GOLNAZ FATHI The Living Road



双联

С.



▲ Untitled 无题 (2013) Pen on canvas 布面钢笔 146 x 128 cm (57 1/2 x 50 1/3 in.)

Artist Statement

The series of works with pen on canvas is inspired by the technique of Shiah Mashgh or Black Practice. This is a calligrapher's warm-up exercise, repeating letters over and over again, until the white paper is entirely covered with black ink. For me, this is the most artistic part of traditional calligraphy, and best suits the urgent spontaneity of my painting. I started to reject all the rules that I had learned for years. These gestures—both rhythm and form—fascinate me. My work contains no written text, but forms to be looked at with pictorial eyes, allowing viewers from any country the same interpretative freedom as occurs at the moment it is created. It cannot be read with the eye, but must be understood with imagination and read by the heart.

You can almost retrace the movements of my hand making uncompromising gestures and attempting to capture on canvas a thought, word, sound or story. Here, the script becomes so abstract that the composition borrows from the minimal tendency. Like a journey of sorts, I take the words up and down, moving to different places that end nowhere. I only know that the origin comes from my meditations; perhaps, sometimes it ends in stillness—a stillness that talks. They can also be read as visual meditation or a form of prayer, where the layering speaks of the process and the rhythmic passing of time. They are only black and white—no colours—because the lines should speak for themselves.

—Golnaz Fathi

Golnaz Fathi -An Approach to the Artist

By Karin Adrian von Roques Translated by Jeanne Haunschild

"This pen draws wondrous pictures Of scented verdure and beds of lilies and roses"¹



It is the art of calligraphy that in Rumi's mystical verse of the Masnavi is so admired by an ant while it wanders across an already depicted leaf. Golnaz Fathi (born 1972) was attracted to the grand art of calligraphy at an early age. She learned to love and apply it from a book full of lithographs, which was from her grandfather and given to her by her mother when she was young. She remembers how "each page was a work of art in itself." Fathi says: "Although there was text, the composition of the work was so exquisite that I've still never read a single sentence from that book. I neither needed to, nor wanted to."

The high art of calligraphy originated in the context of transcribing the Quran. It was meant as a revelation that was verbally disclosed to the Prophet in Arabic and written down in the most beautiful of forms. The script was designed to please the eye, while its recitation the ear. It was specifically intended to please the eye of the illiterate. Alone, the scrutiny of a beautifully written page was to bring benediction. This idea was also present in other written cultures where early people strove to acquire an artistic form of writing. The writing was given a special form, for what was written also emitted an aesthetic impression. Script is not only the receptacle for the text, but also form and sign bearing its own aesthetic statement that "the very essence of calligraphy is to organise this pictorial expression."² Herein lies the visual significance

of calligraphy that goes beyond its mission of transmitting verbal contents. This dimension, innate to script, is something that Fathi intuitively learned very early on.

The aspiration of achieving the highest criterion of beauty and design in writing down the revealed word could only be assured by

Resolved to learn the art of calligraphy, Fathi submitted to this strict the development of a method of proportionment. The basis for this discipline. To reach complete mastery, she knew this meant many years was created by the vizier Ibn Mugla, who was born in Baghdad.³ His of practice. She thus spent hours daily patiently carrying out exercises geometric rules, by which the first letter in the Arabic alphabet, 'aleph', whereby she absorbed the rhythmic process of writing into her inner was defined as the unit of measure, was perfected at the beginning core: the constant repetition of single letters of the alphabet, the up of the 11th century by the calligrapher and illuminator Ibn al-Bawwab, and down of lines and curves. To do so, she used the galam, the reed and developed into six basic styles.⁴ From these basic styles, a number pen that is the most important calligraphic tool. The reed is cut with of other styles evolved. a sharp knife, split in two halves with its tip carved at a slanted angle. The chink between the halves absorbs the ink that is released by the In classical calligraphy, nothing is left to chance. The established rules had hand wielding well-practised pressure during the writing process. The to be strictly adhered to not only when learning the different script styles. tip of the pen must be cut with utmost precision, for the width of the The calligraphers themselves had to submit to a very strict discipline. tip determines the aleph's unit of measure and, thus, the writing style. For instance, they had to learn to control their movements. In order Fathi's daily practice sessions were not only exercises for the hand to control movement, they must control their breath. And in order to and eye, but also exercises for the mind. Calligraphy became Fathi's mentor. It has formed her mind. It taught her self-oblivion, compliance control their breath, they must control their thoughts and emotions, for the flow of the written text should not be interrupted by thoughts and humility. In 1996, she received her diploma in Iranian calligraphy and feelings so that the utmost perfection, beauty and harmony of from the Iranian Society of Calligraphy in Tehran.

▲ Untitled 无题 (2013) Plexiglass box, LED light 有机玻璃盒, LED灯 24 x 32 cm (9 1/2 x 12 2/3 in.) Edition 版本 1/4+AP Courtesy of the artist

the textual image is achieved. In ideal cases, any submission to such rules includes work on yourself and, in the end, means disengaging from your ego, as well as clearing and refining your mind. The artists themselves were no longer important in that process.

At this point, when recalling the fact that calligraphy is an art form that follows strict rules, there then seems to be no latitude for the development of the calligrapher's own ideas. The classical calligrapher is normally someone who has primarily copied a given text in a certain script style; yet, calligraphy has managed to evolve into a contemporary art form.

Like many contemporary artists, Fathi had initially copied many preset texts. During these practice sessions, she had already begun to break out of the framework of traditional calligraphy. She tried to overstep the bounds of language and, freeing the letters from their meaning, bring them into a pictorial composition. She was not alone in her efforts to detach script from its traditional conte. Artists before her had become disengaged from the strict regulations, initiating the transformation of writing into something other than words. Among these early artists who recognised this potential were Hossein Zenderoudi from Iran and Nia Mahdaoui from Tunisia. They were among the first to envision script from a new perspective and take it up as the central motif of their paintings. They had studied in Europe where modernism began at the end of the 19th century with artists like Georges Braque (1882-1963) and Pablo Picasso (1881-1973), who used atypical materials to experiment with new ways to transform their artistic ideas. They hereby also incorporated script and letters into their works. Inspired by these European art currents, many Arabic and Iranian artists went back to their roots in calligraphy. They set traditional calligraphy into the context of modern contemporary art and made it into a means for their work's artistic expression. The Arabic script thus became the basis for abstract painting. Letters of the alphabet were no longer only elements in a written language. Their readability was secondary. What was crucial for the reinvention of a new position for calligraphy was the contact of the Arabic and Iranian world with 19th century European painting. This brought on a reciprocal influence between the arts. While European artists found their way to abstract art, the artists in the Orient discovered figurative painting. Up until then, calligraphy had been used to supersede this missing element in painting. Artists now can expand the potential of script until it approaches that of an image, i.e., becomes a picture.

In the time that Fathi was developing her own style, she also discovered painting on her own. In order to create something new, artists had used other tools and materials in calligraphy, such as a brush or a pen instead of a galam, or paint instead of ink.⁵ The use of other means for writing—like a paintbrush or palette knife and even paint, which were all unusual for traditional calligraphy—have an essential impact on the work and contribute to new artistic expression. Fathi, who was intensely occupied with painting and received her Bachelor's degree in graphics in 1995 at Azad University in Tehran, used brush and paint with the same virtuosity as the pen, although she actually no longer used the latter in the classical way. What was new and very impressive was the fact that she 'wrote' with the pen on huge formats and giant canvasses. We have to imagine the time she spent writing across these large expanses and the long process this entailed, which stretched over days and perhaps weeks. And it is exactly this amount of time that is needed for such a process of rhythmic inscription that is of such enormous importance. The artistic act becomes a meditation, a form of prayer, which even transforms the artist herself. She hereby uncouples the writing from its sense and transcends it. Letters disengage from their form, becoming a sign, movement and rhythm reduced to the essential so as to take part in a recreation. In this way, Fathi produces elementary compositions-pictures that point to worlds beyond our perceptible reality.

To Fathi, painting, like writing with a pen, becomes an inner need, an obsession. "I have an addiction to painting," she once said. "My love for painting," she said at another time, "was flanked by the love for calligraphy and the two used to fill my days." Brush and paints give her another possibility for expressing herself. It is quite beyond the point to ask her to decide on one discipline alone. She "simply couldn't have given up painting." It became an outright "physical need to pick up brushes and create" her paintings. "My painting is the medium I have chosen to express both my limitations and my freedom. Everything I feel is magnified and, at the same time, purified by the time I paint the last stroke. My brush is both my weapon and shield." Her painted canvasses have a dynamism that enraptures. With all their expressivity, what is yet typical for her works is their colouring: an astonishingly

reduced colour palette that sets up a compelling relationship to the sweeping gesture of her brushstrokes. The reduction to the essential in painting as well as in calligraphy is a leitmotif that runs through her works. Above all in calligraphy, she takes this to the extreme. She moves from the outside world to that of contemplation, a kind of withdrawn state of consciousness. The act of writing with a pen on canvas, the repetition of thousands of fine strokes, the rhythm of days of ongoing exertion has something of the rhythmic recitation of Koranic professions of faith or the refrains sung in Persian Dhikrs, whereby the hand seems to lead the pen solo.⁶

Were an ant to come by and run across the canvas that is about to unfold its splendor, it might, like the ant in Rumi's Masnavi, ask: "Is it the pen or rather the finger that is performing this work, or is it more the arm; or no, in the end it is the mind." Eventually, it understands that it is neither the pen that creates the beautiful forms, nor the hand, nor the mind, but the guiding input of Allah.

It is via this mentality that the newest works by Golnaz Fathi are created on exhibition at Pearl Lam Galleries in Shanghai: in particular the black Plexiglass boxes through which shine the artist's finely inscribed lines (cf. page 9). They make the principle of the creator's spirit discernible, who has created day and night, illumination and darkness, light and obscurity and, thus, made cognitive processes possible. In the beginning was the word. The word became the bearer of light that breaks through the darkness and is given the name of life.

"Art must realise that its task is to carry the spiritual-divine life into the earthly; to fashion the latter in such a way that its forms, colours, words, tones, act as a revelation of the world beyond. Whether art takes on an idealistic or realistic colouring is of no importance. What it needs is a relationship to the truly, not merely thought-out, spiritual. No artist could create in his medium if there were not in him impulses springing from the spiritual world," as Rudolf Steiner, the Austrian philosopher and anthroposophist, once wrote.⁷ Fathi's works that are reduced to essential form are in concurrence with Steiner's statement. They point beyond our material world.

Karin Adrian von Roques is an art historian and curator. After studying Islamic History of Art, she specialised at an early stage in contemporary Arabic and Iranian art. She curated numerous exhibitions for various establishments and museums, such as the Museum für Angewandte Kunst in Frankfurt am Main, the Kunstmuseum Bonn, the Institut du Monde Arabe in Paris, as well as the Cultural Foundation in Abu Dhabi. Karin Adrian von Roques has numerous years of experience in setting up art collections with a focus on Arabic and Iranian art, and worked as a consultant in the purchase of contemporary Arabic art for Deutsche Bank's collection. She is also curating the Biennial in Houston, Texas, which will take place in March/April 2014 and is focusing on contemporary Arabic photography, video and multimedia installations.

Endnotes

¹ Jalãi ad-Din Muhammad Rumi, Book IV, 3275.

Jalāi ad-Din Muhammad Rumi, mystical poet of Islam (1207–1273). Mathnawi or Masnavi is his most famous poetic work, made up of about 25,000 distichs.

²Albert Kapr (1918–1995), professor of Script and Book Design at the Academy of Visual Arts in Leipzig.

³ Ibn Muqla (886–940)

⁴ Ibn al-Bawwab, born in Iraq, died in 1022 or 1031 in Baghdad.

⁵ Fathi after having used the qalam, the classical tool for the traditional calligraphy (as described in the text), started to use for her new work the pitt artist pen.

⁶ Dhikr or zekr: a form of prayer that repeatedly intones the name of God, a ritual practiced by the Sufis.

⁷ Rudolf Steiner (1861–1925), Austrian philosopher and founder of the Waldorf schools. Extract from the exhibition catalogue Knowledge of the Higher Worlds: Rudolf Steiner's Blackboard Drawings, University of California. Berkeley Art Museum and Pacific Film Archive, 1997, p. 15.



◄ Untitled (Detail) 无题 (局部) (2013)
Plexiglass box, LED light 有机玻璃盒, LED灯
24 x 32 cm (9 1/2 x 12 2/3 in.)
Edition 版本 1/4+AP

Invisible Writings: Golnaz Fathi's Painting and Maximalism

By Gao Minglu



▲ Golnaz Fathi Copyright Roshanak Golnaz Fathi Roshanak版权所有 It seems impossible to use an existing style to define Golnaz Fathi's works. They are at once traditional yet highly individual. Furthermore, her work cannot be seen as graphic design, as her use of detailed processes and expressive brushstrokes go far beyond the boundaries of design. These strokes have their origins in ancient Persian calligraphy. The contrasting black and white of the strokes remind us of ancient Chinese inscriptions on stone tablets. Some works are similar to the decorative patterns created by modern-day electronic technology. Her light boxes made of acrylic cases containing LEDs (cf. page 9) suggest pieces of black paper carved with strokes reminiscent of the exquisite, elegant lines and free rhythm of Persian calligraphy.

We cannot view her works simply as some kind of modern abstract art, nor a derivative of Minimalism, because what the artist wants to present is not the physical form of the image, but the subtle, almost imperceptible handwritten marks, which lie hidden within the composition. These marks are not material, but reflect the artist's psychological, sensory, and emotional experiences at a particular moment in time. It is difficult to use observation alone to capture these traces; it requires the viewer's active participation, and for the viewer to experience the artist's calligraphic progress as well as the feelings and state of mind that inspired this process. Therefore, if we look through the dictionary of art history and attempt to discuss Fathi's art within the framework of a particular movement or style of a Western or Eastern artist, it will cause our criticism to be awkward and unproductive. The brilliance of Fathi's art is that it begins with an impulsive, personal are actually the most natural and representative of an artist's state of individual freedom. and expressive form of writing, but the ultimate effect is a tranguil and rational image. However, despite the fact that writing is a significant element in Fathi's artwork, the aim of these writings is not to present The training methods of traditional Iranian calligraphy and traditional calligraphy, nor the structure and meaning of the written text. On Chinese calligraphy are very much alike. Chinese calligraphy training the contrary, she has strived to hide the existing aesthetic values and advocates the constant emulation of old masterpieces as a longform of traditional calligraphy, whilst uniting these values and forms term exercise. This emulation is not only about training in a certain with images that can be easily appreciated in today's world. Her style or technique, but is more a training in cultural and aesthetic compositions conceal the calligraphic attributes to which she attaches tastes. Furthermore, this training requires students to emulate ancient calligraphy by reverting to the cultural state of the old master so much importance. calligrapher they are seeking to emulate. The goal is to achieve the The conceptual and aesthetic value of Fathi's works lies in these ultimate source of this ancient calligraphy, rather than merely imitating "invisible writings". It is completely separate from the Minimalist another calligrapher's personal style.

The conceptual and aesthetic value of Fathi's works lies in these "invisible writings". It is completely separate from the Minimalist physical concepts of brevity and starkness. Minimalism refutes the artistic concept of hidden depth and meaning, whilst the simple imagery of Fathi's paintings is only a façade. The artist hopes the viewer can experience the state of freedom and meditation that she achieves with this daily ritual of writing, as opposed to merely reading the images with their eyes alone.

Fathi has described how her works are inspired by the technique of Shiah Mashgh, translated literally as 'black practice'. This is the calligrapher's warm-up exercise repeating letters over and over again. These writing exercises are not focussed on the final result, but are practised in order to achieve an optimum state of the calligrapher's own mood and mindset. Therefore, these 'black practice' writings **Gao Minglu** is a distinguished scholar of Chinese contemporary art and, notably, the curator of *China/Avant-Garde*, National Art Museum of China, Beijing (1989), the first contemporary Chinese art exhibition to be mounted in China. He brought the first landmark exhibition of Chinese contemporary art to the USA with *Inside Out: New Chinese Art*, which was first shown at the Asia Society Galleries and MoMA PS1 in New York (1999). Gao served as editor of China's leading art magazine *Meishu* in the 1980s, and received his Ph.D. from Harvard University. Currently, he is a research professor in the Department of the History of Art and Architecture at the University of Pittsburgh.

'Repetition' and 'imitation' are positive concepts in Eastern calligraphy training, without any shameful or negative meaning. This 'repetition' is, of course, completely different from the appropriation and simulation of contemporary art since the post-modern period. Post-modern appropriation and simulation comprises deconstructive and satirical aesthetics triggered by our market-oriented, massproduction, industrialised society. The aim of the repetition and emulation of traditional calligraphy is to retrace the roots of previous culture and aesthetics.

Inspired by traditional Iranian calligraphy training methods, Fathi has implanted her own personal insight and artistic freedom into her contemporary artworks. She attempts to remove the meaning of the words and the traditional rules of calligraphy whilst entering into a state of meditation. It reminds me of a Chinese contemporary artist, Qiu Zhijie, who between 1990–1995 emulated a thousand times on one piece of rice paper the 'Orchid Pavilion', a work by Wang Xizi (303–361), the most famous calligrapher in ancient China. In the end, the piece of rice paper was covered all over by a mass of turbid black ink and the individual calligraphic brushstrokes could no longer be seen. [Illustration, 'Copying Orchid Pavilion x 1000' by Qiu Zhijie]. Moreover, Song Dong, another active Chinese artist, has been writing his diary on stones with a brush dipped in clear water (not ink) every day for the past decade. The works of Golnaz Fathi, Qiu Zhijie and Song Dong all offer the viewer unrestrained imaginative possibilities, as opposed to a limited visual language or calligraphic text.

During the past three decades, a group of Chinese contemporary artists have created similar artworks to Fathi's. Perhaps we can also take Li Huasheng as an example (cf. page 37). Every day for the past ten years, Li Huasheng has been drawing grids on rice paper with an ink brush. However, his lines are derived from traditional Chinese landscape painting and subtly embody the artist's mood and skill.

Although the works of Fathi and these Chinese artists look very simple and straightforward, what lies beneath is an invisible complexity. This depth and complexity is achieved through a writing (and meditative) process of daily repetition, sometimes for several years. These artists pursue a 'Maximalism' that lies hidden in something similar to the condensed forms of Minimalism. What is Maximalism? It is something, which seems to be unremarkable, contains no grand narratives but rather possesses an extremely everyday, habitual spirit. Maximalism is the essence of the artist's daily experience. Its aesthetic characteristics are natural, simple and minimalistic. Fathi's works conceal the handwritten word forms whilst still retaining the cultural information that emerges from the writing process and moves beyond the image itself. This process of concealing and meditation thus becomes a limitless creative pursuit where contemporary artists move beyond traditional and rigid calligraphic forms, transforming their art into a personal and daily way of creation.

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< Qiu Zhijie 邱志杰
Copying Orchid Pavilion x 1000 重复书写一千遍<兰亭序> (1990-1995)
Digital print photography 数码照片
48 x 100 cm (19 x 39 1/3 in.) x 5
Edition 版本 10
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▲ Untitled 无题 (2010) Acrylic on canvas 布面丙烯 Triptych 三联: 144 x 470 cm (56 2/3 x 185 in.)



Untitled 无题 (2011)
Acrylic on canvas 布面丙烯
150 x 200 cm (59 x 78 1/4 in.)



GOLNAZ FATHI

1972 1990 1995 1996	Born in Tehran, Iran Secondary Studies Degree, Tehran, Iran Bachelors of Art in Graphics, Azad Art University, Tehran, Iran Diploma of Iranian Calligraphy, Iranian Society of Calligraphy, Tehran, Iran
	Selected Solo Exhibitions
2013	The Living Road, Pearl Lam Galleries, Shanghai, China Golnaz Fathi, Sundaram Tagore Gallery, New York, USA Falling Leaves, The Third Line Gallery, Dubai, UAE
2010	Liminal-Subliminal, October Gallery, London, UK Controlled Chaos, The Third Line, Dubai, UAE Ride Like the Wind, Sultan Gallery, Kuwait
2009	Doha series, The Third Line, Doha, Qatar
2008	My Freedom, Xerxes Ga ll ery, London, UK Sleepless Nights, The Third Line, Dubai, UAE
2007	Beyond Words, La Fontaine Centre of Contemporary Art, Bahrain
2006	Golnaz Fathi, The Third Line, Dubai, UAE
2005	Solo Exhibition, Space SD, Beirut, Lebanon
	Un-Written, The Third Line, Dubai, UAE
	Virtual Painting Exhibition, Art East, http://www.arteeast.org/
	Solo Exhibition, Espace SD, Beirut, Lebanon
	Solo Exhibition, Maison des Jeunes et de la Culture de Neuilly, Neuilly-sur-Seine, France
2004	Solo Exhibition, Agence Le Carré Bleu, Paris, France
	Solo Exhibition, Galerie L'œil du Huit, Paris, France
	Solo Exhibition, Golestan Gallery, Tehran, Iran
2002	Solo Exhibition, Golestan Gallery, Tehran, Iran
2000	Solo Exhibition, Golestan Gallery, Tehran, Iran
	Solo Exhibition, Shahr-e-Ketab Bookstore of Niavaran, Tehran, Iran
1999	Solo Exhibition, Seyhoon Gallery, Tehran, Iran
1998	Solo Exhibition, Seyhoon Gallery, Tehran, Iran

Selected Group Exhibitions

2012	Alternative View: Three Generations of Iranian Women, Mellat gallery, Tehran
	Written Images: Contemporary Calligraphy from the Middle East, Sundaram Tagore Gallery, Hong Kong
	The Other Half of Iran, Sem-Art Gallery, Monaco
	World stories—Young voices, Brighton Museum, UK
	Masters of the Transvangarde, October Gallery, London
	The Elephant in the Dark, Devi Art Foundation, New Delhi, India
2011	Hong Kong Art Fair, Pearl Lam Fine Art, Hong Kong
	Written Images: Contemporary Calligraphy from the Middle East, Sundaram Tagore Gallery, New York, USA
	The Art of Writing, Art Forum of Wiesbaden, Germany
	Transvangarde: Contemporary Art from Around the World, October gallery, London
2010	Iran inside out, Farjam Collection, Dubai, UAE
2009	International Woman Artists' Biennial, South Korea
	Iran inside out, Chelsea Art Museum, New York, USA
	Selseleh/Zelseleh: Movers & Shakers in Contemporary Iranian Art, curated by Dr. Layla Diba, Leila
	Taghinia-Milani Heller Gallery, New York, USA
2008	Look what love has done to us, Cramer Gallery, Geneva, Switzerland
	Word into Art: Artists of the Modern Middle East, British Museum at DIFC, curated by Venetia Porter, Dubai, UAE
2007	Cutting Edge: Spotlight on the avant-garde of emerging countries, Artcurial, Paris, France
	Collected Memories, ArtSpace Gallery, London, UK

Within and Without, No More Grey Gallery, London, UK Group exhibition, Mah Gallery, Tehran, Iran Group exhibition, Unnamed Gallery, Amman, Jordan Wishes and Dreams, Meridian International Centre, Washington DC, USA ARTPARIS 07, Grand Palais, Paris, France Group exhibition, Niavaran Artistic Creation Foundation, Tehran, Iran Transit, Istanbul Improvisation Days, Istanbul, Turkey Group exhibition, Don O'Melveny Gallery, Los Angles, USA Word into Art: Artists of the Modern Middle East, The British Museum, London, UK 9th International Open Exhibition, Woman Made Gallery, Chicago, USA Group exhibition, Espace SD, Beirut, Lebanon Group exhibition, Mah Gallery, Tehran, Iran Group exhibition, Italian School of Tehran, Tehran, Iran Group exhibition, Depot Square Gallery, Boston, USA Group exhibition, Elga Wimmer Gallery, New York City, USA Group exhibition, Fatima Gallery, Tehran, Iran Group exhibition, Italian School of Tehran, Tehran, Iran Group exhibition, Royal Mirage Hotel, Dubai, UAE Group exhibition, Williams Tower Gallery, Houston, USA 6th Tehran Contemporary Painting Biennial, Museum of Contemporary Art, Tehran, Iran Group exhibition, Italian School of Tehran, Tehran, Iran Group exhibition, The National Arts Club, New York, USA Group exhibition, Lo Squardo Di Luce, Padova, Italy New Art from Iran, Art Centre of Plano, Plano, Texas, USA New Art from Iran, Museum of Arts and Science, Daytona Beach, Florida, USA Group exhibition, Golestan Gallery, Tehran, Iran Group exhibition, Don O'Melveny Gallery, Los Angles, USA New Art from Iran, Art Museum of Southeast Texas, Beaumont, Texas, USA New Art from Iran, Queen Library Gallery, Jamaica, New York, USA Group exhibition, La Maison du Livre, Brussels, Belgium Group exhibition, Hôtel de Ville de Saint-Gilles, Saint-Gilles, Belgium Group exhibition, Golestan Gallery, Tehran, Iran Group exhibition, Courtyard Gallery, Dubai, UAE Group exhibition, Meridian International Centre, Washington DC, USA Group exhibition, Azteca Gallery, Madrid, Spain Group exhibition, Seyhoon Gallery, Tehran, Iran Group exhibition, Seyhoon Gallery, Tehran, Iran 1st Islamic World Calligraphy Festival, Museum of Contemporary art, Tehran, Iran Group exhibition, Seyhoon Gallery, Tehran, Iran Calligraphy Exhibition, Reza Abbassi Museum, Tehran, Iran Calligraphy Exhibition, Seyhoon Gallery, Tehran, Iran Exhibition of Art University Students, Museum of Contemporary Art, Tehran, Iran Exhibition for Iranian Women Painters, Turkey 2nd Painting and Miniature Exhibition, Tehran Exhibition Centre, Tehran, Iran 2nd Tehran Contemporary Painting Biennial, Museum of Contemporary Art, Tehran, Iran

Public Collections

2006

2005

2004

2003

2002

2001

2000

1998

1997

1996

1995

1994 1993

> Brighton & Hove Museum, Brighton, UK Carnegie Mellon University in Doha, Qatar Islamic Art Museum, Kuala Lumpur, Malaysia The Asian Civilization's Museum, Singapore The British Museum, London, UK Devi Art Foundation, New Delhi, India The Farjam Collection, Dubai, UAE Salsali Foundation, Dubai, UAE

GOI NAZ FATHI

1972	出生于伊朗 德黑兰
1996	伊朗书法学会书法文凭,伊朗 德黑兰
1995	阿扎达美术学院,获学士学位,伊朗 德黑兰
1990	中等学校毕业,伊朗 德黑兰
	现工作生活在伊朗 德黑兰
	主要 么居

主要个展

2013	《千里之路》,藝術門,中国 上海
	《Go l naz Fathi》,Sundaram Tagore画廊,美国 纽约
	《落叶归根》,The Third Line画廊,阿拉伯联合酋长国 迪拜
2010	《阈限——潜意识》,十月画廊,英国 伦敦
	《控制下的混沌》,The Third Line画廊,阿拉伯联合酋长国 迪拜
	《像风一样骑行》,苏丹画廊,科威特
2009	《多哈系列》,The Third Line画廊,卡塔尔 多哈
2008	《我的自由》,Xerxes画廊,英国 伦敦
	《不眠之夜》,The Third Line画廊,阿拉伯联合酋长国 迪拜
2007	《无以言表》,La Fontaine当代艺术中心,巴林岛
2006	《Golnaz Fathi》,,The Third Line画廊,阿拉伯联合酋长国 迪拜
2005	《个展》,SD空间,黎巴嫩 贝鲁特
	《非书写》,The Third Line画廊,阿拉伯联合酋长国 迪拜
	《视觉绘画展》,Art East
	《个展》,Espace SD,黎巴嫩 貝魯特
	《个展》, Maison des Jeunes et de la Culture de Neuilly, 法国 塞纳河畔讷伊
2004	《个展》,Agence Le Carré Bleu,法国 巴黎
	《个展》,L'œil du Huit画廊,法国 巴黎
	《个展》,Golestan画廊,伊朗 德黑兰
2002	《个展》,Golestan画廊,伊朗 德黑兰
2000	《个展》,Golestan画廊,伊朗 德黑兰
	《个展》,Shahr-e-Ketab Bookstore of Niavaran,伊朗 德黑兰
1999	《个展》,Seyhoon画廊,伊朗 德黑兰

《个展》, Seyhoon画廊, 伊朗 德黑兰 1998

主要群展

2012	《交替的风景:跨越三代的伊朗女人》, Mellat画廊, 伊朗 德黑兰 《书写绘画:中东当代书法》, Sundaram Tagore 画廊, 香港 《另一半伊朗》, Sem-Art画廊, 摩纳哥 《世界的故事:青年之声》, 布莱顿博物馆, 英国 布莱顿
	《跨文化前卫艺术家》,十月画廊,英国 伦敦 《照照古典》上条》,来,并于画廊,英国 伦敦
	《黑暗中的大象》,Devi艺术基金会,印度 新德里
2011	《香港艺术博览会》,藝術門画廊,香港
	《书写图像:中东当代书法》,Sundaram Tagore画廊,美国 纽约
	《书写的艺术》,威斯巴登艺术论坛,德国 威斯巴登
	《Transvangarde: 来自世界各地的当代艺术》,十月画廊,英国 伦敦
2010	《伊朗内外》,Farjam收藏,收藏,阿拉伯联合酋长国 迪拜
2009	《仁川国际女性艺术家双年展》,韩国 仁川
	《伊朗内外》,切尔西艺术博物馆,美国 纽约
	《Selseleh/Zelseleh: 伊朗当代艺术中的超人气》,莱拉海勒画廊,美国 纽约
2008	《爱对我们做了什么》,Cramer画廊,瑞士 日内瓦
	《从文字到艺术:现代中东艺术家》,迪拜国际金融中心大英博物馆,阿拉伯联合酋长国 迪拜
2007	《前沿:聚焦新兴国家的前卫艺术》,艾德拍卖行,法国 巴黎
	《集体记忆》,艺术空间画廊,英国伦敦

《群展》,Mah画廊,伊朗 德黑兰 《群展》,Unnamed画廊,约旦安曼 《希望和梦想》,子午线国际中心,美国 华盛顿特区 《Art Paris 07》,巴黎大皇宫,法国巴黎 《群展》, Niavaran艺术创作基金会, 伊朗 德黑兰 2006 《Transit》,Istanbul Improvisation Days,土耳其 伊斯坦布尔 《群展》, Don O'Melveny画廊, 美国 洛杉矶 《从文字到艺术:现代中东艺术家》,大英博物馆,英国伦敦 《第九届国际公开联展》, 女子画廊, 美国 芝加哥 《群展》,Espace SD,黎巴嫩 贝鲁特 2005 《群展》,Mah画廊,伊朗 德黑兰 《群展》,德黑兰意大利学校,伊朗 德黑兰 2004 《群展》,Depot Square画廊,美国 波士顿 《群展》, Elga Wimmer画廊, 美国 纽约 《群展》,Fatima画廊,伊朗 德黑兰 《群展》. 德黑兰意大利学校. 伊朗 德黑兰 《群展》,皇家海市蜃楼酒店,阿拉伯联合酋长国 迪拜 2003 《群展》,威廉斯大厦画廊,美国 休斯顿 《第六届德黑兰当代绘画双年展》,德黑兰当代艺术博物馆,伊朗 德黑兰 《群展》,德黑兰意大利学校,伊朗 德黑兰 《群展》,国家艺术俱乐部,美国 纽约 《群展》, Lo Squardo Di Luce, 意大利 帕多瓦 《来自伊朗的新艺术》,普莱诺艺术中心,美国 普莱诺 《来自伊朗的新艺术》,艺术与科学博物馆,美国 代托纳比奇 2002 《群展》,Golestan画廊,伊朗 德黑兰 《群展》, Don O'Melveny 画廊, 美国 洛杉矶 《来自伊朗的新艺术》,德克萨斯州东南艺术馆,美国博蒙特 《来自伊朗的新艺术》,皇后图书馆画廊,牙买加,美国 纽约 《群展》,La Maison du Livre,比利时 布鲁塞尔 2001 《群展》, Hôtel de Ville de Saint-Gilles, 比利时 圣吉尔 《群展》, Golestan画廊, 伊朗 德黑兰 《群展》,四合苑画廊,阿拉伯联合酋长国 迪拜 《群展》,子午线国际中心,美国 华盛顿特区 《群展》,Azteca画廊,西班牙 马德里 2000 《群展》, Seyhoon画廊, 伊朗 德黑兰 1998 《群展》, Sevhoon画廊, 伊朗 德黑兰 《第一届伊斯兰世界书法节》,德黑兰当代艺术博物馆,伊朗 德黑兰 1997 《群展》, Seyhoon画廊, 伊朗 德黑兰 《书法展览》,礼萨·阿巴西博物馆,伊朗 德黑兰 1996 《书法展览》,Seyhoon画廊,伊朗 德黑兰 1995 《大学生艺术展》,德黑兰当代艺术博物馆,伊朗 德黑兰 1994 《伊朗女画家》,土耳其 《第二届绘画和小型展览》,德黑兰展览中心,伊朗 德黑兰 1993 《第二届德黑兰当代绘画双年展》,德黑兰当代艺术博物馆,伊朗 德黑兰

主要收藏

布莱顿&霍夫博物馆,英国 布莱顿 卡耐基・梅隆大学, 卡塔尔 多哈 伊斯兰艺术博物馆,马来西亚 吉隆坡 亚洲文明博物馆,新加坡 大英博物馆,英国 伦敦 Devi艺术基金会,印度 新德里 Fariam收藏,阿拉伯联合酋长国 迪拜 Salsali基金会,阿拉伯联合酋长国 迪拜

《内和外》, No More Grey画廊, 英国 伦敦





▲ Untitled 无题 (2013) Pen on paper 纸本钢笔 Diptych 双联: 53 x 300 cm (21 x 118 in.) Each 每联: 53 x 150 cm



▲ Untitled 无题 (2012) Pen on paper 纸本钢笔 Diptych 双联: 53 x 360 cm (21 x 141 ₃/4 in.) Each 每联: 53 x 180 cm



Untitled 无题 (2013)
Pen on paper 纸本钢笔
Diptych 双联: 208 x 106 cm (82 x 41 3/4 in.)
Each 每联: 208 x 53 cm



Untitled 无题 (2013)
Pen on paper 纸本钢笔
Diptych 双联: 208 x 106 cm (82 x 41 3/4 in.)
Each 每联: 208 x 53 cm

书写性的隐藏: Golnaz Fathi与极多主义

文 高名潞

Golnaz Fathi的作品似乎无法用某一既有的风格规范去界定。它既来自传统,同时也是自己。

我们既不可把她的作品看作某种设计图形,因为它们的局部和细节是带 有过程性和表现性的笔触,这些笔触打破了设计的规划边界。它们源于 古代波斯的书法,黑白反差的笔划文字让我们想起中国古代碑刻的拓 印。有的作品类似用当代电子技术制作的装饰图案。比如那些用有机玻 璃盒与灯管做成的作品,其效果就像在一张黑纸上用尖刻的笔划刻出的 精美优雅的线条,让我们联想到阿拉伯书法的自由律动。

我们也不可将它们简单地看作某种现代抽象,比如极少主义的翻版。因 为,艺术家所要呈现的不是图像的物理性形式,而是隐藏在这个构图背 后的那些看不见的、微妙的、不易察觉的手写痕迹,这些痕迹不是物质 性的,而是艺术家特定时刻的心理、知觉和情感经验在画布上留下的痕 迹。这些痕迹很难用直观视觉去捕捉,它需要观众的联想参与,需要观 众去体验艺术家的书写过程以及这个过程所激发的心绪和意念。所以, 如果我们仅仅试图从艺术史的词典中寻找一个流派的样式,一个西方的 或者东方艺术家的风格,把它们戴到Fathi艺术的头上,那会让我们的 评论陷于尴尬和无效。

Fathi作品的高妙之处在于,它始于冲动的、个人表现性的书写,而最 终的效果却是平静而理性的画面。然而,尽管Fathi的作品中书写性是 最重要的元素,但是Fathi书写目的不在于呈现书法,不在于文字本身 的结构和意义,相反,她极力隐藏传统书法已经具有的独立美学价值和 形式,把这种价值和形式与当代人易于欣赏的设计图像统一起来。她用 图像隐藏了她更加重视的书写性。 Fathi的作品的观念价值和美学价值正在于这种"书写性的隐藏"之中。它 与极少主义的直白和简约的物理性观念截然不同。极少主义不认同深度性 和意义隐藏的艺术观。而Fathi的绘画所提供的极少图型是一个假象,她希 望人们从中体会到她在日常书写中所得到的自由状态和冥想的境界,而非 眼睛直接看到的图像样式。

据Fathi所说,她的创作受到了伊朗传统书法中"黑色训练"的启发。 这个训练就是重复书写,这种重复书写是书法家进入创作状态前的练 习。由于练习不注重最终的书写效果,而注重书法家自己如何在情绪和 手感方面能够达到最佳状态,所以,这些黑色训练的书写痕迹其实才是 最为自然,最能够表现艺术家个人自由状态的痕迹。伊朗传统书法的训 练和中国传统书法训练非常相像。中国书法教学主张长时间坚持不懈地 临摹古代书法大家的作品。这里的临摹不完全是风格和技巧的训练,更 重要的是文化品位的训练。进一步,这种训练要求学生在临摹古代书法 作品的同时能够还原古代书法家的文化境界,也就是追溯古代书法的本 源,而不是单单模仿古代书法家个人的风格。"重复"和模仿,在东方 书法训练中是积极的概念,不是贬低和消极的意思。当然,这里的"重 复"和后现代以来的当代艺术中的"挪用"和模拟(Approprition and Simulation)的概念不同,后者是工业社会的市场化批量生产所引发的 解构和反讽的美学相关。传统书法的重复和临摹则纯粹是文化和美学的 寻根。

但是Fathi在传统伊朗书法训练中得到了个人化的自由性启示,并把它 注入当代作品中。她试图忘掉传统文字意义和书写规范,进入冥想状 态。这使我想到,中国当代艺术家邱志杰曾经在1990至1995年多次在 一张宣纸上临摹一千遍古代最著名的书法家王羲之(303-361)的《兰



亭序》。最后宣纸变成看不到一点书写痕迹的混沌黑色。[插图,邱志 杰《重复书写一千遍<兰亭序>》]而宋冬,另一位活跃的中国艺术家, 在过去十几年里,坚持每天用毛笔蘸着清水(不是墨)在石头上书写自 己的日记。Fathi、邱志杰和宋冬的作品都为观众提供了一个想象的无 限性,不是一个可视和有限的书法文字的实体。

在过去三十年中,有一批中国当代艺术家创作了与Fathi类似的作品。 或许我们还可以举李华生为例。[插图,李华生《0508》]过去十几年 中,李华生每天用毛笔在宣纸上打"格子"。但是,他的线条来自传 统中国山水画,非常含蓄地凝聚着李华生的心情和功力。尽管,Fathi Karin Adrian von Roques,艺术史学家、策展人。她曾修习伊斯兰艺术历史,并专注于当代阿拉伯和伊朗艺术。她为各机构与美术馆策划 过众多展览,包括:法兰克福Museum für Angewandte Kunst,波恩当代 艺术博物馆,巴黎阿拉伯世界研究所,阿布扎比文化基金会。她在建 立阿拉伯和伊朗艺术收藏方面具有多年经验,并担任德意志银行当代 阿拉伯艺术收藏顾问。目前,她正在策划2014年3月至4月的休斯顿双 年展,同时开始关注当代阿拉伯摄影、影像和多媒体艺术。

Li Huasheng 李华生
0508 (2005)
Ink on Xuan paper 宣纸水墨
96 x 178 cm (38 1/5 x 70 9/10 in.)
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和这几位中国艺术家的作品看上去非常简约直白,但是其中隐藏和凝聚 了某种无法看到的复杂性。这种复杂和深度性通过重复的(每天坚持, 甚至耗时数年的)书写(即冥想)过程而实现。艺术家追求的是隐藏在 类似极少主义的简约形式中的"极多主义"(Maximalism)。什么是极 多主义?就是看似非常不起眼的、没有宏大叙事的、极为日常化的无限 性。极多主义是艺术家日常经验的结晶。它的美学特点是自然、朴实和 简约。正如,Fathi的作品隐藏了书写文字的外形,同时也保留了书写 过程中在画面之外发散出来的文化信息。在这个隐藏的过程中,冥想, 作为一种无限性的追求和想象,也从传统历史感的、凝重的书写形式中 走出来,转化为当代艺术家的个人的、日常化的创造方式。





◀ Untitled 无题 (2013) Pen on canvas 布面钢笔 146 x 128 cm (57 1/2 x 50 1/3 in.)



文 Karin Adrian von Roques

"妙笔生花成碧色,满室芳菲沁幽香"¹





▲ Fathi in her studio Courtesy of Newsha Tavakolian Fathi 在她的工作室 Newsha Tavakolian提供 如同鲁米在《玛斯纳维》中的神秘诗句所描绘,正是书法之美,引得一 只蚂蚁亦悠游于一纸书页之上。Fathi(生于1972年)在很小的时候即 被博大精深的书法艺术所吸引,对书法的喜爱和学习,起于一本由她的 爷爷传给母亲,再由母亲传给她的印刷书。她至今仍记得:"每一页书 都像是无与伦比的艺术品,它的构图如此精致、优雅和迷人,以至于我 没有读其中的任何一句话。我无需去读,也不愿去读。"

书法作为一门高雅艺术,起源于抄写《古兰经》。《古兰经》以最优美 的文字记录下阿拉伯先知口述的真主启示,其书写样式悦目,其诵读之 声悦耳。这尤其是为了愉悦未受教育的人民,单单是端详这些华美篇章 便可蒙真主赐福。类似的情况也出现在其他文明中,先民欲掌握一种特 殊的文字和书写,并传达美的印象。书写不仅是文字的呈现和载体,也 是裹挟着独特美感的标记和符号,即"书法的本质在于构建一种图像化 的表述"。²于此,书法的视觉意义已超越传递言语内容的界限,而这一 本质维度,Fathi很早就凭直觉意识到了。

以最完美的形式和设计书写启示录的文字,需要制定出关于书写比例、 保持匀称和均衡的法则。这一美学基础的奠定者是生于巴格达的大臣伊本·穆格莱³,他提出的规则将阿拉伯文字的首字母"Aleph"作为书写 的度量单位。11世纪初,书法家、启蒙者伊本·拜瓦卜⁴对这套规则进 行完善,并扩展为六种基本的字体,后人从中又演变出更多的字体。

在传统书法的习得过程中,没有侥幸,惟有勤学苦练。书法家不仅在 练习不同书写体时必须遵从既定的规则,而且要时时刻刻对自身加以 严格的自律。譬如,他们须得控制身体的动作和姿态;若为掌握动 作,则需调整气息;若为平缓气息,则需排除思绪和情感的干扰,以 至最终书法达到流畅、典雅、和谐而至臻完美的境界。这一境界意味 着服从书写规则、驱除自我意识、清净和重塑心性,而艺术家之为个 体消失在此境界中。

决心学习书法的 Fathi 严格恪守这些规则,她知道必须经过长年训练, 才能完全掌握这门艺术。为此她每日付出数小时的时间,耐心而勤勉地 练习,并逐渐在这个过程中将书写的韵律感融入自身:一笔一划翻来覆 去,笔意纷飞上下流转。她使用Qalam进行书写,它是由芦苇制成的 重要书写工具(笔)。用刀在芦苇笔尖中间刻槽,并将笔尖削成斜角, 槽隙中的墨水在书写者用笔过程中释放出来。笔尖需要精雕细琢,因为 其宽度影响着书写的风格。Fathi每日的书法训练,不仅是对手与眼的 训练,更像是内心的修行。书法成了她的良师益友,重塑她的心灵,教 她忘我、顺从和谦卑。Fathi于1996年获得了由德黑兰伊朗书法协会授 予的伊朗书法学位。

书法是如此一门依赖规则和对规则之遵循的艺术,以致书法家的个人表 达在其中并没有占据多少空间,传统的书法家总是使用一种特定的书写 体、临摹固定的文本。然而实际上,传统书法已逐渐演进为当代艺术。

和许多当代艺术家一样,Fathi最初也临摹了许多固有的书法篇章,但在 训练中她已尝试突破传统书法的束缚。她试图超越语言的界限,把文字 从意义中解放,并带入一种纯粹的图像结构。她并非唯一致力于将书写 与其传统意义分离的艺术家。在她之前,已经有艺术家开始抛弃规则, 发起一场书写的变革,这些艺术家包括伊朗的 Hossein Zenderoudi 和突 尼斯的 Nja Mahdaoui,他们最早以新视角来定义书写,并把它当作绘画的 中心主旨。这两位艺术家都曾在欧洲留学,19世纪末正值现代主义兴起 于欧洲,乔治·布拉克与帕布鲁·毕加索等艺术家们使用非常规材料 进行艺术手法的实验与观念的变革,他们亦将书写和字母融入作品。 受到欧洲现代主义的启发,许多阿拉伯和伊朗艺术家开始回归到书法 艺术。他们将传统书法置于现代艺术语境,把它作为一种独特的艺术 表达方式。阿拉伯书法由此成为抽象绘画的基础,文字不再只是书面



Aumbers 数字 (2012) Pen on Chinese paper, Acrylic cover 笔, 丙烯, 宣纸 20 x 336 cm (7 3/4 x 132 1/4 in.) Each page 每页: 20 x 14 cm (7 3/4 x 5 1/2 in.)

▶ Numbers (detail) 数字 (局部) (2012)

语言的元素,可读性也降为次要。阿拉伯、伊朗世界与19世纪欧洲绘画 的交流,成为重塑书法地位的最核心因素,对艺术带来互惠的影响。当 欧洲艺术家们寻求抽象艺术之时,东方艺术家也发现了具象绘画,在此 之前,书法一直被用于替代这一缺失的部分,如今的艺术家们可以扩展 书法的可能性,直至它变成一幅图像、一幅画作。

在发展个人风格的同时,Fathi也发现了绘画。为了创作新的作品,艺术 家在书法创作中使用了其他工具和材料,比如用刷子或笔'替代传统伊斯 兰书法用笔Qalam,用颜料代替墨汁。这些不同以往的书写工具——画 刷或调色刀,甚至是颜料,对作品本身有着深刻的影响,并使其呈现出 全新的表现形式。热衷绘画的Fathi于1995年获得德黑兰Azad大学图形 设计学士学位,她对使用画刷、颜料展现出同用笔一样娴熟的技巧,尽 管她已不再以传统方式用笔。她以大笔触在巨幅画布上"书写",让人 耳目一新而惊异无比。我们不禁想象她在大幅书写时渡过的漫长时间, 以及流淌在这或几天、或几周的时间中细密的过程,她颇具韵律感的书 写也正是在这个过程中产生的。对Fathi来说,艺术是冥想,是祈祷, 亦或是她自己的重生。她从书写中剥离了书写所携带的含义,并超越了 它。字母摆脱了特定的形式,变成纯粹的符号、单纯的运动和节奏,字 母重新创造了自己,Fathi亦以此直指我们经验之外的世界。

对 Fathi 来说,绘画如同书写,是一种发自内心的渴望、一种迷恋,如 她所说,"我已经对绘画上瘾了"。"我对于绘画的热爱",她又提 到,"不亚于对书法的爱,绘画和书法就是我的生活"。画笔和颜料为 她呈现了全新的表达方式,非要让她在二者中选择其一是毫无意义的。 她就是无法放弃绘画,不由自主地拿起画笔、进行创作已经成为一种日 常的需要和习惯。"我以绘画为创作媒介,既表达了我自身的限制,也 显现出我的自由。每画一笔,我周身的感受都同时被放大和净化。画笔 既是我进攻的武器,也是我防守的盾牌。"她赋予绘画以无与伦比的活 力,她的画作让人狂喜。除了这非凡的表现力,她作品的用色也堪称经 典:惊艳、极简的色彩与笔触挥毫形成一股迷人的呼应。不论是在绘画





还是书法中,Fathi总是力图追溯至元初和根本。她的书法是最好的示例,从外部世界进入一种沉思、冥想的状态,达到自我意识的收缩和凝聚。持笔于画布之上,千百次地重复精致的笔触,数日的努力融汇于韵律之中,这与诵读《古兰经》优美的声调和节律、或是赞颂真主安拉的反复吟唱不谋而合。Fathi以手引笔,上演一场独奏。

若是蚂蚁碰巧爬上一幅恢宏的画作,它可能会像诗人鲁米《玛斯纳维》 中的那只蚂蚁一样惊诧、沉醉于其中,不禁问道:"这幅画是用笔 画就,还是用手指,抑或用胳膊?不,也许终究是心灵引导着它的创 作?"最终蚂蚁会明白:既不是笔和手,也不是心灵,而是真主安拉的 指引成就了这幅画。

上海藝術門画廊 Fathi 个展的最新作品,蕴含着一种神性。尤其是黑色 亚克力灯盒,蓝色光线从表层穿透,闪耀着艺术家书写的精致线条。它 们使造物者之灵可辨,正是神创造日与夜、光明与黑暗、光亮与阴霾, 且使认知成为可能。太初有道,道与神同在,道就是神。神创造光明, 给予万物以生命。

奥地利哲学家、人智学家鲁道夫·斯坦纳在其作品中写到, "艺术必 须意识到它的职责在于将神圣的精神性降至世间,让启示荣耀世间的 形与色、言与词。对艺术而言至关重要的,并非施以或理想、或现实 的色彩,而在于建立与精神性深刻而真切的关联。艺术家选择特定的 媒介创作,其驱动力无不来自精神的世界"。Fathi将作品还原到最本 质的元素,这与斯坦纳的观点不谋而合,他们都指向超越的世界。 Karin Adrian von Roques,艺术史学家、策 展人。她曾修习伊斯兰艺术历史,并专注于当 代阿拉伯和伊朗艺术。她为各机构与美术馆策 划过众多展览,包括:法兰克福Museum für Angewandte Kunst,波恩当代艺术博物馆, 巴黎阿拉伯世界研究所,阿布扎比文化基金 会。她在建立阿拉伯和伊朗艺术收藏方面具有 多年经验,并担任德意志银行当代阿拉伯艺术 收藏顾问。目前,她正在策划2014年3月至4月 的休斯顿双年展,同时开始关注当代阿拉伯摄 影、影像和多媒体艺术。

脚注

¹《玛斯纳维》, Jaläi ad-Din Muhammad Rumi (著) 第四辑, 第 3275页。鲁米 (1207-1273), 全名Jaläi ad-Din Muhammad Rumi, 神秘的伊斯兰诗人。《玛斯纳维》是他最著名的长篇叙事 诗集,由25000组押韵的对句组成。

² Albert Kapr (1918–1995),莱比锡视觉艺术学院字体和书籍设 计学教授。

³ Ibn Muqla (886 – 940)

⁴ Ibn al-Bawwab,生于伊拉克,于1022年或1031年死于巴格达。

⁵ Fathi在使用传统书法工具Qalam之后开始使用艺术笔 (Pitt Artist Pen)进行创作。

⁶ Dhikr or zekr: 反复念诵真主的祈祷,伊斯兰教苏非派的仪式。

⁷Rudolf Steiner (1861–1925),奥地利哲学家,华德福学校创始 人。 摘自《Knowledge of the Higher Worlds: Rudolf Steiner's Blackboard Drawings》展览画册,加利福尼亚大学伯克利艺术 博物馆和太平洋电影资料馆,1997年,第15页。



▲ Untitled 无题 (2013) Pen on canvas 布面钢笔 146 x 128 cm (57 1/2 x 50 1/3 in.)

艺术家自述

我的作品灵感源于 Shiah Mashgh 技巧或称"黑色练习",是 指书法家在正式书写前的热身练习,书法家一遍遍地在白 纸上进行重复书写,直至白纸完全被黑色墨汁覆盖。于我而 言,这是传统伊朗书法最具美感之处,且它与作品中表达的 迫切自发性不谋而合。我开始摒弃多年习得的传统书法规 则,而"黑色练习"中的用笔姿势,包括节奏及其造就的形 式都深深令我着迷。这些作品中并无可辨的文字,代之以图 像化的纯粹形式,在创作之初即赋予所有观者以欣赏和阐释 的自由。作品无法单纯以眼观之,而是呼唤在想象空间中的 心领神会。

你几乎可以根据作品的笔触追溯我下笔时笃定的姿势和动 作,以及试图在画布上捕捉任何一个想法、字词、声音或故 事的过程,最后笔迹变得如此抽象,在构图上则借鉴了极简 主义。就像一场奇异旅行,我携着词和笔游走于画布上下, 不设任何目的。这一切源于我的冥思,终结于一种自会言说 的寂静。作品可以被解读为视觉化的冥想,或祈祷的形式, 重叠的线条讲述着生命的律动和时间的消逝。线条的色彩仅 有黑白,它们为自己发声。

—Golnaz Fathi

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