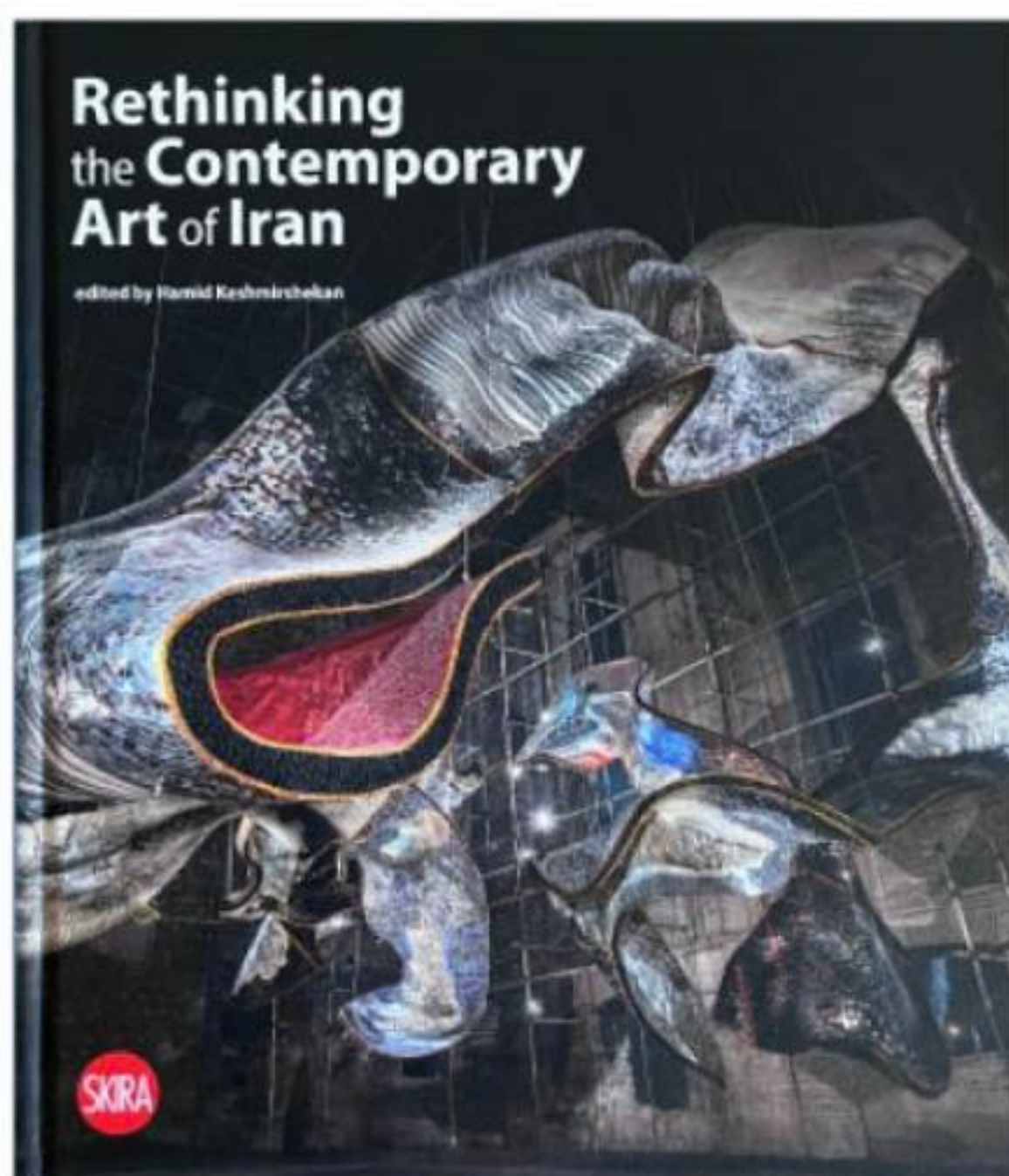


انتشار آثار و معرفی آزاده رزاق دوست در کتاب

Rethinking the Contemporary Art of Iran

10 تیر 1405



بخشی از کتاب *Rethinking the Contemporary Art of Iran*، به ویراستاری حمید کشمیرشکن و منتشرشده توسط انتشارات Skira در سال ۲۰۲۴، به معرفی آثار آزاده رزاق دوست اختصاص یافته است.

در این بخش، ضمن انتشار دو اثر از مجموعه‌های
Untitled (from the Storm و Shadows of Eden series) (۲۰۱۵)
(۲۰۱۶) of Roses series، متنی پژوهشی درباره زبان تصویری و شیوه
نقاشی رزاق‌دوست نیز ارائه شده است. این متن به ویژگی‌هایی همچون
ظرفیت استعاره‌ی رنگ، نسبت میان بدن، طبیعت و ماده، و کیفیت شاعرانه
آثار او می‌پردازد.



Rethinking the Contemporary Art of Iran با گردآوری مقالات و
معرفی هنرمندان معاصر ایران، یکی از تازه‌ترین منابع پژوهشی بین‌المللی در
زمینه هنر معاصر ایران به شمار می‌آید. اختصاص بخشی مستقل به آزاده
رزاق‌دوست در این کتاب، حضور آثار او را در این مرجع پژوهشی ثبت کرده
است.

Azadeh Razaghdoust (b. 1979)

A distinctive characteristic of Azadeh Razaghdoust's paintings is her expressive use of colour, which often carries metaphorical significance. For example, in her works, red is a symbol of love, passion, blood and sanctity. While the titles of Razaghdoust's works often reference literary works and poetry, they go beyond mere symbolism; instead, they act as subjective and evocative tools, eliciting emotions in her works, which may appear obscure and enigmatic at first.

Untitled (2016) from the "In the Storm of Roses" series, is a formalistic allusion between blood, fire, and flowers: signifying desire, warmth, and beauty. The title of the series refers to the Austrian poet Ingiberg Bachmann's poetry collection. Using red extensively across the canvas and employing expressive and emotive brushstrokes in a chaotic space with scattered spots and thick forms of red

flower shapes, the artist aims to portray her own subjective and expressive perspective on love. She finds joy in the accidental chaos that paint produces on her canvas and believes that her extensive use of reds might very well be her indirect reflection on her childhood desire to become a medical doctor. *Untitled*, from the "Shadows of Eden" series (2015) offers an abstract interpretation of plants and flowers in the Garden of Eden, the earthly paradise. The use of lines, colour and scattered brushstrokes on a wide canvas dominated by white alludes to the unstable and ephemeral nature of species in the painting. Razaghdoust incorporates the symbolic and formalistic implications of love and beauty in her works, creating parallel worlds that transcend the reality of life, addressing these themes with a poetic touch.



Untitled, from the "Shadows of Eden" series,
2015
oil on canvas, 180 x 130 cm
Courtesy the artist



Untitled, from the "In the Storm of Roses" series,
2016
oil on canvas, 180 x 130 cm
Courtesy the artist