

Mahmoud Hamadani

Born in Iran in 1958, Mahmoud Hamadani is known for his delicate monochromatic ink drawings. Hamadani's work is inspired by his desire to explore art's ability to drive the creator in pursuit of potentially unobtainable truths or concepts, such as the attainment of peace and enlightenment. Hamadani's wonderfully delicate minimalist pieces draw on sources including Chinese painting, Persian poetry and mathematics.

In his latest exhibition, *Repetitions and Variations*, Hamadani's work takes on another aspect, that of the musical score. Inspired by the *rhythm* and movements of music, specifically the works of Johann Sebastian *Bach*, *his pieces feature rhythmic patterns set within a simple structure*. Without freedom art cannot thrive, but without structure no system is sustainable, according to Hamadani.

Hamadani's works are in the collection of the Metropolitan Museum of Art in New York and The British Museum.

Solo & Group Exhibitions

2006 7 Bedford Row, London, UK
2006 The British Museum
2004 Michael Steinberg Fine Art, New York
2003 University Gallery, University of Florida, Gainesville, FL
Korea Gallery, New York
New York University Small Works Exhibition, New York
2002 The Work Space, New York
New York University Small Works Exhibition, New York
2001 New Museum of Contemporary Art, New York
2000 Percy-Miller Gallery, London, UK
New York University Small Works Exhibition, New York
1999 Karen McCready Fine Art, New York

Collections

The British Museum; Shaw Pittman; Peter Selz

Artist Statement

The works in this exhibition are from three series of my drawings, Requiem, Traces and Odes. Requiem is a study of the dynamics of order and chaos. The rhythmic pattern in each drawing is restrained by a simple structure. This can be a grid, a line or a dot. Without a structure the system is not sustainable, and without freedom it cannot thrive. Look closely at each drawing and you'll see myriad of haphazard elements. Step back and a resolved serenity appears.

I create the works in the second series Traces by blowing ink on paper. These are studies of chance and will. The inspiration for the series is best captured in the following poem by Gu Cheng:

Now on my heart's page
there is no grid to guide my hand, no character to trace
only the moisture
the ink blew dew
that has dripped from the leaves.

To spread it I can't use a writing brush, can't use a pen.

I can only use my life's gentlest breath to make a line of marks
worth puzzling over.

The process of making these drawings is akin to "the search for that which cannot be found." An image appears through a process of decisions and accidents. And just as in life where much depends on chance, it's ultimately our decisions that give shape and meaning to this out of control process.

The third series, Odes, is a simple study of light and shadow, a most basic preoccupation of the artist as well as the moral being.

Altogether these works are explorations of basic dualisms, with which we grapple everyday, often with little awareness.