

ARTIST

**Habib Farajabadi**



Installation View: Habib Farajabadi, *Mono Extreme* solo exhibition at GNYP Gallery in 2018

**Habib Farajabadi**

*Untitled Painting # 015*

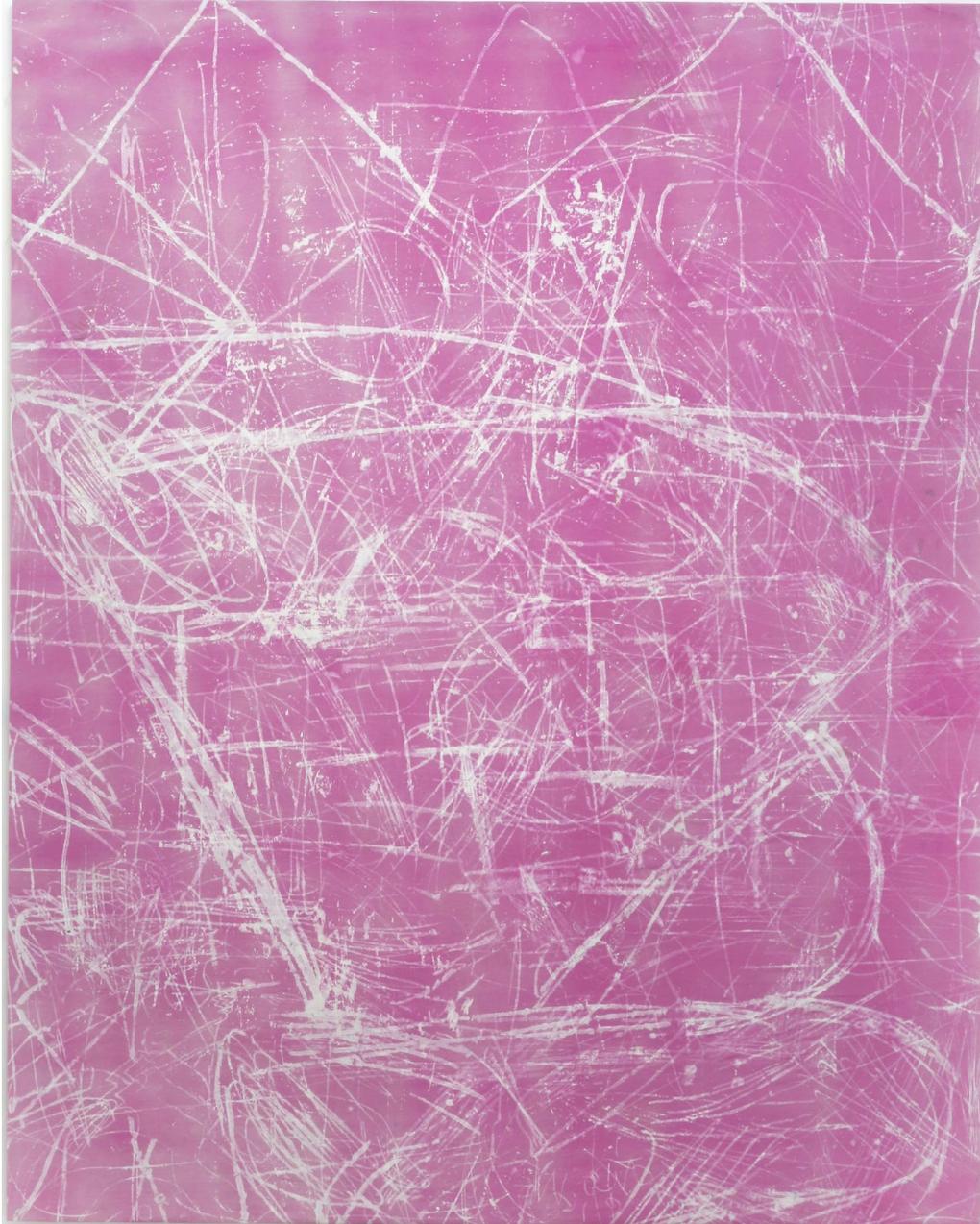
2017

acrylic on linen

190 x 160 cm

74 3/4 x 63 in





**Habib Farajbadi**  
*Untitled Painting # 106*  
2018

acrylic on linen

200 x 160 cm  
78 3/4 x 63 in



# Habib Farajabadi

**Habib Farajabadi** uses all sorts of tools to compose his acrylics, things such as nails, wood stock, forks and hair brush, without ever dispensing the regular paint brush. Now and then, these marks suggests something of hieroglyphic signs, ancient calligraphies, letters of non-existing alphabet. Farajabadi works on both sides of the canvas, even if much of the surface is left raw and visible. Where there is a conscious choice of using color, he's not economical: the artist often prefers bright, strident tones. His acrylic brushstrokes remind, in their texture and ludic colors, childish chalk; either that or the canvas is taken by a dark atmosphere. The color black is always present, sometimes as dominating hue, others supporting a colorful composition, something even more present in the rawness of his drawings.

Also a sculptor, Farajabadi works mainly with wood and plywood, on which additional elements are incorporated, creating, sometimes, a contrast between the colorful bodies of his pieces and its menacing heads. Habib Farajabadi was born in 1982 in Iran and he lives and works in Tehran.





**Habib Farajbadi**

*Untitled Painting # 019*

2017

acrylic on linen

190 x 160 cm

74 3/4 x 63 in

**Habib Farajabadi**

*Untitled Painting # 108*

2018

acrylic on linen

200 x 160 cm

78 3/4 x 63 in





# Habib Farajabadi

## *Monotone*

SEPTEMBER 6 - OCTOBER 20, 2019

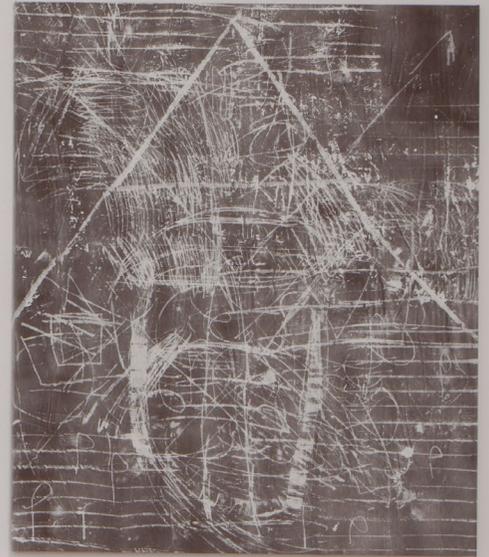
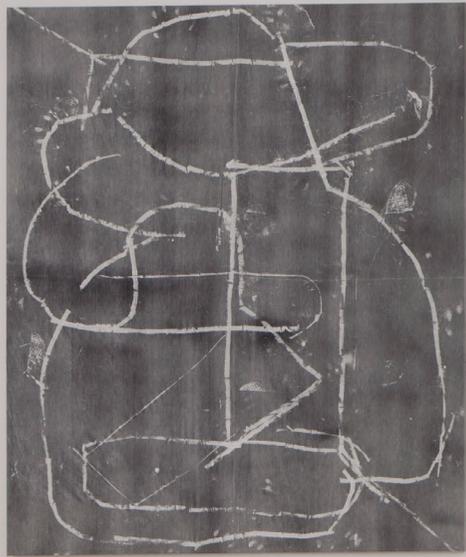
Habib Farajabadi's works have a special kind of pull. At first glance, the paintings exhibited here may appear uniform or monotonous because of their similarity of form and technique. Deep within however, they are based on a skilful sophistication and an expertise that calls for closer study. Their apparent monotony challenges the viewer to break through it. It is difficult to confront Farajabadi's paintings without scrutinising them in detail and trying to get to the bottom of their sometimes chaotic structures. As you attempt to trace and decrypt his order of lines, you suddenly spot figures, shoe prints and even an entangled collection of indecipherable letters. They shift, crystallising into unfamiliar hieroglyphs and shapes, insisting to different degrees on the symbolic yet unknown meaning they seek to convey. Farajabadi's images speak – but in a foreign and yet somehow familiar, universal language. In a way, these indefinable structures recall the scribbles and scrawls we see in metro stations, at bus stops or on park benches: sometimes scratched brutally into the wood or varnish. Their design vocabulary is almost universal: everyone knows it; it has been branded, albeit blurrily, into our visual memory. But its meaning remains elusive, just as it probably is to their creators. These scrawls become clues to the act of creation, to the way they were made, rather than to what they may represent.

Ultimately, it is the abstract that has become the most formative element of Farajabadi's art. It is not about abstracting ourselves from the realities or images that surround us; it is about working abstractly from the ground up, working from a subconscious impulse

using the tools that are available to us. This springs from a practical maturity and a visual memory that soaks up everything, both of which Farajabadi has developed as a self-taught artist, constantly experimenting and playing with shapes, lines, colour and materials. Thus, the whole process of creation in the studio, both material and immaterial, becomes part of the work: everything can be seen in the work. In this way, much like street art scrawls, the experience of the artistic process can be felt more strongly in the image. The artistic practice becomes its own subject.

By using only a few colours, Farajabadi has made sure that the materiality of the colour reveals its own particular quality. Our attention thus necessarily turns more to the nature and character of the work, and the surface thus gains its own special charm. This applies both to the artist's paintings and his sculptures. They develop not only a congruity of colour and material, but also of form. For, in a number of ways, Farajabadi's two vastly different art forms draw on the space around him, feeding off impressions of the city, graffiti, posters, books or art, or springing more directly from found material. Farajabadi makes all this – his work process and the images that influence him – accessible and relatable through the social media platform Instagram. Here, he documents and shares his artistic practice, and uses cross border networking to open the world up to him as an Iranian and conversely, to absorb broader perspectives himself.

by Klara Niemann



Installation View: Habib Farajabadi, *Monotone* solo exhibition at GNYP Gallery in 2019



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# Habib Farajabadi

## *Mono Extreme*

JANUARY 19 - APRIL 15, 2018

GNYP Gallery has the great pleasure in presenting the first solo exhibition of the Iranian artist Habib Farajabadi (b. 1982). For the Berlin show *Mono Extreme* the artist has made works in which he addresses the idea of a paradox in the form of the endless starting point.

During the painting process Farajabadi allows himself to be led by a combination of conscious and involuntary actions. By creating such an openness to the unknown he trusts to come across a meaning, which might occur sporadically and unexpectedly, instead of systematically searching for it. For Farajabadi, his paintings origin from his rich unconsciousness that might be universal and carry therefore a certain timelessness. He believes that there are some things in life that seem to exist beyond the boundaries of time. At the same time however, his works reflect also the world outside, although understood in Schopenhauer sense of the world as representation and not as a given. The paintings presented in *Mono Extreme* exhibition could be divided in two categories. The first one explores the possibilities of black and white, in the second the artist allows more colors to

interfere. Using the all-over composition Farajabadi creates tension through explosions of forceful brushstrokes of acrylic paint on unprimed canvas and powerful concentrations of rudimentary marks, often layered on top of each other. These marks disguise now and then as vague hieroglyphic signs, ancient calligraphy, letters of non-existing alphabet, sometimes suggest a figure. Farajabadi's sensitive and highly energetic gestural paintings escape any geographical categorizations, but instead relate to recent developments and the history of the medium painting.

Farajabadi spends his days working in his studio in Teheran and communicate his artistic practice through social media, which during the last years have become for him a window to the world. He especially appreciates Instagram, which is based on images only, since this medium gives him an opportunity to display his works in an immediate way that creates an audience. Social media spaces like Instagram function beyond the geographical and political boundaries of countries, which has a great significance for an artist working in Iran.



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## Habib Farajabadi

### Selected Solo Exhibitions

**2021**

*Catch 22*

Duane Thomas Gallery, New York (USA)

**2020**

*Merely Stand up in the Town*

TW Fine Art, Queensland (Australia)

**2019**

*Monotone*

GNYP Gallery, Berlin (Germany)

*Habib Farajabadi*

Etemad gallery 1 & 2, Tehran (Iran)

**2018**

*Vis-à-vis*

Dastan +2, Tehran (Iran)

*Mono Extreme*

GNYP Gallery, Berlin (Germany)

**2016**

*How Black*

*Dastan +2, Tehran (Iran)*

**2015**

*Bright Veil Series*

*Homa Art Gallery, Tehran (Iran)*

**2014**

*Rummage*

Mottahedan Projects, Dubai (Arab Emirates)

### Selected Group Exhibitions

**2021**

*All I Think About Is You*

Galerie Nothelfer, Berlin (Germany)

**2018**

*3x Sculpture*

GNYP Gallery, Berlin (Germany)

*Cultural Narratives*

Alserkal Avenue, Dubai (Arab Emirates)

**2017**

*Bech Risvig Collection*

Huset for Kunst Og Design, Holstebro (Denmark)

**2016**

*Magic of Persia Prominent Artists Exhibition*

Levantine Cultural Center, Los Angeles (USA)

*Fearless*

Total Arts Courtyard Gallery, Dubai (Arab Emirates)

*Fearless*

Lajevardi Collection Gallery, Tehran (Iran)

*Fearless: The Next Wave of Artists from Iran*

O Gallery, Tehran (Iran)

**2014**

*Magic of Persia Prominent Artists Exhibition*

Levantine Cultural Center, Los Angeles (USA)

CONTACT & INQUIRIES

**GNYP Gallery**

Knesebeckstraße 96  
10623 Berlin

+49 (0) 30 31 01 40 10

[office@gnypgallery.com](mailto:office@gnypgallery.com)

[www.gnypgallery.com](http://www.gnypgallery.com)