

Hadī Alijani

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HADI ALIJANI

<https://dastan.gallery/artists/301-hadi-alijani/>

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Hadi Alijani (b.1987 in Sari, Iran) is a visual artist based in Tehran. He has an MA in Education from Shahed University (Tehran, 2012). Works of Hadi Alijani are inspired by the visual tradition of Iran, painting in particular, while constituting a contemporary expression of its aesthetics. His work is a reflection, a re-reading of Iran's culture and art, a mesmerizing blend of the painter's inner world and Iranian visual history. He believes that our present identity is intricately tied to the past. His work is particularly inspired by the visual tradition of the Qajar era (1789-1925) as a turning point in Iran's history in its decisive encounter with the West. Hadi Alijani has held several solo exhibitions, including "Prospect 2" at Parallel Circuit in Tehran, Iran, in 2023, "History of Fantasy: Part II" at Southway Studio in Marseille, France, in 2023, "In Search of Lost Space" at Southway Studio in Marseille, France, in 2022, and "In Search of Lost Space" at Assar Gallery in Tehran, Iran, in 2021, among others. He has also participated in various group exhibitions, such as "Farsi & The Farsi Ghoul" at Delgosha Gallery in Tehran, Iran, in 2021, "Birds" at Soo Contemporary in Tehran, Iran, in 2021, and "COMPATIBILITY" at Novel Gallery in Hamadan, Iran, in 2020, showcasing his work in different international and local art spaces.



Hadi Alijani. From "The Mutilated Gaze" series. 2024
Acrylic on canvas. 180 x 135 cm



THE MUTILATED GAZE

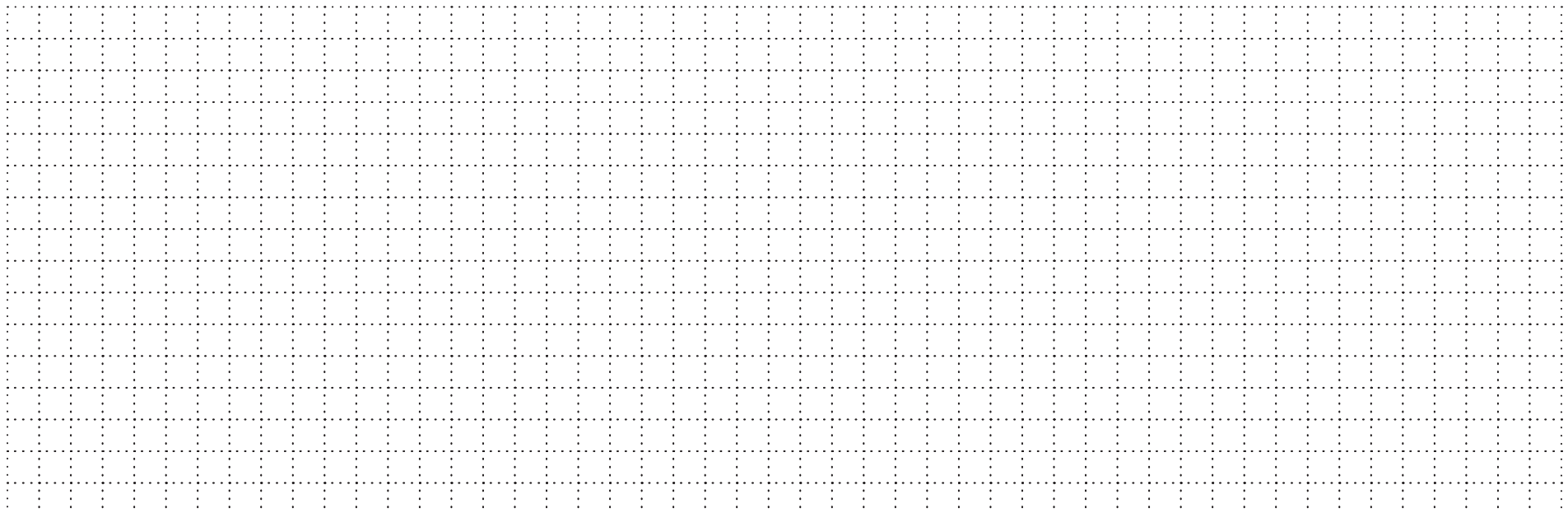
For me, painting is a way of seeing the surrounding world. Through it, I create my narratives and reactions to contemporary challenges and issues. Sometimes these issues have a cultural-social aspect and sometimes they are purely aesthetic. One of my main concerns as an Iranian (Eastern) artist is to make a relation and harmony between the Iranian painting tradition and Western painting, so that I could create my own aesthetics by going back and forth to these two seemingly heterogeneous traditions.

In the following of the previous series (in search of the lost space), the main materials I deal with in this collection are still life, two-dimensional (Iranian) and three-dimensional (Western) perspectives. I chose still life for two reasons: firstly, it is a Western subject that does not have much roots in the tradition of Iranian painting. It is a genre with which one can focus on the visual study

of objects in space. Another reason is applying still life in the form of allegory and symbol; In Iranian art and literature, they used animals and objects in an allegorical form to express meaning or criticize something. Another material is perspective. In these works, the classical rule of three-dimensional perspective (Western) and two-dimensional perspective (Iranian) are challenged. The paintings are both two-dimensional and three-dimensional; A clear symbol of the eclecticism of Iranian (Eastern) and Western tradition. Consequently, the shading is also diverse. In Iranian (Eastern) painting, we are faced with a lack of shading, and in Western classical paintings with naturalistic shading. In the execution method of these works, the objects are sometimes executed with flat colors and sometimes they have slight shading. We also see that the light shines on the subjects from several sources; That is,

the shading of each object may be different from another. The main visual elements in these works are fish, sunflowers, cats, carpets, the sea, amoeba-like creatures. In an allegorical way, paintings are the scene of life for me; Thus, the relation between objects in the scene is the main pillar of these paintings. Each of these objects is an allegory of humans and their effects in society. For example, the organic skeleton that is present in nature like a taxidermied sculpture, as well as the skin of a cheetah, are like human intervention in nature. In other words, in this process, by challenging current issues such as environment, cultural, political and social challenges, with the benefit of eastern and western historical and visual references, I try to reconstruct my personal

narratives of contemporary events. The title of the series is "The Mutilated Gaze"; It is a vision resulting from the collision of two eastern and western perspectives in my mind. In this way, an imaginary and surreal space appears, but it is neither completely eastern nor completely western. It is as if every work is a contact zone resulting from the collision of these two different visions. I am trying to create a "synthesis" (a third horizon) from two eastern and western perspectives to reach a coherent and separate whole. This synthesis, as a policy or a solution, responds to my needs as an artist regarding my position in the visual arts scene of Iran and the world.





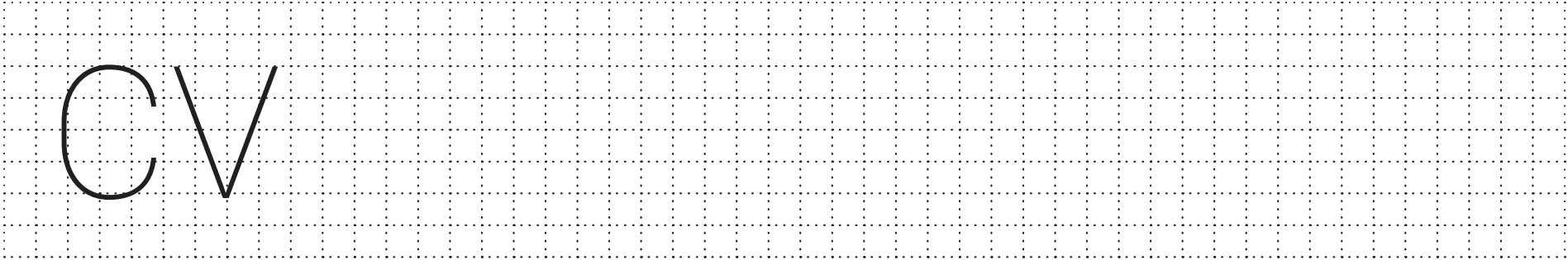
Hadi Alijani. From "The Mutilated Gaze" series. 2023
Acrylic on canvas. 180 x 135 cm





Hadi Alijani. Untitled from "The Mutilated Gaze" series. N/A
Acrylic on canvas. 180 x 135 cm



The letters 'CV' are rendered in a simple, black, sans-serif font. They are positioned on the left side of a large rectangular area filled with a fine, dotted grid pattern, resembling graph paper. The 'C' is a simple circle, and the 'V' is formed by two diagonal lines meeting at a point at the bottom.

Hadi Alijani

1987, sari, Iran

Education

BA in Painting, from Faculty of Art of Shahed University

Solo Exhibitions

2024. Michael Kohn Gallery, (The Mutilated Gaze), Los Angeles, CA
2022. Southway Studio Gallery (In Search of Lost Space), Marseille, France.
2021. Assar Gallery, Tehran, "In Search of Lost Space"
2017. Aaran Projects Gallery, Tehran, "Match Point"
2016. Aaran Projects Gallery, Tehran, "The Hunting Studio"
2012. Aaran Gallery, Tehran, "Today I Saw the Sun"
2010. Aaran Gallery, Tehran, "It's Still Daytime in the Sky"
2024. Simon gallery (la joie de vivre), Los Angeles, CA.
2024. Guest House & dastan Gallery, Los Angeles, CA.
2024. plus 2 gallery (Dastan Gallery) Tehran.
2024. simine gallery & Zall Gallery, Paris.

2023. Cob Gallery (History of Fantasy II), London, United Kingdom.
2023. Dastan Gallery (Parallel Circuit), "Prospect 2", Tehran, Iran.
2023. O Gallery (For a new day), selected by Fereydoun Ave, Tehran, Iran.
2020. Delgosha Gallery (Farsi and the Farsi Ghoul).
2018. Aaran projects (A Selection of Works on Paper and Multiples
2018. Aaran projects (Flash Back) , Tehran, Iran.
2020. Soo Gallery (birds) Tehran, Iran.
2016. Aaran Projects (Persian Gardens).
2009. Aaran Gallery, Group exhibition "Tehran, Virtual or Real".
2012. Artist Forum Tehran.
2008. Homa Gallery, Selection of Young Generation. Artfair).
2025. Art Basel Miami beach (upcoming), represented by Dastan Gallery, Miami, USA.
2024. Armory show, represented by Michael Kohn Gallery, NYC, USA.
2023. Armory show, represented by Michael Kohn Gallery, NYC, USA.
2023. Art Fair Art Dubai, Represented by Dastan Gallery.
2022. Art_O_Rama, Marseille, Represented by Southway Studio Gallery.
2022. NADA Art Fair, Miami, Represented by M+B Gallery
2018. Art fair Tehran, Teer Art, Represented by Aaran Gallery.
2018. Art fair Spain, Marbella, Represented by Shole Abghari Gallery.
2010. Art Fair Art Dubai, Represented by Aaran Gallery.

Residency

2022 Southway studio, Marseille, France.

Bibliography

2025 Art Verge (The Living Stille Life).
2024 book of Hamid Keshmirshekan (Rethinking the Contemporary Art of Iran).
2023 M. Westall, "A History of Fantasy: Part II by Marseille Collective, Southway Studio Opens in London." FAD Magazine, March 29
2021 "What's in Tehran Art Galleries." Tehran Times, January 1



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