. The artist injected these memories with exuberant colours, oils squeezed directly from tube onto canvas preserved in their purest form to maximise light within the compositions. The virtue and zen like quality within these works is deeply inspired by Japanese, self taught architect, Tadao Ando, whose work focused on the inner feeling of a space rather than outward appearance. Similarly for Ghadyanloo the series of 'Boxes' are inward looking pieces and represent notions of hope and despair simultaneously. His work deeply connected to Eastern philosophy where suffering is inherent to life. Perhaps the famous Rumi quote "The wound is the place where the

Light enters you" beautifully sums up the complexity yet lightness of the philosophy. It is to note that 'Boxes' are deliberate tricks to the eye, characteristic of Ghadyanloo's masterful tromp l'oeil skills, they fool us to be three dimensional objects that upon close inspection reveal their flatness. The object quality of the cube brings to mind the works of eminent minimal artists such as Donald Judd and Sol Le Witt, who both deliberately made no attempt to represent an outside reality within their cubic structures. Their structures were absolutely self referential, focusing on the object and removed from further meaning. Ghadyanloo asks us to do the opposite, his works triggers us to look inside and stirs us in the most philosophical manner about what is around us. In this case Ghadyanloo's studio and home in Tehran

surrounded by a juggernaut of skyscrapers, just like boxes upon boxes he lives in a city where literal and metaphorical space becomes tighter and tighter. This sense of claustrophobia is represented in Ghadyanloo's tragically confined spaces, that yet completely unexpectedly, offer us a small portal of light that leads us to unlimited imagination and expansion.



The Department of joy
200*300 cm Acrylic on canvas



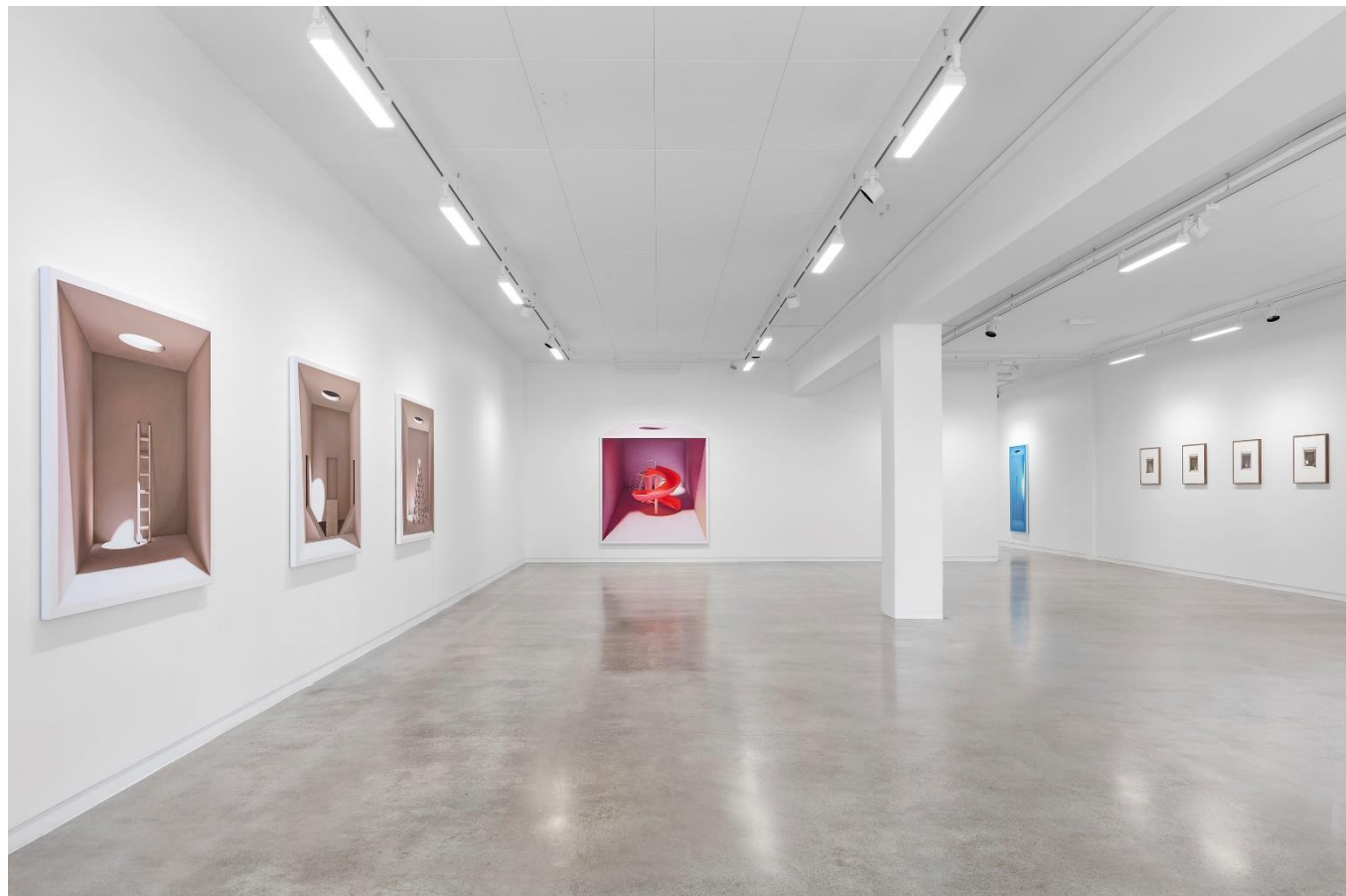
Space of Hope
190*170 cm- Acrylic on the Hexagon canvas



Portal of Light
190*170 cm- Acrylic on the Hexagon canvas



The Blue Room
180*90 cm-Oil on canvas

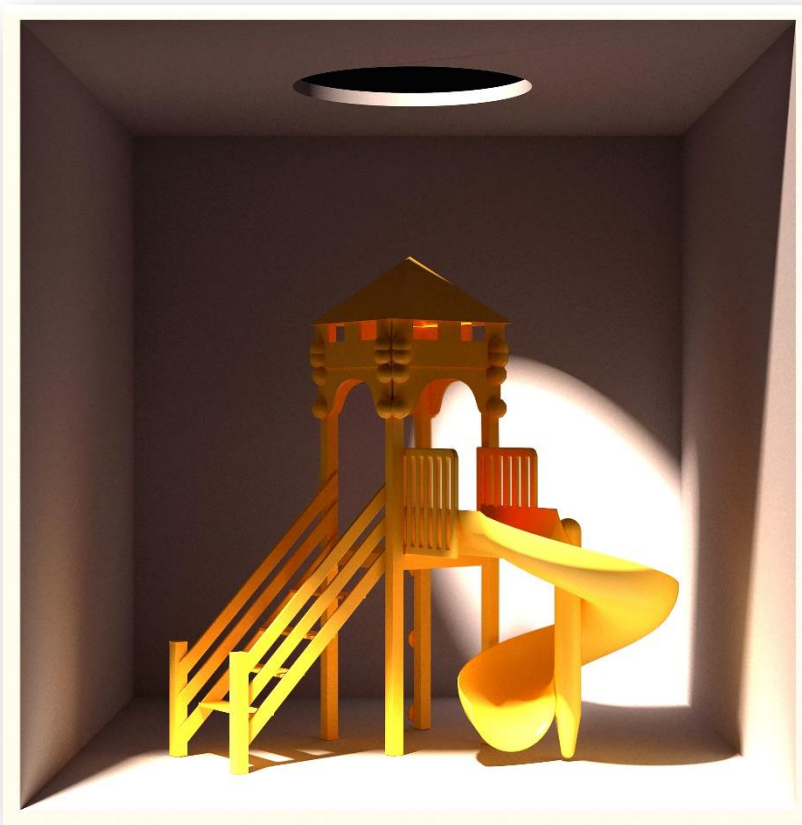
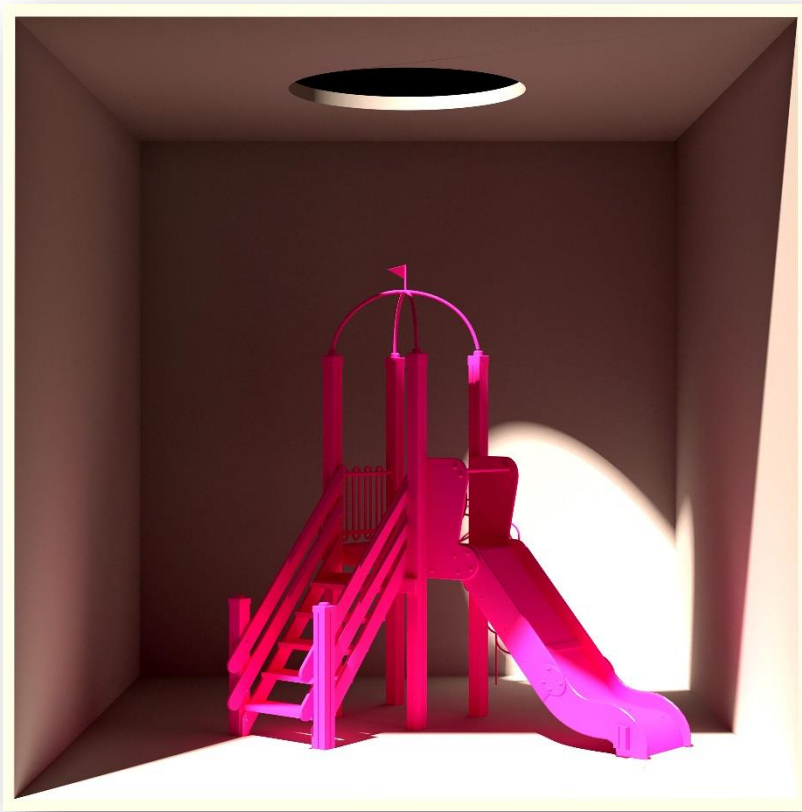




Ink Drawing
20*20 cm- Pointillism on paper



Upcoming paintings for the Newyork Show



Upcoming paintings for the Newyork Show

UNDERCURRENTS

June 2018 -Basel

UNDERCURRENTS, a new body of work from Mehdi Ghadyanloo was exhibited in 2018 in Basel, Switzerland. The exhibition occurred during the week of the Art Basel fair on an industrial cargo ship moored to the banks of the River Rhine.

Throughout the vessel's 7,000 square foot deck preternaturally serene seascapes depicting vast bodies of water in the mode of Magritte, Dalí or Yves Tanguy are displayed. Reference is also given to attempts of Romantic era artists in capturing the sublime through the portrayal of nature in its raw beauty. Within the paintings intense scenes of human drama from Ghadyanloo's subconscious compete against infinite expanses of a wild and spirited nature with only the boundaries of the canvas in place to orientate the mind's eye.

An exclusive focus on water expands the parameters of Ghadyanloo's rapidly developing oeuvre both visually and conceptually and is a marked departure from the artist's now familiar architectural compositions, geometric forms and arid desert landscapes. Additionally, Seth Troxler, a long-time Ghadyanloo collaborator, working through his Lost Souls of Saturn initiative with Phil Moffa, has created a sweeping score to further engage viewers of the exhibition.

Ever interested in investigating the human condition on a conceptual level, Ghadyanloo explores epistemological themes such as liminality and metaphorical uncertainty in each painting. The works of art are particularly concerned with those metaphorical spaces in which we may find ourselves adrift in and a sense of unease and helplessness is recognisably lurking above and below the boundless waters. In one painting, a black whirlpool centred beneath a pale sun suggests the threat of being dragged below while in another, empty ladders jutting out at angles from the water suggest the presence of people while each untouched rung emphasises their absence. Where people are present in the paintings, they crowd together for security in the middle of vast oceans either in endless processions or atop isolated structures. Ghadyanloo's figures are indistinct and on occasion even naked thereby stripping them of any spatio-temporal context. Whether metaphors for a wider human philosophical condition, or victims of geopolitical circumstance, these uncertain human multitudes, united by a shared lostness, invite empathy and encourage the viewer to reflect on the wider circumstances of their own lives.

The intrinsic themes flowing through UNDERCURRENTS of transition, migration and uncertainty are reinforced by the geo-political context of the exhibition floating as it does on a ship mere metres from the combined Franco-German-Swiss border. In light of Ghadyanloo's Middle Eastern origins, and in viewing each of the works in the same visual frame as the River Rhine, it is difficult not to contemplate the many thousands of migrants who have recently died crossing the waters of the Mediterranean in search of safety. This effect is compounded through Ghadyanloo's anxiety laden depictions of various modes of transport such as the back half of a bisected aeroplane hovering above an unmoving ocean or a tiny rowing boat floating alone on a vast sea.

The works of art in UNDERCURRENTS embody the fact that Ghadyanloo's interest in the shared human condition is never far below the surface. By subtly tapping into the political currents of the day in a shifting and transitional world, Ghadyanloo traces a nuanced view of our shared humanity filled with both hope and despair. v



Installation Shot



Siesta
120*120 cm- Oil on canvas



My case
120*120 cm- Oil on canvas



The Walls
120*120 cm- Oil on canvas



Enigma
150*150 cm- Acrylic on canvas

Remembering the Oblivion

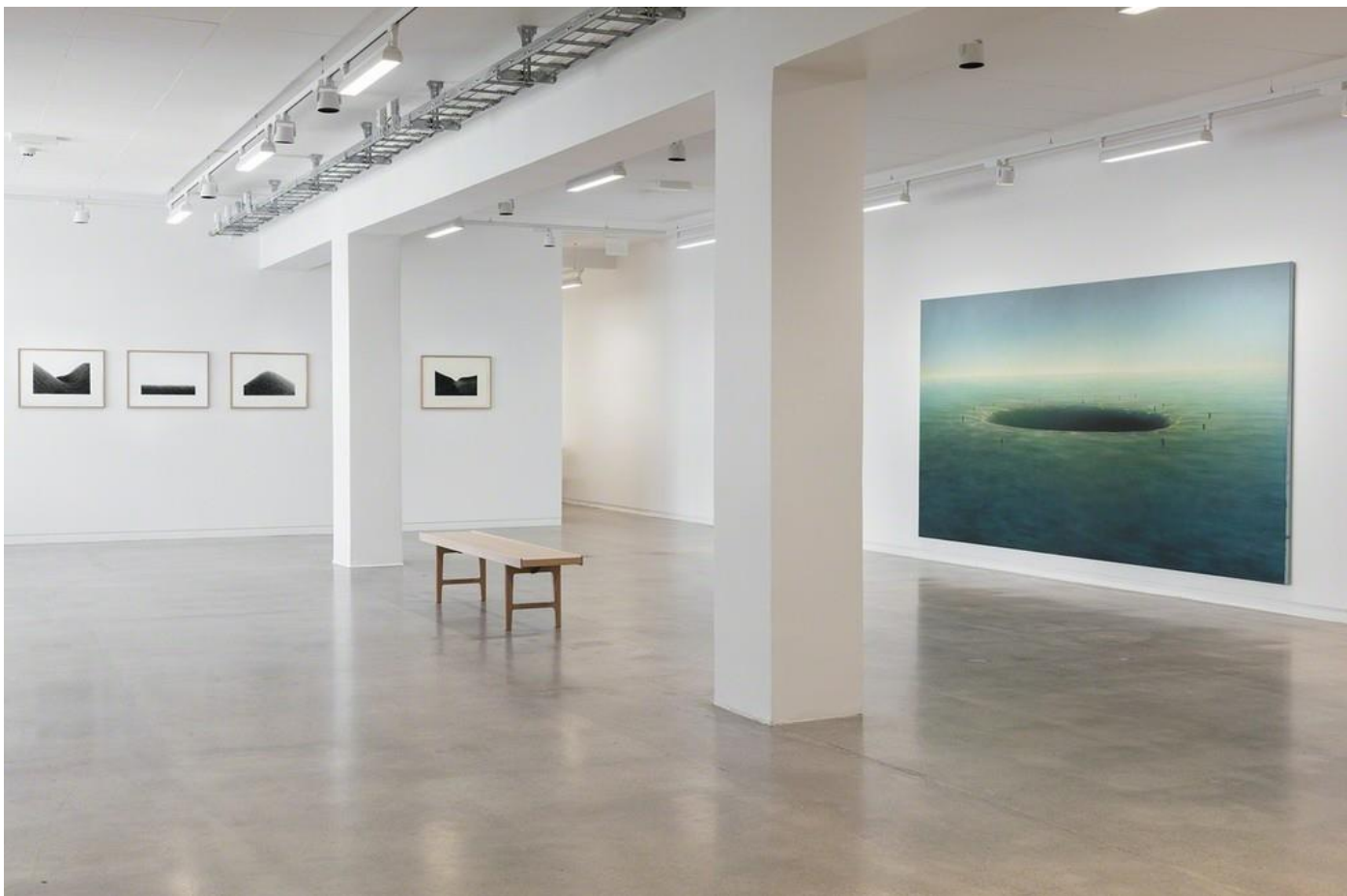
May 2017- Oslo

Rod Bianco Gallery is pleased to present “Remembering the Oblivion” by Mehdi Ghadyanloo. In this exhibition the artist will present a series of paintings, as well as a collection of drawings. This will be his first solo show at the gallery. Known for his gigantic trompe l’oeil-style murals in central Tehran, Ghadyanloo also creates paintings, with surreal and minimalistic themes. Through his works, Ghadyanloo opens a window into the mood of life in Iran today. At the same time, he provides an autobiographical perspective, portraying the landscapes of his youth, his memories of Iran-Iraq war (1980-1988), and his life experience in the Islamic Republic.

Since the romantic period of the 18th century, paintings of the sky and the sea have been linked to the idea of the sublime. For philosophers like Burke and Kant, the sublime is regarded as one of the basic forms of aesthetic experience. While art and literature previously had been concerned with what was beautiful and pleasing to the eye, the sublime is not restrained and pleasant. Rather it is limitless and uncontrollable. This transition meant depicting the human experience in face of a wild and spirited nature. The greatness of the landscape evokes awe and admiration, as well as a strong sensation of fear. The sea, often depicted with raging storms, is where all life began and where many lives come to an end.

In Ghadyanloos work, the sea plays an essential role. Although the water is calm with a golden light on the horizon, the same emotions of unease and helplessness are easily recognised. There is no storm in sight, but still there is an unknown presence lurking beneath the surface. When he depicts the ocean, it is with an awareness that destruction is always looming. Born and raised in Tehran, Iran, the artist knows the devastation conflict can bring upon innocent people. To many in the western world, the sea is a symbol of endless possibilities, adventure and new travels. The view of the horizon allows the mind to wander. For others who are forced to flee, the ocean is the only way to escape. It does not represent a dream, but the struggle to survive.

After growing up near the agricultural fields in the suburbs of Tehran, Ghadyanloo studied at Tehran University’s College of Fine Arts and graduated with a BA in 2005. Subsequently he earned an MA in film studies from Tehran’s Teachers College (Tarbiyat-e Modarres). In 2016 he became the first Iranian artist to be commissioned in both Iran and the US since the revolution in 1979, when he completed a massive mural for the Rose Kennedy Greenway project in Boston, US.



Installation Shot





Installation Shots - Drawings 70*50 cm

Left Page— Drawing 120*180 cm
Left Page— Drawing 70*50 cm

Spaces of Hope

March 2017-London

On 2 March 2017, Howard Griffin Gallery presented "Spaces of Hope", a much anticipated exhibition of new work from Iranian artist Mehdi Ghadyanloo. The show took place in the 14,000 square foot subterranean former industrial testing facility of Ambika P3 in central London, occupying the walls of this epic site with a new body of large-scale paintings alongside an ambitious sculptural installation, opening up the conceptual space of the artist's paintings into the three-dimensional space of the gallery for the first time.

Visitors to the exhibition are disoriented by vast, empty landscapes dominated by architectural forms. An empty spiral staircase rises from a dark chasm in the floor through a monumental stone room, falling just short of an oculus with warm light streaming through it. A vast and unending plain is punctuated by a void carved into the ground, with groups of people descending down stairs into the abyss. In a utopian scene, the empty tower blocks of contemporary Tehran are displaced, inhabiting a borderless unending plain. A single cloud hovers above a barren, desert landscape. Figures huddle together and walk towards a light emanating from some unknown source. These are the paintings of Spaces of Hope – beautiful, beguiling and ominous.

Ghadyanloo's aesthetic can be traced to the otherworldly landscapes of European surrealist painters such as René Magritte and Giorgio de Chirico, spaces inspired by the deepest recesses of the psyche here used to frame the minimal lines of modernist 20th century architecture so loved by Le Corbusier. Yet beneath these stylistic elements, the artist's work stems directly from his Persian heritage and the influence of great Persian philosophers, poets and thinkers. Drawing these influences together in his own unique style, Ghadyanloo represents a true and authentic cultural innovator coming out of Iran, breaking with tradition and finding new ways to express the ideas of his generation.

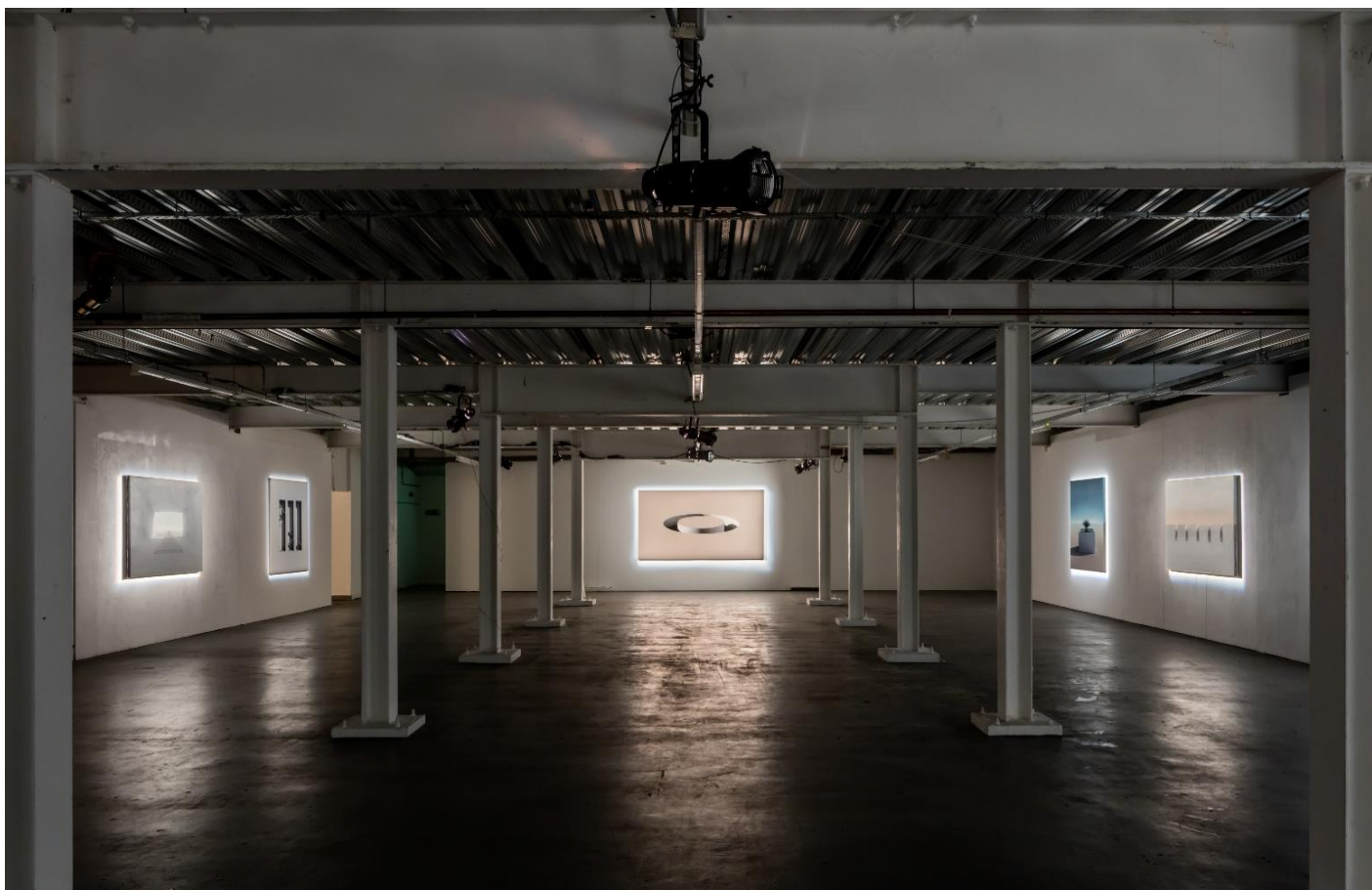
The sometimes sombre and melancholy tone and expression of Ghadyanloo's work stems from his experience growing up in Iran under severe conditions of military conflict and economic sanction. The palpable silence of his landscapes implies an anxiety and fear that cannot be spoken aloud; an airless vacuum that swallows matter and collapses time. Yet in spite of this, Ghadyanloo's paintings offer fleeting instances of hope found in the most difficult of places. All too often out of reach yet ever present in our lives, the message of Ghadyanloo's work is the power of hope, to illuminate the spaces of darkness and lead us to a brighter future.

At a time of huge political instability, Ghadyanloo's perspective on world affairs through his position as a Middle Eastern artist regularly moving across borders gives a voice to the hopes and fears of those most affected by a growing isolationism. Ghadyanloo's work aims to transport us to a different spatial dimension that invites us to consider our shared humanity beyond borders. In this way, Ghadyanloo's expansive paintings are a meditation on the universality of all of our existences. Spaces of Hope offers an at times sombre worldview, albeit one where beauty and hope remain and where there is still a possibility of a better future for all.



Installation Shot
'Spaces of Hope' - Sculpture 400*200 Cm





Installation Shot



Invitation to Return
300*200 cm- Acrylic on Canvas
Collection of National Museum of Art China

Public Arts:

Spaces of hope – December 2016 –Boston, USA

The Fraud and Hope- July 2018- Linz, Austria

Finding Hope–January 2019- Davos, Switzerland

Memories of the Earth- February 2017 – Tehran,Iran

Tehran Murals- 2005 to 2011- Over 100 Murals

Spaces of Hope Boston- 2016

As part of its initiative to bring innovative and contemporary global art to Boston, the Greenway Conservancy has commissioned the Tehran-based Iranian visual artist Mehdi Ghadyanloo to present a mural on the Greenway wall at Dewey Square Park. Known primarily for his gigantic trompe l'oeil murals with surrealist undertones painted in Tehran between 2004 and 2010, Ghadyanloo's art fulfills the chief objective of the conservancy: to engage citizens in the exceptionally multi-cultural city of Boston in a meaningful dialogue with global cultures.

Every day at a busy intersection on the Rose Kennedy Greenway, nestled between the high-rises and modern glass facades, Bostonians observe an exercise in perspectival illusion on a monumental scale. A network of interconnected rooms, corridors and staircases are revealed within the walls of the building; architectural space is conceptually expanded and collapsed simultaneously to allow the impossible to appear. Within this surreal scene, hundreds of lifesize figures wait in a long line snaking in and out of the building, winding through geometric shapes cut into the walls. Men, women and children of every race stand together, each holding a red balloon aloft. Impossibly veiled in shadow as they move through the space, the figures approach a large oculus at the building's apex; from there, sunlight bathes those lucky enough to have reached the top as they gaze at an enormous red balloon escaping into the sky beyond. The scene takes you, momentarily, into the uncanny dreamscapes of Dali and Magritte, or the bizarre circumstances depicted in Kafka's novels. More informed viewers might even think of what the French philosopher Michel Foucault famously called 'heterotopias' or 'enacted utopias', places simultaneously banal and perplexing to what is considered normative.

The ambivalence of the scene captures an important quality of Ghadyanloo's work; his unique perspective on the nuanced nature of hope, fear and uncertainty about the future. Gazing upwards as one, the figures in the mural move forward with purpose; it is impossible to know how many have come before them and how many wait behind. Will they reach their destination? Will they escape the labyrinthine darkness they are trapped in and move into the light? What is waiting for them beyond? Though offering them the chance of escape, the red balloons could burst at any moment. Drawing inspiration from his upbringing in Tehran and the local context of Boston, Ghadyanloo is interested in opening a window to the universal experiences and feelings that people all over the world share. His murals are part of the fabric of the city, creating a dialogue with the people who surround them as their daily experiences become part of his expansive composition. His bright colors and universal signifiers of light and shadow communicate across continents, weaving a narrative between our dreams that binds us together in hope, even in dark times.



Painting in Process December 2016



Final Shot-December 2016



Final Shot-December 2016

The Fraud and Hope **Linz -2018**

Commissioned by the OK Center for Contemporary Art in Linz, Austria. The Fraud and Hope depicts a paradoxical abyss suspended several stories above street level. This dark vortex opens up new spaces of thought for the viewer.

The work forms a key part of the Hohenrausch 2018 exhibition at the OK Center, a curated programme centred around water and it's properties as an amorphous, volatile, and foreign element for those confined to the land. The Fraud and Hope is the centrepiece of the Hohenrausch circuit of walkways, bridges and stairs, spaces, attics, and the vast roof landscape high above Linz.





Final Shot-December 2016





raiffeisen
garage

13

13

Finding Hope-World Economic Forum January 2019

The World Economic Forum unveils Finding Hope, its latest commission in Davos by the celebrated Iranian artist Mehdi Ghadyanloo (born 1981). This monumental work of art, created in Iran, spans a total of 186 square metres and consists of three paintings on canvas affixed to the walls of the main atrium of the WEF's Conference Centre. Finding Hope is Ghadyanloo's largest indoor commission to date, and is a response to the 2019 Davos Annual Meeting's theme: Globalization 4.0: Shaping a Global Architecture in the Age of the Fourth Industrial Revolution. It follows a series of large-scale public artworks in the United States with which Ghadyanloo became the first artist to be publicly commissioned by both the US and Iranian Governments since Iran's 1979 Islamic Revolution.

In Finding Hope, Ghadyanloo employs his mastery of perspective not to simply adorn the walls of the Davos Conference Centre, but to create new spaces that interact with the clean minimalism of the interior atrium. The eerily flawless architecture in these paintings, which merges through "trompe-l'oeil" with the building itself, is complicated only by three bold, symbolic figures, each of which invites viewers to reflect on the current state of the world around them. As world leaders and CEOs walk beneath Ghadyanloo's surreal panorama, the disturbing tranquillity of these imagined spaces is intended to heighten their awareness of the global issues and anxieties they have come to discuss, issues whose gravity is well illustrated by the telling absence of Donald Trump, Theresa May and Emmanuel Macron as they grapple with issues at home.

A far cry from this seat of power, Ghadyanloo was born on a farm in rural Iran during the Iran-Iraq war. Growing up under sanctions and with his father fighting on the front lines, his experiences have left a lasting impact on his psyche and still inform his present work. In his early career, Ghadyanloo sought to ease the suffering of Tehran's inhabitants—if only for a few seconds at a time—by painting hundreds of murals and turning the city's skyline into a dreamlike utopia. Since exchanging buildings for canvases, however, his works have become more concerned with actively revealing truth to those who see them, rather than being passive objects of enjoyment.

Here, for instance, he imposes these images in order to provoke reflection and reaction. In the central painting, a little girl facing away from us represents one child and all children, and the balloon she holds recalls a familiar sense of innocence and precarity. In her anonymity and naivety, she collapses the difference between the privileged minority and everyone else, reminding us that our responsibilities to the next generation, be they economic, environmental or otherwise, are universal. As with the central object of each of these three paintings, she is also notably surrounded by walls—a potent symbol of contemporary geopolitics. Whether these walls are trapping her, protecting her, or both, she is in a state of deprivation: These constructs, like all such barriers, limit vision, freedom and shared humanity.

The two adjacent pictures in the triptych recall the consequences of failing to realise our responsibilities to each other. The tethered balloon on one side must either rise or fall, and, evoking all-too-familiar economic cycles and uncertainties, eventually burst. Facing the balloon from across the hall and bound to it by a “common thread”, a glinting needle hangs like a damoclean sword. It is a fitting metaphor for growing threats to the current order at a time in which Klaus Schwab, founder of the World Economic Forum, recognises that “populism has become increasingly attractive as an alternative to the status quo”. However, it is crucial to notice that the needle is also threaded, and therefore as apt for creation and repair as for destruction, itself evocative of the global role of the Davos milieu at its best. Mehdi Ghadyanloo is inviting us to texture the surreal minimalism of his unfeasibly smooth surfaces, finely graded blue skies, and unidentifiable figures with our own thoughts, reflections and anxieties for the future. In the three connected figures of girl, balloon and needle, he offers the Davos Annual Meeting spaces to reflect, objects of meditation on which to focus, and symbolic tools for finding hope.



Painting in progress- Mehdi Ghadyanloo Studio

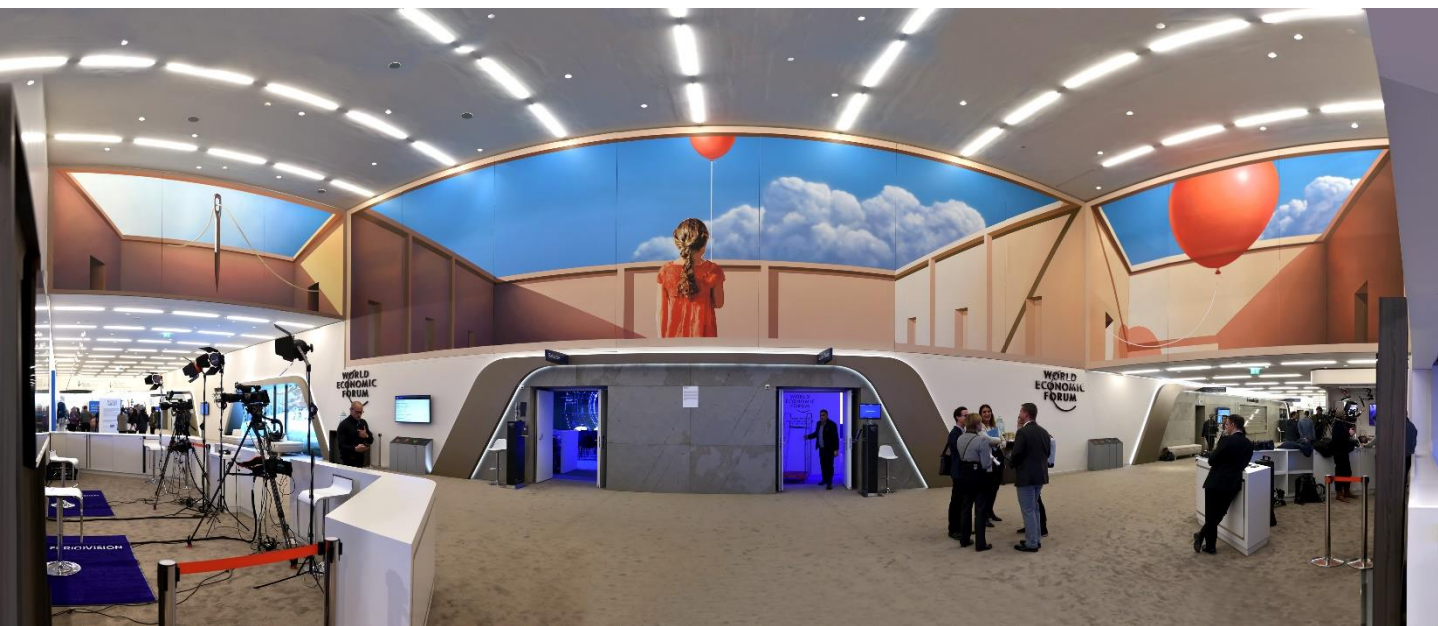


Installation Shots



Installation Shots





Panorama shot, World Economic Forum 2019-Davos

Installation Shot

Memories of the Earth
Tehran-2016

This Sculpture inspired by Iranian traditional air conditioner (Evaporative cooler and the air duct) that rooted in Persian traditional cooling system used in the deserts in district 22 of Tehran in Response to our memories and jokes and adventures by this amazing member of every flat and house in Iran also the Artists share to fight with the Global warming.



Installation Shot



Utopian Tehran Project 2004-2011

In 2004 Tehran was as polluted and grey like what it is now. Mehdi decided to improve the life quality even for a very little moment and Tehran was like an ugly and messy and bad developed city which were living its exhausted life after the Revolution and Iran-Iraq war years and the city also was full of revolutionary and martyr wall paintings. Every day thousands and thousands of people who were thinking about their countless problems were passing across these ugly walls and as Mehdi says: "I was not president or politician and I couldn't change the big things as a recently graduated artist, so I decided to create my Utopian Tehran that in which the sky is blue and bright, the clouds are fertile and people are happy and enjoying their life in these contemporary paradises on walls." Between 2004 and 2010 He designed over 100 murals in Tehran and he always considered the Architecture and cultural context of the location which the paintings were located.



Installation Shot- Janat Abad Street, Painted on 2005- Photographed 2015





2004-Alizade Sq. District 22 (Poor area of the west Tehran)



2004-Alizade Sq. District 22 (Poor area of the west Tehran)



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