

Reality and imagination are intertwined like the braided hair of a woman. Life is full of real imaginations and imaginary realities. I never stopped daydreaming throughout my life, and using imagination, I always painted life's realities with a color of metaphor. It was my first exposure to art that gave my life a new meaning. The mystical realm of art has always fascinated me since it combines elements of imagination and reality to reveal the truth. This is why my first serious collection, completed as my capstone university project, was also titled "reality and imagination" This collection actually shows the most fundamental truths of my life: Rebellion effort, dreams, and realities.



Art Portfolio

واقعیت و خیال
LA RÉALITÉ ET L'IMAGINAIRE



Armin Goudarzi

www.armin-goudarzi.com

Presentation



Drawing



Figurative Painting



Abstract Painting



Sculpture



Mural Painting



Printmaking




Graphic



Video Art



Photography



Presentation

I can describe myself as a curious, insurgent, and creative artist and a bit of an idealist. I graduated in painting from the University of Tehran. Throughout my education, I made use of a wide range of tools, techniques, and mediums, from the visual arts to cinema and literature, and this practice has continued into my professional life until today. The mystical realm of art has always fascinated me since it combines elements of imagination and reality to reveal the truth. I believe the term “Reality and Imagination,” which was the title of my earliest project, best describes my work, which includes elements of both.

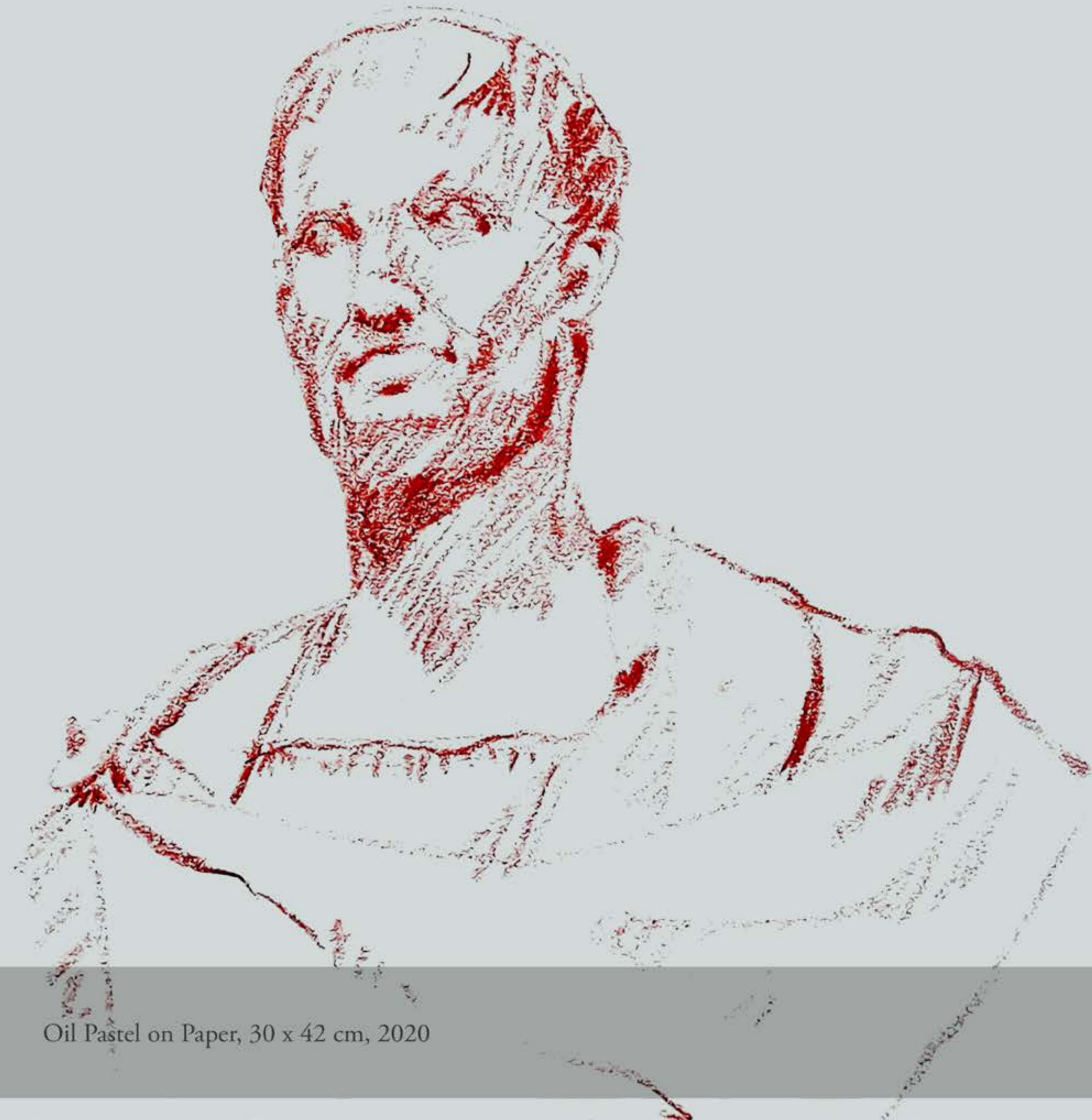
Classical art fascinates me, but I also have a passion for contemporary art that exudes a sense of serenity and depth, creating an atmosphere conducive to contemplation and spirituality. What inspires me is a kind of revelation I have while improvising, which is particularly prominent in my works.

I take inspiration from philosophy, psychology, and mythology. In parallel to creating art pieces as the defining pillar of my identity, I try to engage in literature, filmmaking, and other endeavors, aiming to expand my life’s and profession’s horizons.

I have worked professionally as an artist for twelve years and have had five solo and four group exhibitions in Tehran, Shiraz, and Karaj. I participated in several festivals and workshops, all listed in my CV section.

“Being different is neither a good nor a bad thing. It just means being brave enough to be yourself.” Albert Camus

Drawing

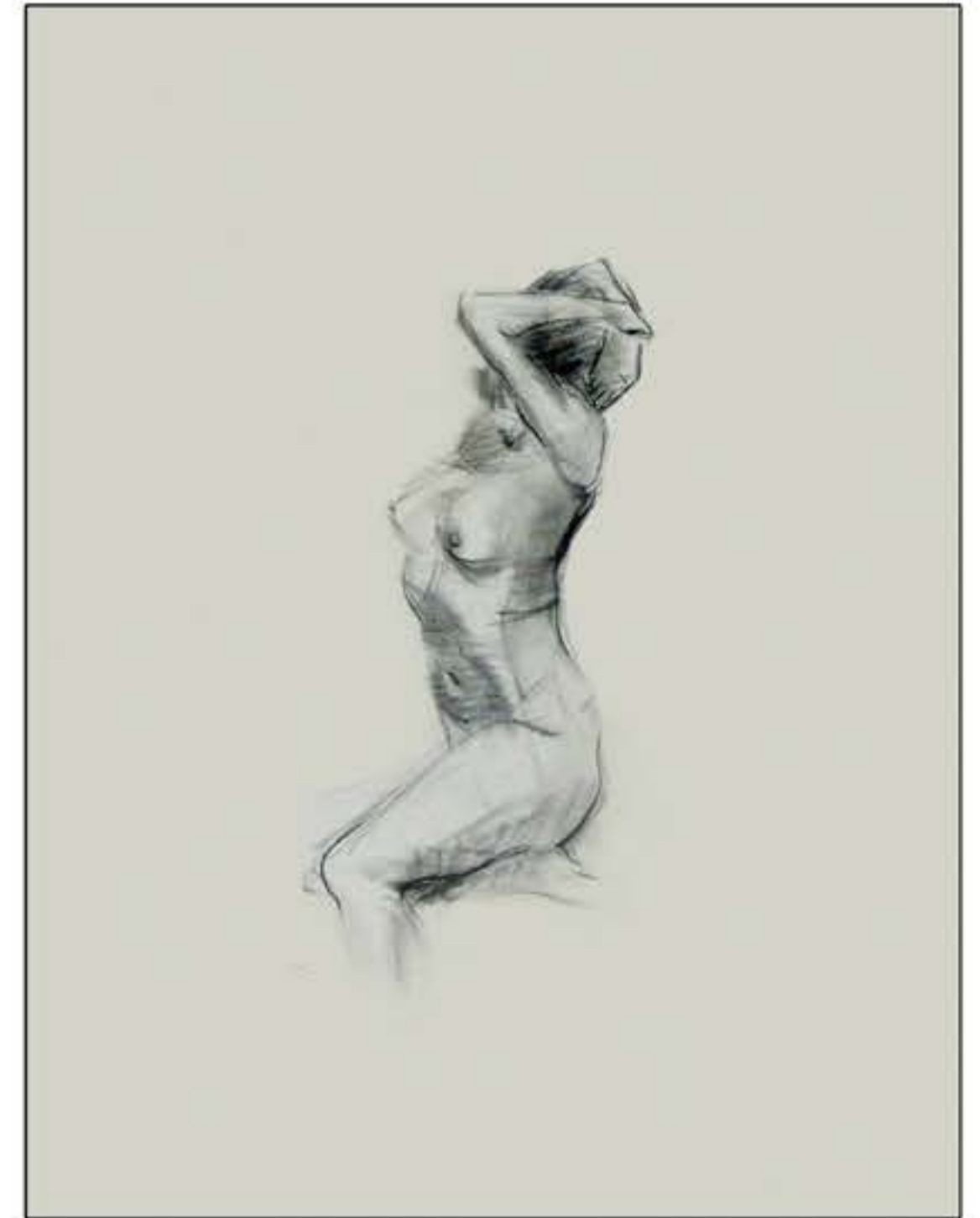


Oil Pastel on Paper, 30 x 42 cm, 2020

Drawing, as an obsession, study, practice, and also as a method of thinking and imagining, takes up a significant portion of my daily routine.

Drawing has always attracted me since it allows me to express myself freely, allows me to improvise without worrying and fears, and enables me to overcome whatever mental blocks I may have.

As I have taken a more academic approach to it, this early interest of mine has developed and flourished. Each workshop I took, each practice I had, and each life experience that I had, has deepened this fascination.



Charcoal on Paper, 30 x 42 cm, 2009



In my notebooks are my experiences, studies, research, ideas, and also practicing by copying the work of others. I draw every day simply with a pen or pencil on paper. My focus areas in the drawing have been experiencing and curiosity in the realm of techniques, as well as exploring the form, ideal, and their interaction. I find this triangulation of experience, intuition, and discovery to be my primary artistic route.





Oil Pastel on Paper, 30 x 42 cm, 2019



Charcoal on Paper, 21 x 30 cm, 2022



When people are lonely and struggling with mental conflicts, it feels as though they are sharing their personality and existence with an unknown other.

In this collection entitled doppelganger, I wanted to use deformation to convey the subject's emotions alongside unknown faces. My intention was to expose people's personalities along with what is hidden deep beneath their faces and lives. The details and embellishments here are irrelevant and are only to deceive the mind and show the superficial side of the personality.



Charcoal and Ink on Paper, 30 x 42 cm, 2017



Ink and Coloured Pencil on Paper, 30 x 42 cm, 2018



Figurative Painting



Acrylic on Canvas, 60 x 80 cm, 2011

Being the most tangible of all subjects, humans always caught my attention. In my works, people are typically alone in the frame and within an undefined space. What I am going for with these pieces is to show human moments full of undisclosed secrets.

A majority of my paintings are figurative and are executed in oil. I believe this technique is powerful and versatile, making it ideal for reconstructing the nuances and complexity of human emotional states.



Oil Painting on Canvas, 45 x 60 cm, 2015



The intricate connections between men and women are the focus of the collection “fall,” but it does not intend to represent any defined idea. But I made an effort to capture a human moment with all of its nuances. Men are seen falling from the air, and the woman in the collection’s center is shown collapsing within herself with her hands tied. Each person is alone in their own frame but has an invisible yet tangible bond with the others.

Everything appears to be clear. However, is a hasty and superficial interpretation sufficient when one may imagine himself in each shot and the entire work and think back on his previous relationships?

Oil Painting on Canvas, 50 x 50 cm, 2019



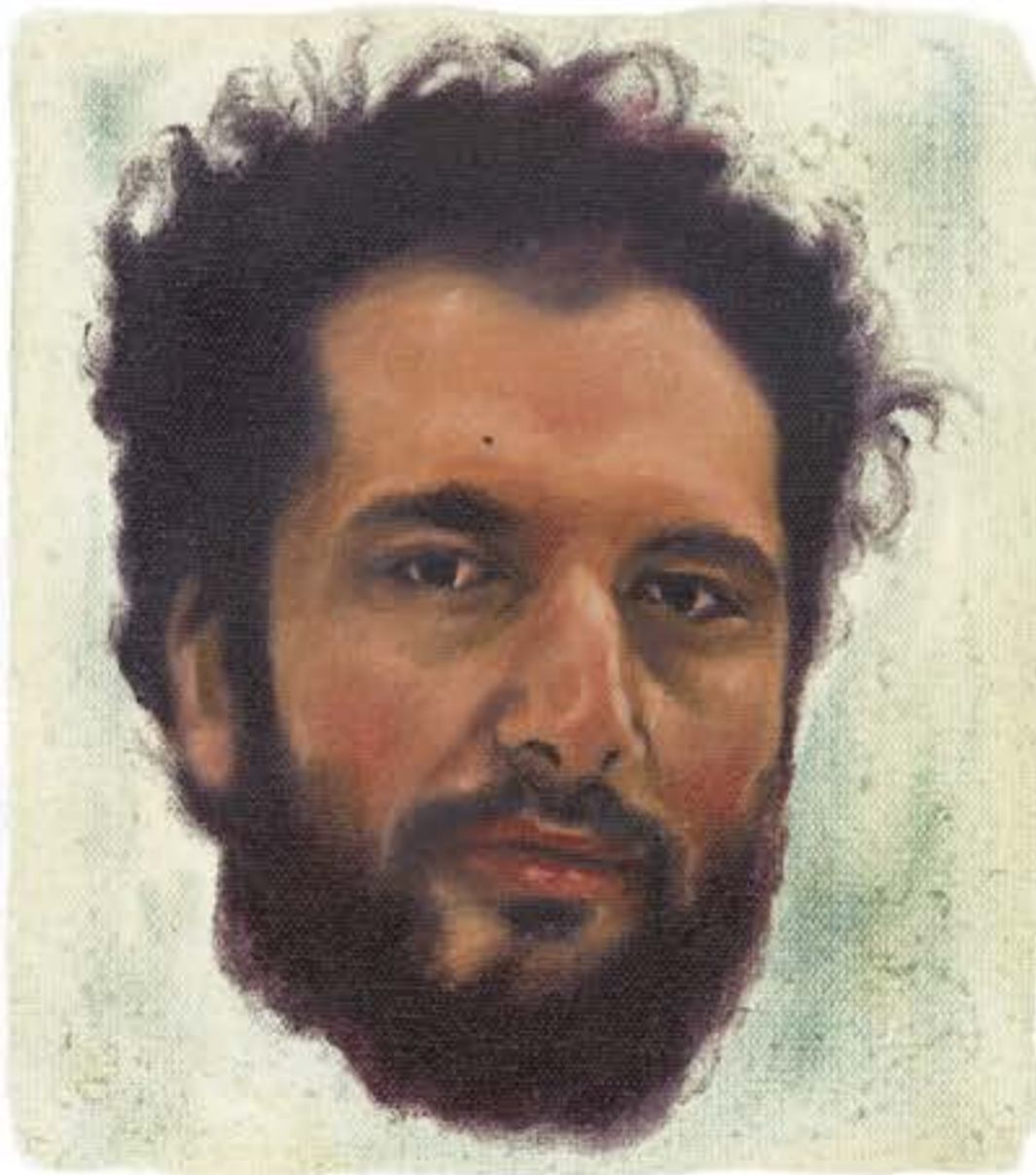
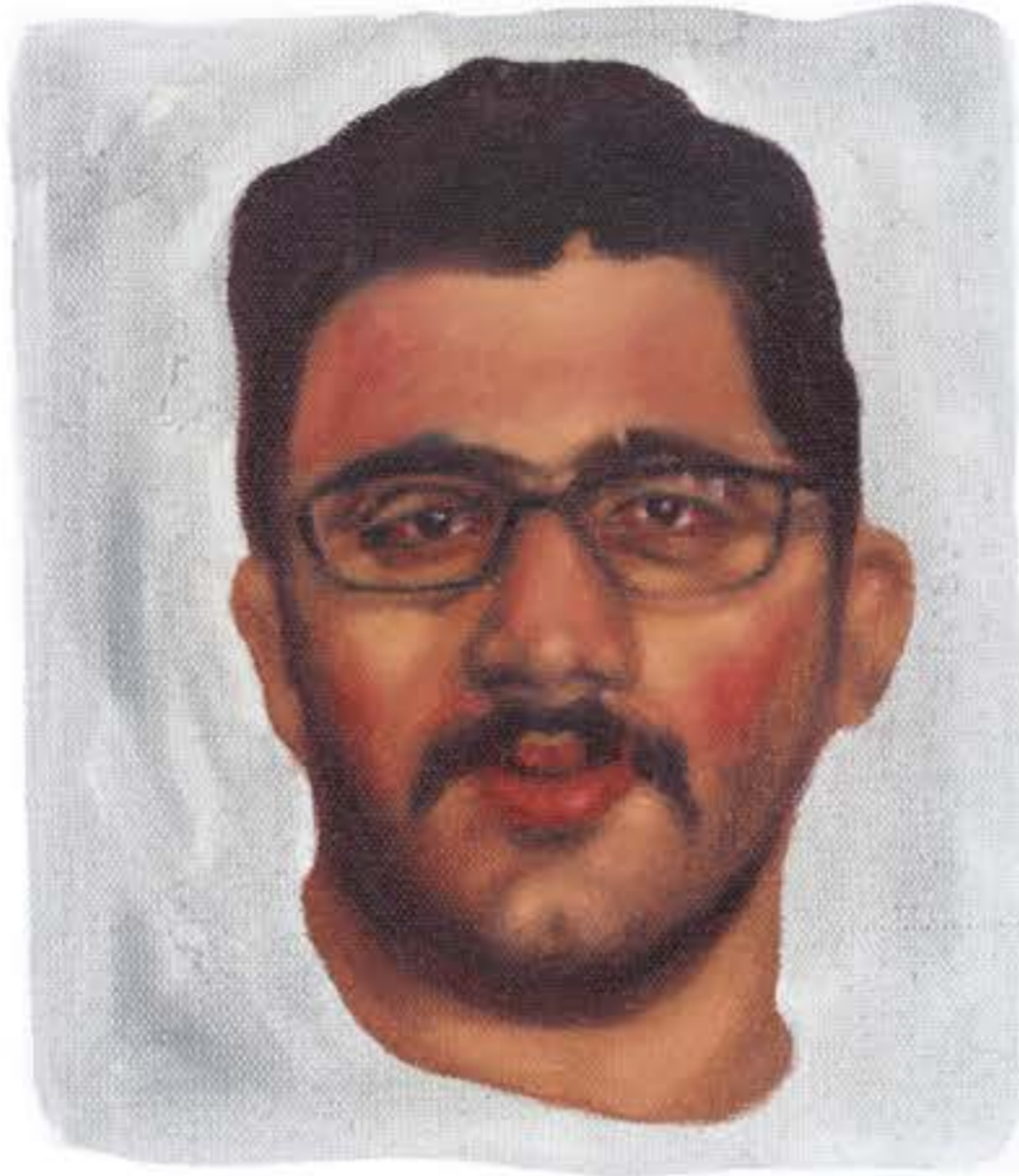
Oil Painting on Canvas, 100 x 70 cm, 2013

Reality and imagination are intertwined like the braided hair of a woman. Life is full of real imaginations and imaginary realities. I never stopped daydreaming throughout my life, and using imagination, I always painted life's realities with a color of metaphor. It was my first exposure to art that gave my life a new meaning. The mystical realm of art has always fascinated me since it combines elements of imagination and reality to reveal the truth. This is why my first serious collection, completed as my capstone university project, was also titled "reality and imagination" This collection actually shows the most fundamental truths of my life: Rebellion effort, dreams, and realities.



Oil Painting on Canvas, 100 x 70 cm, 2013





These oil paintings, which are on small 15 by 17 centimeters canvases, focus on the face as a representation of human emotions in their most apparent form. Everybody has friends who can recognize their deepest emotions by the slightest shift in their facial expressions. I have started making tiny paintings of my friends as a mean to discover and display human emotions and mentality.



Acrylic on Canvas, 50 x 50 cm, 2019



It is not uncommon for an artist to use himself as the main subject of a work in order to investigate any concepts he is interested in, within himself and without intermediaries. When working on a piece, I'm always on the lookout for moments of humanity and purity. In this collection of self-portraits, I have drawn exaggerated facial expressions to convey the emotional turbulences going inside me despite my seemingly calm face.

Abstract Painting



Acrylic on Cardboard, 30 x 30 cm, 2009

For me, abstract painting is a mechanism to release the mind's uncontrollable psychologic forces. This is where I set everything free to destroy, build and then destroy once more. This is where I surrender to the subconscious and let the emotions rise from the ashes to forge something with a unique spirit. Here, rage, anger, hatred, pain, and suffering speak up openly. Maybe we should dig for everyone's reality right here.



Mixed Media, 25 x 20 cm, 2013



Oil Painting on Canvas, 30 x 20 cm, 2020



Mixed Media, 2017

In general, when I paint an abstract piece, I do not concentrate on the tools and techniques. I employ both conventional and unconventional methods, such as (but not limited to) tinkering with colors, striking with a brush, setting on fire, and tearing. These choices all depend on the mental state and the creative process.

I believe abstract works are more personal to me because they are less understood by others. These are part of my loneliness.



Oil Painting on Canvas, 100 x 140 cm, 2022



My creations often take their ultimate forms through destruction rather than creation. Instead of adding colors to the canvas, I usually take them off.

This approach - which is in fact, a type of obsession or a failed perfectionism- end consequence of shame and imperfection notions that have plagued me from childhood. I became immediately consumed with a lust for perfection as a result. However, extreme perfectionism like this inevitably leads to failure. This is my life. It may seem like madness, but it is sure creative.

I am often told that my works are incomplete as if they were left unfinished. In reality, this is how our lives have unfolded, and my work is a direct result of living in such a society. Thus, I do not perceive any flaws in here.

We quite often consider life in Iran to be transitory. Everything for us is slippery and transient. As if we are on a journey, rather at homes. This lifestyle is partially due to our most ancient beliefs and also due to our predisposition to emigrate in search of a better life. Even on the surface, our lives seem semi-finished and temporary, much like the countless abandoned construction sites scattered around the country.



Oil Painting on Canvas, 50 x 70 cm, 2022



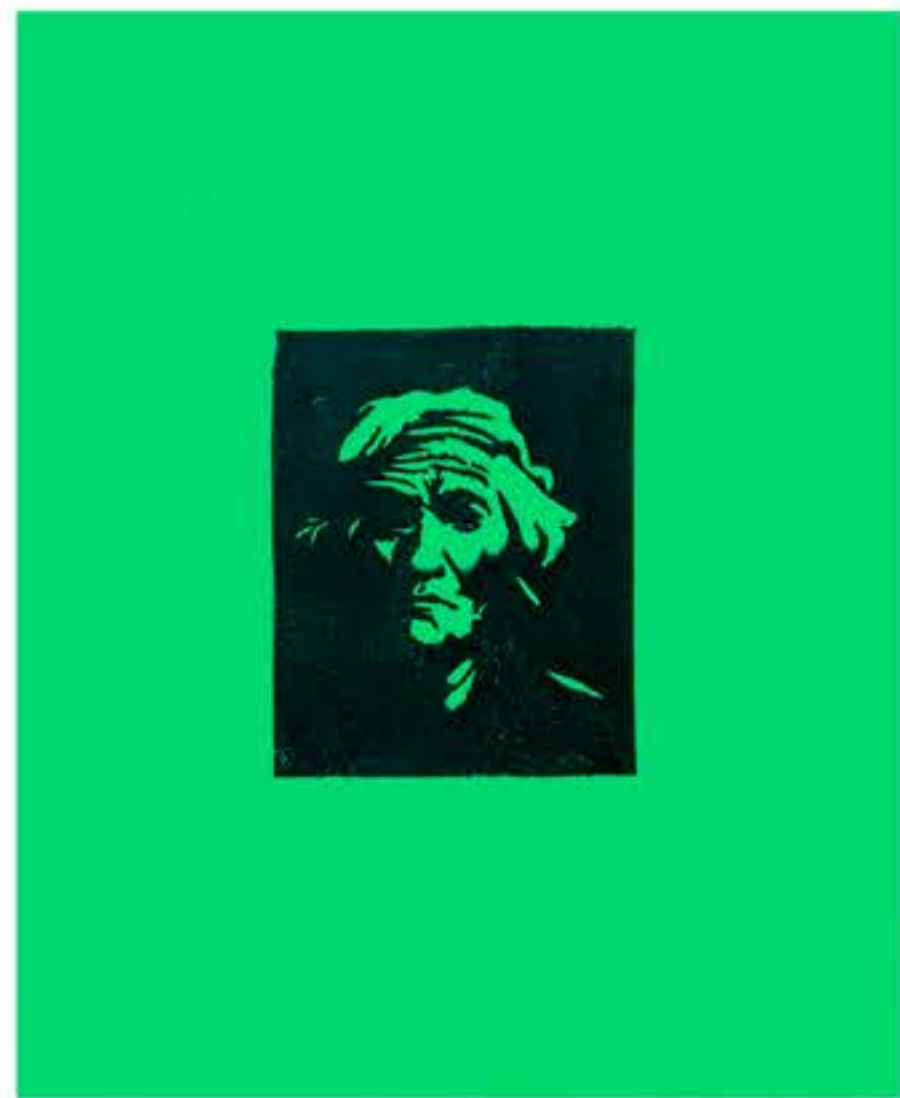
Oil Painting on Canvas, 150 x 190 cm, 2022



How come "One Thousand and One Nights" though? This story is a reflection of pains still with us despite the passage of many centuries: Our engagement with the concept of morality, a society that is immoral yet morality-centered society, moral codes that are not founded in reason, moralities shaken by doubt, and people torn by contradictions.

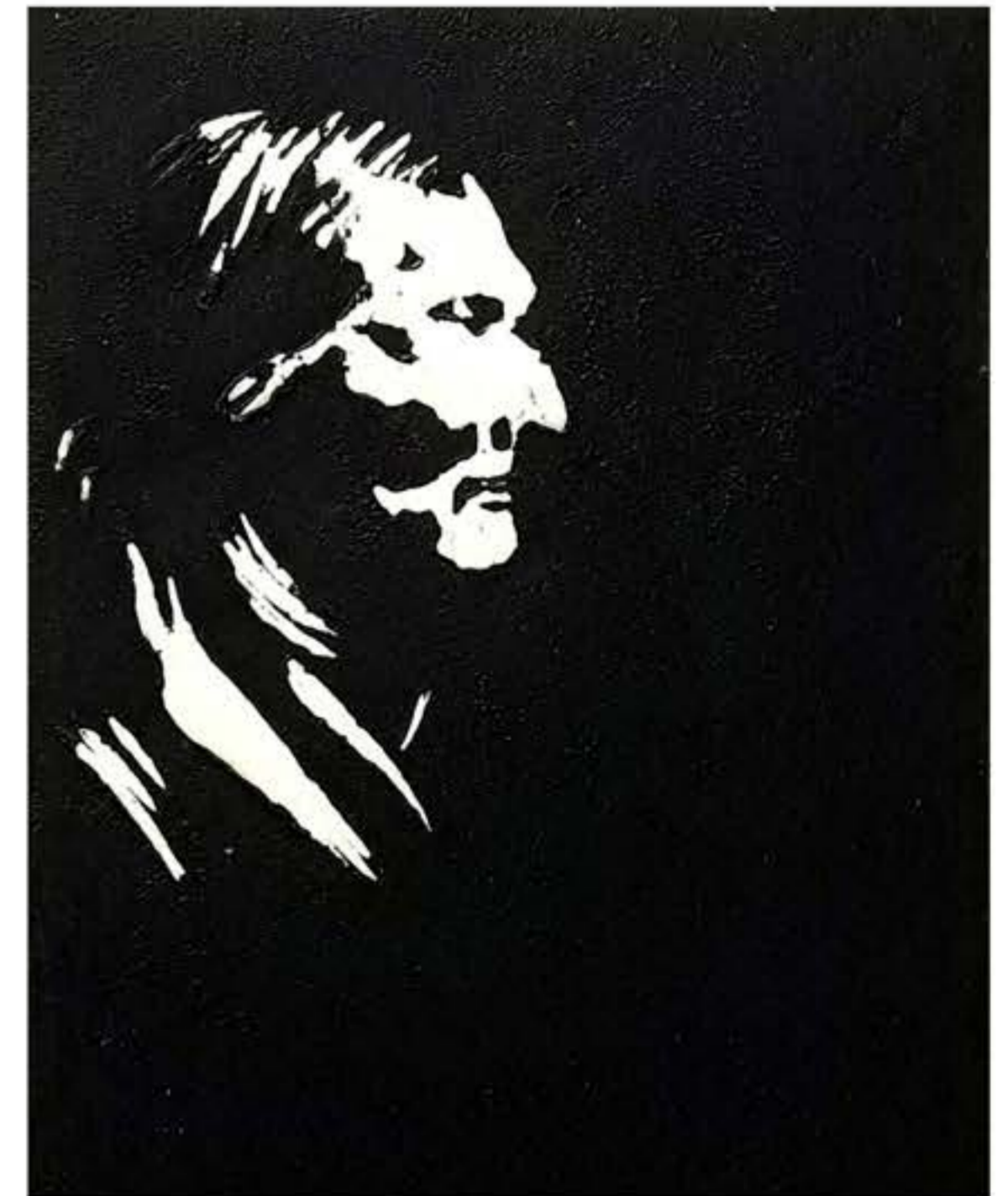
The art pieces in this collection do not directly associate with a story within the book. When reading the book, my mind conjured up atmospheres, related metaphorically to this important literature piece. Then, I arranged the figures together in a sketch and gradually approached the final stage of the drawing with the process explained before.

Printmaking



My professional knowledge of printmaking dates to college. We studied a variety of printmaking techniques, such as etching, mono print, and linocut. Linocut was my favorite because of how appealing and genuine its fully contrasting atmosphere was to me. Additionally, this technique did not call for any expensive or sophisticated instruments, which for me as a student, made it much more practical.

After all, unlike other mediums which sometimes tend to be tedious and daunting, I find the printmaking process to be always pleasant and fun. In printmaking, before anything else, I feel engaged with the form, tool, and technique, all of which are a source of tranquility for me.



Lino Print, 30 x 20 cm, 2009

Lino Print, 30 x 20 cm, 2015

Mural Painting

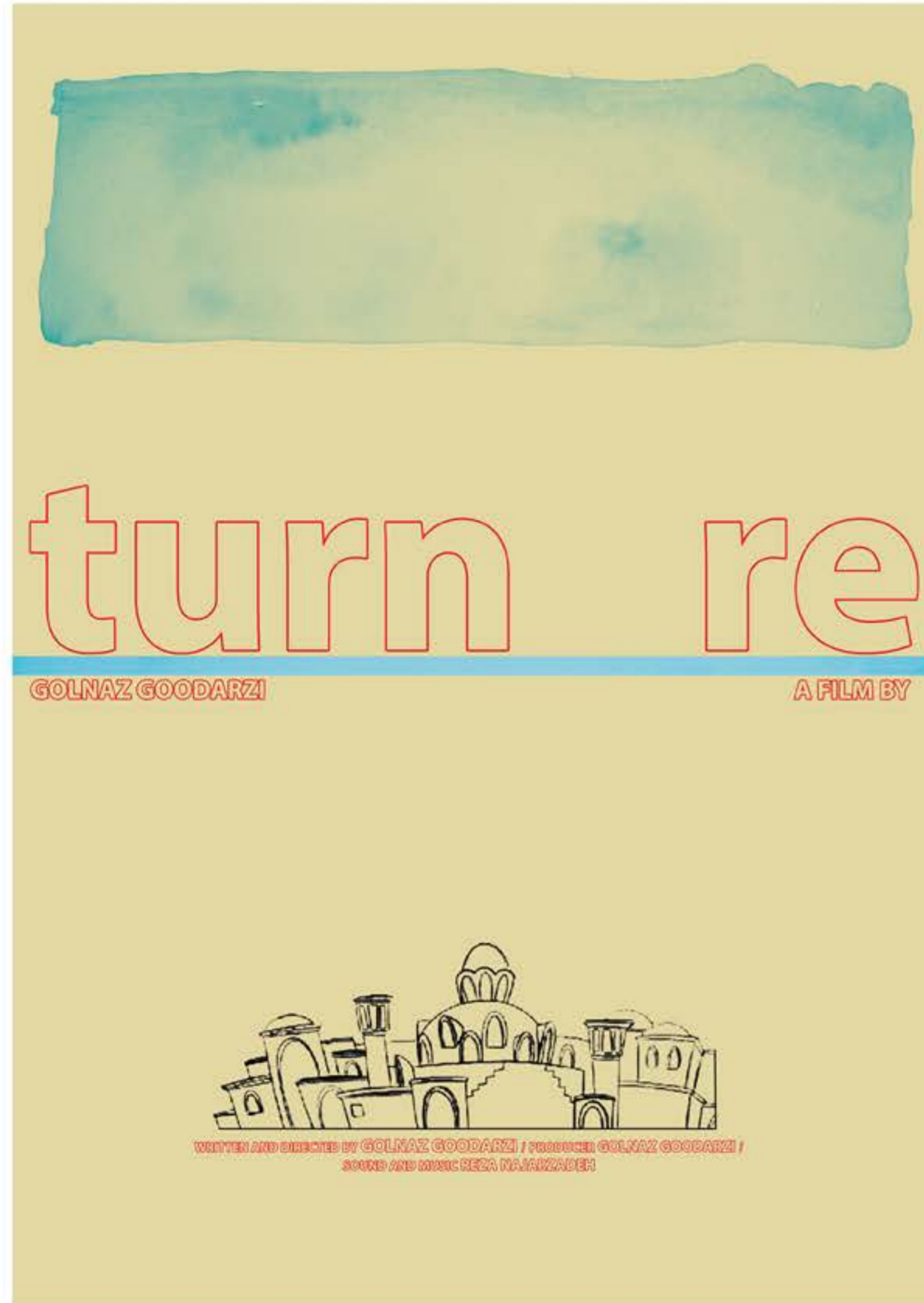


Tehran Pars High School Mural Painting, 2013

Despite the fact that mural painting is typically considered in Iran as a source of income rather than an original performance of art, I tried to draw my ideas regardless of restrictions and limitations. Overall, that is why most of my ideas remained at the design stage and have not been implemented, with the exception of projects where the client granted me complete freedom; like the mural painting at Tehran Pars High School, which was largely improvised. From my viewpoint, mural painting has been more of an interactive experience with the city and the people rather than only producing artwork.



Graphic



"Return" Short Animation Poster



I majored in graphic design in high school. Currently, now and then, I make graphic designs. Because of my educational background, my painting works have been influenced by graphics design since the beginning. Now, I have developed this influence into an artistic technique.

Moreover, graphic design is particularly important to me as an Iranian artist since it has played a significant role in Iran's visual art history, from book illustrations to decorative elements and architectural ornamentation.



"Reality and imagination" Poster

Sculpture



Arrangement of Heterogeneous, Wood, 15 x 50 x 20 cm, 2014

I occasionally create tiny wooden sculptures to better understand and experience with the three-dimensional space in art. I use simple and basic tools to make these art pieces from discarded wood blocks. The sculptures, which resemble chess pieces or totems, were made improvised and without a prior design, just like most of my works. For me, creating these miniature sculptures is always a delightful and pure experience.



Video Art

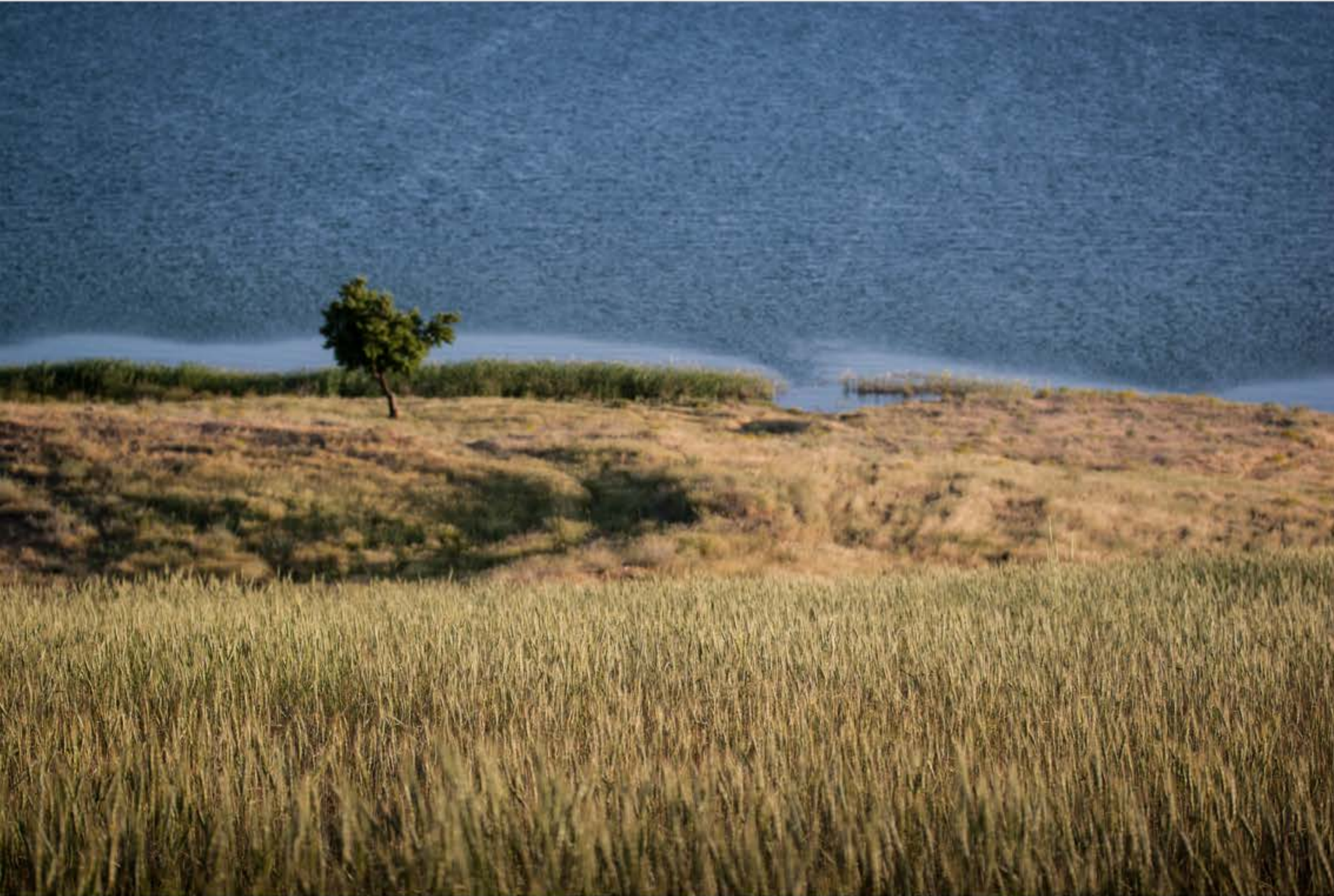


As a medium that augments many possibilities to the pictures, video art has always piqued my interest. My love for cinema was another inspiration for me to create video arts. In the making process, I handle every step, from idea development to shooting and editing, by myself. Improvisation plays a significant role in the creation of my video art, as it does in the majority of my works. I basically tried to reconstruct my inner and mental space in the videos I have already made. I suppose you could say that each of my video arts is a self-portrait.



Everyday Wagon, 2011

Photography



Borojerd's Nature, 2019

I learned photography professionally from Mohsen Rastani while I was in college. I spent two years working as a press photographer after college, learning the ins and outs of being a photographer. Over the past years, I have utilized photography as a medium to make art as well as to visually study and document information over the years.



Lorestan's Nature, 2019



Fajr Festival 35th, 2016