



HABIB FARAJABADI

Born in Shahrood, Iran, in 1982
Lives and works in in Tehran, Iran

SOLO EXHIBITIONS

- 2011 Homa Art Gallery, Tehran, Iran
- 2010 I390, Gallery Rotor2, University of Gothenburg, Gothenburg, Sweden
- 2007 Drawing Exhibition Iranian Artist Forum - Mirmiran Gallery, Tehran, Iran
- 2004 Afrinash Gallery, Shahrood, Iran
- 2000 Aftab Gallery, Shahrood, Iran

GROUP EXHIBITIONS

- 2012 The Next Generation: Contemporary Iranian Calligraphy, Galerie Kashya Hildebrand, Zurich, Switzerland
- 2012 Alternative Calligraphy, Gallery Homa, Tehran, Iran
- 2011 Summer Collection, Gallery Homa, Tehran, Iran
- 2010 The Fifth Annual New Generation Painters, Homa Art Gallery in Pardis mellat, Tehran, Iran
- 2009 Group traveling show of Good 50×70 posters design, Triennale, Norrbottens Museum, Sweden
- 2009 Dr. Sandouzi Imam Ali Museum, Tehran, Iran
- 2007 Kanoon Parvaresh Koodakan Va nojavanan, Tehran, Iran
- 2006 The Visual Art Festival, Niyavaran Artistic Creations Foundation, Tehran, Iran
- 2004 Baanoo Artistic Creation Foundation, Tehran, Iran

Farajabadi heralds the dawn of a new generation of Middle Eastern abstraction. He is developing a unique personal vocabulary, finding inspiration in elements of postmodern western practices and merging them with Middle Eastern ones: in his work, De Kooning dances with calligraphy and Tehran graffiti mingles with Basquiat. A bohemian philosophy guides his practice, and he has found that borrowing styles and images from, for example, the Italian Arte Povera or the American Pattern and Decoration movement has been profoundly liberating.

Interview with Habib Farajabadi

What inspired you to become an artist?

Becoming an artist

What training did you receive that influenced your career?

I am a self-taught artist.

Who have been your mentors or teachers? It would appear that Catalan artist Antoni Tàpies plays an important role?

I like his works. I have not been inspired by anyone in particular, but there are painters whose works have attracted me – and this attraction has most likely been reflected in some of my works.

Do you view yourself as a calligrapher or a painter?

I am a painter and not a calligrapher. In my recent works, you can see a kind of deconstruction of calligraphy – but deconstruction is not a negative element in my approach. I am trying to find a new form.

Do you view this recent series as more graffiti or calligraphy inspired?

I have not been inspired by calligraphy in my new series. Having some numbers in my work does not mean I am influenced by calligraphy. The numbers were present in my previous works too. The tools – the language – I use in my painting might have some similarity to graffiti on the street.

What influences your work most: politics, current events, classical history?

None of these. My determination to excel at my work is what guides me.

It would appear you have worked with more abstract, darker subjects and that more recently you have changed to a more colourful palette that references calligraphy. What contributed to this transformation?

Your question is not precise. Most of my paintings use only one colour, except the black and white ones. I am not interested in using a colourful palette; each series has its own colours.

Do both bodies of work reflect personal experiences you have had, or are they a reaction to certain art trends?

Absolutely, they reflect my personal experience.

Have you ever lived outside of Iran?

No.

Have you travelled outside of Iran?

No.

Does your work make any reference to your own identity and personal struggles you have experienced?

Yes, it is related to my own identity. However, the second part of your question does not relate to me and my work.