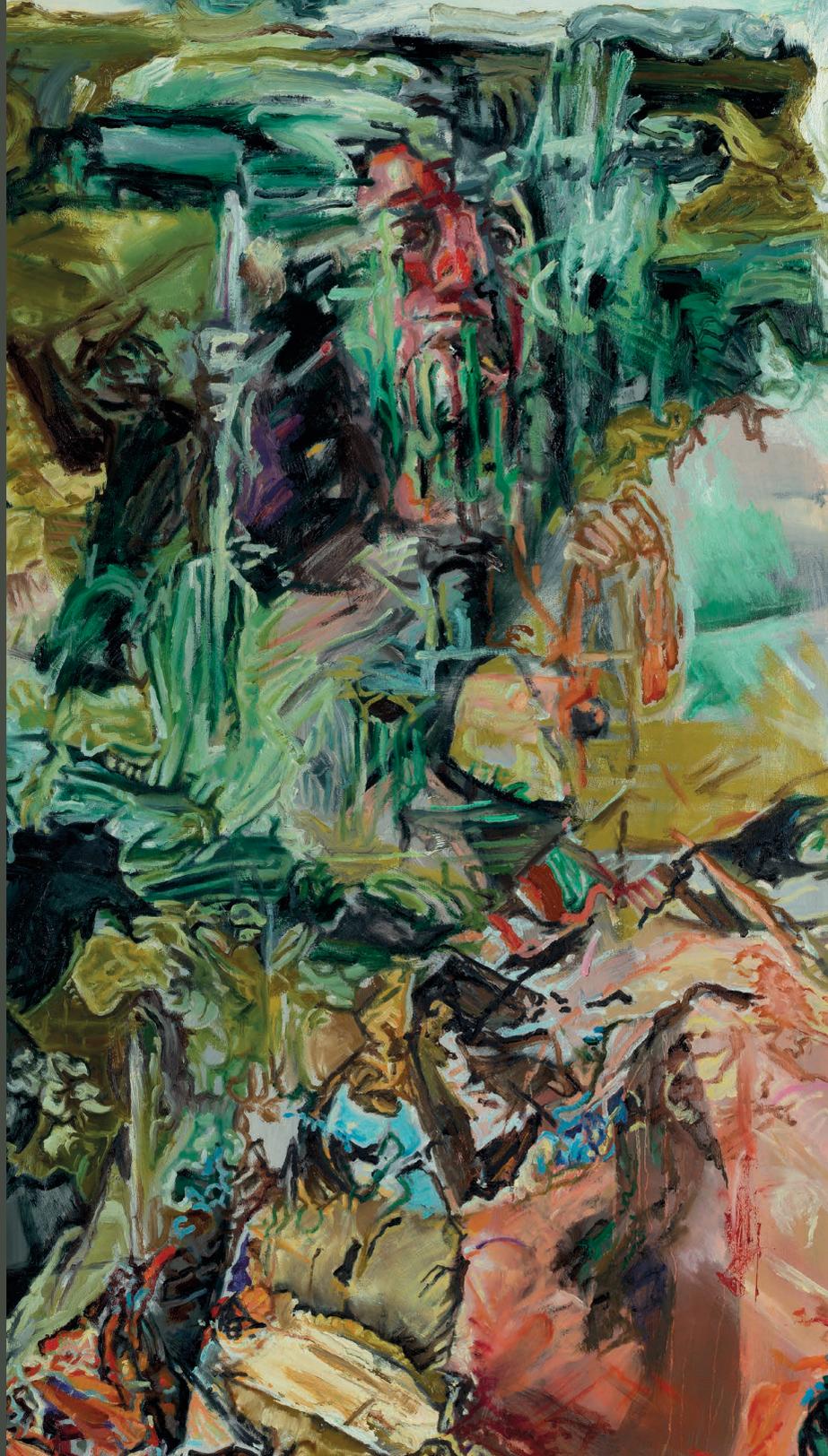




ASH
An Abstract Sense of Life

HJ Art Gallery





ASH

Afshin Naghouni

An Abstract Sense of Life

21 May –30 June



HJ ART GALLERY

An Abstract Sense of Life

“In his new body of artwork, I see Afshin Naghouni is unusually jewel-like with his choice palette of cherry-picked colours. Vivid multihued veils of paint offer ever-more interesting Abstract(ed) zones, that lie in between broadly sanguine, elaborately raffish and viscerally gutsy brushstrokes. Understanding engagement of the physical frame supports emotional empathy whilst embracing intellectual identity; feeling the Conceptual tease of painted flesh from the mortal body to Abstract art, as self-portraiture, too.”

Estelle Lovatt, FRSA

“all paintings are conceptual in a way as they are all born out of an idea. It all comes down to the question of how and how much, if any, of an idea has been brought to life through form.

The idea is to inject energy and emotion into the canvas, breathing life into it. The kind of life that compels one to search even though there may be nothing to find, especially, if there is nothing to find.

I like constructing canvases that are full of dualities. From contrasting values to interplaying hues, they are like battlegrounds, battle between conscience and subconscious, representational and abstract, detailed and generalised, a battle between the plains, between the tangible and intangible. As such is life itself.”



“I feel I have really rediscovered colour. I like and want to play, and if colour is the exciting dimension in the game, then let’s put it to work”.



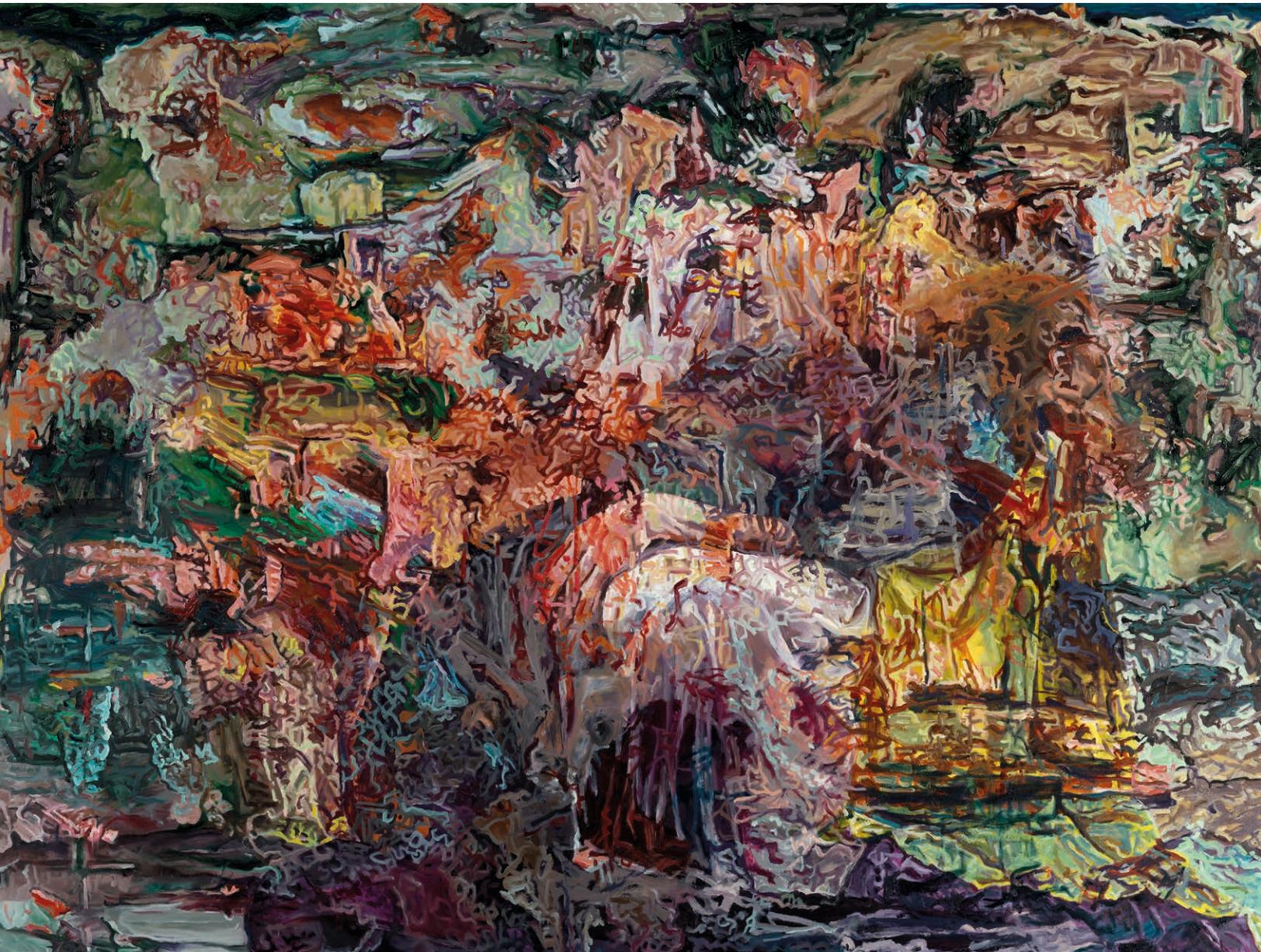
“Painting can become a race between what I can bring into my head and what goes onto the canvas. My mind is always way ahead of me, and I am constantly trying to catch up. When it happens, it is exciting because you can’t stop and it becomes more physical, the application and all that. The other thing that can happen, of course, is that you haven’t figured anything out and you just want to paint. It becomes a slur because you can be ahead of your thoughts on the canvas, and you need to come back, have a cigarette, have a coffee, and try to figure out what you are trying to do.”



“When you do a self-portrait, or any focus on configuration, you tend to go towards the physical features, making sure that it looks like it should do. The moment you go towards abstraction, it becomes about focusing on other things rather than the obvious. A lot of it is conscious or self-conscious. I think a self-portrait needs to be more accurate than straightforward representation.”

Extracted from conversation with friend, artist and contributing editor of Lux Magazine, Maryam Eisler.





Untitled 2021 Oil on canvas 160x200 cm



Untitled 2021 Oil on board 150x120 cm



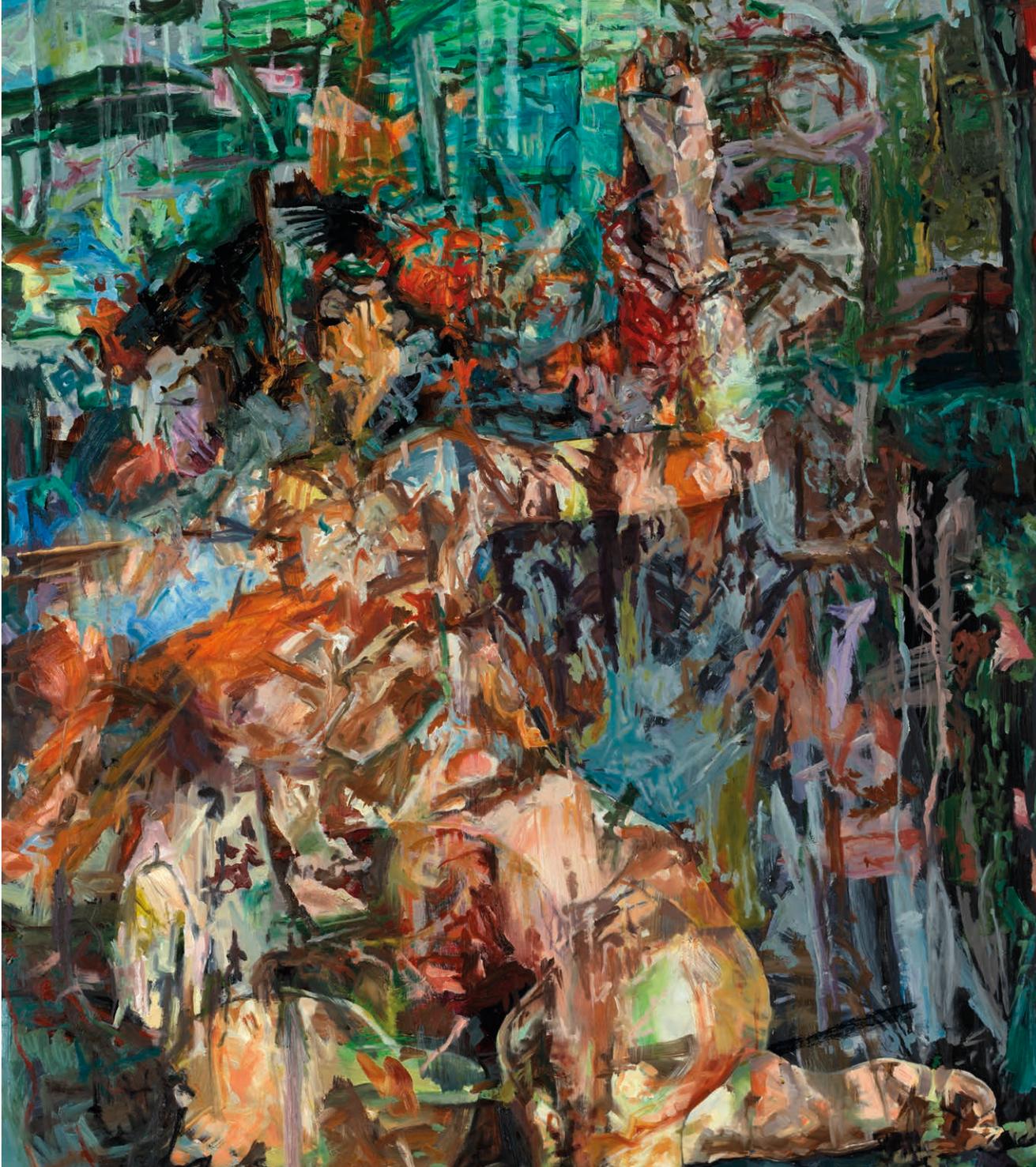
Untitled 2021 Oil and acrylic on canvas 120x100 cm



Untitled 2021 Oil and acrylic on canvas 192x192 cm



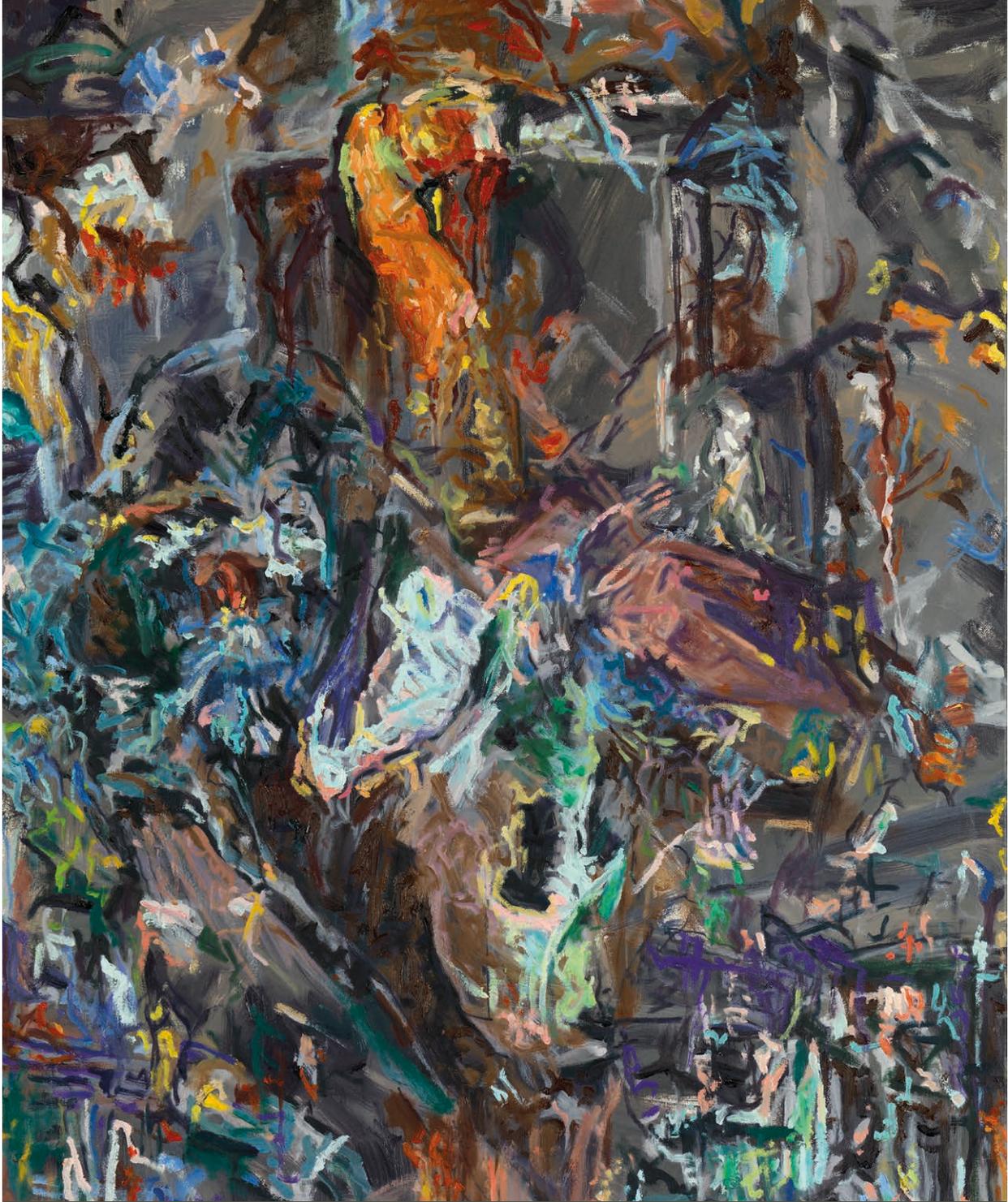
Untitled 2018 Oil on canvas 150x120 cm



Untitled 2020 Oil on board 150x120 cm



Untitled 2019 Oil on canvas 150x120 cm



Portrait of an artist 2020 Oil on canvas 102x76 cm



Untitled 2019 Oil & acrylic on canvas 120x150 cm

We need to acknowledge and thank:

Maryam Eisler

Estelle Lovatt, FRSA

Lux Magazine
www.lux-mag.com



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