

ROKNI HAERIZADEH

Disegni
Booth DS 05
Artissima

3 – 5 November 2017



The Sun Shines on a Graveyard and a Garden Alike, and the Rain a Loyal Man from a Traitor Knows Not, 2015-17
Gouache, gesso, watercolour and ink on printed paper, 29.7 x 42 cm

The booth in the Disegni section explores the visual narrative in Dubai-based Iranian artist Rokni Haerizadeh's works from his celebrated *Fictionville* series. In these works, the artist isolates still and moving images from news media and transforms them with expressive painterly gestures into scenes of grotesque fantasy and ribald humour. A collection of paintings from this series was also exhibited in *The Restless Earth* at the Trussardi Foundation in Milan in April 2017.

Haerizadeh's work implicates the viewer, who may not only be numb to these hyper-mediated images, but perhaps even take voyeuristic pleasure in the spectacle of tragedy and catastrophe. For the artist, life is rendered as a series of elaborate rituals, alternatively richly comic, absurd, tragic, farcical, and finally, devastatingly familiar.

"The images are, true to *Fictionville*'s name, vividly unreal; they depict a fantastic bestiary of battling characters and pulsating, anthropomorphised scenery. But the scenes they depict are, nonetheless, familiar. The bodies rehearse the classical language of contemporary news media spectacles: the tropes of trenchant nationalism, military triumphalism, defiant rebellion, cowering victimhood, not to mention natural and man-made disasters. Violence specifically human violence—is their common link. If the images are uncanny, it's because we recognise familiar prejudices in strange bodies: Performed by fleshy and corpulent demons and beasts, human actions take on a startling expressiveness," says writer Media Farzin about Haerizadeh's on going series *Fictionville* in his monograph of the same name, published by Koenig Books in 2014.

Artist's Biography:

Rokni Haerizadeh (born 1978, Tehran) lives and works in Dubai. He attracted international attention during mid-2000s for his paintings

that brought together his observations about social or public gatherings in Iran - particularly weddings, religious festivals, funerals and banquets - and reveal the hedonistic, ritualised or violent side of human nature that are buried in such spectacles. Since 2009, Haerizadeh has sought new definitions of painterly practice that could lift the medium off the white canvas.

In his ongoing series of works on paper, *Fictionville* (2009-) Haerizadeh paints directly onto news photographs or stills taken from news footage, while his moving paintings are rotoscope video works composed of thousands of individually-painted stills. Both projects are a discourse about the ideology and voyeuristic violence embedded in a media-powered spectacle.

He has participated in numerous exhibitions such as Carnegie International (2013), *Here and Elsewhere* at the New Museum, New York (2014) and the Sharjah Biennial (2011). His works are held in public and private collections, including the Guggenheim, New York, Carnegie Museum of Art, British Museum, Tate Modern, Devi Art Foundation, JP Morgan Chase Art Collection and Rubell Family Collection, among others. Haerizadeh maintains a collaborative practice with his brother Ramin and friend Hesam Rahmadian, and together they have staged institutional exhibitions at MACBA (2017), Kunsthalle Zurich (2015) and ICA Boston (2015), among others.

Unit 17, Alserkal Avenue,
Street 8, Al Quoz 1,
PO Box 18217
Dubai, UAE

+971 4 323 5052
info@ivde.net
www.ivde.net