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Archaeological excavations were the surroundings of my upbringing in Hamadan, Iran. My constant awareness of these archaic structures and ancient artifacts stimulated my curiosity towards different types of architecture and their adjacent landscapes. Traveling throughout the world revealed to me the intensity of modern architecture's shifting elusiveness among urban spaces.

Spatial ambiguity over the course of cultural change is the explored theme in my large-scale installations and paintings. Structures both ancient and contemporary are merged into abstract and organic forms. This unification is represented with both laws and chaos to convey the sensations of disillusion caused by the transitions between different cultures.

Deconstructive architecture is the main inspiration of my most recent work. It commonly employs twisted metal and physical manipulations to represent new and inventive forms that draw upon the well of ancient and contemporary bodies. My goal is to make installations that close the gap of abstraction between dream-like visions of Deconstructivism and the physical structures of the real world. This is done by combining the innovative imagery of old and new and using combined mediums of aluminum, wood, and canvas.

When, how and why started your art practice?

I was born in one of the oldest cities in Iran, Hamedan. My father, a hobbyist treasure hunter of antiquities, often took me along with him to archeological sites and museums. This was my earliest exposure to ancient art and architecture. These ruins of historical sites had a large impact on me and stimulated my artistic vision. At fourteen, I started my mature series of paintings - influenced by memory of those sites. I painted dream-like space and structures, images of tarps and artifacts in a surrealistic style with usage of earth-toned colors. My artwork largely focused on themes of time, erosion, and degradation while living in Iran. It was this early series in which I realized the significance that architecture had for both me and my work.

What themes do you pursue?

To date, the majority of my work still has architectural themes; some more abstract than others. I've found that my new urban surroundings are also strongly influential. In that, for the last few years, I have been creating site-specific installations that are based on the imagery of a combination of modern and ancient architecture. This blending came about in my immigration to the US and the environments it has presented me.

In your opinion, what role does the artist have in society?

Artists are the creators, as their urge to create is greater than most. In whatever format the art is, whether it evokes joy, pain, creativity, or beauty, they have the





ability to bring awareness and perspective to a subject. Artwork has the ability to question contemporary issues in an intelligent and effective way. I believe artists can bring attention to aspects of life that everyone might not see, or might easily ignore.

How would you describe the art scene in your area?

I have the privilege of living in New York City. I would, as would many, consider it to be one of the most major art scenes in the world. There are numerous art fairs, gallery openings, and open studios in large artist studio complexes. Public art projects: in train stations, billboards, and sculptures in the parks and squares makes art part of the daily life.

What do you like/dislike about the art world?

What I like about the art world is its diversity. The influence of different cultures and background in the art community is very inspirational. The art world is exceptionally competitive. This often creates business and

personal friction. It's not all bad, though; such competition also promotes exceptional talent.

What's the best art tip you've ever received?

Be true to yourself and it will come through your art.

What are your future plans as an artist?

My goal is to always expand on my personal style.

For instance: The past few years my site-specific installations have used different materials for different aesthetic purposes. I experimented with wood struts to jut canvas in ways that mirrored the paint on them; Then I shaped industrial-grade aluminum to reflect my impressions from the Morphosis Cooper Union building. New materials I've become interested in using are canvas shaped by metal frame and paint on warped balsa wood. I'm also planning collaborations with 3D designers and architects for a material that is executed less organically, but with the opposite approach to its surface design.





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