

“Haleh Jamali’s works at Abtin Gallery”

Portraits of our Day

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Abtin Gallery was the host to an exhibition of Haleh Jamali’s works last week; the collection representing an effort by the artist in creating figures of the people around her. The portraits were manifestations of the real life on pieces of canvas and this gave her paintings some character of photographs.

The significant point is yet the kind and nature of the attitude the artist has toward the ordinary concrete world and the people around her. Rare is the artist nowadays who takes impression from the ordinary world. A majority of artists create pictures employing abstract painting techniques or some other techniques developed through the history of art, which represent a decorative work at best, provided however that technically you’d find no fault with the work.

From the viewpoint of the globalization and the desire an artist has for the creation of a lasting work it is almost indispensable for an artist to put the surrounding world within the focus of his/her look and observation based on which to create a work. Dealing with the elements away from daily life of contemporary man shall at best result in weakening of the relation between the idea of the artist and the understanding the audience develops based on the work so created.

By concentrating on the immediately available fascinating elements, Haleh Jamali has taken a prominent approach that deserves much admiration. The figures have impressed the painter in their own turn after all.

Placing the figures within the conventional portion of the composition through bringing coherence and integrity to the collection, has in some cases degraded her works to the position that is in no way above and over that of a photography of the same sphere.

The argument becomes somewhat more complicated here than was first developed. The artist could have created all these works with photography instead. However, the fact remains that the painter desires to bring an innovative sphere before the eyes of her audience; the fact that was seriously realized only with three works out of the whole collection and that’s all. The paintings are that of the woman with a white bride’s dress behind her; the subject holding a rose in her hands and finally the one who is sitting on a swivel chair.

The painter has with these three works, given the figures characters of their own by taking use of the interactions and effects of the levels, contexts and naturalistic constructivism. And she has in this way animated the figures. This is the event that

rarely ever takes places with the other works. It seems as if the quantitative sphere of the collection has been destined to be cold and sad. The dominating presence of white , black and gray and the attitudes of the painter have created, such a sphere; the sphere is expected to be inspired by the distinctively separate elements of figure and scene.

The initiative taken for part of the works is that artist has conveyed her emotions and sensations by colors and delicate maneuvers of painting brush though she has not been seriously hanging to this. She has of course assigned the task to scene in some works. A further point to be noted is with the exclusion of only one work i.e. a figure before a library, the whole collection has no prominent local identity. The collection can easily be attributed to a French, American or British painter. The fact is supported by the style employed by Jamali; which has many examples in the history of art. American and European painters of recent decades specially, have taken frequent use of such attitudes and static compositions.

A further fact that remains here is that the painter has, intentionally or unintentionally, created figures of women only. “ A woman having painted figures of other women” is perhaps the most appropriate clause to define this collection; the collection that somewhat implies the fact that the painter is a feminist. Now, should we take this to be an appropriative attribute of her works, the last work in the collection shall prove different though it has a faint trace of feministic work.

Feminist artistic attitude has been losing the ground since many years before and hence it dose not arouse acceptance and encouragement of specialists. These are Jamali’s word on her own style, “ I would sometimes put an emphasis on refinishing of a figure and I would under some different circumstances conclude that it was irrational to make a figure tightly close to a natural objective reality. I have mostly tried to create pictures of the elements, which are meaningful to me based on which I could tell the stores I’d like to tell.

“I had the intention to give my work a narrative integrity so that the audience would find in my work the details that deserved attention”, says Jamali. At the end she points at the special stress put on the eyes in her portraits and holds, “the eyes were of special important to me as I intended make the eyes the points of entry to each work.” In a conclusion the works of this artist are of the style that creates the expectation for the creation of ever greater works by this artist not with standing if they are feministic, constructivist etc.