



POOYA ABBASIAN

STATEMENT

My practice unfolds through photography, video, drawing and installation. The time I spent working alongside cinema directors has influenced the way I work with images and my interest in questioning their construction, diffusion and reception. At times I intend to make those processes visible, or I create my own visual fictions out of images I gather on the Internet, news websites or from my own photography practice. I am interested in ambiguities and transitional states more than affirmations. In the same way, I seek the « loose links » between artistic techniques, and the poetic flaws coming out from the marriage of mediums. They are like black holes opening on new, undiscovered horizons.

POOYA ABBASIAN
07/02/1985

www.p-abbasian.com
info@p-abbasian.com

+33625176327
119 Avenue Philippe August 75011 Paris

SOLO EXHIBITIONS

- 2018 - *Discreetly Living Behind Your Face*,
Galerie52 Folkwang, Essen, Germany.
Galerie des Petits Carreaux, Saint-Briac, France.
- 2017 - *Telesm*,
Kuturkapelen, Berlin, Germany.

DUO EXHIBITIONS

- 2009 - *Aklil-Al-Molook*, Mohsen Gallery, Tehran, Iran.
2007 - *Exopalasht*, Azad Gallery, Tehran, Iran.
2006 - *Related/Unrelated*, Art House, Tehran, Iran.

GROUP EXHIBITIONS (SELECTED)

- 2020 - *Le Radeau des Cimes*, Villa Belleville, Paris, France.
2019 - *En Cas de Pluie* (Jeune Création), Friche Etex, Paris, France.
2018 - *Artvilnius*, contemporary art fair, Vilnius, Lithuania.
2016 - *Face à Face*, La Source, La Guéroulde, France.
2014 - *Transparency*, Galerie Petits Carreaux, Saint-Briac, France.
2013 - *Cousu Main-le temps passé*, Galerie Petits Carreaux, Paris, France.
- *Art On Paper*, Bozar, Bruxelles, Belgium.
- *Paysages*, Galerie Petits Carreaux, Saint-Briac, France.
- *Interdit aux mineurs*, Galerie Petits Carreaux, Paris, France.
- 2012 - *Slick Paris*, Le Carreau du Temple, Paris, France.
- *Jaunes*, Galerie Petits Carreaux, Paris, France.
- *AnimaFac Festival*, Grande Halle de La Villette, Paris, France.
- 2010 - *Window*, Mohsen Gallery, Tehran, Iran.
- *Obligatory military service*, Mohsen Gallery, Tehran, Iran.
- 2008 - *9th Biennale of Tehran*, Museum of Contemporary Art, Tehran, Iran.
2006 - *8th Biennale of Tehran*, Museum of Contemporary Art, Tehran, Iran.

PUBLICATIONS (AS AUTEUR/ILLUSTRATOR)

- 2019 - *De Lamour, Fragments...* published at Actes sud.
2019 - *Sinavar et d'autres contes d'Iran*, published at Gallimard.
2019 - *Terres et Hommes*, published at Actes-sud.
2018 - *Les Poulpes futurs maitres du monde*, published at Actes-sud.
2018 - *L'incroyable Aventure de la génétique*, published at Nathan.
2017 - *Sonnette entre chien et loup*, published at Gallimard.
2017 - *Mes amis monstres*, published at Actes-sud.
2016 - *Un arbre pour ami*, published at Gallimard.

RESIDENCIES/TALKS/GRANTS

- 2020 - Residency at LaBox Ensa, Bourges, France.
- Acquisition CNAP collection for *Lumen Series*.
- 2019 - CNL Bourse aux auteurs for the book *Les Secrets de Sinavar*.
- Residency at Villa Belleville, Paris, France.
- 2018 - Talk at Folkwang-University with Gisela Bullacher, Essen, Germany:
Conversation with Gisela Bullacher on alternative photography.
- Residency at Galerie des petits carreaux, Saint-Briac, France:
Residency program at gallery for preparing a solo show.
- 2017 - Residency at La Source association, La Guéroulde, France:
Photography project in collaboration with the children during the workshop selfie/self-portrait.
- Talk at Bétonsalon, Center for Art and Research, Paris France:
Talk about artistic career on subject Tehran: identities/spaces.
- Conference at Pictoplasma Festival, Berlin, Germany.
- 2016 - Talk at Centre Pompidou, Paris, France: *Talk about Abbas Kiarostami and his influence on Jafar Panahi's cinema*.
- Residency at La Source association, La Guéroulde, France.
- 2013 - Residency workshop at Forum des images with Arte:
Program for developing a project with Michel Reilhac.

PUBLICATIONS

- *Contemporary Iranian Art: New Perspectives* by Hamid Keshmirshekan.
- *Signing Tehran – Eine Designreportage* by Julia Kahl.
- *Urban Iran* by Biranna Olson & Michael Pope.

PRESS

- | | | |
|-------------------------|-----------------|-----------------------|
| - Interview Magazine | - Premiere | - Piiif |
| - Kaltbult Magazine | - Libération | - Doolittle |
| - Art Tomorrow | - Étapes | - Le journal des arts |
| - Herfeh Honarmand | - Etemad | - L'Œil Magazine |
| - Transmettre le cinema | - Le Telegramme | - Milk Magazine |
| - France Culture | - France Inter | - Art Tomorrow |
| - Herfeh Honarmand | - Etemad | |

COLLABORATIONS/COMMISSIONS

- 2019 - collaboration with Morad Montazami on Melehi exhibition, Réalisation des vidéos et la scénographie pour l'exposition *Melehi*.
- 2018 -Collaboration with Jafar Panahi on movie *Three Faces*: Script development and supervisor of post-production.
-Collaboration with Morad Montazami on *ARABÉCÉDAIRE* and *Dusted Water* exhibition at Mosaic Rooms London.
Producer of videos and art direction.
- 2016 -Directing a videos for Louis Vuitton fondation:
Creating videos for Daniel Buren Installation, *Icônes de l'art moderne*.
-Collaboration with Centre Pompidou on Jafar Panahi's exhibition *Images/ Nuages*: Collaboration with Clément Chéroux on art direction of the exhibition, image editing and preparation of prints, post production of short film *où en etes vous ?*.

- 2015 -Collaboration with Jafar Panahi on movie *Taxi Téhéran*: Supervisor of post-production.
-Directing a video for Birdpen, for title *Equal parts hope and dread*: Script, directing, edit, post-production.
- 2014 -Directing videos for La Cinémathèque française.
- 2013 -Directing a video ABBY(universal music) for title *Monsters*: Script, directing, post-production.
-Collaboration with Jafar Panahi on movie *Pardé*: Supervisor of post-production, edit, graphic designer.
- 2012 -Collaboration with Jafar Panahi on movie *This is not a film*: Supervisor of post-production.
- 2009 -Collaboration with Abbas Kiarostami on *Les Murs* exhibition: Artist assistant, image editing and preparation of prints.
-Collaboration with Sadegh Tirafkan on *Assar* exhibiition: Artist assistant, image editing and preparation of prints.

EDUCATION

- 2012 -La Sorbonne - Paris 8, Master 1 on Philosophy,
Dropped out, Paris, France

LANGUAGES

- | | |
|------------------|--------------------------|
| French : fluent | Persian : native speaker |
| English : fluent | Turkish : native speaker |

PORTFOLIO



Exhibition view,
Le Radeau Des Cimes, Villa Belleville, Feb 2020

Print on plasterboard, Print on ceramic, Video



Video projection on print on ceramic

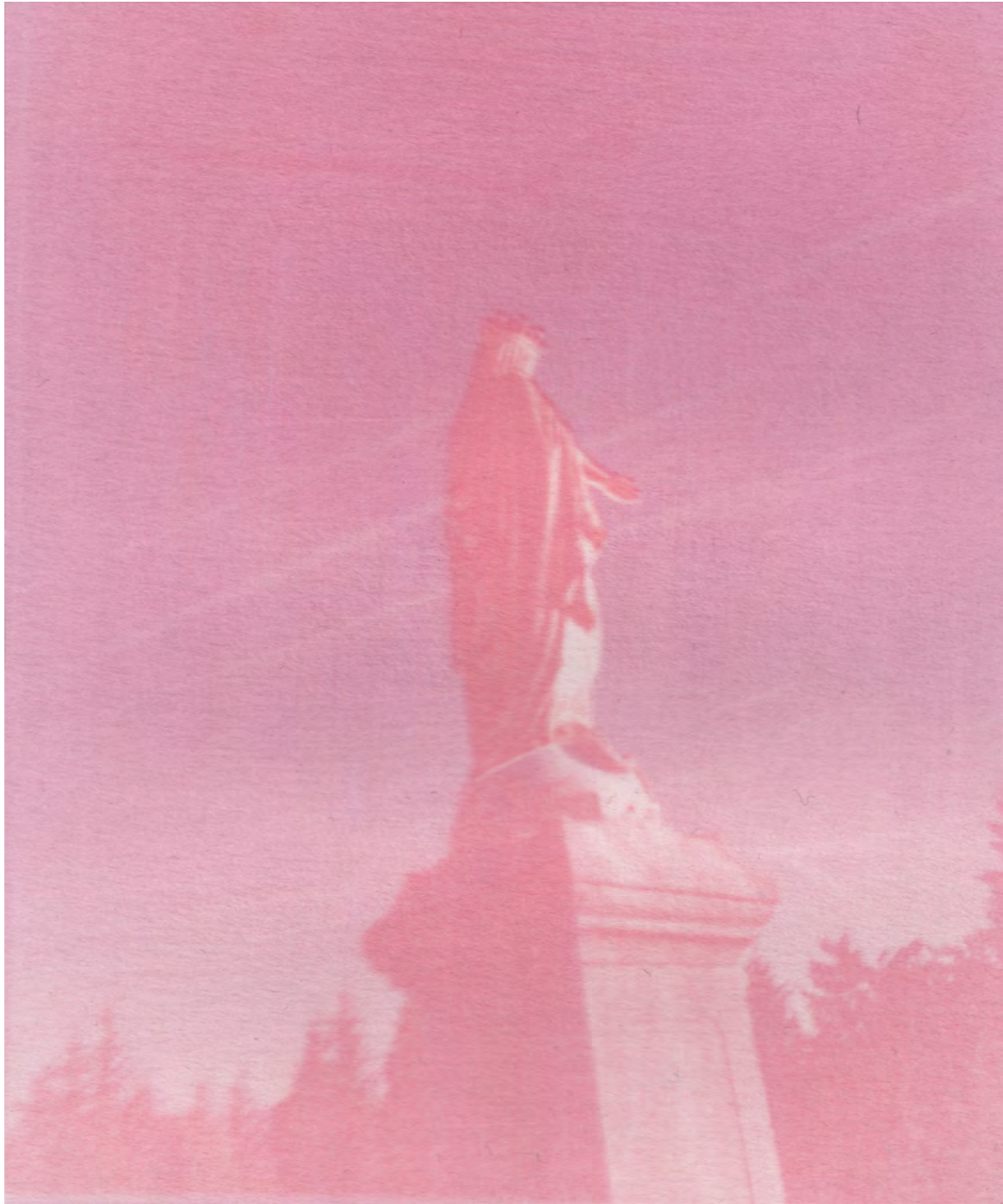


Video projection on print on ceramic, 20x15x0,5 cm, 2020





2 layers of light-sensitive emulsion on paper



3 layers of light-sensitive emulsion on paper



(Re)Transmission of Memory (work in progress)
Print on ceramic, 20x10x0,5 cm, 2020



(Re)Transmission of Memory (work in progress)
Print on ceramic, 17x10x3 cm, 2020



Installation view,
Le Radeau Des Cimes, Villa Belleville, Feb 2020



(Re)Transmission of Memory (work in progress)
Print on three layers of plexiglass, 20x17 cm, 2020



This work is a photograph shot with a smartphone, and printed on glass. The picture vaguely represents a landscape, a landscape that is broken, divided in the middle by a digital breach and an actual cut. It has in fact been taken on the move, from the window of a train, and that is why it is hard to understand what is going on on the image. We recognize reflections on the glass that are incorporated in the photograph, and elements of nature. This work is the product of a moment, depicting visually what I imagine by a disjunction between time and space. One goes faster than the other, carried away in the whirl of life.

Text excerpt by Clementine Proby for exhibition project *Broken Time-Space*.

Untitled (work in progress)
Print on two layers of plexiglass, 150x120 cm, 2019



(Re)Transmission of Memory (project work in progress)
Print on a piece of found wall, 55xx40x7 cm, 2019



One of the first works I realised for my new project “(Re) Transmission of Memory”. The installation includes a print on fabric made thanks to 3 days of exposure to a video projector, and some plaster objects I found on the site where I took the photo. In this work, I intend to explore the idea of transmission. Transmission between place and my perception of it, and through the mediums I use. I discovered this abandoned place haunted by its past, appropriated these unidentified, moulded plaster objects that look like fossils, and tried to capture it with my camera. Then taking the image from the lens of my camera, I undertook the digital process of the projector; to, finally, this transparent fabric. I used this fabric for its precarious look, like a fragile trace of the place, somehow in-between memory and fantasy.

(Re) Transmission of Memory (project work in progress)
print on fabric, found objects, 150x100x30 cm, 2019



(Re)Transmission of Memory (project work in progress)
Print on a piece of found wall, 80x80x5 cm, 2018

FRACTION / BREAK-IN OF THE IMAGE

Text by Morad Montazami

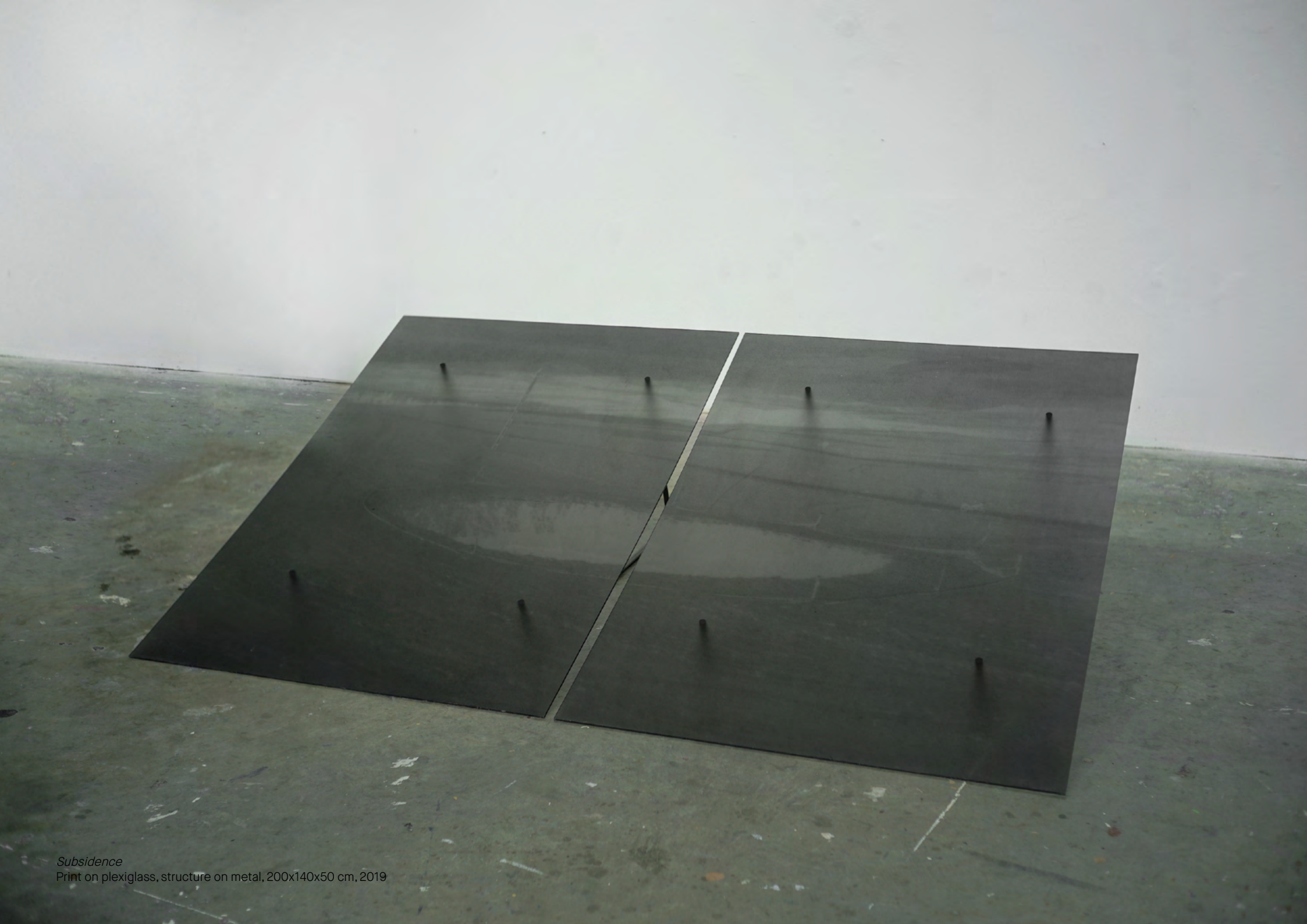
The Lumen series by Pooya Abbasian offers a particularly original visual experience and technique. It requires meticulous attention, perhaps a moment of visual pause. Immediately these images question us through their spectral presence, at the limit of the visible, as a consequence of their fabrication process, their genesis. They result in fact from a video projection made on photosensitive paper, itself scanned, before the evaporation of the image-trace left by the projection, in order to make an image-imprint of it, which the artist finally fixes by printing it on a plexiglass support - the final support being in turn conducive to a series of reflections, dissensions and visual dilations.

So from the power of the initial video projection, to the sensitivity of the paper that captures its trace, passing through the printing technique on plexiglass, each of these factors adds a potential track to capture the image and at the same time blurs our real possibilities of finding a path towards it. The image as point of origin or point of departure mutate to become a sort of moving sand or magnetic fields, whose fragile crystallization "exposed" here can take on a new value: that of an image that is both material and immaterial and which is nevertheless stated before us like a sculpture (not fixed to the wall) or a body in space, at the limit, totally decontextualized from the technical ecosystem that saw it born.

The latter can be linked as much to Man Ray's rayographs as to Duchamp's Grand Verre, or even to Stan Brakhage's cinema, while questioning the current conditions of visibility and image storage, within the big data economy. Pooya Abbasian opposes his images - sublime residues, rejections or even counter-data - to the hegemonic structure of what is visible online. This "accursed share" of the digital image, soon to be promoted to the rank of art, in the same way as the Lumen do in front of us, is

expressed through unfathomable and unidentifiable images for the production system in which they are yet produced - it is the part of controlled or repeated chance that the artist leaves to the machines he uses such as video projector, scanner, printer etc. We almost forget that a documentary image of the explosion of an oil tanker or a crater of drought in Iran was at the origin of the emanation or the visual smoke which escapes in front of us; like the laughing gas that is now escaping from the Arctic as a result of global warming.

Ultimately, it seems that the image develops through fragmentation - for an image inscribed in space, a thousand other images can literally be born - and break-in - through dependence and emancipation, even diversion operated upon a visual economy that dominates our modes of perception and our cognitive patterns. In times characterised by a constant visual and multimedia stimulation, it seems that this work addresses precisely our hyper-fragmented memory. Pooya Abbasian's Lumen operate at a point of entanglement, in tension between intimate and personal memories and the memory of "found" or "captured" images (online, in the media, around us ...).



Subsidence
Print on plexiglass, structure on metal, 200x140x50 cm, 2019

TO LAUNCH A SATELLITE INTO ORBIT

'To launch a satellite into orbit' is a lumen print of a screenshot of a photo taken from an online news website. The print has been scanned in high resolution before fading out. The final result is printed with an anti-reflect diasec technic. This series results from my obsessive habit of checking the news from Iran, my home country. As I haven't gone back since moving to France in 2011, this is somehow one of the only links that remain between me and the country where I grew up.

On 15 January 2019 Iran launched a satellite that failed to reach orbit, after the US warned against the launch earlier this month. The final result of the image stays negative. Receiving the information through online media, I captured the image and transferred it on photography paper and transferred it on large format print without manipulating it.

To launch satellite into orbit
Print on plexiglass, 300x215 cm, 2019



SANCHI

On January 6, 2018, Sanchi oil tanker crashed with a cargo ship in the East China Sea and caught fire. Sanchi drifted for eight days, causing extensive pollution. As it burnt, part of the tanker exploded on January 10. After further explosions, Sanchi sank on January 14, 2018. The entire crew of 32 died, with one body recovered from the sea and two from an on-board lifeboat.

When I saw this image, I was both fascinated and horrified by the beauty of it although it pictured a huge, sad environmental catastrophe. This paradoxical feeling stayed with me, and made this image unforgettable. Reading the news constantly, everyday, I recently read that the family of some of the people who passed away in this event received mysterious phone calls telling them that their relatives were alive, asking for help to come back home... like ghosts they seem to haunt me and their families.

SANCHI
Print on plexiglass, 300x215 cm, 2019



The answer,
Print on plexiglass, 200x140 cm, 2019

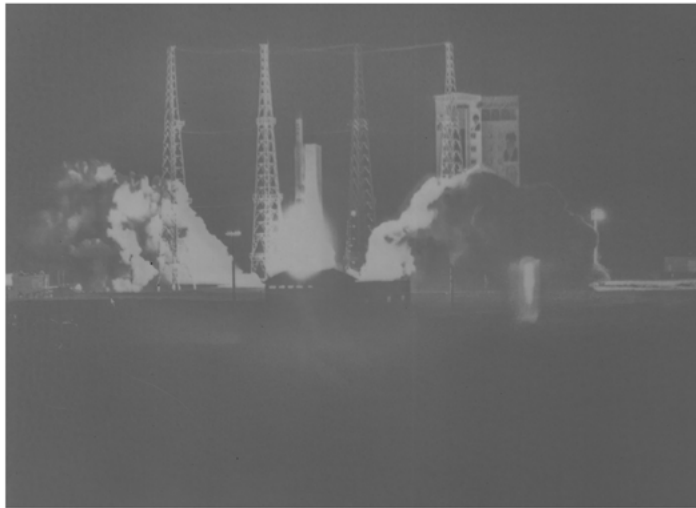
Lumen print from digital photo of an abandoned palazzo in Naples. The print was scanned in high resolution before fading out, and the final result is printed with diasec technic. It is also part of the project "Re-Transmission of a Memory".

I was interested in the reflection on the glass and through the printing technique because I like the fact that one can look at the place pictured in the photograph and their reflection at the same time. By manipulating the viewer's point of view I try to create a kind of confusion between memory of a place, the possibility of it being a fiction, and one's own physical presence in front of the work.

Untitled,
Print on plexiglass, 150x120 cm, 2019







To launch satellite into orbit beta version
Print on plexiglass, 66x15 cm, 2019

What She Knew

People did not know what she knew, that she was not really a woman but a man, often a fat man, but more often, probably, an old man. The fact that she was an old man made it hard for her to be a young woman. It was hard for her to talk to a young man, for instance, though the young man was clearly interested in her. She had to ask herself, Why is this young man flirting with this old man?



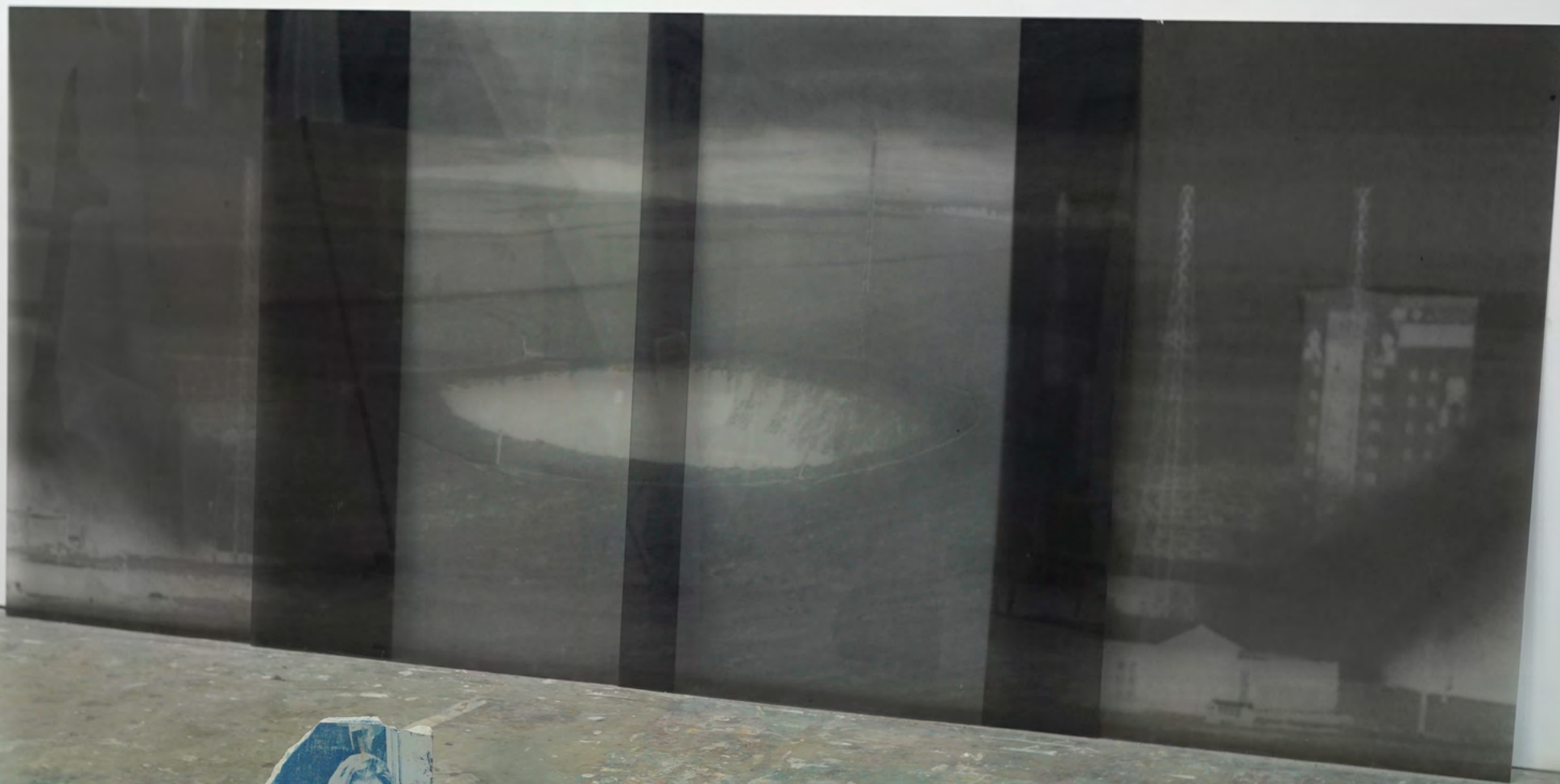
Vidéo/Lumen print from « wild stawberries » of Ingmar Bergman
(project work in progress)



Vidéo/Lumen print from « wild stawberries » of Ingmar Bergman
(project work in progress)

Vidéo/Lumen print from « wild stawberries » of Ingmar Bergman
(project work in progress)





Exhibition view,
Le Radeau Des Cimes, Villa Belleville, Feb 2020

Un livre en vente dans to

enfant

bres,



UNDER THE SKY, SOMEONE IS LOOKING FOR SOMETHING UNKNOWN

I have a strange dream about an actual memory from when I was teenager, still living in Tehran. I am sleeping at a friend's house and when I wake up in the middle of night to drink water, I see a bunch of guys standing in front of the TV, masturbating to encrypted porn on a Turkish satellite channel. Having a dream of this memory acted like a meta-version of the mental re-construction and distortion of events we have lived. It also made me think about the unlimited fantasies emerging from encryption. What we don't see in the image is more powerful as it leaves space for potentialities: the negative feeds our fantasies.

At the same time, I am fascinated by the aesthetic, the mysterious and splintered beauty of encrypted images. I started researching and archiving footages and images from CINE5 channel (which don't exist anymore). I plan to create large format on thick fabrics for the installation I envision. Thick fabric as a failed attempt to make images shut up.

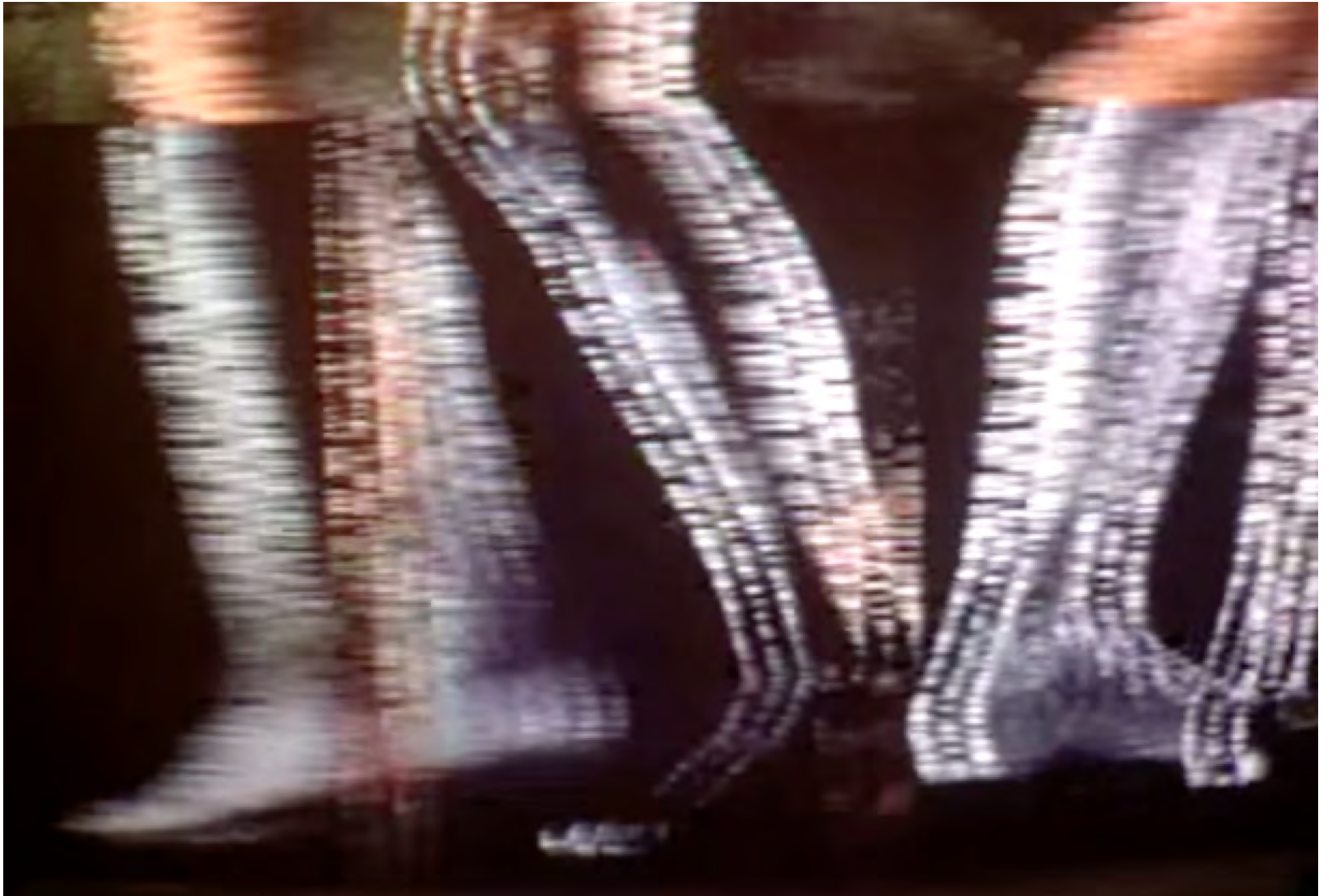
PLEASE INSERT CARD



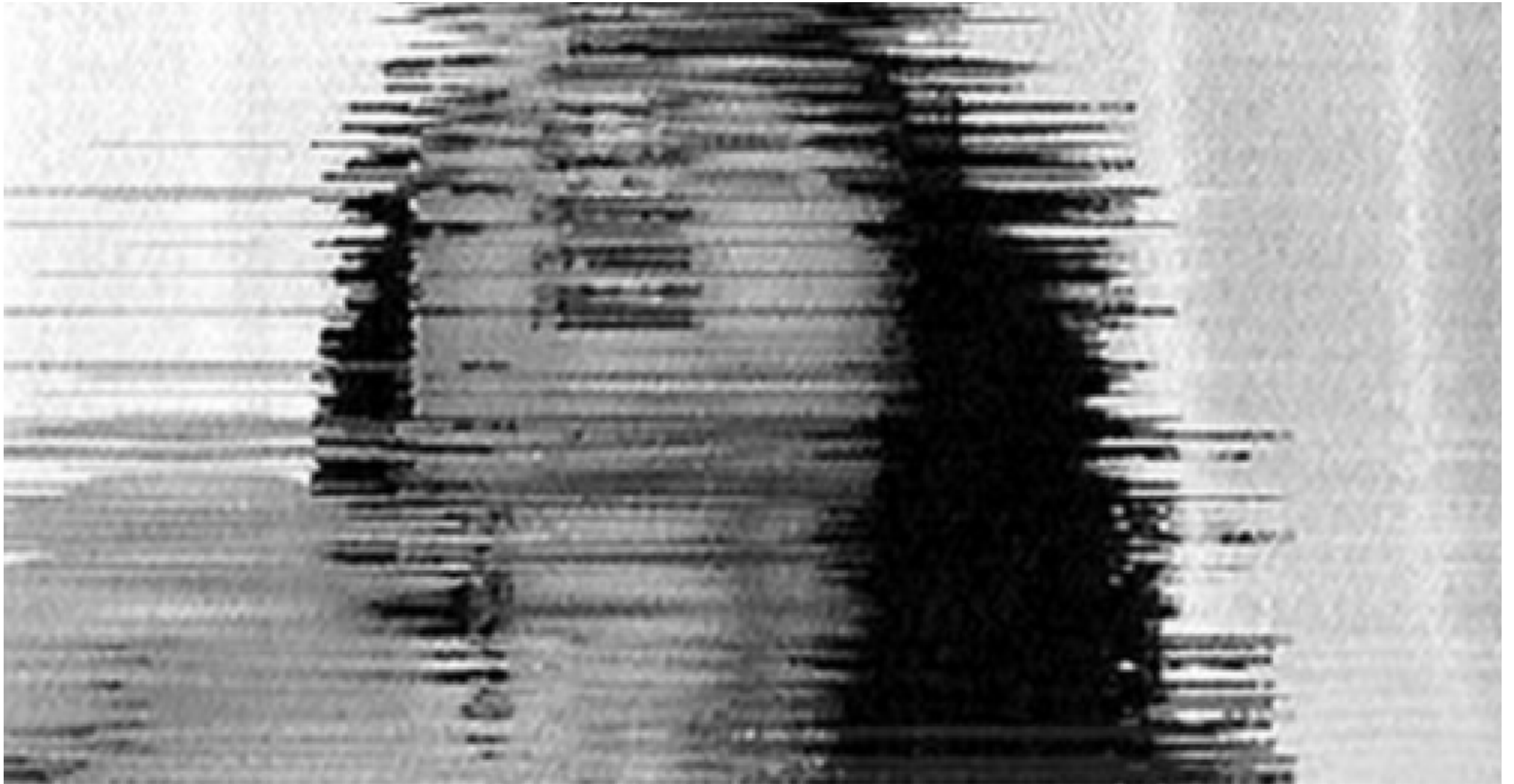
work in progress
Screen capture from crypted video



work in progress
Screen capture from crypted video



work in progress
Screen capture from crypted video



work in progress
Screen capture from crypted video



work in progress
Screen capture from crypted video



work in progress
Screen capture from crypted video

DISCREETLY LIVING BEHIND YOUR FACE

Texte by Clémentine Proby

The exhibition *Discreetly living behind your face* results from a project undertaken by Pooya Abbasian for more than 5 years and concluded during his residency at Galerie des petits carreaux in Brittany, France. His approach, both sensible and plastic, opens up a reflexion on social norms and the search for an identity through alterity.

Inspired by the cinema of Andrei Tarkovsky and José Luis Guerín, his work challenges photography and plays with the grid driving images' creation and diffusion. Using a singular process – analogue pictures printed thanks to a video-projector, he intends to find his way beyond technical binaries. Both a eulogy of the contemporary pixel and a reclaiming of the old cyanotype method, he intends to preserve the digital trace on analogue prints. Maybe more of a painter than a photographer, Pooya Abbasian celebrates the poetry of the poor image, a blurriness that makes room for imagination. Original prints, pictures found on the internet and film shots make up a very personal iconography, freed from genre imperatives.

Possible narratives, fantasized stories; the exhibition keeps the mystery going. Taken on the sly, from the back, and playing with environmental constraints, the pictures are the impressions of a benevolent voyeur. The poetry is to be found in his obsession for keeping his models' identity secret: he is not interested in the verdict given by face features but rather by the harmony of neck's lines. Seeing without really knowing creates the sense of great tenderness that emanates from his work. Pooya Abbasian's approach is voluntarily out of focus. It is a search for indeterminacy. What face? But also: what identity? These questions feed negatively the visitor's own fantasy.

The face is the window on consciousness. For Emmanuel Levinas, the ethical imperative arises through it: it is the outbreak of the Other to my subjectivity, as well as the ban of violence. Judith Butler expanded the definition to the back, through which the face is abstractly represented. In this way, *Discreetly living behind your face* hesitates between carnal figuration and soul abstraction, it is an attempt to express the unexplainable, the enigma of alterity and the construction of our gaze. A powerful cyan blue depicts the poetry of a relation both solitary and deeply informed by the Other. A story of missed encounters

[1] voir Emmanuel Levinas, *Totalité et infini*, 1961.

[2] voir Judith Butler, *Precarious life : The power of mourning and violence*, 2004.



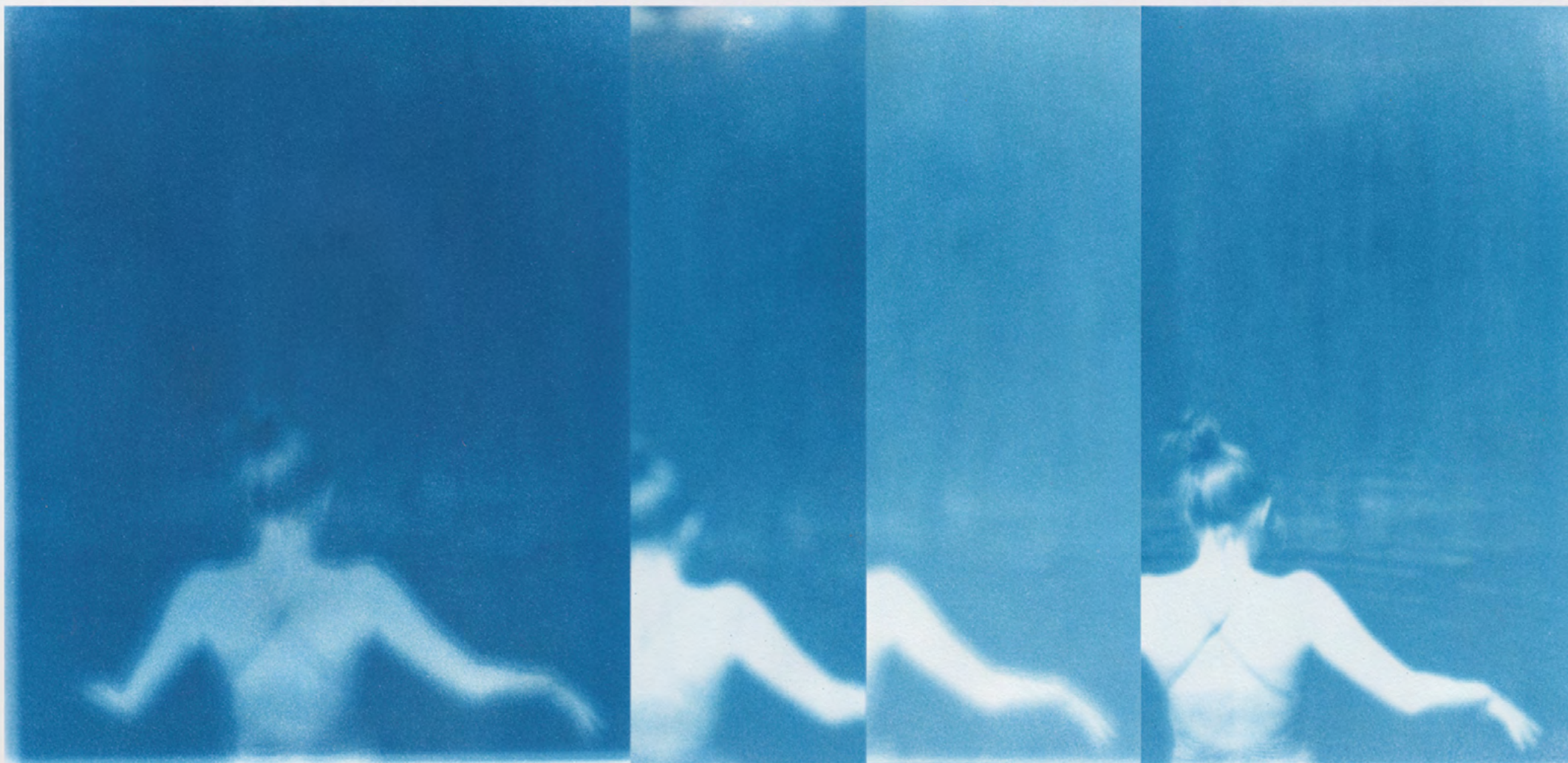
Untitled, 2018
Cyanotype print on cardboard, 78,5x60 cm



Untitled , 2018
Cyanotype prints on boards, 250x120x30 cm



Untitled, 2018
Cyanotype print, transparent paper, 100x100 cm



Untitled, 2018
Cyanotype print, 100x20,5 cm



Untitled, 2018
Cyanotype print, 60×20,5 cm



Exhibition view *Discreetly Living Behind Your Face*
Galerie 52, Folkwang-uni, Essen, Germany.



Untitled, 2018
Cyanotype print, 60×20,5 cm



Exhibition view *Discreetly Living Behind Your Face*,
Galerie des petits carreaux, Saint-Briac, France, April 2018.



Untitled, 2018
Cyanotype print, 33×26 cm



Detail of print realized with video projector.



Untitled, 2018
Cyanotype print, 28x50 cm



Exhibition view *Discreetly Living Behind Your Face*,
Galerie des petits carreaux, Saint-Briac, France, April 2018.



Exhibition view *Discreetly Living Behind Your Face*
Galerie des petits carreaux, Saint-Briac, France.

3 SECONDES OF FILM, 12 HOURS OF LIGHT

Cyanotype print of 3 seconds of a film looped on negative (The Mirror by Andrei Tarkovsky) resulting from 12 hours of exposure to video projector.

Before I made a series of “video printing” from The Mirror, I was obsessively taking photos from women’s back in public places for 5 years, when one friend told me that my photos looked like they were taken from a Tarkovsky movie. Strangely, I always loved his movies but didn’t realise their influence on my work, but then it became clear. I embraced this unconscious accident and started to print some moments from this movie (around 3 seconds each work).



3 secondes of film x 12 hours of light : (The Mirror, Andrei Tarkovski) beta version
Cyanotype print on 5mm cardboard, 120×80 cm, 2018.



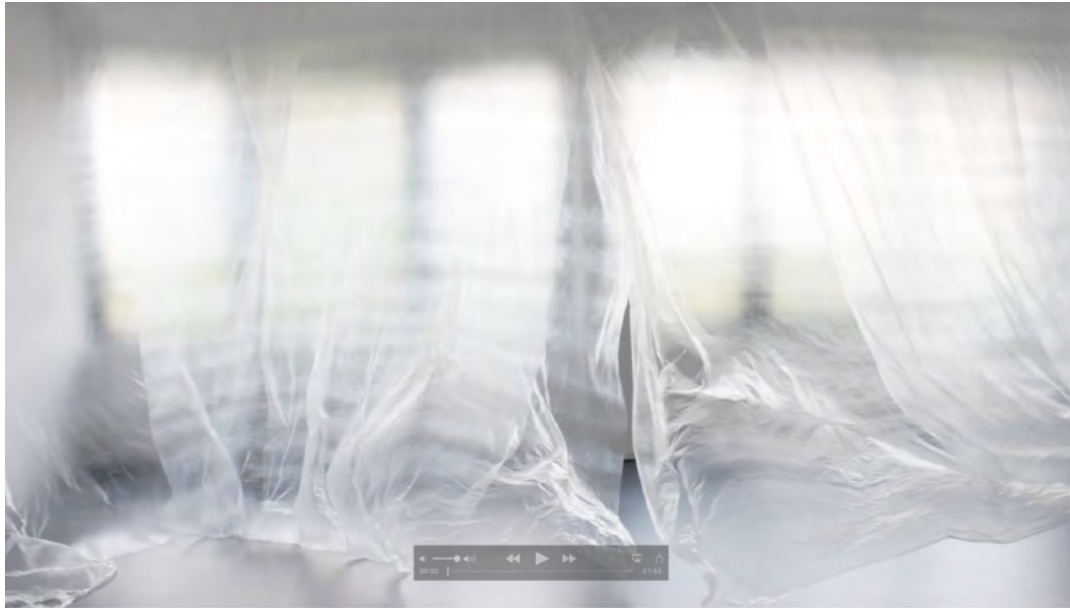
3 secondes of film x 12 hours of light : (The Mirror, Andrei Tarkovski) beta version
Cyanotype print on 5mm cardboard, 120×80 cm, 2018.



3 secondes of film x 6 hours of light : (The Mirror, Andreï Tarkovski) alpha version
Cyanotype print, each print size: 36x28 cm, 2018.



Exhibition view *Discreetly Living Behind Your Face*
Galerie 52, Folkwang-uni, Essen, Germany.



Video of the installation I made for my exhibition at Galerie52 for the project "Discreetly Living Behind Your Face". It was made in collaboration with sound artists Aly Ostovar & Andrea Kofinas, who created a 45 min sound piece, and an installation made of my photographs and tarps floating.

Following this idea of exposing the poor and blurred image, I used very light plastic tarps that moved naturally as visitors walked around the installation. In this way, the visitors were part of this spatial poem made of soft sounds and fading, changing images.

