

ALI BANISADR



ALI BANISADR

One Hundred and Twenty Five Paintings

BLAIN | SOUTHERN



Contents

07	Foreword Graham Southern
09	Ali Banisadr: Assaying the In-Between Robert Hobbs
21	In Conversation with Ali Banisadr Boris Groys
31	Plates
235	List of Works
238	Biography
240	Bibliography
243	Artist Acknowledgements

previous pages
Fravashi (detail)
2013
Oil on linen
Triptych: 243.8 × 457.2 cm
(96 × 180 in.)

Civilization (detail)
2014
Oil on linen
167.6 × 223.5 cm (66 × 88 in.)

facing page
The Lesser Lights (detail)
2014
Oil on linen
208.3 × 304.8 cm (82 × 120 in.)



facing page
The Gatekeepers (detail)
 2009
 Oil on linen
 182.9 × 274.3 cm (72 × 108 in.)

Foreword

Graham Southern

Ali Banisadr is an unmistakable artist. As much from afar as from close inspection, his meticulous worlds are immediately recognisable. Flickering between figural representation and gestural abstraction, the complexities of his paintings defy limited boundaries, creating states of hypnotic frenzy. In many respects, Banisadr's visual vocabulary can be read alongside that of Kandinsky, Bacon and De Kooning, even echoing earlier masters such as Tintoretto and Brueghel. Observed through a macro lens, neither time, location nor event is ever tied down. From apocalyptic paintings of the Renaissance via medieval Islamic miniatures to Euro-American Expressionism across Italian Futurism and Russian Constructivism, Banisadr can be seen to emulate in his paintings the great masters of European, American and Middle Eastern iconography. Yet even with his intelligent awareness of such eclectic visual references he ensures that each painting is suffused with an independent worldly identity. Through his suggestive and uniquely energetic mark-making he brings together universal narratives of human behaviour, and despite his compositions hinting at chaos, the artist maintains clear and rhythmical order through fluid movements. His fervent and vivid imagination grants his practice such rare grace and, above all, advances the genre of gestural painting as a whole.

It is with great enthusiasm that we release this publication on the occasion of Banisadr's first solo exhibition in London. Designed in close collaboration with the artist, this is the most comprehensive monograph on Ali Banisadr's work to date. We are indebted to the talented and engaging contributors who have helped bring it together. The essay by Dr Robert Hobbs gives an illuminating new perspective on Banisadr's work and an interview conducted by Boris Groys at the artist's studio in the autumn of last year allows us even more of an insight into the artist's working practice.

I offer my respect and admiration to Ali Banisadr for not only his trust in and enthusiasm for this publication and exhibition, but also for his growing significance for a global audience. I have taken the liberty of including Banisadr's words about his own work;

It's very important for me that there is no central focus. I want every single corner of the work to be as interesting as the rest. To have something to attract the eye. I don't want any hierarchy – I want to express that sense of movement – the wind that blows through the whole thing...



Chamse Chosrau und Schirin
(Khusrau spies Shirin bathing)
1460
Nizami Ganjavi, c. 1141–1209
Persian miniature
Gouache on paper
Shīrāz school of painting, Iran
Photo: Akg-images/Roland
and Sabrina Michaud

facing page
Aleph (detail)
2013
Oil on linen
167.6 × 224 cm (66 × 88 in.)

Ali Banisadr: Assaying the In-Between

Robert Hobbs

Distinguished by their highly keyed palettes, competing velocities and multiple perspectives ranging from focused details to bird’s-eye views, Ali Banisadr’s apocalyptic semi-abstract paintings are populated by aggressively interacting hybrid figures, which become embroiled in intense engagements on proscenium-like stages. His richly allusive art with its stunning atmospheric effects encompasses a vast range of references, including Persian miniatures, late medieval Netherlandish and Renaissance Venetian painting, Japanese wood-block prints, films and comic books – all amalgamated under the aegis of dazzling Abstract Expressionist-like brushwork.

In addition to the tumult generated by these many encoded references, the extraordinary power of his work is largely attributable to the synaesthesia he experiences while painting. Banisadr remembers first becoming aware of the crossover between sound and vision during his childhood in Iran¹ when he was trying to make sense of the Iraqi bombs he was hearing. At the time, he found himself drawing ‘monsters’ in order to give ‘these tremendous vibrations a visual aspect.’² The ensuing catastrophic rhythms and fiendish visages made his figures particularly mysterious and foreboding. This was an approach he rediscovered years later during a residency in Normandy in his second year of graduate school, when he set to work making a series of charcoal drawings in D-day battlefields. Being present at these World War II sites rekindled his memories of the Iran-Iraq war and his early synesthetic efforts to comprehend it. Since this time in France, Banisadr has relied on synaesthesia as a ‘driving force’ for all his work, which is predicated on the all-embracing concept of the battle of life – a prosaic as well as a mythic view – fuelled in part by his close and continued familiarity with the *Upanishads*.³

Banisadr’s synesthetic capability enables him to effectively transform sounds into colours and images in his art:

When I begin a painting, it is always based on an internal sound. As soon as I apply the brush, the sound begins, and I am able to compose the work based on the sounds I hear as I’m painting. It is the force that drives the whole painting and helps me compose the work and pull everything together.⁴

These sounds originate internally and range from being ‘very heavy [and] machine-like’ to becoming ‘quiet tones in landscape or water’ as well as ‘flickering sounds [or] chimes’.⁵

Synaesthesia enables Banisadr to ‘follow the imagination’ by beginning a work without preliminary drawings, empowering him to transform his intuitive insights directly into something suprapersonal. It is as if he were ‘stepping into another realm’ where ‘time does not exist,’ and ‘things are in a state of flux’. A dialogue with the work ensues, with the clarity of being ‘half-awake

and half-asleep when everything, strangely enough, makes a great deal of sense.’ Far more than a mere blending of different sensations, synaesthesia has the extraordinary capability of awakening a consciousness of new dimensions in creative individuals. Coupled with prodigious sensitivities, it can exhilarate their ability to transgress not just traditional barriers between the senses, but also the walls separating interior and exterior worlds, thus resulting in profound experiences of both acute immanence and lofty transcendence. These synesthetic crossovers allow the individuals experiencing them to feel immersed in the present – even as they appear to look down on these freighted moments with intensified understanding.

Listening to recorded music enables Banisadr to catalyse his predilection for synesthetic experiences. While he never learned to play an instrument, he enjoys an eclectic array of music that varies from opera to piano, Frederic Chopin to Miles Davis, and Radiohead to Daft Punk. In addition to braiding together sound and sight to achieve a heightened awareness, synaesthesia enables Banisadr to develop a distinct preference for ‘things in-between,’ objects ‘rising and falling, going forward and back,’ so that ‘everything [is] in a stage of becoming, transformed into something else, [leaving] nothing solid – not knowing is important,’ thereby enhancing in his work an overall thematic of on-going metamorphosis by conjuring up associations with dynamic, competing life forces.



The Wedding Feast at Cana
1563
Paolo Veronese, c. 1528–1588
Oil on canvas
677 × 994 cm (267 × 391 in.)
Musée du Louvre, Paris
Photo: Akg-images/Erich Lessing



At Once (detail)
2015
Oil on linen
Triptych: 152.4 × 731.5 cm
(60 × 288 in.) Each canvas:
152.4 × 243.8 cm (60 × 96 in.)



Star Wars: Episode IV (film still)
1977
Directed & written by George Lucas, b.1944
Photo: Akg-images/Album/Lucasfilm/20th Century Fox

facing page
It Was Written (detail)
2012
Oil on linen
40.6 x 40.6 cm (16 x 16 in.)

This in-between is evidenced in his overlapping of artistic styles and strategies, ranging from the Flemish painting of Hieronymous Bosch and Pieter Bruegel the Elder to sixteenth-century Venetian art, particularly Paolo Veronese’s pageantry as evidenced in *The Wedding Feast at Cana* – a long-time Banisadr favourite in the Louvre – as well as the infamous Mos Eisley Cantina in *Star Wars Episode IV* with its monstrously conceived, yet endearing intergalactic pirates. Banisadr’s preference for the intermediate is also found in his richly saturated hues, recalling Veronese’s work but also landscapes after rainfall when ‘colour is so intensified ... [and] everything [appears as a] hallucination.’

Banisadr finds the phantasmic universe he paints ‘encyclopaedic,’ especially since ‘the work goes in and out of time ...’. Two of Banisadr’s favourite films focus on discrete forms of life and the spaces between them, synchronising a wealth of sound with a vast assortment of imagery. Both are by Ron Fricke. The first, *Baraka* (1992), shot in twenty-four countries, moves from nature to technology and from ancient cultures to more recent ones. The second, *Samsara* (2011) – a word referring to impermanence – considers many different forms of spirituality; it was filmed over four years in twenty-five countries.

Not surprisingly, one of Banisadr’s favourite books is Turkish novelist Orhan Pamuk’s highly acclaimed *My Name is Red* (first published in 1998; English translation in 2001). An elaborate Rashomon-like tale in which the murder of the miniaturist Elegant Effendi (by either one or more sixteenth-century Ottoman court painters) is considered from the perspectives of several unusual protagonists, including a corpse, a coin, Satan, two dervishes and the colour red. Originally trained as an artist, Pamuk narrates his story through painting, in particular through Persian miniatures and the western Frankish tradition.

In their utilisation of multiple voices, both *My Name Is Red* and Banisadr’s art rely on Russian theorist Mikhail Bakhtin’s heteroglossia; a concept fundamental to this thinker’s view of novels’ special purview,⁶ defined in his essay *Discourse in the Novel*:

Heteroglossia ... is *another’s speech in another’s language*, serving to express authorial intentions but in a refracted way. Such speech constitutes a special type of *double-voiced discourse*. It serves two speakers at the same time and expresses simultaneously two different intentions: the direct intention of the character who is speaking and the refracted intention of the author.⁷

Transposed into the realm of visual art, heteroglossia accounts for both the artist’s own goal and also the intention of the work of art itself – the two may be aligned but they can also contradict one another. Invoking heteroglossia, a viewer can acknowledge the multi-layered richness of expression found in certain works of art and their ability to connote many diverse perspectives. In turn, it can often bespeak competing ideologies and open-endedness. Considered in terms of Banisadr’s art, heteroglossia enables us to circumscribe the range of references his work utilises, and they constitute the on-going dialectics between past and present, painting and film, as well as fine art and popular culture in general. In one of Banisadr’s many informal notes to himself, he observes:

You have to move through cultures. If, for example, I just look at Western culture’s history and art movements, I am limited, but as soon as I start thinking about other cultures and movements of the same time, there are infinite possibilities.⁸

The dynamic interaction of the many embedded references in his art can be aptly understood in terms of another Bakhtinian poetic concept; the Grotesque⁹ – a type of becoming predicated on uniting entities with essential differences. In *Rabelais and His World*, Bakhtin cites the speech that is often referred to as the Renaissance’s own manifesto; *Oratio de hominis dignitate* (*Oration on the Dignity of Man*), given by philosopher Giovanni Pico della Mirandola in 1486. In his *Oratio* della Mirandola posits the idea that since humanity’s superiority is conceived as being predicated on its own free will, it is capable of moving far beyond static, preordained forms of being characteristic of most flora and fauna, thus it is able to enter the enlightened state of ceaseless becoming. Bahktin then summarises the exceptional ability della Mirandola attributes to human beings:

All the other beings remain forever what they were at the time of their creation, for their nature is ready-made and unchanging; it receives one single seed ... But man receives at his birth the seeds of every form of life... Man can become a plant or an animal, but he can also become an angel and a son of God... [making him] open, uncompleted... [and thus he] can combine in himself the higher and the lower, the near and the distant, and can penetrate into all the secrets hidden in the depths of the earth.¹⁰

In his examination of the Grotesque, Bakhtin also cites the first chapter of the French novel by François Rabelais entitled *Pantagruel* (published c. 1532) for epitomising this open-ended approach to life. He begins to define the Grotesque sensibility by noting how the ‘grotesque figures [in this narrative] are interwoven with cosmic phenomena.’¹¹ While the skins of humans form an ‘impenetrable’ defence, ‘the artistic logic of the grotesque image ignores the closed, smooth and impervious surface of the body and retains only its exercises (sprouts, buds) and orifices, only that which leads beyond the body’s limited space or into the body’s depths.’¹² The ambiguity of Banisadr’s figures seems to fulfill the basic tenets of the Grotesque as these denizens merge human and ancient features in fanciful masks and hybrid figures.

Even though Bakhtin’s references to the Grotesque make it seem clear and conformable to a prescribed set of predicates, this sensibility is ‘the slipperiest of aesthetic categories,’ according to literary scholar Geoffrey Harpham.¹³ One of the reasons for this is that the Grotesque traditionally threatens a given society’s view of normalcy by opening new and often strange possibilities, involving fusions of formerly separate groupings. In the twenty-first century however, after decades of ground-breaking reassessments of traditional views on such subjects as nationalism, the storage and retrieval of information, and both ethnicity and gender as fixed and not fluid, there have been increasing doubts over exactly what comprises the standard view. In former times the



Control (detail)
2012
Oil on linen
76.2 × 91.4 cm (30 × 36 in.)



The Lower Depths (detail)
2014
Oil on linen
61 × 61 cm (24 × 24 in.)

The Garden of Earthly Delights
1500–1505
Hieronymus Bosch, c. 1450–1516
(Creation/Garden of Earthly Delights/Hell)
Oil, grisaille on wooden panel
220 × 389 cm (87 × 153 in.)
Museo Nacional Del Prado, Madrid
Photo: Akg-images



Grotesque was able to shock; for example when one type of entity, say a machine, was found germinating or even erupting in a biological form. By mimicking the human body, this machinic element caused a feeling of panic; it threatened one’s views of the strict boundaries operative in the world. Such hybridisations no longer confound or displease; instead, they reaffirm the dynamism of a world in which new and radical fusions are expected.

English literature scholar and science-fiction specialist Istvan Csicsery-Ronay, Jr. has eloquently phrased the traditional Grotesque as a ‘steady “descent” into interiors, into the “grottoes” of being in the hope of finding a core, but always finding more transformation.’ His observation can be updated by leaving out the phrase ‘the hope of finding a core,’¹⁴ since becoming – as evidenced by Banisadr’s work – no longer searches for a centre and instead places its emphasis on an on-going non-teleological dynamic. Banisadr wrote:

I keep thinking about the relationship between animal-man-god-machine. Convergence of the different manifestations between animals, the spiritual world, technologies, and so on.¹⁵

Rather than viewing the Grotesque as perhaps superannuated,¹⁶ it helps to conceptualise this artistic and literary sensibility as characterising the norm of a no-norm endemic to our fast-paced and ever-changing world.

A prolonged acquaintance with the grotesque beings that populate Banisadr’s canvases reveals his profound acceptance of a much more fluid sense of identity. It is an attitude that resonates well with the French psychiatrist and theorist Félix Guattari’s concept of transversality – where an individual’s habitual subject positions are multiplied ensuring no single one prevails. Instead of monolithic definitions of selfhood, Guattari advocates ‘partial’ ones that he defines as

‘pre-personal, polyphonic, collective and machinic’. He elaborates by highlighting that the process of énonciation (embracing a specific characterization of selfhood through the acceptance of a given subject position) is never complete. ‘Fundamentally,’ Guattari writes, ‘the question of énonciation gets decentered in relation to that of human individuation. Énonciation becomes correlative not only to the emergence of a logic of non-discursive intensities, but equally to a pathic incorporation-agglomeration of these vectors of partial subjectivity. Thus it involves rejecting the habitually universalising claims of psychological modelisation.’¹⁷ Viewed in terms of Banisadr’s work, his array of ambiguously conceived figures and their many masks are indicative of an enhanced sense of self. One that is much more attuned to twentieth-century globalism than those predicated on inextricable alliances with the nation state, so that one is, in Banisadr’s case, at the same time an Iranian expatriate, beginning in 1988, and an American citizen as well as a citizen of the recently developed global universe.

One can ratchet up both Banisadr’s concern with the in-between and Guattari’s transversality by considering them as responses to contemporary globalism; where some of the former sovereignty accorded nation-states has been passed over in favour of a much more open sense of self. Living in a decentred and deterritorialized world that is populated by hybrid personal and corporate identities, with increasingly less regulated economic and cultural transactions, this global self is able to pursue very flexible exchanges across what were once national borders. Just as in his life with its many different affiliations, Banisadr’s art bespeaks openness to different times and places. It is an aesthetics of deterritorialization, bolstered by smooth transitions across divides once striated with rigid historical, national, ethnic and state borderlines. As Banisadr has noted:

People are always afraid of what they don’t understand, but artists always step into the void – the unknown. The unknown territory is where it is worth exploring.¹⁸

Notes

1. Ali Banisadr (born in Tehran in 1976) and his family left Iran when he was only 12. They first spent time in Turkey before heading to southern California then moving to the northern part of the state. His great-uncle is Abolhassan Banisadr, the first President of Iran (1980–1981) after the 1979 Iranian Revolution.
2. Ali Banisadr, *Interview with Author*, Brooklyn, New York, 23 September 2014. All cited Banisadr statements come from this interview.
3. The *Upanishads* are a collection of texts in the Vedic Sanskrit language, which contain the earliest emergence of some of the central religious concepts of Hinduism. The *Upanishads* are considered by Hindus to contain revealed truths concerning the nature of ultimate reality and describing the character and form of human salvation. With the translation of the *Upanishads* in the early 19th century these sacred texts also started to attract attention from a western audience. Schopenhauer was deeply impressed by the *Upanishads* and called them ‘the production of the highest human wisdom’.
Two possible finales to this battle of life in popular culture that have been important to Banisadr are Werner Herzog’s overall post-apocalyptic film made after Operation Desert Storm, entitled *Lessons of Darkness* (1992), which was shot in the Kuwaiti desert, with its haunting oil fires, and which featured a Wagnerian sound track, as well as the concluding explosive dream sequence to Michelangelo Antonioni’s *Zabriske Point* (1970), particularly notable for its Pink Floyd music. Banisadr finds that he refers back to these films repeatedly, both for their spectacular imagery and for the ways the music and images interact. For him, these works and their music parallel the type of synaesthesia he experiences when painting.
In an email to the author, dated 30 September 2014, Banisadr lists in addition to the Upanishads the following books that have been chiefly important for him: ‘George Orwell’s *1984*, Umberto Eco’s *Foucault’s Pendulum*, Orhan Pamuk’s *My Name is Red*, *Snor*, *Black Book* and other books; anything by Borges; the works of Rumi, Omar Khayyam, and Hafiz; Edward Said’s *Orientalism*; Dante’s *Inferno*; Homer’s *The Odyssey*; Joseph Campbell’s comparative mythology; and Boris Groys’ criticism.’
4. Ali Banisadr, *Interview with Lilly Wei*, 6 February 2014. www.studiointernational.com/index.php/ali-banisadr-interview. Consulted, 10 October 2014.
5. Banisadr, *Interview with Lilly Wei*.
6. For an excellent analysis of Pamuk’s novel from a Bakhtinian perspective, please see Barish Ali and Caroline Hagood, ‘Heteroglossic Sprees and Murderous Viewpoints in Orhan Pamuk’s *My Name Is Red*,’ *Texas Studies in Literature and Language* 54, No. 4, *Modern Turkish Letters* (Winter 2012): pp. 505–529.
7. M. M. Bakhtin, *The Dialogic Imagination: Four Essays*, ed. Michael Holquist, trans. Caryl Emerson and Michael Holquist (Austin and London: University of Texas Press, 1981), p. 324.
8. Ali Banisadr, ‘Selected Notes: November 2012 – November 2014.’ This note is part of a group the artist chose and sent in an email to the author, 13 November 2014.
9. According to sixteenth-century Italian mannerist painter, architect, and historian of Renaissance art, Giorgio Vasari, the Grotesque was first developed in the fifteenth-century by Venetian painter Morto da Feltre when he discovered subterranean grottoes near Rome, notable for wall paintings featuring entwined human, animal and plant life.
10. Mikhail Bakhtin, *Rabelais and His World*, trans. Helene Iswolsky (Bloomington: Indiana University Press, 1984), p. 364.
11. Bakhtin, *Rabelais and His World*, pp. 328–329.
12. Bakhtin, *Rabelais and His World*, pp. 327 and 317–318.
13. Geoffrey Harpham, ‘The Grotesque: First Principles,’ *The Journal of Aesthetics and Art Criticism* 34, No. 4 (Summer, 1976), p. 461.
14. Istvan Csicsery-Ronay, Jr., ‘On the Grotesque in Science Fiction’ in *Science Fiction Studies* 29, No. 1 (March, 2002), p. 83.
15. Banisadr, ‘Selected Notes: November 2012 – November 2014.’
16. Csicsery-Ronay, Jr., ‘On the Grotesque in Science Fiction’, ‘In short, the grotesque – with the help of technology – is becoming the victim of its own success.’ p. 74.
17. Félix Guattari, ‘On the Production of Subjectivity’ in *Cjaosmosis: an etbico-aesthetic paradigm*, trans. Paul Bains and Julian Pefanis (Bloomington and Indianapolis: Indiana University Press, 1995), pp. 22–23.
18. Banisadr, ‘Selected Notes: November 2012 – November 2014.’



The Last Judgement
c. 1482
Hieronymus Bosch, c. 1450–1516
Oil tempera on oak
163 × 128 cm (central panel)
167 × 60 cm (each wing)
Academy of Fine Arts, Vienna
Photo: Akg-images/Erich Lessing

facing page
The Search (detail)
2012
Oil on linen
193 × 243.8 cm (76 × 96 in.)

Boris Groys in Conversation with Ali Banisadr

BORIS GROYS *What you are doing, it’s in between realism and abstraction.*

ALI BANISADR There is always motion in the work. I don’t like paintings to be still nor have a central point. I want the eyes to keep moving around the work, for there to be time for it to unveil itself.

BG *You have to look at the details, like a Bosch work.*

AB I remember being in Vienna for my birthday, and the only thing I wanted to do was see that Bosch painting, *The Last Judgement*. I was there for three hours.

BG *I see the parallels. The composition made of an abundance of details. It’s strange but your paintings remind me of two artists simultaneously; Bosch and Kandinsky.*

AB I appreciate Venetian painters too, like Veronese or Tintoretto. They were so focused on colour because they were exposed to all the trade with Turkey at that time, that’s why they had their differences with the Florentines, who were focused on line, design and architecture. I have a relationship with Persian miniatures too, whereby the work becomes more of an experience as if looking at it under a microscope, moving through the painting to discover different things. That’s what I like in literature – to read something and be taken to more than just one particular time, place and argument.

BG *Your work is always in movement, almost an explosion – a ‘Zabriskie Point’ feeling.*

AB It’s amazing you said that, Robert Hobbs asked me to send him clips of films that I feel my work has a relationship with, and one of them was that part.

BG *Your work is like an explosion in one single movement, yet at the same time with many details. Is it chaos or something in between?*

AB Between chaos and order; I try to create order out of the chaos. It begins chaotic and all the figures emerge later.

BG *It always looks like there is an earth and a heaven present too.*

AB It’s the space where I feel these figures fit in to.

BG *This feeling of movement you create I think is very rare. This very complicated and detailed composition shows a unity of movement. The unity of a flow or an explosion creates the feeling of an event... of something performative.*

AB It’s true.

BG *Because what is fixed is invented. It’s cinematographic in a certain way because it catches a certain kind of event, a moment of change, a moment of flow. It’s in the middle of something.*



Boat Trip (Lake)
1910
Wassily Kandinsky, c. 1866–1944
Oil on canvas
98 × 105 cm (39 × 41 in.)
Staatliche Eremitage, St Petersburg
Photo: Akg-images/DACS/Maurice Babey
© Wassily Kandinsky/DACS

AB It's not necessarily connected to current events, but something more than that. The way I see it, as you move up the canvas the characters free themselves, they become lighter and surrender to the elements of earth. They become ether. Whereas at the bottom, they're really trying to take control of their own identity – always in conflict with each other.

BG *So, you move from event to post-event. The day after – a retrospective of an event.*

AB Aftermath... Something you wrote that's really stayed with me, is that in the past there was animal, man and gods. Man would strive to become a god or angel, moving towards 'that' direction. But now it's animal, man and machine, going backwards – towards the animal. That's really stayed in my head whilst working on this body of work. I feel that at the top of the canvas, they're releasing themselves and moving towards a higher realm. The bottom is where you find the machine and the animal. All in conflict with each other.

BG *From heaven to earth. There's an aftermath here, like after war.*

AB I've seen this with my own eyes, living in Iran as a kid during the war.

BG *You really experienced it?*



Time for Outrage (detail)
2011
Oil on linen
121.9 × 152.4 cm (48 × 60 in.)



Prisoners of the Sun (T.V.) (detail)
2008
Oil on linen
137.2 × 182.9 cm (54 × 72 in.)



8M
2010
Mixed media on paper
43.2 × 36.8 cm (17 × 15 in.)

AB The bombing, the air raids; I witnessed so many ruins and chaos everywhere. When the vibrations and explosions of the air raids occurred my mother recalls I would make drawings to try to make sense out of what was happening. And I think that stays with me even now, where I still see the world as this chaotic, potentially dangerous place. Trying to make sense out of it in a visual way is the only way I can try to understand it.

BG *The work is a moment of destruction. Actually if you go back to Bosch too, that work ‘The Last Judgement’ is about apocalypse. And Kandinsky started his abstract paintings with the concept of the apocalypse. In his earlier Munich paintings, there are always three riders of the apocalypse, there is a form of explosion and a sub-subject as a very small boat. A kind of destruction/revelation of Fate. The moment of destruction it creates is also a form of clarity about the fate of things, and the fate of the subject.*

AB And the boat, is that supposed to represent a journey? Like man’s journey into the world? This world?

BG *Yes, dangerous. Because he was an admirer of Schopenhauer, who describes human beings as being on the small boat on the surface of the ‘world will’.*

AB The ‘world will’...?

BG *A ‘world will’ is an impersonal flow. It’s not my will or your will, but an impersonal flow of things. We are on this surface, and can perish at any moment and go under. Kandinsky reacts to this part in this moment of explosion. It’s flowing, but then something happens and there’s a moment of time standing still – the end; the apocalypse is the end of the flow, and it’s a catastrophe, but it’s also a revelation.*

AB This apocalypse of course is not just an apocalypse that takes place somewhere but it can also refer to the apocalypse of the mind. When certain ideas crumble and fall apart, simultaneously there is a revelation.

BG *But a revelation of what exactly? A revelation of nothingness? Or a revelation of too many things?*

(Laughter)

AB I don’t know. For example, if I get overwhelmed with what’s going on in my head, the moment of solution is when I actually let go of it all – when all the elements fall into place. For me, working it out visually doesn’t give me an answer, but it does put things in place.

BG *So in your work the elements are in the moment of dissolving themselves, of destruction, or going into the abstract, into pure energy. Are they always on the verge of the solution?*

AB They’re on the verge, exactly. They don’t want to take responsibility and stand for something. Each thing is subject to change itself.

BG *What’s interesting about your work is that everything is unstable, on the verge of disappearance, or at the moment of the solution. This kind of mortality, finiteness and instability of everything. Most interestingly you situate your painting in an event that takes place between the materiality of these things dissolving into the abstraction.*

AB Absolutely, I also like to bring in something from my own personal history whilst thinking about work that’s global. I like Neo Rauch for example.

BG *He also has this ambivalence between art movements. I thought about early Beckmann too in relation to your work, during the period of German Expressionism, but also in terms of the colours you use. Beckmann is much more realist than you are, but he also has this mythological abstract level.*

AB I do like Beckmann and early Otto Dix too.

BG *It’s an interesting tradition. But I think that tradition is almost, or mostly, lost here. In a very strange way, if you look at this tradition it’s both Beckmann and early Kandinsky, it’s kind of Nordic, literary, reflexive, and cruel in a certain way, because of metamorphosis and destruction. Americans are perhaps under the spell of the French tradition; the tradition of pleasure. Understanding colour as a source of pleasure; essential pleasure, sexual pleasure. There’s a friend of mine in France, he said; ‘The surface of the painting should be as the skin of a woman’.*

(Laughter)

AB Renoir.

BG *Yes. He has a strange French relationship. But you absolutely don’t do that.*

AB I am not attracted to that idea, no. German and Northern European artists interest me mostly.

BG *It’s very obvious, it is a different interpretation of colour. Colour interpreted as a means to convey sense.*

AB Exactly.

BG *To convey meaning; it’s actually a medium of a message. In French painting, Impressionist and after that, colour is a product and medium of pure sensuality. Those artists didn’t want to convey any meaning; they wanted to convey a sensual experience of pleasure.*

AB Like Seurat and similar artists, it can become very mechanical too, which in painting I try to fight.

BG *Because it’s not about feeling; it’s about surface and senses.*

AB Whereas, with the German painters you mentioned you really feel the paintings.



Frühe Mensch (Early Man)
1939 (reworked 1947/48)
Max Beckmann, c. 1884–1950
Watercolour, gouache
and pen and ink on paper,
49.8 × 64.5 cm (20 × 25 in.)
Photo: Akg-images/DACS



Ran (detail)
2013
Oil on linen
Triptych: 243.8 × 457.2 cm
(96 × 180 in.)



The Scream (detail)
2013
Oil on linen
61 × 61 cm (24 × 24 in.)



Powers of Ten
1977
Directed by Charles (c. 1907–1978)
and Ray Eames (c. 1912–1988)
© 2015 Eames Office, LLC
(www.eamesoffice.com)

BG *But you feel there is always this, let's say, claim of universality. Some claim of representing totality of the world. If you look at a French painting, it's always a fragment, never a claim to show totality. Perhaps I am also spoilt here by the German way of thinking. I always try to do something in general; something total.*

AB I'm also impressed by German philosophy, you mentioned Schopenhauer, or Nietzsche, they were always interested in foreign philosophy, in the East for example. They brought it back into their dialogue. I like the idea of thinking about all ideas from around the globe – that's why I like comparative everything; comparative literature, comparative mythology, comparative religion. Because then, if it echoes throughout all these different cultures, then it might be true.

BG *So let's say you have a Western look as well as an Eastern look for the detail.*

AB It's funny because some people think that the work is very abstract and then they get close and see tonnes of things going on. But at the same time, some people think it's really detailed and then get close and it becomes abstract. So from the outside; abstract, at a middle position; material, then from a close position; it dissolves.

BG *That's a good strategy. That's how we are.*

AB Exactly.

BG *Because if you look at the human being it's like a point; as Lacan would say – we are always a point of a surface, we are always a point of a landscape, of the earth. So if you come closer, you see a human being, but if you begin to operate on it, like a surgeon, it dissolves.*

AB I watched a video a long time ago; *Powers of Ten* by Charles and Ray Eames. You saw people lying in the park and then the camera started to zoom out so you saw the city, then the state, then the country. You started to see the whole universe. The camera then started to come back and it went in, in, in, in and came back to the people lying down in the park. Then it went inside of them. Inside of them was the same universe that the camera had pulled out of. That always stayed with me. The same universe exists inside of you that is outside of us.



PLATES

previous page
The Lesser Lights (detail)
 2014
 Oil on linen
 208.3 × 304.8 cm (82 × 120 in.)



What The Thunder Said
 2007
 Oil on linen
 101.6 × 137.2 cm (40 × 54 in.)

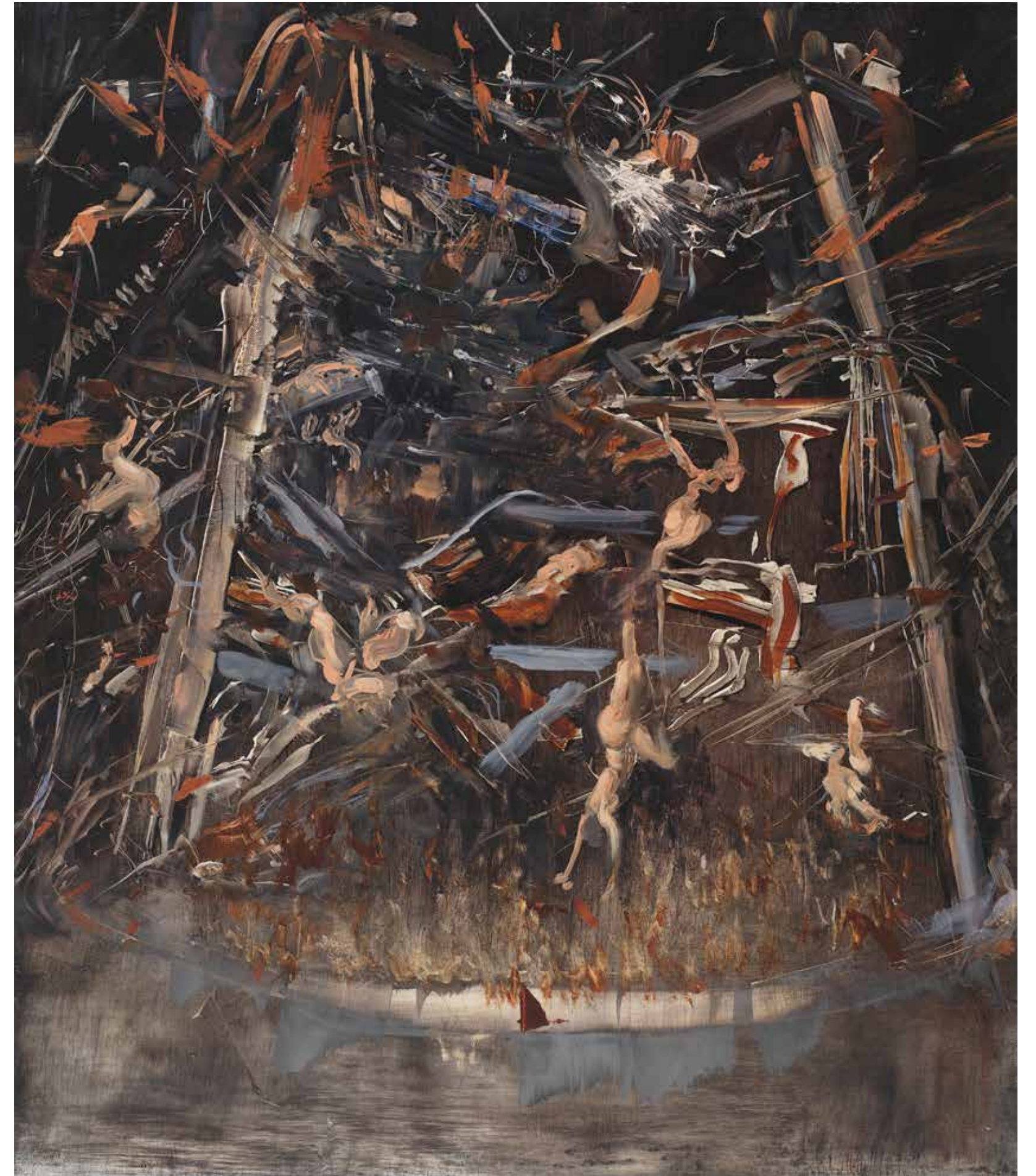


Things Fall Apart
 2007
 Oil on linen
 111.8 × 127cm (44 × 50 in.)



Wish You Were Here
 2007
 Oil on panel
 35.6 × 45.7 cm (14 × 18 in.)

Black
2007
Oil on linen
71.1 × 61 cm (28 × 24 in.)





Exxon
2007
Oil on canvas
61 x 76.2 cm (24 x 30 in.)



Black 2
2007
Oil on linen
55.9 x 81.3 cm (22 x 32 in.)



The Blue Lotus
2007
Oil on canvas
30.5 x 91.4 cm (12 x 36 in.)



facing page
Infidels
 2007
 Oil on linen
 121.9 x 121.9 cm (48 x 48 in.)



S.B
2007
Oil on panel
22.9 × 30.5 cm (9 × 12 in.)



The Hollow Men
2007
Oil on panel
15.2 × 20.3 cm (6 × 8 in.)



Untitled (Chaos)
 2007
 Oil on linen
 45.7 × 61 cm (18 × 24 in.)



The Center Cannot Hold
 2007
 Oil on linen
 121.9 × 152.4 cm (48 × 60 in.)

Amen
 2008
 Oil on linen
 124.5 × 167.6 cm (49 × 66 in.)



Alamut
 2008
 Oil on linen
 66 × 91.4 cm (26 × 36 in.)

Target
2008
Oil on linen
152.4 × 198.1 cm (60 × 78 in.)





Fool's Errand
 2008
 Oil on canvas
 71.1 x 76.2 cm (28 x 30 in.)



Home
 2008
 Oil on linen
 76.2 x 91.4 cm (30 x 36 in.)

In the Name of
2008
Oil on linen
137.2 × 182.9 cm (54 × 72 in.)





Land of Black Gold
2008
Oil on linen
137.2 × 193 cm (54 × 75 in.)



Prisoners of the Sun (T.V.)
 2008
 Oil on linen
 137.2 × 182.9 cm (54 × 72 in.)

Rising Down
2008
Oil on canvas
71.1 × 86.4 cm (28 × 34 in.)



facing page
The Hashashins
2008
Oil on linen
122 × 91.5 cm (48 × 36 in.)





facing page
What's Yours is Mine
 2008
 Oil on linen
 61 × 45.7 cm (24 × 18 in.)

right
Untitled
 2008
 Oil on panel
 12.7 × 17.8 cm (5 × 7 in.)

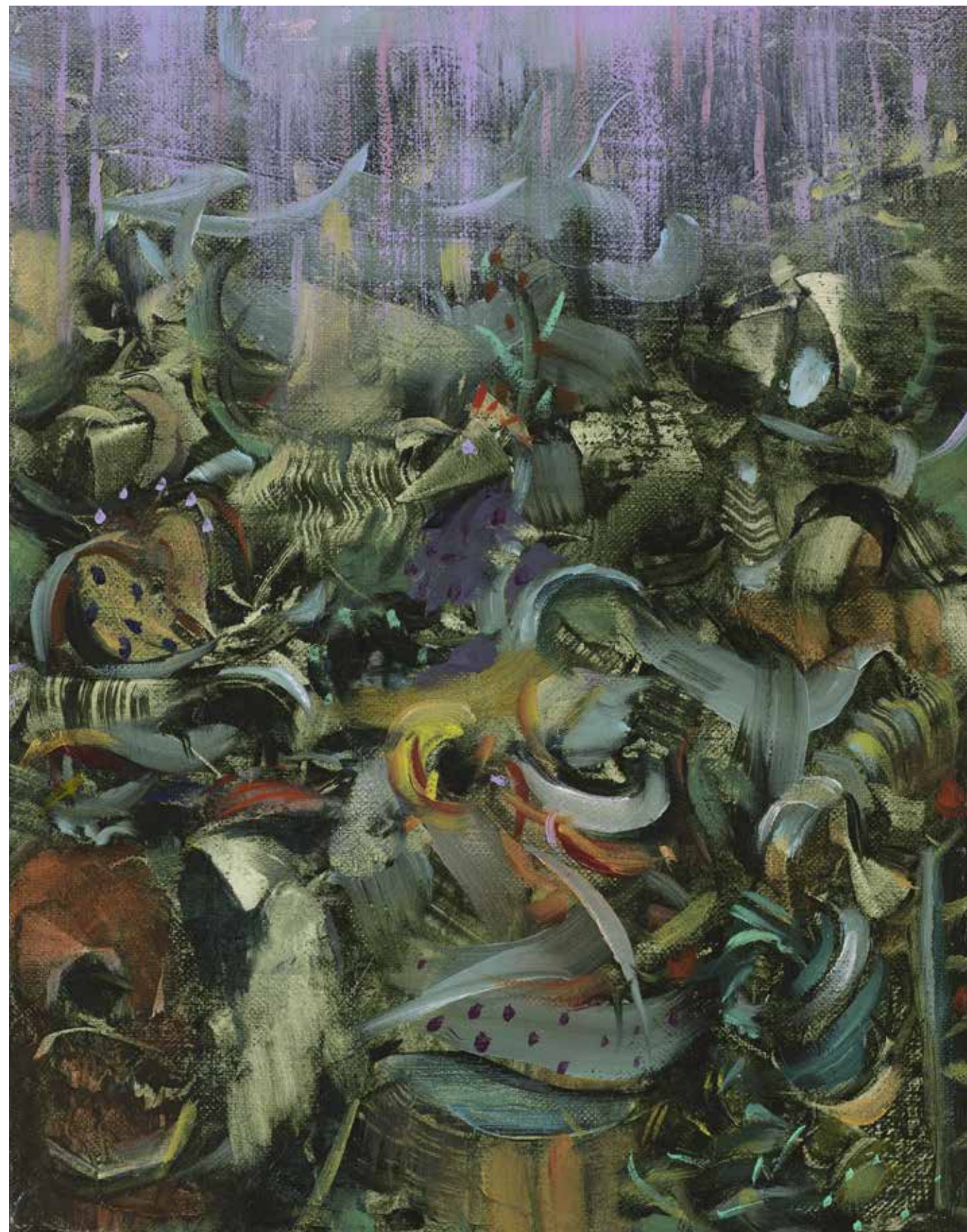


left
The Servant System
 2008
 Oil on panel
 40.6 × 50.8 cm (16 × 20 in.)

Dregs
2009
Oil on panel
25.4 × 35.6 cm (10 × 14 in.)



facing page
As Above
2009
Oil on linen
25.4 × 20.3 cm (10 × 8 in.)





Black 3
2009
Oil on linen
167.6 x 223.5 cm (66 x 88 in.)



Fishing for Souls
2009
Oil on linen
76.2 × 91.4 cm (30 × 36 in.)

facing page
Fishing for Souls (detail)



Nothing That Is So Is So
2009
Oil on linen
182.9 × 274.3 cm (72 × 108 in.)





Pulling Strings
 2009
 Oil on linen
 76.2 × 91.4 cm (30 × 36 in.)



Pawns
 2009
 Oil on linen
 76.2 × 101.6 cm (30 × 40 in.)



The Charlatans
2009
Oil on linen
137.2 × 182.9 cm (54 × 72 in.)



The Gatekeepers
2009
Oil on linen
182.9 × 274.3 cm (72 × 108 in.)



Green
2009
Oil on panel
27.9 × 35.6 cm (11 × 14 in.)



The Magians
2009
Oil on linen
182.9 × 274.3 cm (72 × 108 in.)

following pages
The Magians (detail)





The Merchants
2009
Oil on linen
152.4 × 203.2 cm (60 × 80 in.)



facing page
What They Cannot See
 2009
 Oil on linen
 188 × 137.2 cm (74 × 54 in.)



Follow Follow
 2010
 Oil on linen
 25.4 × 20.3 cm (10 × 8 in.)



Submit
2010
Oil on linen
137.2 × 182.9 cm (54 × 72 in.)

Blackwater
2010
Oil on panel
27.9 × 35.6 cm (11 × 14 in.)



Mana
2010
Oil on panel
76.2 × 91.4 cm (30 × 36 in.)



Interrogation
2010
Oil on linen
121.9 × 152.4 cm (48 × 60 in.)

Nowhere
2010
Oil on linen
167.6 × 223.5 cm (66 × 88 in.)





facing page
Obstruction
 2010
 Oil on linen
 91.4 x 76.2 cm (36 x 30 in.)



So Below
 2010
 Oil on linen
 25.4 x 20.3 cm (10 x 8 in.)

The Garden
2010
Oil on linen
137.2 × 182.9 cm (54 × 72 in.)





The Garden 2
 2010
 Oil on linen
 20.3 × 25.4 cm (8 × 10 in.)



Straw Men
 2010
 Oil on panel
 40.6 × 50.8 cm (16 × 20 in.)

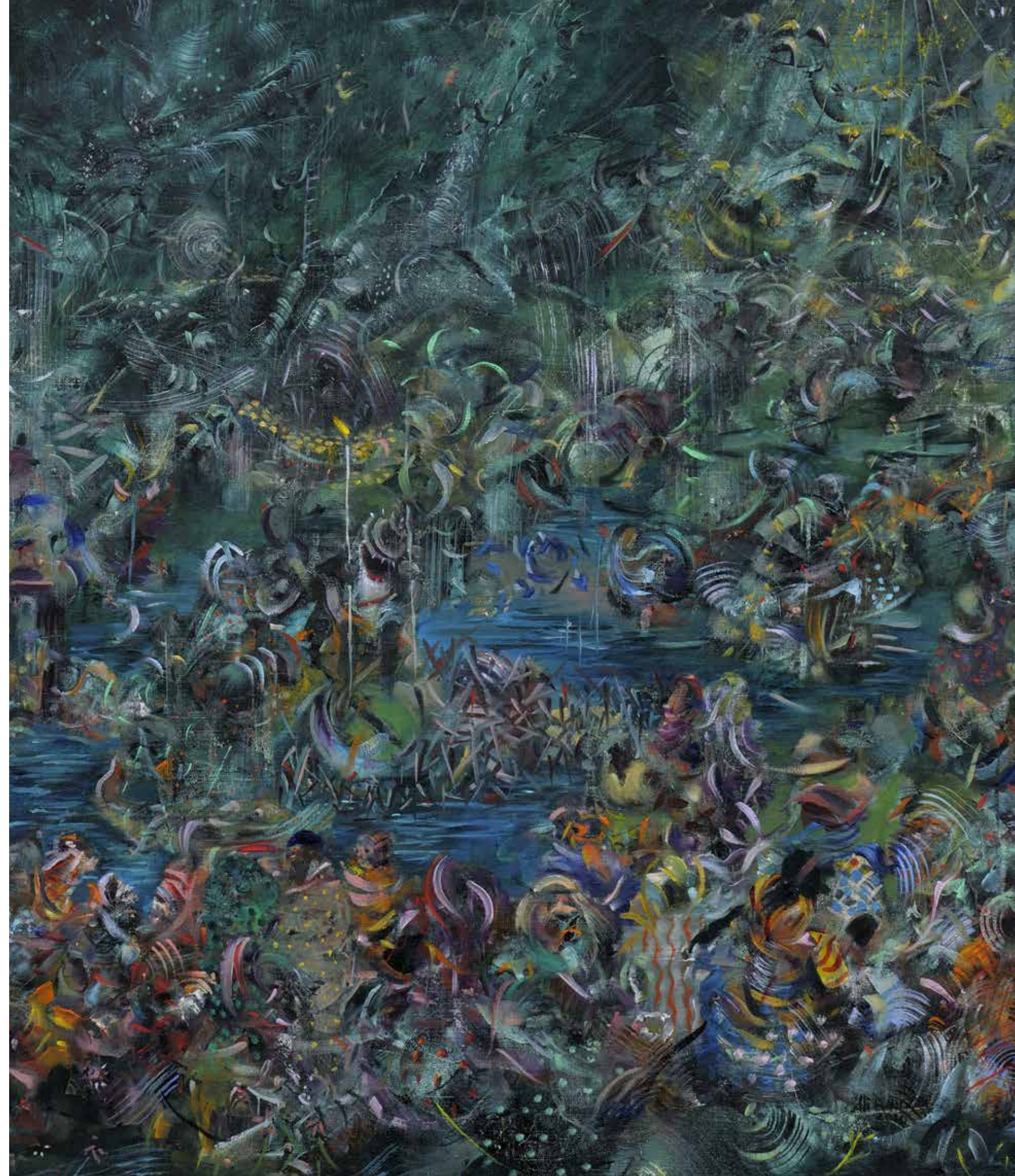


Telluric Current
2010
Oil on linen
137.2 × 182.9 cm (54 × 72 in.)



The Light
 2010
 Oil on linen
 76.2 x 91.4 cm (30 x 36 in.)

facing page
The Light (detail)





The Night Air
2010
Oil on linen
162.6 × 208.3 cm (64 × 82 in.)



Wave
2010
Oil on linen
20.3 x 25.4 cm (8 x 10 in.)



facing page
Untitled (Green 2)
2010
Oil on panel
30.5 x 30.5 cm (12 x 12 in.)

Annunciation
2011
Oil on linen
25.4 × 20.3 cm (10 × 8 in.)

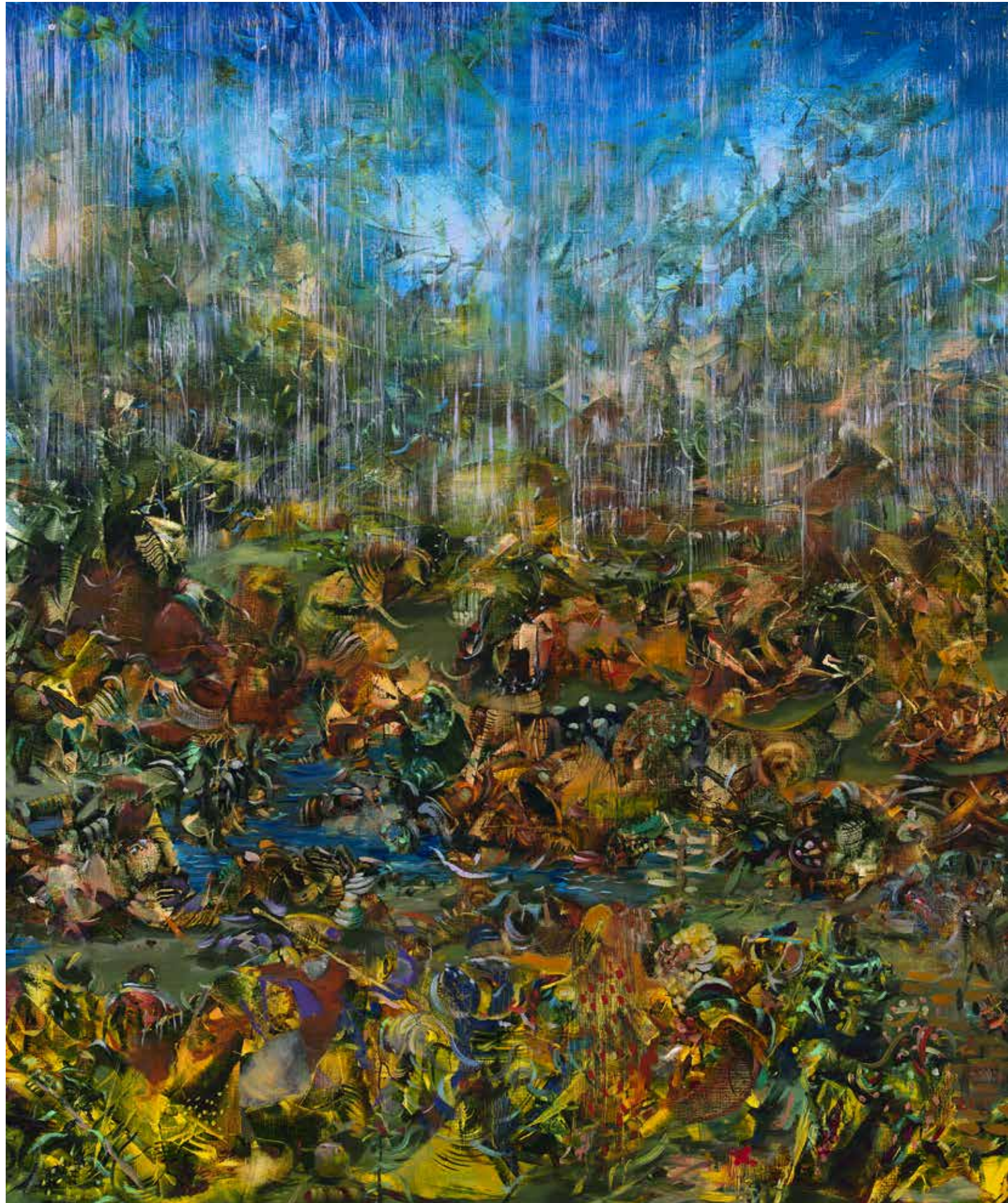


facing page
At Sea
2011
Oil on linen
91.4 × 76.2 cm (36 × 30 in.)



Black 4
2011
Oil on linen
121.9 × 152.4 cm (48 × 60 in.)





facing page
Canto 28
 2011
 Oil on linen
 91.4 × 76.2 cm (36 × 30 in.)

Crash 1
 2011
 Oil on linen
 20.3 × 25.4 cm (8 × 10 in.)





It Happened and It Never Did
2011
Oil on linen
182.9 × 274.3 cm (72 × 108 in.)

following pages
It Happened and It Never Did (detail)





Crash 2
2011
Oil on linen
20.3 × 25.4 cm (8 × 10 in.)



facing page
Fabrication
2011
Oil on linen
182.9 × 137.2 cm (72 × 54 in.)



Excavation
2011
Oil on linen
167.6 × 223.5 cm (66 × 88 in.)



It Happened 1
2011
Oil on linen
20.3 × 25.4 cm (8 × 10 in.)



facing page
In Search Of
2011
Oil on panel
50.8 × 40.6 cm (20 × 16 in.)



It Happened 2
 2011
 Oil on linen
 20.3 x 25.4 cm (8 x 10 in.)

facing page
Rock the Casbah 2
 2011
 Oil on linen
 91.4 x 76.2 cm (36 x 30 in.)





facing page
Obstruction 2
 2011
 Oil on panel
 91.4 × 76.2 cm (36 × 30 in.)



Land
 2011
 Oil on panel
 10.2 × 10.2 cm (4 × 4 in.)

Selection
2011
Oil on linen
167.6 × 223.5 cm (66 × 88 in.)





facing page
The Fall
 2011
 Oil on linen
 25.4 × 20.3 cm (10 × 8 in.)



The Impostor
 2011
 Oil on panel
 40.6 × 50.8 cm (16 × 20 in.)



Stardust
2011
Oil on linen
137.2 x 182.9 cm (54 x 72 in.)

The Chase
2011
Oil on linen
137.2 × 182.9cm (54 × 72 in.)



The Marvels of the East
2011
Oil on linen
182.9 × 243.8 cm (72 × 96 in.)

facing page
The Marvels of the East (detail)





facing page
The Shrine
 2011
 Oil on panel
 91.4 x 76.2 cm (36 x 30 in.)

The Shadow
 2011
 Oil on panel
 40.6 x 50.8 cm (16 x 20 in.)



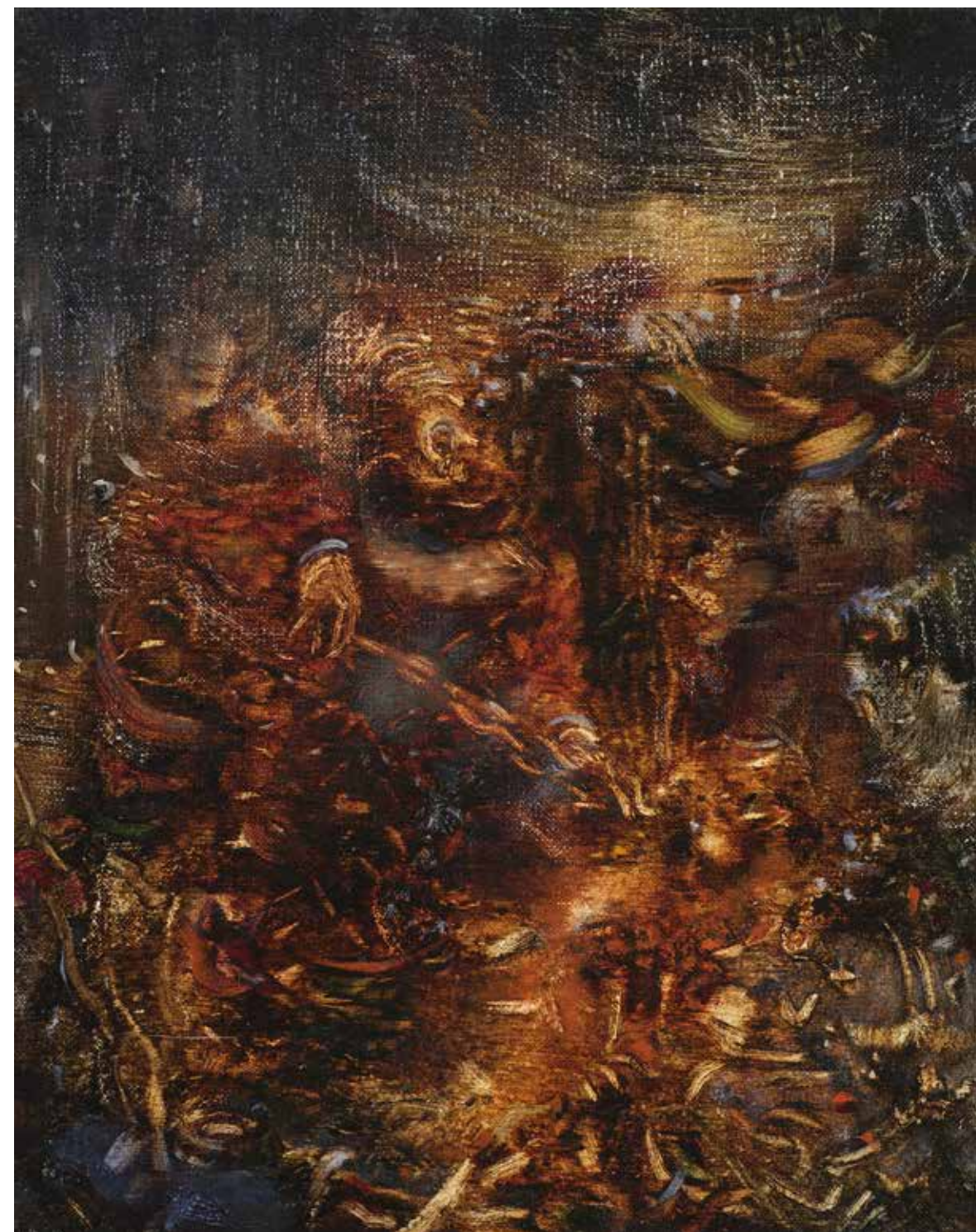
The Visitors
 2011
 Oil on linen
 25.4 x 20.3 cm (10 x 8 in.)



Time for Outrage
 2011
 Oil on linen
 121.9 x 152.4 cm (48 x 60 in.)



Untitled
 2011
 Oil on panel
 40.6 x 50.8 cm (16 x 20 in.)



facing page
History
 2012
 Oil on linen
 25.4 x 20.8 cm (10 x 8 in.)

The Myth Makers
 2012
 Oil on linen
 25.4 × 20.3 cm (10 × 8 in.)

facing page
Melencolia I
 2012
 Oil on linen
 91.4 × 76.2 cm (36 × 30 in.)





We Haven't Landed on Earth Yet
2012
Oil on linen
208.3 x 304.8 cm (82 x 120 in.)

following pages
We Haven't Landed on Earth Yet
(details)





facing page
Build
 2012
 Oil on linen
 25.4 x 20.3 cm (10 x 8 in.)

Burn it Down
 2012
 Oil on linen
 76.2 x 91.4 cm (30 x 36 in.)





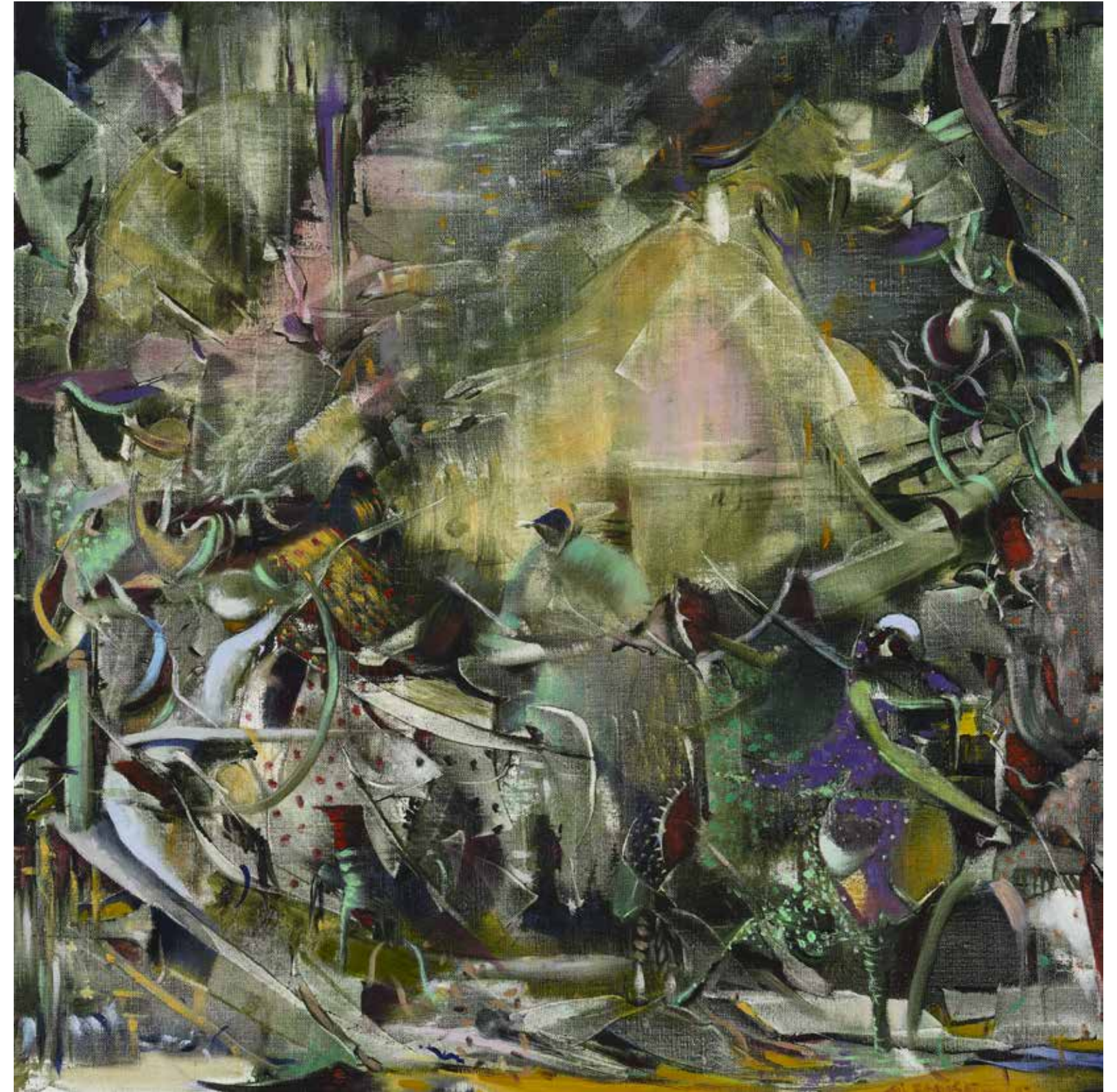
Coercion
2012
Oil on linen
121.9 × 152.4 cm (48 × 60 in.)



Control
 2012
 Oil on linen
 76.2 x 91.4 cm (30 x 36 in.)



Hypocrisy of Democracy
 2012
 Oil on linen
 76.2 x 91.4 cm (30 x 36 in.)



It Was Written
2012
Oil on linen
40.6 x 40.6 cm (16 x 16 in.)



It's in the Air
2012
Oil on linen
208.3 × 304.8 cm (82 × 120 in.)

following pages
It's in the Air (details)



Meanwhile
 2012
 Oil on panel
 40.6 × 50.8 cm (16 × 20 in.)



The Wall
 2012
 Oil on linen
 25.4 × 20.3 cm (10 × 8 in.)



The Search
2012
Oil on linen
193 × 243.8cm (76 × 96in.)



Creation
2012
Oil on linen
121.9 × 152.4 cm (48 × 60 in.)



The Devil
2012
Oil on linen
40.6 × 40.6 cm (16 × 16 in.)



Divine Wind
2012
Oil on linen
76.2 × 91.4 cm (30 × 36 in.)



Parsifal
 2012
 Oil on linen
 152.4 × 182.9 cm (60 × 72 in.)

facing page
Parsifal (detail)



**They Build It Up Just To Burn
It Back Down**
2013
Oil on linen
167.6 × 223.5 cm (66 × 88 in.)



previous pages
Fravashi
 2013
 Oil on linen
 Triptych: 243.8 x 457.2 cm
 (96 x 180 in.)

following pages
Fravashi (details)



Paper Tiger
2013
Oil on linen
40.6 × 40.6 cm (16 × 16 in.)



The Sun/Son
2013
Oil on linen
40.6 × 40.6 cm (16 × 16 in.)

Aleph
2013
Oil on linen
167.6 × 224 cm (66 × 88 in.)





Contact
2013
Oil on linen
208.3 x 304.8 cm (82 x 120 in.)

following pages
Contact (detail)





Stairway
2013
Oil on linen
25.4 x 20.3 cm (10 x 8 in.)

Alea iacta est
2013
Oil on linen
40.6 x 40.6 cm (16 x 16 in.)





facing page
All the Hemispheres
 2013
 Oil on linen
 122 × 122 cm (48 × 48 in.)



Say My Name
 2013
 Oil on linen
 61 × 61 cm (24 × 24 in.)

Motherboard
2013
Oil on linen
208.3 × 304.8 cm (82 × 120 in.)

following pages
Motherboard (detail)

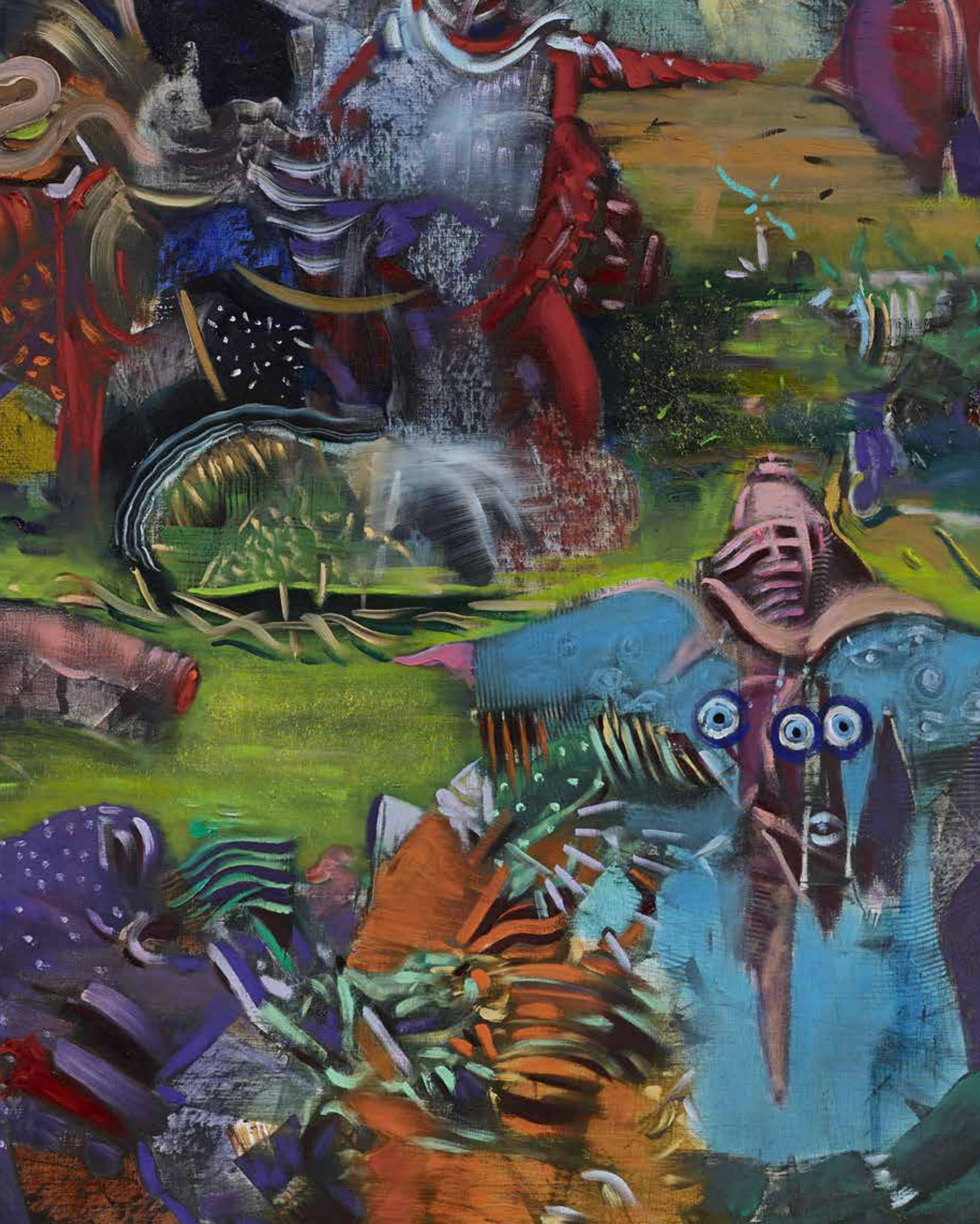






previous pages
Ran
 2013
 Oil on linen
 Triptych: 243.8 x 457.2 cm
 (96 x 180 in.)

following pages
Ran (details)





facing page
The Scream
 2013
 Oil on linen
 61 × 61 cm (24 × 24 in.)



Reflektor
 2013
 Oil on linen
 25.4 × 20.3 cm (10 × 8 in.)

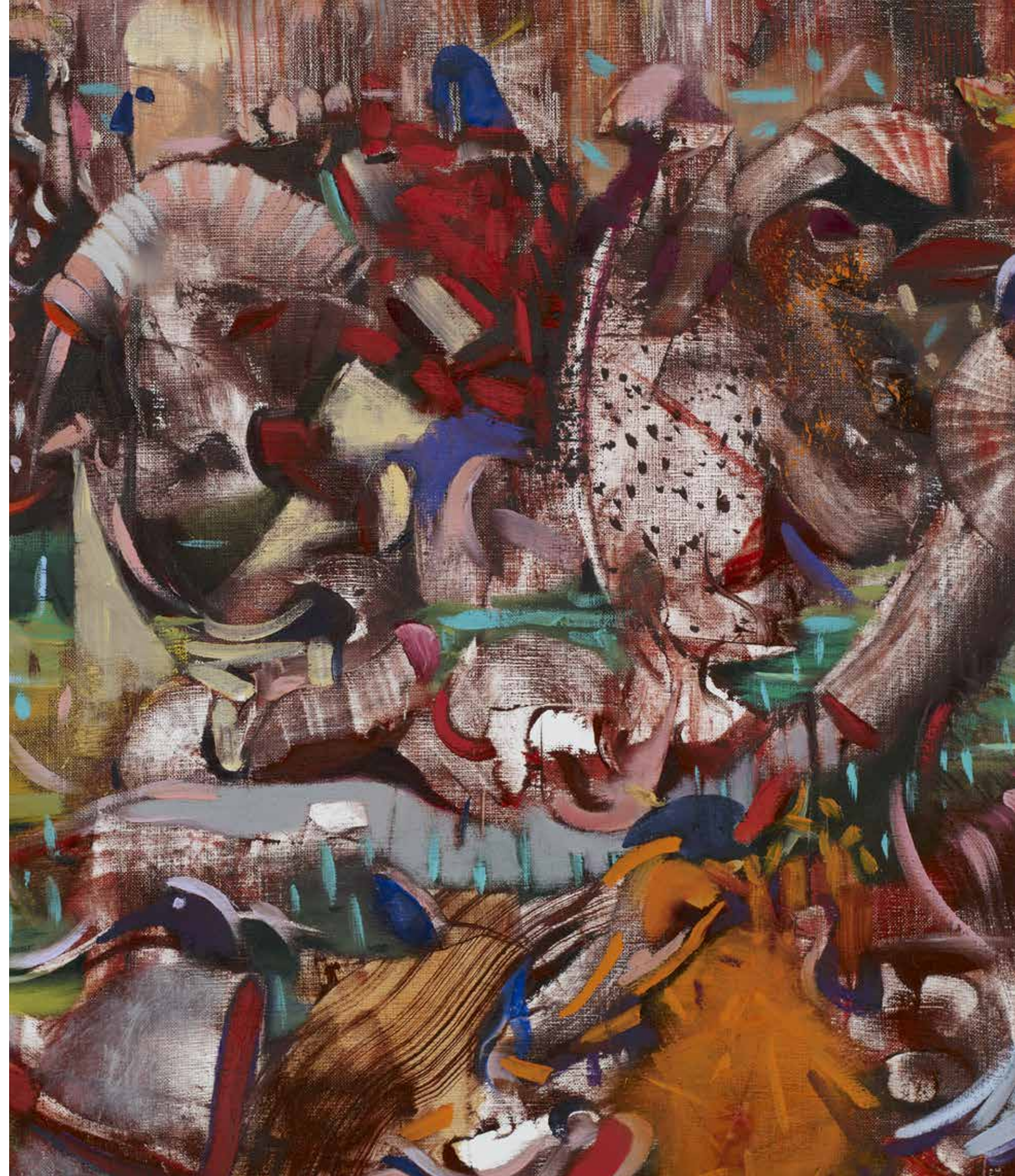
The Cycle
2013
Oil on linen
167.6 × 224 cm (66 × 88 in.)





HRH
2013
Oil on linen
76.2 x 91.4 cm (30 x 36 in.)

facing page
HRH (detail)





Incubator
2014
Oil on linen
208.3 × 304.8cm (82 × 120in.)

following pages
Incubator (details)

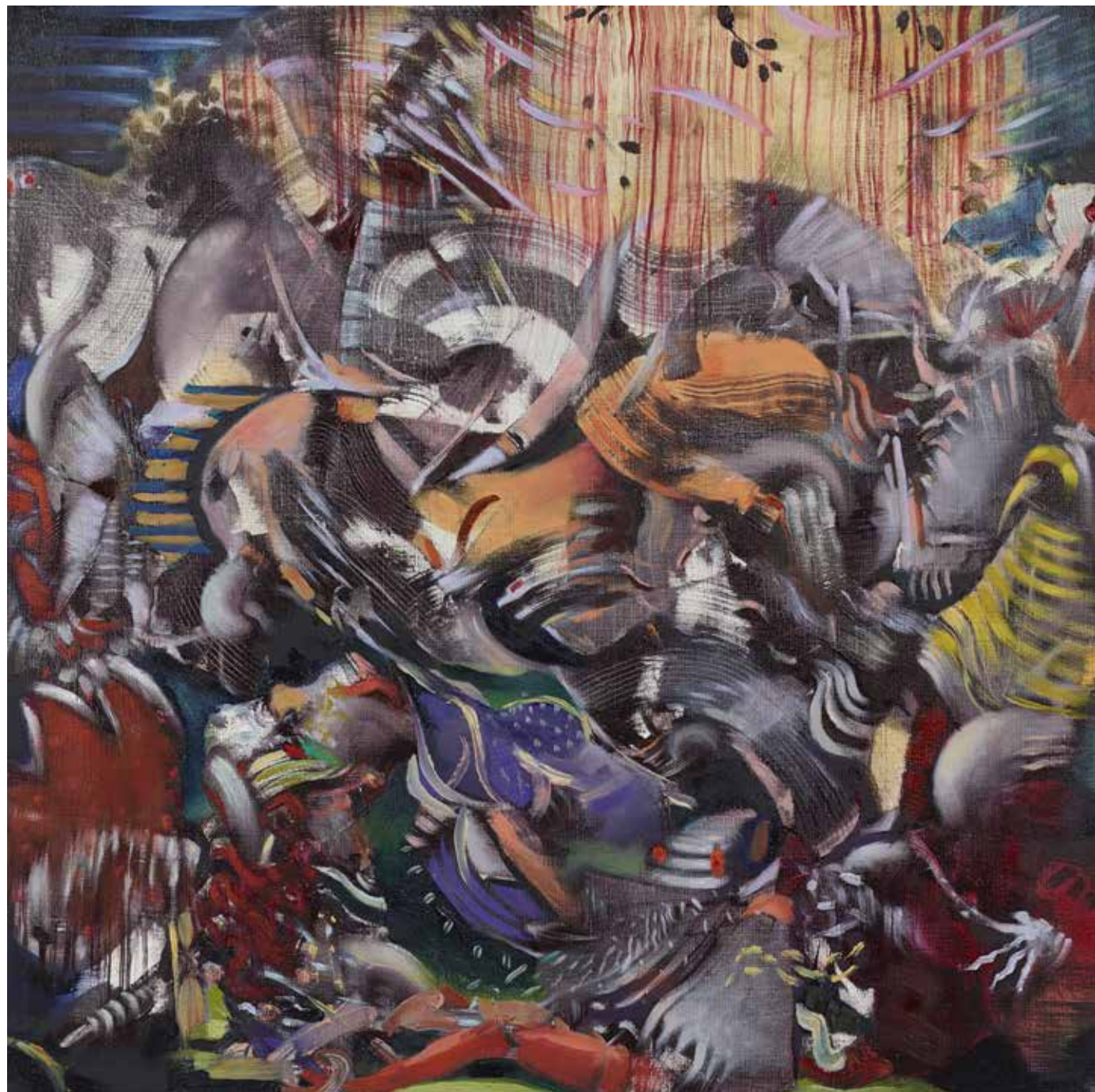




Ether
 2014
 Oil on linen
 76.2 × 91.4 cm (30 × 36 in.)

The Lower Depths
 2014
 Oil on linen
 61 × 61 cm (24 × 24 in.)





Insufferable Naturalist
 2014
 Oil on linen
 40.6 x 40.6 cm (16 x 16 in.)



The Impostors
 2014
 Oil on linen
 40.6 x 40.6 cm (16 x 16 in.)



Civilization
2014
Oil on linen
167.6 × 223.5 cm (66 × 88 in.)

following pages
Civilization (details)





The Lesser Lights
 2014
 Oil on linen
 208.3 x 304.8 cm (82 x 120 in.)

following pages
The Lesser Lights (details)





Chronos
 2014
 Oil on linen
 61 × 61 cm (24 × 24 in.)



We Won
 2014
 Oil on linen
 20.3 × 25.4 cm (8 × 10 in.)



Convergence
2014
Oil on linen
40.6 × 40.6 cm (16 × 16 in.)



facing page
The Third Space
2014
Oil on linen
25.4 × 20.3 cm (10 × 8 in.)



previous pages
At Once
 2015
 Oil on linen
 Triptych: 152.4 x 731.5 cm
 (60 x 288 in.) Each canvas:
 152.4 x 243.8 cm (60 x 96 in.)

following pages
At Once (details)





List of Works

All works listed below are in private collections unless otherwise stated

What The Thunder Said

2007
Oil on linen
101.6 × 137.2 cm (40 × 54 in.)
p. 33

Things Fall Apart

2007
Oil on linen
111.8 × 127 cm (44 × 50 in.)
p. 34

Wish You Were Here

2007
Oil on panel
35.6 × 45.7 cm (14 × 18 in.)
p. 35

Black

2007
Oil on linen
71.1 × 61 cm (28 × 24 in.)
p. 37

Exxon

2007
Oil on canvas
61 × 76.2 cm (24 × 30 in.)
p. 38

Black 2

2007
Oil on linen
55.9 × 81.3 cm (22 × 32 in.)
p. 39

The Blue Lotus

2007
Oil on canvas
30.5 × 91.4 cm (12 × 36 in.)
p. 40

Infidels

2007
Oil on linen
121.9 × 121.9 cm (48 × 48 in.)
p. 41

S.B

2007
Oil on panel
22.9 × 30.5 cm (9 × 12 in.)
p. 42

The Hollow Men

2007
Oil on panel
15.2 × 20.3 cm (6 × 8 in.)
p. 43

Untitled (Chaos)

2007
Oil on linen
45.7 × 61 cm (18 × 24 in.)
p. 44

The Center Cannot Hold

2007
Oil on linen
121.9 × 152.4 cm (48 × 60 in.)
p. 45

Amen

2008
Oil on linen
124.5 × 167.6 cm (49 × 66 in.)
p. 46

Alamut

2008
Oil on linen
66 × 91.4 cm (26 × 36 in.)
p. 47

Target

2008
Oil on linen
152.4 × 198.1 cm (60 × 78 in.)
pp. 48–49

Fool's Errand

2008
Oil on canvas
71.1 × 76.2 cm (28 × 30 in.)
p. 50

Home

2008
Oil on linen
76.2 × 91.4 cm (30 × 36 in.)
p. 51

In the Name of

2008
Oil on linen
137.2 × 182.9 cm (54 × 72 in.)
pp. 52–53

Land of Black Gold

2008
Oil on linen
137.2 × 193 cm (54 × 75 in.)
pp. 54–55

Prisoners of the Sun (T.V.)

2008
Oil on linen
137.2 × 182.9 cm (54 × 72 in.)
pp. 56–57, 24

Rising Down

2008
Oil on canvas
71.1 × 86.4 cm (28 × 34 in.)
p. 58

The Hashashins

2008
Oil on linen
122 × 91.5 cm (48 × 36 in.)
p. 59

What's Yours is Mine

2008
Oil on linen
61 × 45.7 cm (24 × 18 in.)
p. 60

Untitled

2008
Oil on panel
12.7 × 17.8 cm (5 × 7 in.)
p. 61

The Servant System

2008
Oil on panel
40.6 × 50.8 cm (16 × 20 in.)
p. 61

Dregs

2009
Oil on panel
25.4 × 35.6 cm (10 × 14 in.)
p. 62

As Above

2009
Oil on linen
25.4 × 20.3 cm (10 × 8 in.)
p. 63

Black 3

2009
Oil on linen
167.6 × 223.5 cm (66 × 88 in.)
pp. 64–65

Fishing for Souls

2009
Oil on linen
76.2 × 91.4 cm (30 × 36 in.)
pp. 66, 67

Nothing That Is So Is So

2009
Oil on linen
182.9 × 274.3 cm (72 × 108 in.)
pp. 68–69

Pulling Strings

2009
Oil on linen
76.2 × 91.4 cm (30 × 36 in.)
p. 70

Pawns

2009
Oil on linen
76.2 × 101.6 cm (30 × 40 in.)
p. 71

The Charlatans

2009
Oil on linen
137.2 × 182.9 cm (54 × 72 in.)
pp. 72–73

The Gatekeepers

2009
Oil on linen
182.9 × 274.3 cm (72 × 108 in.)
pp. 74–75, 6

Green

2009
Oil on panel
27.9 × 35.6 cm (11 × 14 in.)
p. 77

The Magians

2009
Oil on linen
182.9 × 274.3 cm (72 × 108 in.)
pp. 78–79, 80–81

The Merchants

2009
Oil on linen
152.4 × 203.2 cm (60 × 80 in.)
pp. 82–83

What They Cannot See

2009
Oil on linen
188 × 137.2 cm (74 × 54 in.)
p. 84

Follow Follow

2010
Oil on linen
25.4 × 20.3 cm (10 × 8 in.)
p. 85

Submit

2010
Oil on linen
137.2 × 182.9 cm (54 × 72 in.)
p. 86

Blackwater

2010
Oil on panel
27.9 × 35.6 cm (11 × 14 in.)
p. 87

Mana

2010
Oil on panel
76.2 × 91.4 cm (30 × 36 in.)
p. 88

Interrogation

2010
Oil on linen
121.9 × 152.4 cm (48 × 60 in.)
Metropolitan Museum of Modern Art, New York
p. 89

<p>Nowhere 2010 Oil on linen 167.6 × 223.5 cm (66 × 88 in.) pp. 90–91</p>	<p>At Sea 2011 Oil on linen 91.4 × 76.2 cm (36 × 30 in.) p. 107</p>	<p>Obstruction 2 2011 Oil on panel 91.4 × 76.2 cm (36 × 30 in.) p. 124</p>	<p>Time for Outrage 2011 Oil on linen 121.9 × 152.4 cm (48 × 60 in.) p. 139, 23</p>	<p>It's in the Air 2012 Oil on linen 208.3 × 304.8 cm (82 × 120 in.) The Museum of Contemporary Art, Los Angeles pp. 156–157, 158, 159</p>	<p>The Sun/Son 2013 Oil on linen 40.6 × 40.6 cm (16 × 16 in.) p. 179</p>	<p>The Cycle 2013 Oil on linen 167.6 × 224 cm (66 × 88 in.) pp. 202–203</p>	<p>The Third Space 2014 Oil on linen 25.4 × 20.3 cm (10 × 8 in.) p. 225</p>
<p>Obstruction 2010 Oil on linen 91.4 × 76.2 cm (36 × 30 in.) p. 92</p>	<p>Black 4 2011 Oil on linen 121.9 × 152.4 cm (48 × 60 in.) pp. 108–109</p>	<p>Land 2011 Oil on panel 10.2 × 10.2 cm (4 × 4 in.) Miniature Museum, The Hague p. 125</p>	<p>Untitled 2011 Oil on panel 40.6 × 50.8 cm (16 × 20 in.) p. 140</p>	<p>Meanwhile 2012 Oil on panel 40.6 × 50.8 cm (16 × 20 in.) p. 160</p>	<p>Aleph 2013 Oil on linen 167.6 × 224 cm (66 × 88 in.) pp. 180–181, 8</p>	<p>HRH 2013 Oil on linen 76.2 × 91.4 cm (30 × 36 in.) pp. 204, 205</p>	<p>At Once 2015 Oil on linen Triptych: 152.4 × 731.5 cm (60 × 288 in.) Each canvas: 152.4 × 243.8 cm (60 × 96 in.) pp. 227–229, 231, 232, 233, 11</p>
<p>So Below 2010 Oil on linen 25.4 × 20.3 cm (10 × 8 in.) p. 93</p>	<p>Canto 28 2011 Oil on linen 91.4 × 76.2 cm (36 × 30 in.) p. 110</p>	<p>Selection 2011 Oil on linen 167.6 × 223.5 cm (66 × 88 in.) Museum der Moderne, Salzburg pp. 126–127</p>	<p>History 2012 Oil on linen 25.4 × 20.8 cm (10 × 8 in.) p. 141</p>	<p>The Wall 2012 Oil on linen 25.4 × 20.3 cm (10 × 8 in.) p. 161</p>	<p>Contact 2013 Oil on linen 208.3 × 304.8 cm (82 × 120 in.) Albright-Knox Art Gallery, Buffalo pp. 182–183, 184–185</p>	<p>Incubator 2014 Oil on linen 208.3 × 304.8 cm (82 × 120 in.) pp. 206–207, 208, 209</p>	
<p>The Garden 2010 Oil on linen 137.2 × 182.9 cm (54 × 72 in.) pp. 94–95</p>	<p>Crash 1 2011 Oil on linen 20.3 × 25.4 cm (8 × 10 in.) p. 111</p>	<p>The Fall 2011 Oil on linen 25.4 × 20.3 cm (10 × 8 in.) p. 128</p>	<p>The Myth Makers 2012 Oil on linen 25.4 × 20.3 cm (10 × 8 in.) p. 142</p>	<p>The Search 2012 Oil on linen 193 × 243.8 cm (76 × 96 in.) pp. 162–163, 20</p>	<p>Stairway 2013 Oil on linen 25.4 × 20.3 cm (10 × 8 in.) p. 186</p>	<p>Ether 2014 Oil on linen 76.2 × 91.4 cm (30 × 36 in.) p. 210</p>	
<p>The Garden 2 2010 Oil on linen 20.3 × 25.4 cm (8 × 10 in.) p. 96</p>	<p>It Happened and It Never Did 2011 Oil on linen 182.9 × 274.3 cm (72 × 108 in.) pp. 112–113, 114–115</p>	<p>The Impostor 2011 Oil on panel 40.6 × 50.8 cm (16 × 20 in.) p. 129</p>	<p>Melencolia I 2012 Oil on linen 91.4 × 76.2 cm (36 × 30 in.) p. 143</p>	<p>Creation 2012 Oil on linen 121.9 × 152.4 cm (48 × 60 in.) p. 164</p>	<p>Alea iacta est 2013 Oil on linen 40.6 × 40.6 cm (16 × 16 in.) p. 187</p>	<p>The Lower Depths 2014 Oil on linen 61 × 61 cm (24 × 24 in.) p. 211, 16</p>	
<p>Straw Men 2010 Oil on panel 40.6 × 50.8 cm (16 × 20 in.) p. 97</p>	<p>Crash 2 2011 Oil on linen 20.3 × 25.4 cm (8 × 10 in.) p. 116</p>	<p>Stardust 2011 Oil on linen 137.2 × 182.9 cm (54 × 72 in.) pp. 130–131</p>	<p>We Haven't Landed on Earth Yet 2012 Oil on linen 208.3 × 304.8 cm (82 × 120 in.) pp. 144–145, 146, 147</p>	<p>The Devil 2012 Oil on linen 40.6 × 40.6 cm (16 × 16 in.) p. 165</p>	<p>All the Hemispheres 2013 Oil on linen 122 × 122 cm (48 × 48 in.) p. 188</p>	<p>Insufferable Naturalist 2014 Oil on linen 40.6 × 40.6 cm (16 × 16 in.) p. 212</p>	
<p>Telluric Current 2010 Oil on linen 137.2 × 182.9 cm (54 × 72 in.) pp. 98–99</p>	<p>Fabrication 2011 Oil on linen 182.9 × 137.2 cm (72 × 54 in.) p. 117</p>	<p>The Chase 2011 Oil on linen 137.2 × 182.9 cm (54 × 72 in.) pp. 132–133</p>	<p>Build 2012 Oil on linen 25.4 × 20.3 cm (10 × 8 in.) p. 148</p>	<p>Divine Wind 2012 Oil on linen 76.2 × 91.4 cm (30 × 36 in.) p. 167</p>	<p>Say My Name 2013 Oil on linen 61 × 61 cm (24 × 24 in.) p. 189</p>	<p>The Impostors 2014 Oil on linen 40.6 × 40.6 cm (16 × 16 in.) p. 213</p>	
<p>The Light 2010 Oil on linen 76.2 × 91.4 cm (30 × 36 in.) pp. 100, 101</p>	<p>Excavation 2011 Oil on linen 167.6 × 223.5 cm (66 × 88 in.) pp. 118–119</p>	<p>The Marvels of the East 2011 Oil on linen 182.9 × 243.8 cm (72 × 96 in.) pp. 134, 135</p>	<p>Burn it Down 2012 Oil on linen 76.2 × 91.4 cm (30 × 36 in.) p. 149</p>	<p>Parsifal 2012 Oil on linen 152.4 × 182.9 cm (60 × 72 in.) pp. 168, 169</p>	<p>Motherboard 2013 Oil on linen 208.3 × 304.8 cm (82 × 120 in.) pp. 190–191, 192–193</p>	<p>Civilization 2014 Oil on linen 167.6 × 223.5 cm (66 × 88 in.) pp. 214–215, 216, 217, 2</p>	
<p>The Night Air 2010 Oil on linen 162.6 × 208.3 cm (64 × 82 in.) pp. 102–103</p>	<p>In Search Of 2011 Oil on panel 50.8 × 40.6 cm (20 × 16 in.) p. 120</p>	<p>The Shrine 2011 Oil on panel 91.4 × 76.2 cm (36 × 30 in.) p. 136</p>	<p>Coercion 2012 Oil on linen 121.9 × 152.4 cm (48 × 60 in.) pp. 150–151</p>	<p>They Build It Up Just To Burn It Back Down 2013 Oil on linen 167.6 × 223.5 cm (66 × 88 in.) pp. 170–171</p>	<p>Ran 2013 Oil on linen Triptych: 243.8 × 457.2 cm (96 × 180 in.) pp. 194–195, 197, 198, 199, 27</p>	<p>The Lesser Lights 2014 Oil on linen 208.3 × 304.8 cm (82 × 120 in.) pp. 218–219, 220, 221, 4, 30</p>	
<p>Wave 2010 Oil on linen 20.3 × 25.4 cm (8 × 10 in.) p. 104</p>	<p>It Happened 1 2011 Oil on linen 20.3 × 25.4 cm (8 × 10 in.) p. 121</p>	<p>The Shadow 2011 Oil on panel 40.6 × 50.8 cm (16 × 20 in.) p. 137</p>	<p>Control 2012 Oil on linen 76.2 × 91.4 cm (30 × 36 in.) p. 152, 15</p>	<p>Fravashi 2013 Oil on linen Triptych: 243.8 × 457.2 cm (96 × 180 in.) pp. 172–173, 175, 176, 177</p>	<p>The Scream 2013 Oil on linen 61 × 61 cm (24 × 24 in.) p. 200, 28</p>	<p>Chronos 2014 Oil on linen 61 × 61 cm (24 × 24 in.) p. 222</p>	
<p>Untitled (Green 2) 2010 Oil on panel 30.5 × 30.5 cm (12 × 12 in.) p. 105</p>	<p>It Happened 2 2011 Oil on linen 20.3 × 25.4 cm (8 × 10 in.) p. 122</p>	<p>The Visitors 2011 Oil on linen 25.4 × 20.3 cm (10 × 8 in.) p. 138</p>	<p>Hypocrisy of Democracy 2012 Oil on linen 76.2 × 91.4 cm (30 × 36 in.) p. 153</p>	<p>Paper Tiger 2013 Oil on linen 25.4 × 20.3 cm (10 × 8 in.) p. 201</p>	<p>Reflektor 2013 Oil on linen 25.4 × 20.3 cm (10 × 8 in.) p. 201</p>	<p>We Won 2014 Oil on linen 20.3 × 25.4 cm (8 × 10 in.) p. 223</p>	
<p>Annunciation 2011 Oil on linen 25.4 × 20.3 cm (10 × 8 in.) p. 106</p>	<p>Rock the Casbah 2 2011 Oil on linen 91.4 × 76.2 cm (36 × 30 in.) p. 123</p>	<p>It Was Written 2012 Oil on linen 40.6 × 40.6 cm (16 × 16 in.) p. 155, 12</p>				<p>Convergence 2014 Oil on linen 40.6 × 40.6 cm (16 × 16 in.) p. 224</p>	

Biography

1976
Born in Tehran

1979
Iranian Revolution

1980
Iran – Iraq war begins

1988
Iran – Iraq war ends
The Banisadr family move to Turkey then to California

2000
Moves to New York and attends the School of Visual Arts

2006
Receives a travel grant to Chateaux Balleroy in Normandy

2007
Receives his MFA from the New York Academy of Art
Receives a Post-Graduate Research Fellowship from the New York Academy of Art

2010
Receives a Fellowship in Painting from The New York Foundation for the Arts

Selected Solo Exhibitions

2015
At Once, Blain|Southern, London, UK

2014
Motherboard, Sperone Westwater, New York, US

2012
We Haven’t Landed on Earth Yet, Galerie Thaddaeus Ropac, Salzburg, AT

2011
It Happened and It Never Did, Leslie Tonkonow Artworks + Projects, New York, US

2010
Evidence, Galerie Thaddaeus Ropac, Paris Marais, FR
(works on paper)

Paintings, Galerie Thaddaeus Ropac, Paris Marais, FR

2008
Leslie Tonkonow Artworks + Projects, New York, US

Selected Group Exhibitions

2014
Eurasia, A View on Painting, Galerie Thaddaeus Ropac, Paris Pantin, FR

Between Worlds, Galerie ISA, Mumbai, IN

Love Me/Love Me Not, Contemporary Art from Azerbaijan and its Neighbors, Heydar Aliyev Center, Baku, AZ

2013
Expanded Painting, Prague Biennale 6, curated by Helena Kontova, Giancarlo Politi, and Nicola Trezzi, Prague, CZ

Cinematic Visions: Painting at the Edge of Reality, Victoria Miro Gallery, London, UK

Love Me/Love Me Not, Contemporary Art from Azerbaijan and its Neighbors, The 55th International Art Exhibition, Venice Biennale, Venice, IT

A Selection of Recent Acquisitions from The Permanent Collection, Museum of Contemporary Art, Los Angeles, US

Safar/Voyage, Museum of Anthropology (MOA) at the University of British Columbia, Vancouver, CA

Frauen Liebe und Leben (The Klöcker collection), Lehmbruck Museum, Duisburg, DE

Disaster: The End of Days, Galerie Thaddaeus Ropac, Paris Pantin, FR

Tectonic, The Moving Museum, DIFC, Dubai, UAE

Dynasty, Hotel Particulier, New York, US

2012
Contemporary Iranian art in the Permanent Collection, The Metropolitan Museum of Art, New York, US

The Sound of Painting, Palazzo Saluzzo Paesana, Turin, IT

Peekskill Project V, Hudson Valley Center for Contemporary Art, Peekskill, New York, US

Hue and Cry, Sotheby’s S2, New York, US

Lucie Fontaine: Estate Vernissage, Marianne Boesky Gallery, New York, US

Referencing History, Green Art Gallery, Dubai, UAE

2011
XXSmall, Gemeente Museum, The Hague, NL

East Ex East, Brand New Gallery, Milan, IT

Visions, Monica De Cardenas, Milan, IT

2010
Hareng Saur: Ensor and Contemporary Art, Stedelijk Museum voor Actuele Kunst (SMAK), Ghent, BE

Contemporary Notes, Assar Gallery, Tehran, IR

Ghosts, Luce Gallery, Torino, IT

2009
Epic Painting, Samek Art Gallery, Bucknell University, Lewisburg, US

Raad O Bargh, Kunstraum Deutsche Bank, Salzburg, AT

Unveiled: New Art from the Middle East, The Saatchi Gallery, London, UK

Raad O Bargh – 17 Artists from Iran, Galerie Thaddaeus Ropac, Paris, FR

2008
Weaving The Common Thread, Queens Museum of Art, Queens, New York, US

Utopia Dystopia, Leslie Tonkonow Artworks + Projects, New York, US

Small is Beautiful (2), Flowers Gallery, New York, US

Post Graduate Fellows Exhibition, New York Academy of Art, New York, US

2007
Small is Beautiful, Flowers Gallery, New York, US

Homecoming, New York Academy of Art, New York, US

CAA Exhibition, Hunter College/Time Square Gallery, New York, US

2006
Tribeca Ball, Skylight, New York, US

Summer Painters, Château de Balleroy, Balleroy, FR

2005
In Exile, Visual Arts Gallery, New York, US

Bibliography

Publications

2014
Peppiatt, M., *Art Plural: Voices of Contemporary Art*, Art Plural Gallery, Singapore Cultural District, SG

Deitch, J., *Sound of Painting*, Sperone Westwater, New York, US

2013
Trezzi, N., *Ali Banisadr: Tectonic*, The Moving Museum, Gate Village DIFC, Dubai, UAE

Politi, G., Hontova, H. and Trezzi, N., *Expanded Painting*, Prague Biennale 6, Prague, CZ

Cullinan, N., Azimi, N., Nasser-Khadivi, D. and Raza, N., *Love Me, Love Me Not: Contemporary Art from Azerbaijan and its Neighbours*, The 55th International Art Exhibition, Venice Biennale, Venice, IT

Daftari, F. and Baird, J., *Safar/Voyage*, UBC Museum of Anthropology, Vancouver, CA

Dagen, P., Stecker, R. and Wendel-poray, D., *Frauen Liebe Und Leben*, Lehmbbruck Museum, Hatje Cantz, Duisburg, DE

Bracewell, M., *Disaster: The End of Days*, Galerie Thaddaeus Ropac, Paris, FR

2012
Artoni, M., *The Sound of Painting*, Palazzo Saluzzo Paesana, Turin, IT

Roitfeld, V.R., *Hue + Cry*, Sotheby’s s2, New York, US

Neal, J., *Referencing History*, Green Art Gallery, Dubai, UAE

Ekhtiar, M. and Lindquist, G., *We Haven’t Landed on Earth Yet*, Galerie Thaddaeus Ropac, D.A.P., FR

Restoin Roitfeld, V., *Hue + Cry*, Sotheby’s s2, New York, US

2011
Neal, J., *East Ex East*, Brand New Gallery, Milan, IT

Trezzi, N., *Visions*, Monica De Cardenas, Milan, IT

2010
Daftari, F., *Ali Banisadr*, Galerie Thaddaeus Ropac, Paris, FR

2009
Unveiled: New Art from the Middle East, The Saatchi Gallery, pp.33–36, London, UK

Mahlouji, V., *Raad O Bargh*, Galerie Thaddaeus Ropac, pp. 20–23, Paris, FR

Amirsadeghi, H., *Different Sames: New Perspectives on Contemporary Iranian Art*, TransGlobe Publishing, London, UK

Epic Painting, Bucknell University/Samek Art Gallery, Lewisburg, US

Hareng Saur: Ensor and Contemporary Art, distributed by Ludion, S.M.A.K. and MSK Ghent, BE

2008
Ali Banisadr: Paintings, Leslie Tonkonow Artworks + Projects, New York, US

Articles and Reviews

2014
Denson, Roger G., ‘Personifying Iran in an Art of Dissent, Defiance, and Desire’, *The Huffington Post*, 10 October

Nandwani, D., ‘The Balancing Act’, *Eat Stay Love*, August

Baria, Zeenia F., ‘International artists showcase works in Mumbai’, *The Times of India*, 7 July

Reshamwala, V., ‘State of Flux’, *Time Out Mumbai*, June

Wei, L., ‘Ali Banisadr: Interview’, *Studio International*, 2 June

Kennedy, R., ‘Art School Creates a New Reality’, *The New York Times*, 21 May

Donoghue, K., ‘Ali Banisadr in Conversation with Porochista Khakpour’, *Whiterwall*, Summer Design Issue

Cohen, D., ‘Brueghel Meets Mughal: Ali Banisadr at Sperone Westwater’, *www.artcritical.com*, 11 April

Corwin, M., ‘Ali Banisadr Motherboard’, *The Brooklyn Rail*, 2 April

Harris, L., ‘In the Garden of Earthly Delights’, *Harper’s Bazaar Arabia, Art*, Issue 12, March–April (and front cover)

Becker, N., ‘Ali Banisadr Interview’, *www.whitehotmagazine.com*, March

Havercroft, N., ‘Meet a NYFA Artist: Ali Banisadr’, *www.current.ny.org*, 14 March

Dailey, M., ‘Painter Ali Banisadr’s Sound Inspiration’, *The Wall Street Journal*, 6 March

McDermott, E., ‘How Ali Banisadr Holds Memory’, *Interview*, March

‘Love Me, Love Me Not Contemporary Art from Azerbaijan and its Neighbours’, *www.news.az*, 27 February

‘Love Me, Love Me Not’, *Wall Street International*, 22 January

2012
Cover of *Flash Art International Magazine*, July–September

Denson, R. G., ‘Going Forward in Reverse: The Present Tense(ion) of History Painting’, *The Huffington Post*, 7 September

Chae, J., ‘Conversation with Ali Banisadr’, *The Huffington Post*, 4 September

Chae, J., ‘Conversation with artist Ali Banisadr’, *Arts in a Changing America*, 2 September

Trezzi, N., ‘Ali Banisadr’, *Flash Art International Magazine*, July–September

Corwin, W., ‘Ali Banisadr, Tehran to New York’, *Art on Air International Radio*, 20 August

Neal, J., ‘What Lies Beneath’, *Flash Art International Magazine*, July–September

Saad, S., ‘Impulse to Paint’, *Aishti Magazine*, April/May

Kalsi, J., ‘Lessons from the Past’, *Gulf News*, 25 May

Proctor, R. A., ‘Historical Relayerings’, *Canvas Guide*, May

Lewis, P. A., ‘Defiant Beauty: Contemporary Iranian Art from the permanent collection at the Met’, *Galo Magazine*, March

Beer, J., ‘Conversation with the Unnamed: Ali Banisadr’, *Art-Rated*, January

2011
Top 100 Artists’ (Ranked #1), *Flash Art International Magazine*, November

Artoni, M., ‘Visions’, *Flash Art International Magazine*, November

Tagliafierro, M., ‘East Ex East’, *Artforum*, October

Gulli, D., ‘East Ex East’, *Flash Art Magazine*, October

Casavecchia, B., ‘East ex East’, *Art Review*, September

French, C., ‘Ali Banisadr’, *ARTnews*, September

Farzin, M., ‘Profile: Clamour and Colour Ali Banisadr’, *Canvas Magazine*, September

Church, A., ‘Ali Banisadr’, *Art in America*, 29 June

Katayoun, V., ‘Interview: Ali Banisadr: It Happened and It Never Did’, *BBC Persia* (TV), Tamasha, 5 May

Sand, O., ‘Profile: Ali Banisadr’, *Asian Art Newspaper*, February

Besnier A., ‘Ali Banisadr Evidence’, *Paris Art*, January

2010
de Maulmin, V., ‘Les arcanes poetiques d’Ali Banisadr’, *Connaissance des Arts*, Paris, November

‘Prima candelina coi fantasmi: una mostra astratta e figurative’, *il Giornale*, 15 September

Badinella, C. and Affronti, F., ‘Ali Banisadr: Un caos controllato in procinto di andare a pezzi’, *Flash Art Magazine*, issue 286, August/September

Sharifian, V., ‘Interview with Ali Banisadr’, *Tandis Magazine*, Tehran, May

Cheney, A., ‘All’s Fare in Art’, *Wall Street Journal*, 9 May

Badinella, C. and Affronti, F., ‘Grandi Masteri, Fonte Perenne’, *La Casana*, March

Godula, G., ‘Ali Banisadr’, *France 24* (Video), 12 February

De Santis, S., ‘Ali Banisadr’, *Le Figaro*, 23 February

Rigollet, C., ‘Ali Banisadr’, *L’agora Des Arts*, March

Villodre, N., ‘Ali Banisadr’, *Paris Art*, March

2009

Jeffreys, T., ‘Unveiled New Art From The Middle East’, *Spoonfed*, 29 January

Santevecchi, G., ‘Arte Shock Per I’ Islam Senza Veli’, *Corriere Della Sera*, 31 January

Brown, N., ‘Middle Eastern Promise’, *The First Post*, 2 February

Dagen, P., ‘Le Moyen-Orient détrône la Chine chez Saatchi, collectionneur avisé’, *Le Monde*, 6 February

‘Thunder and Lightning’, *Wallpaper*, 20 February

Amirhajibi, A., ‘Iranian Raad O Bargh in Paris and London’, *Etemad Melli*, February

Van Tuijn, E., ‘The Middle East Unveiled’, *Metropolis M*, March

Dagen, P., ‘Raad O Bargh’, *Le Monde*, 8 March

Gruber, F., ‘New Middle Eastern Art’, *ABC Radio National*, 15 March

Verla Bovino, E., ‘Raad O Bargh’, *Frieze Magazine*, April

Montazami, M., ‘Review’, *ArtPress*, May

‘Donner Und Blitz Aus Dem Iran’, *Der Standard*, 29 July

Ayers, R., *Modern Painters*, November

2008

Rosenberg, K., ‘Ali Banisadr’, *The New York Times*, 7 November

Lindquist, G., ‘Ali Banisadr’, *The Brooklyn Rail*, December – January 2009

Piri, H., ‘Detour Through Chelsea’, (An Appropriate Distance), *From the Mayor’s Doorstep*, No. 81:1, December

Wagner, J., ‘Ali Banisadr at Leslie Tonkonow’, *www.jameswagner.com*, December

Public Collections

- Albright-Knox Art Gallery, Buffalo, US
- British Museum, London, UK
- Metropolitan Museum of Art, New York, US
- Miniature Museum, The Hague, NL
- Museum of Contemporary Art, Los Angeles, US
- Museum der Moderne, Salzburg, AT

Artist Acknowledgements

I would like to thank Harry Blain, Graham Southern, Jessica Smith, Elena Bonanno Di Linguaglossa, Adrian Sutton and the rest of the team at the gallery for all their support. My gratitude to Robert Hobbs and Boris Groys for their contribution to this publication. Thank you to Thaddaeus Ropac, Angela Westwater, Gian Enzo Sperone, David Leiber, Fereshteh Daftari, Amy Cutler, Elena Bortolotti, Victoire de Pourtales, Jane Neal, Wendy Goldsmith, Dina Nasser Khadivi, Jeffrey Deitch, the Praline team, Jeffrey Sturges and Fernando Sancho. Thank you to my wife Kristel Wedin, my mom and sister and the rest of my family and friends.



The artist’s studio, Brooklyn, NY, December 2014

First published in 2015 by Blain|Southern
on the occasion of the exhibition:

Ali Banisadr
At Once
11 February – 21 March 2015

All works © Ali Banisadr

Publication © Blain|Southern 2015

Texts © The Authors 2015

ISBN: 978-0-9926634-6-9

Published by
Blain|Southern
4 Hanover Square, London, W1S 1BP
www.blainsouthern.com

Project Manager
Jessica Smith

Edited by
Jessica Smith
Emily Jackson
Noura Al-Maashouq

Designed by
Praline: David Bate, David Tanguy

Photography
Jeffrey Sturges
Peter Mallet
Fernando Sancho

Printed by
Lecturis, Eindhoven

All rights reserved. No part of this publication may be reproduced in any form or by any electronic or mechanical means (including photocopying, recording, or information storage and retrieval systems) without permission in writing from the publisher.