



占卜师 | *The Fortune Teller*, 2024. 亚麻布面油画 | Oil on linen. 219.2 × 338.5 cm. 摄影 | Photo: Genevieve Hanson. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

阿里·巴尼萨德尔

占卜师

开幕: 2024 年 11 月 6 日 (星期三)
2024 年 11 月 6 日至 12 月 21 日

阿里·巴尼萨德尔自 2008 年开始展出作品以来, 一直坚定不移地追寻一条超乎寻常的道路。他的作品真诚洒脱, 凭借丰富的想象力创造一个自成一体的世界。犹如一位先知, 他能看得到别人看不到的东西, 并以颜料和笔触描绘出这个独立的世界。巴尼萨德尔占卜般的绘画手法和画家马克思·恩斯特发明的超现实主义绘画中所用的技巧有些相似, 例如, 恩斯特在描绘异世界的景色和人物时, 采用的“擦挂法”和“拓印法”的技巧。然而, 巴尼萨德尔和恩斯特不同。恩斯特用颜料湿刮和拓印凹凸不平的表面, 譬如拓印纹路分明的木板, 从而直接构成画面; 而巴尼萨德尔则是在大大小小的画布上, 于涂抹出的旋涡和云朵状的笔触中, 细致地勾勒出各类人物和半人半兽的生物。最终, 这些人物构成了一个密集复杂的世界, 如同耶罗尼米斯·博斯的寓言画和皮耶罗·迪·柯西莫偏古怪的作品中的场景。可以说, 巴尼萨德尔是为数不多能够名正言顺地称博斯和迪·柯西莫为艺术祖师的当代画家。

巴尼萨德尔画中的人物与科幻小说中的外星人、史诗探险小说中的英雄和巫师、中世纪的奇异兽类、马蒂亚斯·格吕内瓦尔德《伊森海姆祭坛画》(1512-1516) 中的食人怪兽、以及炼金术文本中的插图有关。但

ALI BANISADR

THE FORTUNE TELLER

Opening Wednesday November 6, 2024
November 6 – December 21, 2024

Ali Banisadr has rigorously pursued a singular trajectory ever since he first began exhibiting his work in 2008. Open and sincere, his depictions are remarkable for their imaginative conjuring of a self-contained world. It is a world that Banisadr finds in the paint, like a seer who sees what others can't. Banisadr's divinatory process shares something with Max Ernst's invention of surrealist techniques, such as *grattage* (scraping) and *frottage* (rubbing), which he used to depict otherworldly scenes and creatures. However, unlike Ernst, who tended to do only one thing to his scrapings of wet paint and rubbings of uneven surfaces, such as wooden floors, Banisadr meticulously teases out a wide cast of mysterious figures and hybrid creatures from the swirls, clouds, and gestures of paint that he has applied to large and small canvases. Eventually, these figures populate a world as dense and complex as an allegorical painting by Hieronymus Bosch or the weirder paintings of Piero di Cosimo. In fact, Banisadr is one of the few contemporary artists who can legitimately claim that Bosch and di Cosimo are among his progenitors.

Banisadr's characters are related to the extraterrestrial beings encountered in science fiction, heroes and wizards in epic quest novels, medieval bestiaries, the ghoulish creatures that Matthias Grünewald



静物 | Still-Life, 2024. 亚麻布面油画 | Oil on linen. 170.3 × 226.1 cm. 摄影 | Photo: Genevieve Hanson. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

这些只是他灵感来源的一部分。虽然许多这些作品都带有明确的意图，但巴尼萨德尔塑造的人物存在于一个动荡不安的世界里，在那里看不到任何意图，也没有救赎。

巴尼萨德尔从不忌讳谈论他的过往，这些经历是启发他复杂想象力的源泉。他曾在许多采访中谈到过，他自己深受记忆中伊朗历史上两个事件的影响。其一是1979年的伊斯兰革命，这场革命推翻了伊朗国王和巴列维王朝；另外一个则是1980年到1988年的两伊战争。巴尼萨德尔在1976年出生，这意味着从三岁到十二岁的童年时期，他每天都生活在战争的阴影下。源于这种日常的混乱，他在绘画中创造出了诗人W.B. 叶芝所称的一种“可怕的美丽”。

在持续不断的战争暴力和政权动荡包围中成长的巴尼萨德尔，做出了一个出乎意料的选择。他并没有将战争或者军事冲突作为作品的核心，而是塑造出了一些身份和动机都让人感到比较模糊的角色。观众难以分辨这些人是善还是恶。这些角色隐晦的作品挑战了那些习惯把世界简单划分为对错类别的观众。巴尼萨德尔的画作超越了通常意义上的分类，他呈现出一个独立的世界，在那里，动荡已经无处不在，渗透在生活中的每个角落。

巴尼萨德尔此次于中国的首展展出了11幅绘画作品，他将邀请观众进入他那喧闹朦胧的独立世界中。除了作品《绘画》(2020-2024)是个例外，其他的绘画可以分为两组。这两组画大小相同，较小的画作都使用了灰蓝色。然而，虽然这两组创作在主题上相互牵涉，但每幅画都是独一无二的，宛如太阳系中的行星。

在他的大型绘画作品中，我们可以看到许多人物在进行神秘的活动。巴尼萨德尔并没有告诉观众这些人物是谁，来自何处，在做什么。他希望他的作品是开放的，成为一个观众可以发掘神秘邂逅和交谈的地方，成为一个梦幻的世界，让人难以捉摸其整体意义。但与此同时，巴尼萨

depicted in the Isenheim *Altarpiece* (1512-1516), and illustrated alchemical texts, just to name some of his inspirations. However, while resolution is common to many of these works, Banisadr's figures inhabit a turbulent, alternate world in which resolution and redemption are noticeably absent.

Never one to hide the experiences that informed his complex vision, Banisadr has stated in numerous interviews that he was shaped by his memories of two events in Iranian history: the Islamic Revolution (1979), which resulted in the overthrow of the Shah of Iran and the Pahlavi dynasty, and the Iran-Iraq War (1980-88). This means that Banisadr (born in 1976) experienced the effects of war every single day of his childhood, from when he was 3 until he was 12. Out of this daily pandemonium, he has fashioned what the poet W. B. Yeats called "a terrible beauty."

Given the continual sounds and effects of violence that dominated his childhood, Banisadr does something entirely unexpected. Instead of making war and military conflict the focus of his work, he conjures up figures whose identities and motivations remain on the outer edges of our comprehension. We are unable to tell whether or not they are being benevolent or if they are up to no-good. Their murky behavior challenges viewers, who divide the world into distinct categories, such as right and wrong. Moving beyond these categories, Banisadr evokes a self-contained world, where tumult is a widespread phenomenon that has infiltrated every part of daily life.

In the 11 paintings that constitute Banisadr's debut exhibition in China, the viewer is invited to enter cacophonous worlds and shadowy domains. Most of the paintings can be divided into two groups, with *The Painting* (2020 - 2024) being the exception. Each group tends to be the same size, with the smaller paintings sharing the same moody blue palette. Within each group, however thematically connected, each painting is as unique as the planets in our solar system.

In his large paintings, we see numerous characters doing something mysterious. Banisadr never tells us who these characters are, where



地下世界 3 | *Subterranean Realms 3*, 2024. 亚麻布面油画 | Oil on linen. 45.9×38.4 cm
摄影 | Photo: Genevieve Hanson. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

德尔并非刻意制造晦涩, 尽管他知道有不少艺术家都会和观众玩这种游戏。相反, 他邀请观众去反思自己的体验, 并且对其提问。当站在巴尼萨德尔作品的面前, 我们感受得到色彩的魔力, 同时, 我们的向内审视和反思与观看画面时感到的愉悦也是分离不开的。

在绘画《静物》(2024) 中, 位于画面下方偏中间的桌子旁, 坐着的那个像猫一样的生物在做什么? 你仔细观察他桌前那个被照亮的貌似植物的物体, 就会发现这个物体仅仅是用线条元素和圆圈等抽象图案构成的, 艺术家娴熟的绘画技巧便体现于此。那坐在桌子旁的两个生物貌似对他们周围的环境漠不关心。在他们的上方, 观众可以看到其他一些忙忙碌碌的生物。有一些动物在四处游荡。远处, 仿佛有飘扬的旗帜, 暗示着观众看不到的军队正在前行。观众们越看越会被这奇特的画面所吸引。

巴尼萨德尔在作品《占卜师》(2024) 中采用了一种新的构图方式。他运用几何图案将画面分为了几部分。画面的底部有两个大小不一、相互重叠的金字塔构图。黄色的小金字塔的顶尖触碰到画面上方边缘的中点。这个形状的颜色在画面的其他部分都看不到, 成为了一个难以解读的神秘标志。它是希望的象征吗? 还是传递的信息, 或是远处可见的一个建筑物? 在黄色金字塔的两旁, 有线条从画面顶部延伸下来, 把天空分成了不同的区域。画面的右上方有蓝白条纹和不规则的矩形, 它们与画面其他部分的喧闹形成了对比。《占卜师》中的一切事物都仿佛在违抗地心引力, 向上上升。

虽然巴尼萨德尔的绘画作品似乎有着博斯和格吕内瓦尔德的影子, 但是他对构图和媒介的运用是之前这些艺术家不敢想象的, 这让他确实成为了一名当代画家。他把从古典和文艺复兴时期艺术中摄取的灵感与从当代画家, 如保罗·塞尚、李·克里斯那、和威廉·德·库宁身上学到的知识相结合。巴尼萨德尔在画中运用几何图案呈现出分开而毗邻的区域, 也使用颜料的材质特性表达出难以言明的情形。

在《镜像世界》(2024) 中, 画面的左上角有一张在模糊的油彩痕迹中反复出现的面孔。这些面孔空虚幻又真实, 具象又同时抽象。他们是在浮现中还是在消失中? 也许两者兼有。在仔细观察巴尼萨德尔的



地下世界 4 | *Subterranean Realms 4*, 2024. 亚麻布面油画 | Oil on linen. 45.9×38.4 cm
摄影 | Photo: Genevieve Hanson. 图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

they come from, or what they are doing. He wants the painting to be wide open, a place where the viewer discovers mysterious encounters and exchanges, a dream-like world whose overarching meaning eludes us. At the same time, Banisadr is not trying to be obscure; he knows there are plenty of artists who play that game with the viewer. Rather, he is inviting viewers to reflect upon their experience, as well as to raise questions. This state of looking inward and reflecting upon one's experience is inseparable from the pleasure of seeing and discovering that happens when we stand in front of Banisadr's paintings, and recognize paint's capacity to become magical.

What is the cat-like creature, who is seated at the table in the lower center of the painting *Still-Life* (2024) doing? Look carefully at the illuminated plant-like form on the table in front of him, and you will see that it is made of linear elements and abstract shapes such as a circle, a sign of the artist's deft mastery. Both creatures seem oblivious to the world around them. Above them we see other creatures going about their business. Animals wander about. In the distance, we see banners, which suggest unseen armies on the move. The more the viewer discerns, the stranger and more compelling the painting becomes.

In *The Fortune Teller* (2024), Banisadr uses geometry, a new compositional device for him, to divide the painting into discrete areas. There are two different sized, overlapping pyramids rising from the bottom edge. The apex of a small yellow one touches the middle of the painting's top edge. Painted a color found nowhere else in the painting, it becomes a mysterious sign, whose meaning we cannot decipher. Is it a sign of hope, a message, or a structure seen in the distance? On either side of the yellow pyramid, linear elements descend from the top edge, dividing the sky into separate zones. Located in the upper right-hand corner, the blue and white streaked, irregular rectangle works in counterpoint to the hubbub taking place in the rest of the painting. Everything in *The Fortune Teller* seems to be rising up in defiance of gravity.

As much as Banisadr's painting are in touch with past masters such as Bosch and Grünewald, he is a thoroughly modern painter who does things with his compositions and medium that earlier artists would never have dreamed of doing. Whatever inspiration he has gotten from ancient and Renaissance art has been synthesized with lessons learned from modern masters, such as Paul Cezanne, Lee Krasner, and Willem de Kooning. In addition to incorporating underlying geometric structures

绘画作品时，观众会发现的一个特点是他有意地在改变颜料的材质特性。在画面的左下角，这些面孔的下方，观众可以看到颜料的另一种转变。《镜像世界》充满了变化和镜像。我们看到的是一个濒临混乱的世界，美与恐惧彼此交织。

巴尼萨德尔对变化的认知将他与中国水墨画联系起来。中国水墨画捕捉了自然中的瞬间。与那些善于以赋予想象力的方式表达现实的中国文人画家一样，巴尼萨德尔知道他并非生活在时间之外，也逃离不了变化。巴尼萨德尔也并不像许多西方画家长期以来所做的那样，通过绘画来制造时间静止的假象。他接收各种变化所表现的形式。正如他的画作《时间的崩塌》(2024) 所生动展示的那样，画中的世界在不断地蜕变。我们在画作左上角看到的白点是坠落的星星还是雪花？右上角的白点又是什么呢？它们仿佛漂浮在天空中，就像星星一样。巴尼萨德尔用粗线条勾勒出窗框，将左右上角与画作的其他部分隔开，提醒我们，没有什么是无法穿透的。

展览中有四幅小型画作均被命名为《地下世界》。它们将观众带入了一个封闭、阴暗的世界。这是梦境吗？我们如何分辨什么是梦境结束和现实开始的地方？巴尼萨德尔激发观众提出这类问题，将我们引入作品中。尤其是这组小画，当我们对其审视了一段时间后，可能会迷失在观赏中，时而不清楚自己到底在看什么。这种未知感为作品增添了感情和一种不详的预感，这种感觉仿佛像是我们刚从一个充满无法解释的符号的神秘梦境中醒来一样。巴尼萨德尔邀请我们去思考他的作品，以及它们所唤起的种种联想，从自然灾害到奇迹时刻。巴尼萨德尔同时也把我们带回到我们生活的世界里，但这个世界同样也充满着许多无法解释的奥秘。

撰文：John Yau

中文翻译：Maisie Luo

into his paintings to evoke separate, abutting dominions, Banisadr utilizes paint's material properties to convey unexplainable conditions.

In *The Mirror World* (2024), descending from the upper left-hand corner, we see a face repeated in blurred streaks of paint. The repeated faces are both ethereal and physical, figurative and abstract. Is it appearing, disappearing, or both? Banisadr's purposeful transformations of paint's behavioral properties is one of many things the viewer discovers while scrutinizing one of his paintings. Look directly below these faces, in the lower left-hand corner, and you see another transformation taking place. *The Mirror World* is full of change and mirroring. We see a world resting on the brink of chaos. Beauty and terror have become intertwined.

Banisadr's awareness of change connects him to Chinese ink painting, which captures transient moments in nature. Like the Chinese literati painters, who were expressive in their treatment of reality, he knows he does not live outside of time, and that change is inescapable. Instead of creating the illusion that time can be made to stand still, as many Western painters have long done, Banisadr embraces change in all of its many manifestations. As his painting *Time Collapse* (2024) makes vividly apparent, his world is constantly undergoing metamorphosis. Are the white dots we see in the painting's upper left hand corner falling stars or snow? What about the white dots in the upper right-hand corner, which seem to be floating in the sky, like stars? By using thick lines to evoke window frames that separate these two areas from the rest of the painting, Banisadr reminds us that nothing is impenetrable.

The four small scaled paintings collectively titled and numbered *The Subterranean Realms* brings us to a shadowy, enclosed world. Is this where we dream? Can we always tell where a dream ends and reality begins? By provoking viewers to ask questions, such as these, Banisadr pulls us deeper into his work. After a while, we become lost in the looking, at times unsure of what we are examining, especially in this group of paintings. That unsureness infuses these works with an emotional edge and a sense of foreboding, akin to how we feel when we wake up from a mysterious dream full of indecipherable signs. By inviting us to ponder his paintings and all the many associations they evoke, from catastrophic natural events to miraculous occurrences, Banisadr directs us back to the world we inhabit, full of inexplicable mysteries.

Text by John Yau



阿里·巴尼萨德尔 | Ali Banisadr. 摄影 | Photo: Kyle Dorosz
图片提供: 艺术家与贝浩登 | Courtesy of the artist and Perrotin

关于艺术家

阿里·巴尼萨德尔 1976 年生于伊朗德黑兰，目前工作生活于美国纽约布鲁克林。巴尼萨德尔 12 岁之前与家人住在伊朗德黑兰，成长于伊朗革命和两伊战争期间的他经历了各种嘈杂的景象（如学校操场上的炸弹坑），这些对他的感官基础产生了深刻的影响，并引发了“联觉”的产生，使他能够将视觉形式感知为声音，与他的审美构成彼此共鸣，反之亦然。为了更好地理解自己的感官体验，巴尼萨德尔在大学选择了心理学专业。他后来加入了美国湾区的涂鸦社群并开始探索艺术创作。随后，他前往纽约攻读艺术学位，分别于 2005 年和 2007 年获得纽约视觉艺术学院的艺术学士学位和纽约艺术学院的艺术硕士学位。

在巴尼萨德尔细节丰富的画作中，各种角色与复合的人物形象巧妙地从色彩氛围与笔触铺垫中登场。乍看之下，他的作品呈现出复杂的抽象风格，而一旦近观便会发现绘画所蕴含的叙事暗示与神秘线索，从而揭示出那个自成一体的世界。神话中的鸟类、凶猛异兽和装扮奇特的生物，从线条、形状和图案的漩涡中浮现出来。巴尼萨德尔笔下的画面有时如同壮阔的风景，有时又仿佛舞台布景，创造出独特的场域。这些作品不仅汲取了从古至今的各种参考指涉，更体现了巴尼萨德尔对历史、神话、寓言、声音记忆和全球事件的深刻思考，以及对人类现状的肃穆反思。

除世界范围内的画廊展览外，巴尼萨德尔还参与了多个重要艺术项目与特定场域装置创作。2019 年，维也纳美术学院举办展览“博斯与巴尼萨德尔”，将其作品与他敬仰的艺术家耶罗尼米斯·博斯的作品并置展出；同年，由意大利佛罗伦萨二十世纪博物馆策划的展览“美丽的谎言”横跨两座场馆，其中韦奇奥宫展出了巴尼萨德尔以但丁《神曲》为灵感创作的全新画作，而斯特法诺·巴尔蒂尼博物馆则呈现了其作品组成的特定场域装置，与展馆的永久收藏之间展开对话。巴尼萨德尔的其他机构展览还包括雅典贝纳基博物馆（2020）、美国哈特福德沃兹沃思艺术博物馆（2020）以及荷兰斯海尔特亨博斯的北布拉班特博物馆（2019）。

巴尼萨德尔的作品被世界各地的重要公共机构收藏，包括伦敦大英博物馆、纽约州布法罗 AKG 艺术博物馆、巴黎蓬皮杜国家艺术与文化中心、华盛顿赫尔希霍恩博物馆以及雕塑公园、洛杉矶郡艺术博物馆、纽约大都会博物馆、洛杉矶当代艺术博物馆、萨尔茨堡现代艺术博物馆、费城艺术博物馆、哈特福德沃兹沃思艺术博物馆等。

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About the artist

Ali Banisadr was born in 1976 in Tehran, Iran; now lives and works in Brooklyn, New York, USA. Banisadr lived with his family in Tehran, Iran until the age of 12. Growing up during the Iranian Revolution and the Iran-Iraq War, Banisadr experienced sounds and sights (such as a bomb crater in his schoolyard) that had a lasting impact on his sensory foundations—events that had particular resonance on his aesthetic formation, given his experience of synaesthesia, in which he perceives visual forms as sounds, and vice-versa. Although Banisadr studied psychology in college as a means of better understanding his own sensory experience, he later became involved in the Bay Area graffiti scene before attending art school in New York, receiving his BFA from the School of Visual Arts in 2005, and his MFA from the New York Academy of Art in 2007.

In Banisadr's highly-detailed paintings, the artist coaxes characters and hybrid figures out of atmospheres of color and brushwork. Though his paintings appear from afar like intricate abstractions, closer inspection reveals that each painting is a world unto itself, rich with narrative suggestion and mysterious imagery. Mythic birds, menacing creatures, and costumed beings all float to the surface of the painting from within a vortex of marks, lines, shapes, and patterns. Appearing sometimes like sweeping landscapes and other times like stage sets, Banisadr's painted scenes imagine unique realms, while also drawing on references ranging from ancient to futuristic. For Banisadr, each of his paintings is a world unto itself that weaves together history, mythology, autobiographical narratives, sonic memories, and global events, while offering the artist's own reflections on the human condition.

In addition to numerous gallery exhibitions, Banisadr's work has featured in notable conceptual projects and site-specific installations, such as *Bosch & Banisadr* at Academy of Fine Arts, Vienna (2019), an exhibition placing his work in conversation with his artistic hero Hieronymus Bosch; and *Beautiful Lies*, organized by the Museo Novecento in Florence, Italy (2019), a two-venue exhibition comprising new paintings by Banisadr inspired by Dante's *Divine Comedy* at the Palazzo Vecchio, and a sitespecific installation of Banisadr's works at Florence's Museo Stefano Bardini, in dialogue with the museum's permanent collection. Other institutional exhibitions include the Benaki Museum in Athens, Greece (2020), the Wadsworth Atheneum Museum of Art in Hartford, Connecticut (2020), and the Het Noordbrabants Museum in 's-Hertogenbosch, the Netherlands (2019).

Institutions in which Banisadr's work is represented include the British Museum, London; Buffalo AKG Art Museum, Buffalo, New York; Centre Pompidou, Paris; Hirshhorn Museum and Sculpture Garden, Washington, D.C.; Los Angeles County Museum of Art; Metropolitan Museum of Art, New York; Museum of Contemporary Art, Los Angeles; Museum der Moderne, Salzburg; Philadelphia Museum of Art; and the Wadsworth Atheneum Museum of Art, Hartford, Connecticut, among others.

More information about the artist >>>