

HOW I WORK IN MAKING ART

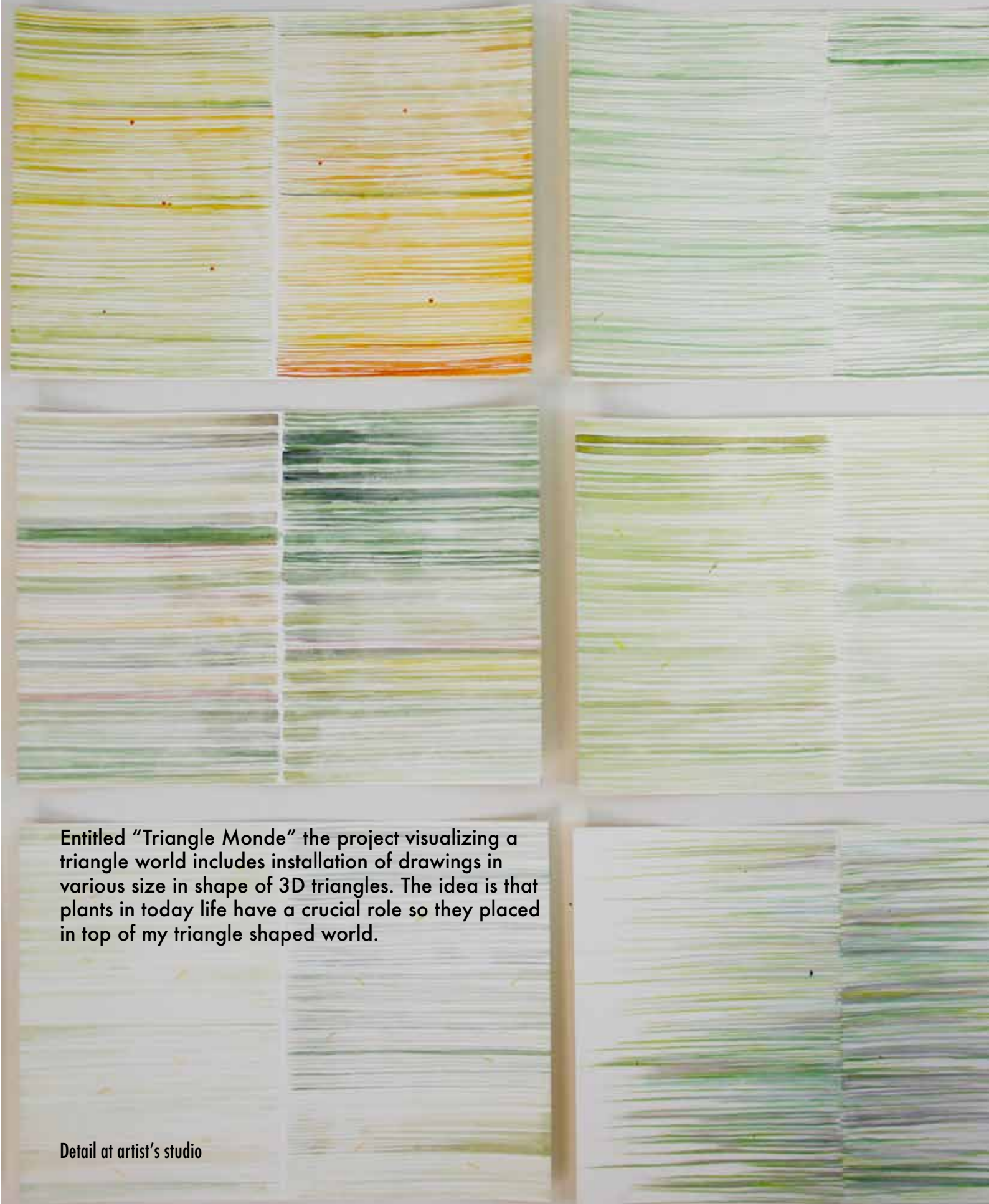
The Process of Creation in Illusion Series
Neda Zarf Saz
2016-2019





The story starts from a series of drawings during the three months residency period at Yarat Contemporary Artspace imagining a triangle world, so triangle and linear forms progressed as sculptors.

Detail at artist's studio



Entitled "Triangle Monde" the project visualizing a triangle world includes installation of drawings in various size in shape of 3D triangles. The idea is that plants in today life have a crucial role so they placed in top of my triangle shaped world.

Detail at artist's studio



Investigating different behaviors of plants as individuals so I take them as leaders of triangle planet that they could have various impacts on their inhabitants.

Detail at artist's studio

The work continued to more three dimension drawings and pieces.



Detail at artist's studio





Detail at artist's studio

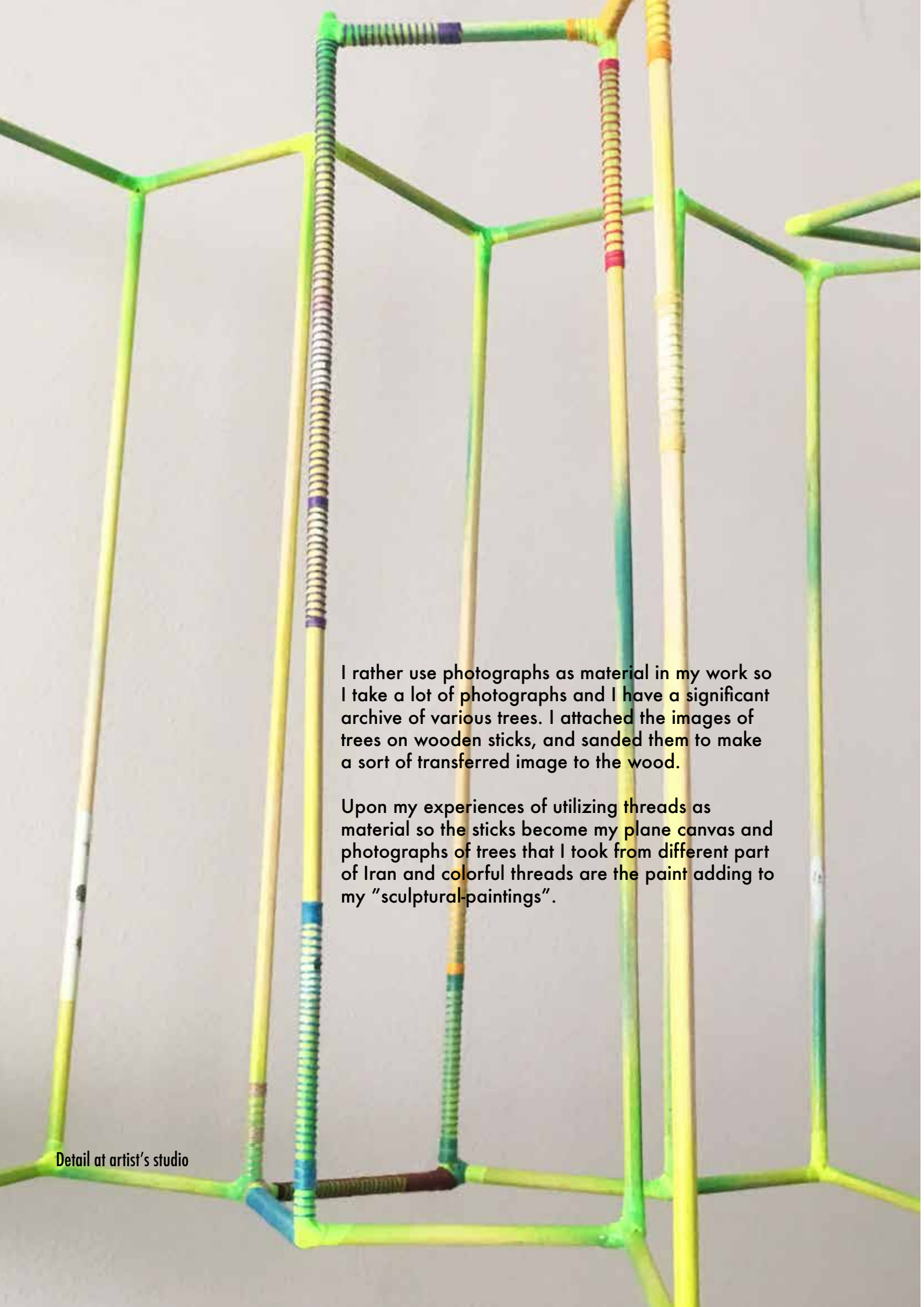


Detail at artist's studio

I tried different materials on triangle monde sculptures and painted them several times however I wasn't satisfied with it.

Detail at artist's studio

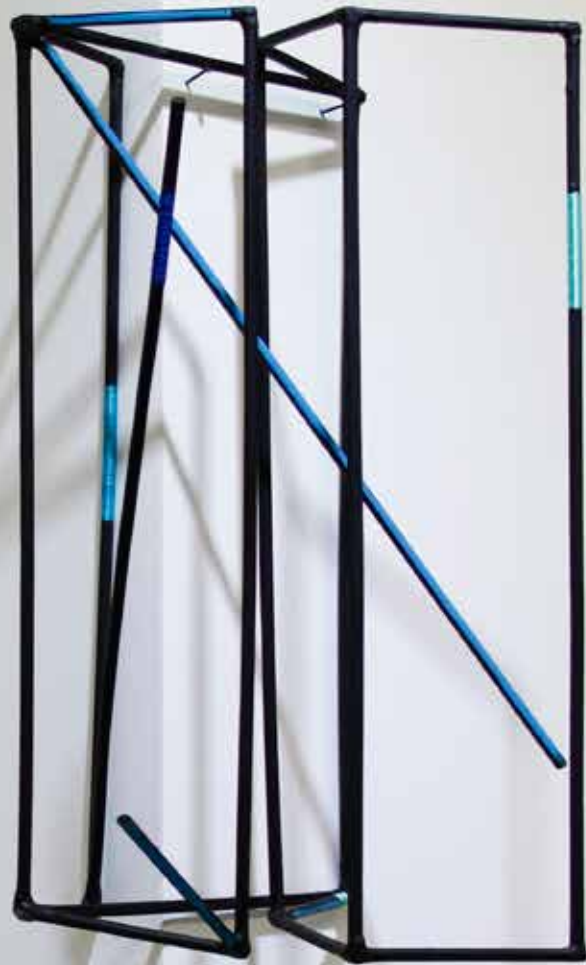




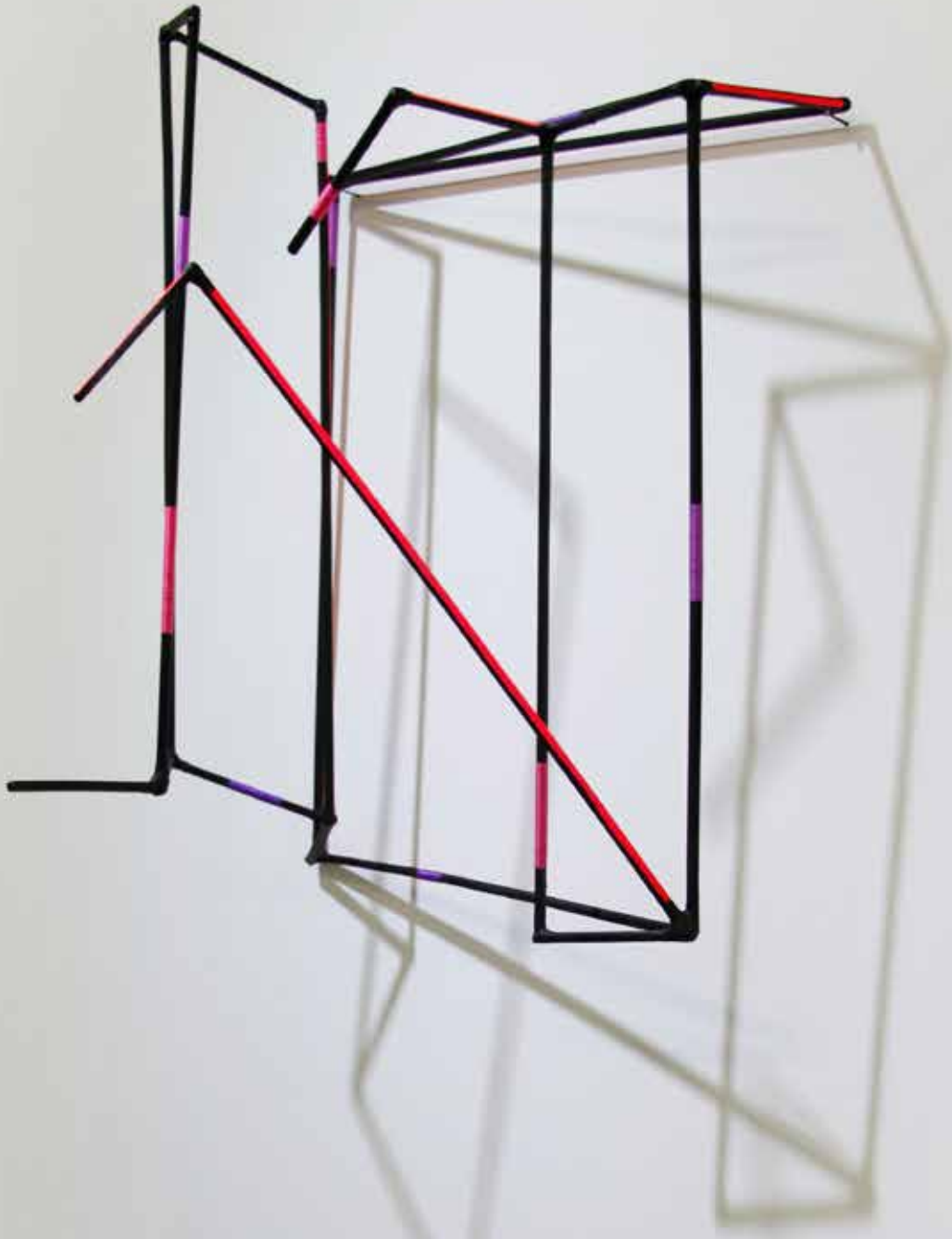
I rather use photographs as material in my work so I take a lot of photographs and I have a significant archive of various trees. I attached the images of trees on wooden sticks, and sanded them to make a sort of transferred image to the wood.

Upon my experiences of utilizing threads as material so the sticks become my plane canvas and photographs of trees that I took from different part of Iran and colorful threads are the paint adding to my "sculptural-paintings".

Detail at artist's studio



The Rift solo Exhibit at Etemad Gallery



During my exhibition at Etemad Gallery, I get to know Andre Cadere's work and found out that I have to put more effort on sticks as they have more potential to work on and words to say more.

It is a pity that I haven't seen similar artists' work before, then I would work much better for sure, however, I am glad that I have an international lexicon in my works that don't belong only to my region.



Detail at artist's studio



Detail at artist's studio

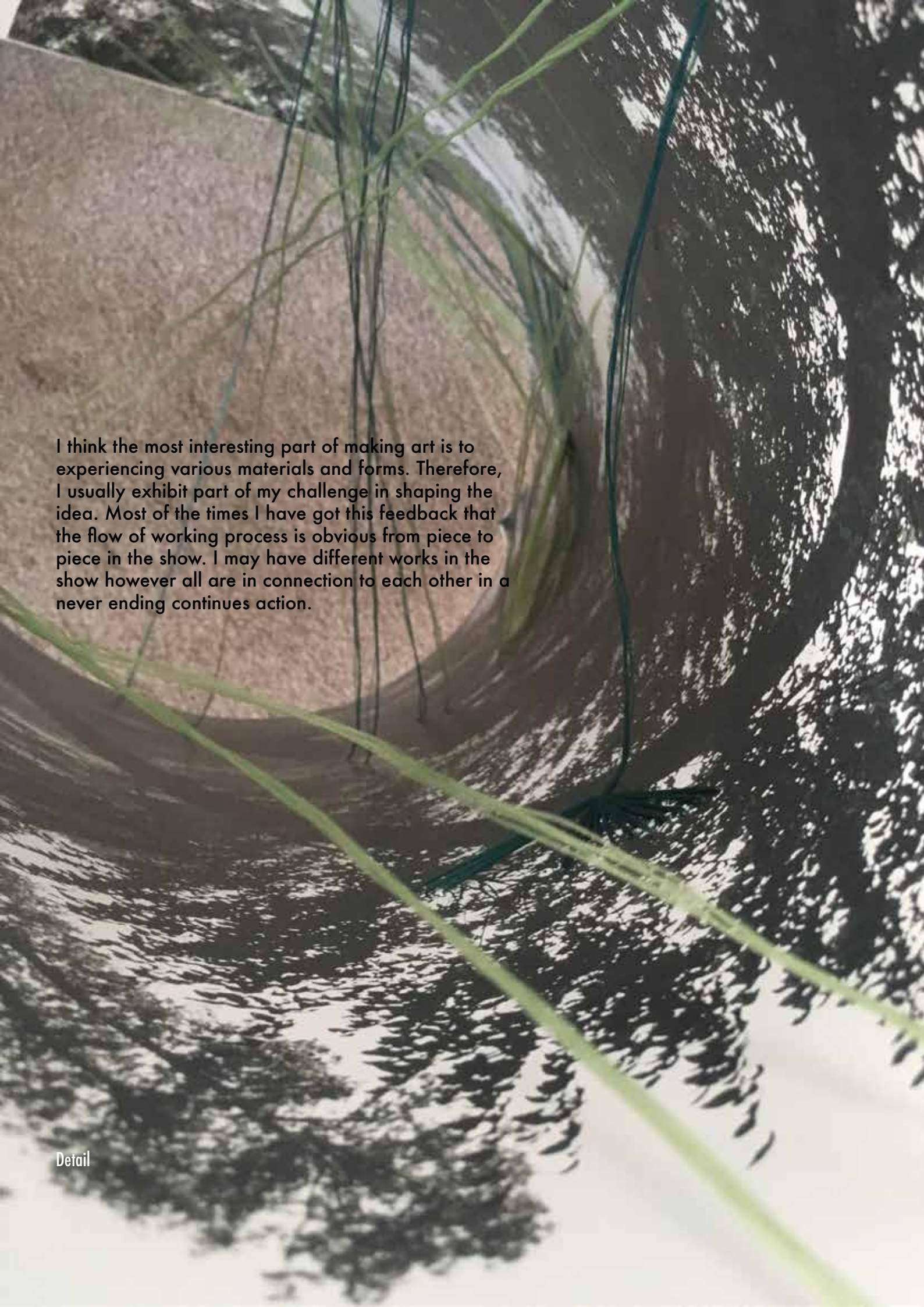


I am very obsessed with Parallel and linear and geometrical forms of growing plants. Imagining the fast motion of a growing seed I started to make drawings of my plant symbolized sculptures of Germination series. But now I would like to talk about the tree photographs I have used in my pieces. There in my last year solo exhibition I had two large photographs with linear drawings on them. I actually used acid and bleach to remove the color from the C-printed photographs and in some parts I have been playing with the extracted color of the chemicals on the photograph. I was trying to add more dept to the image by removing color and making optical variations. All the idea based on the first watercolor drawings of triangle monde.

Detail at artist's studio



Detail



I think the most interesting part of making art is to experiencing various materials and forms. Therefore, I usually exhibit part of my challenge in shaping the idea. Most of the times I have got this feedback that the flow of working process is obvious from piece to piece in the show. I may have different works in the show however all are in connection to each other in a never ending continues action.

Detail

Meanwhile of bleaching process I was trying threads on photographs by embroidering lines and geometric forms. I have a theory and I wanted to show the idea of transforming and shifting the shapes of the world. For me mountains are left from the first triangle monde, also the number of three is so crucial in shaping all the elements of the world, take blue, green and red lights that help us to see the world colorful. We the humans interfered in the nature of three and the earth changed to spherical ellipse. Now the tolerance of the earth could not bare it and it is shifting to its starting point against the all imposed changes.

Detail





Detail



Detail at artist's studio



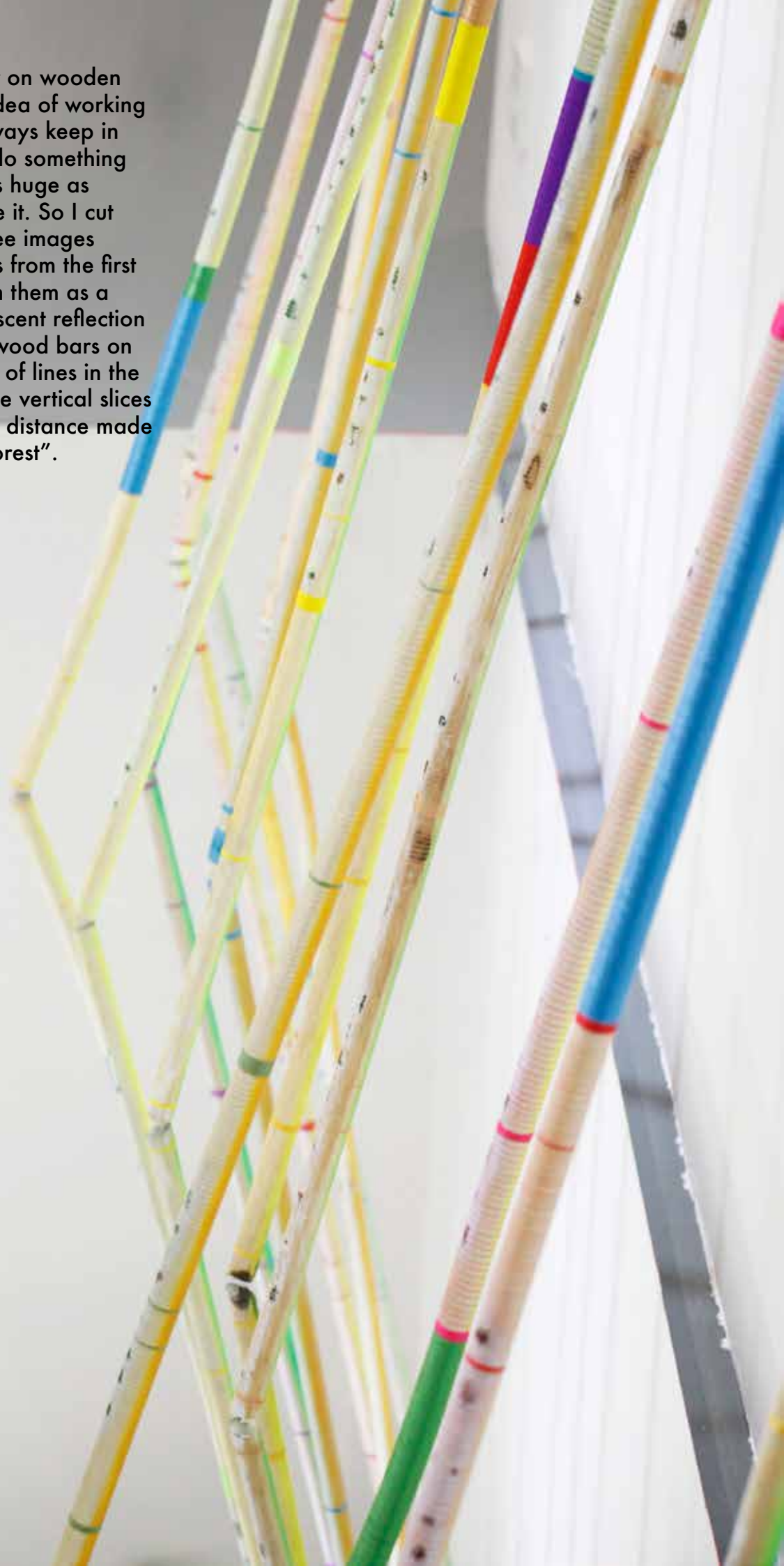
Detail at artist's studio



Detail at artist's studio

During the trial and error on wooden sticks I come across the idea of working on sticks separately. I always keep in mind that if you want to do something better to either make it as huge as possible or totally remove it. So I cut out the idea of adding tree images and coloring with threads from the first sculptures and worked on them as a separate piece. The florescent reflection of colors on back of the wood bars on the wall, the continuation of lines in the underneath mirror and the vertical slices of forest could be seen in distance made me to call it "Illusion of forest".

Installation view at Etemad Gallery





Installation view at Etemad Gallery



Detail at artist's studio



Detail at artist's studio



Next series also called illusion however this time I could imagine each wooden bar as a separate landscape by its own.


We always experience the landscape in a horizontal shape however most of the elements are vertical that all together seems horizontal.

Installation view at Tom Christoffersen Gallery

The process of working on wooden bars continued by focusing more on material itself. I was using oak woods in the first and second series so I investigated about the available woods that have more natural shapes. I noticed that the quality of the material is changing depending on its location and heat level so it is alive in a sort of communication with its space. When I accent them to the wall, after a while they droop like a live plant.



Detail at artist's studio

A woman wearing a black headscarf and a black dress is walking on a cobblestone street in Tehran. She is carrying a large bundle of wooden sticks, including one green stick, which she is holding together in front of her. The street is lined with parked cars, and there are trees and buildings in the background.

During my exhibit in Copenhagen, most of the audiences were asking if it is possible to be a woman artist in Iran, so I got inspired to work with my sculptures in society to display that the most interesting thing is to be a woman artist in Iran. Therefore, I came to the idea of having a live action with wooden bars in the street.

In this performance, I use one stick made of oak and ten raw poplar sticks that are in the process of production as new series of sculptures.

Artist performing in the streets of Tehran



Detail at artist's studio



Detail at artist's studio



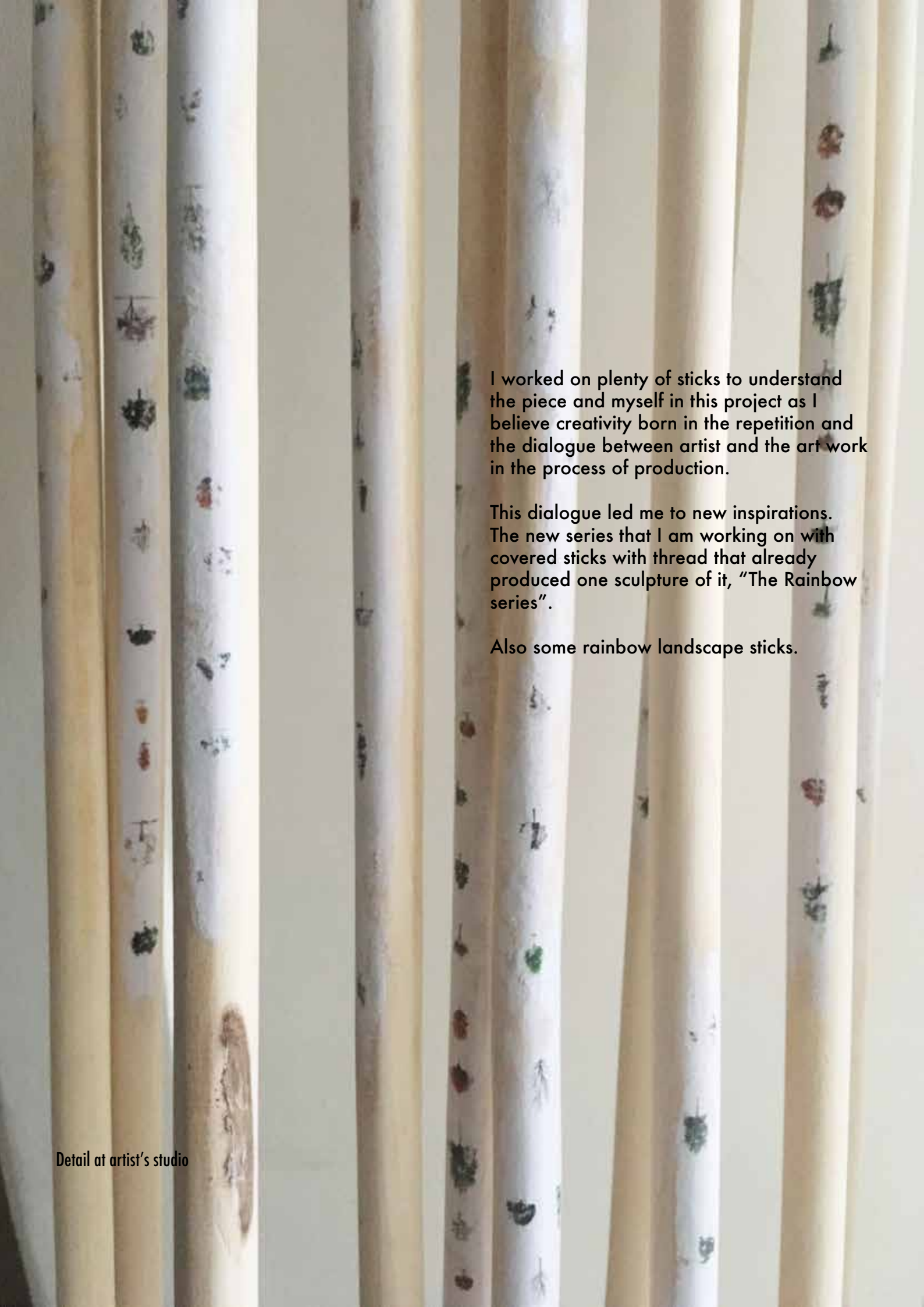
Detail at artist's studio



Detail at artist's studio



Detail at artist's studio



I worked on plenty of sticks to understand the piece and myself in this project as I believe creativity born in the repetition and the dialogue between artist and the art work in the process of production.

This dialogue led me to new inspirations. The new series that I am working on with covered sticks with thread that already produced one sculpture of it, "The Rainbow series".

Also some rainbow landscape sticks.



Self portrate of artist



Detail at artist's studio



Detail at artist's studio



Detail at artist's studio





Detail at artist's studio



Detail at artist's studio

Each landscape covered by a fabric to reach safe in traveling to the collectors place.

As I am very much in to using different materials I tried to use the fabric beside wooden sticks as well. In the new series of production I paint the backside of the sticks on canvases and make some sewings on canvas to use them in new series of works. This is how the "Hidden Forest" series created.



Detail at artist's studio



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Detail at artist's studio



I Simply hide one of the landscapes inside the rolled canvas, shaping a new landscape in landscape. This is the series I am working on along with the rainbow series.

Detail at artist's studio



Detail at artist's studio



Detail at artist's studio