

*The sea, which can't be seen from the coast*

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A two-headed dragon in between the sea, one head chasing after the myna bird who is probably fleeing away from his catch, the other head having the face of the painter as if he is taking a pose for his picture; the two-headed dragon symbolically is the male Iranian painter himself with all his characteristics; with the ultimate fury and the ultimate tranquility both in the same frame. Sarabi's paintings are this much complicated, while he employs a simple language. With ease, he puts brush-strokes and speaks of his world. A world that in itself is a painting studio, a world he seldom leaves. We need a key and a map for entering this world; we just need to look at ourselves and we see it all. In another painting, he portrays himself, he reproduces himself in his paintings; He fabricates a mass of himself in a place that is, as he says, a field for planting pea in the foot of Zagros mountains. He turns back and waves at us to make sure that we recognize him. In his paintings, he always distances himself from the viewer. He is the painter of his own land. He paints what belongs to him or what he belongs to. Painting is our border and the land is painter's. A border that is open only with precautions so only if we are entitled to be called friends, are allowed to enter and meet him and his family. We get lost in his jungle. We watch wild horses without thinking of taming them. When we have nothing, we have everything. His paintings seem to be the most familiar place in the land of nowhere. The sun in his painting is burnt out. The vultures are busied breeding, patient more than ever. The myna bird is dead with its cage together, and the painter created a tableau of thousands of myna birds in a sea, a sea that truly has no seashore. What difference does it make to ask who has put these brush-strokes on the canvas, time passes equally for all of us and paradise if we ever find it, has space for all of us.

Text by artist Shabahang Tayyari