

The Mysterious creator and The Hidden Beauty

By: Shadab Dadgar. Translated by Abdi Farazi



untitled, Trauma series, 2014, Fiberglass, 50x35x40cm. Courtesy of Khak gallery.

Finding an equivalent term to describe the abstract works of Mahsa Karimizadeh is not an easy task. Is the resulting artwork, a free interpretation of reality found in the external environment or did the artist solely depend on what hitherto existed only in her mind? A cursory glance reveals only a combination of lines, forms and dots, however the eye is soon mesmerized into a stare that before long reveals much more. It is as if in these statues one sees the creator and its creations that have been magnified many hundreds of times over. In these works there is an entirely new perspective to view existence and the wonders of the earth that is nothing short of overwhelming: a delicate revelation that has been simplified in individual shapes, lines and dots. The existing unity among the different shapes and the resemblance to forms and shapes in the universe is amazing and thus incredible; The artist has attempted to

depict the obvious and the hidden similarities with an aesthetic look. The similarity between microscopic and telescopic pictures is extraordinary. Not so long ago, it would have been unimaginable to fathom such mystery and alienation. However, today the parallel between the photographed images of Sunspots, they eye of heaven, and microscopic images of the human eye, or any other resemblance at a micro level, is awe inspiring and indescribable. The circles, the lines and the blemishes bear an uncanny resemblance to one another and the artist dwells on presenting these eerie likenesses. More emphasis has been placed on form and a new level of maturity has been reached; on this occasion inspiration does not stem from sunspots, the human eye or microscopic images but the stimulus is now found in Black Holes in space which have become the substance of creativity. The form and the design of the statues



Untitled, Trauma series, 2,14, fiberglass, 40x40x40cm. Courtesy of Khak gallery.

has been determined by a feminist approach to such an extent that in some works a trail of eroticism can be seen. The arrangements take shape in audaciously liberal forms, there is no sign of servitude or binding principles, the works are boldly feminine and spring from feminine thought; just as fluid, just as beautiful and just as mysterious and illusive.

Tiny particles take on greater prominence in comparison with larger, more domineering forms/shapes, despite the fact that on first impression the latter seem to comprise the bulk of the work rather than the restless, mischievous particles. The artist has used the overbearing forms solely to emphasize the smaller shapes with Black as the dominant color along with Yellow and Red in accompaniment, creating a strong contrast between the somber and the light-hearted. With their inherent energy, the colors have brought to life an image that

would otherwise lack dynamism. Interestingly enough, Persian poet philosophers such as Rumi, have time and time again referred to the likeness between the myriads of creatures that make up the world about us. The tiniest particles in many cases bear a striking resemblance to gargantuan life forms: Microscopic and telescopic images sometimes appear identical; as if the whole universe is not only in unity but one and the same in origin. The similarities do not cease to amaze.

The statues of Mahsa Karimizadeh are an invitation to view these shapes that seem so closely related; a call to consider the hidden beauties from an all encompassing perspective and a reminder of the fluidity and impermanence of life.

We would like to thank Khak Gallery for their support in providing the material needed for this article.