

تلاز أعباشيان، تقاطع

Talar Aghbashian

Transposition



Marfa' ©2018



Of what does the world consist? According to the early Wittgenstein in the *Tractatus Logico-Philosophicus* (1921) 'the existence and non-existence of states of affairs is reality'. It's natural, despite the balance apparent in that formulation, to focus on what is the case rather than on what isn't. Wittgenstein's balance, however, seems particularly evident in Talar Aghbashian's paintings: what's present crowds in, yet what's absent has a palpable force as well [...]







Aghbashian's most characteristic canvases mesh aspects of landscape, still life and body to yield psychologically intense hybrids. Indeed, *Hybrid* (all paintings 2018 unless stated) is itself a good example: a landscape setting, judged by the chain of distant mountains, is dominated by a structure which might – depending partly on our reading of scale - be seen as a building; a still life object; or a sculpture. There's just enough detail to suggest all three, but not quite enough to settle on any one of them. Then again, in the way of the duck-rabbit which flickers between the interpretations our mind places on it, we can look at *Hybrid*, encouraged by its portrait proportions, as a head.

A rather empty head, to be sure, but with a good crop of hair, a green tongue and a notional nose hanging like a grey bag off the underpinning skeleton-come-scaffold. As its title suggests, the geological landscape is more prominent in *Mountain Chain*, but it remains possible to read all those same elements into what is in other ways a very different painting. Now the face is craggier, and the architectural aspect not so obvious unless we know the 'Park of Memory' building in the Ukraine (A. Milteski, 1985), which was one of Aghbashian's inspirations. [...]

















[...] *Afloat* lightens the landscape setting, lifts the central sculptural elements [...] and plays with braided hair as the main bodily reference. Once you look for it, hair becomes a recurring element, as in the pony tail of *Floating Island* and the curls cascading from *Totem*. That surreal twist is most prominent when elongated balloons appear, infusing colour and complicating the reading of scale. They're explicit in *Lido*, *Island* and *Machine*, but can also be read into *Tube City* and *Ruin Site*. Balloons are a double-edged incursion, however. In summoning the comic tradition of the clown they evoke the cliché of sadness beneath the knock-about surface, a cliché which has a long art history as well as a contemporary presence in, say, Bruce Nauman, Cindy Sherman and Ugo Rondinone. Moreover, these particular balloon forms suggest intestines, as indicted by the title of *Inside Out*. [...]

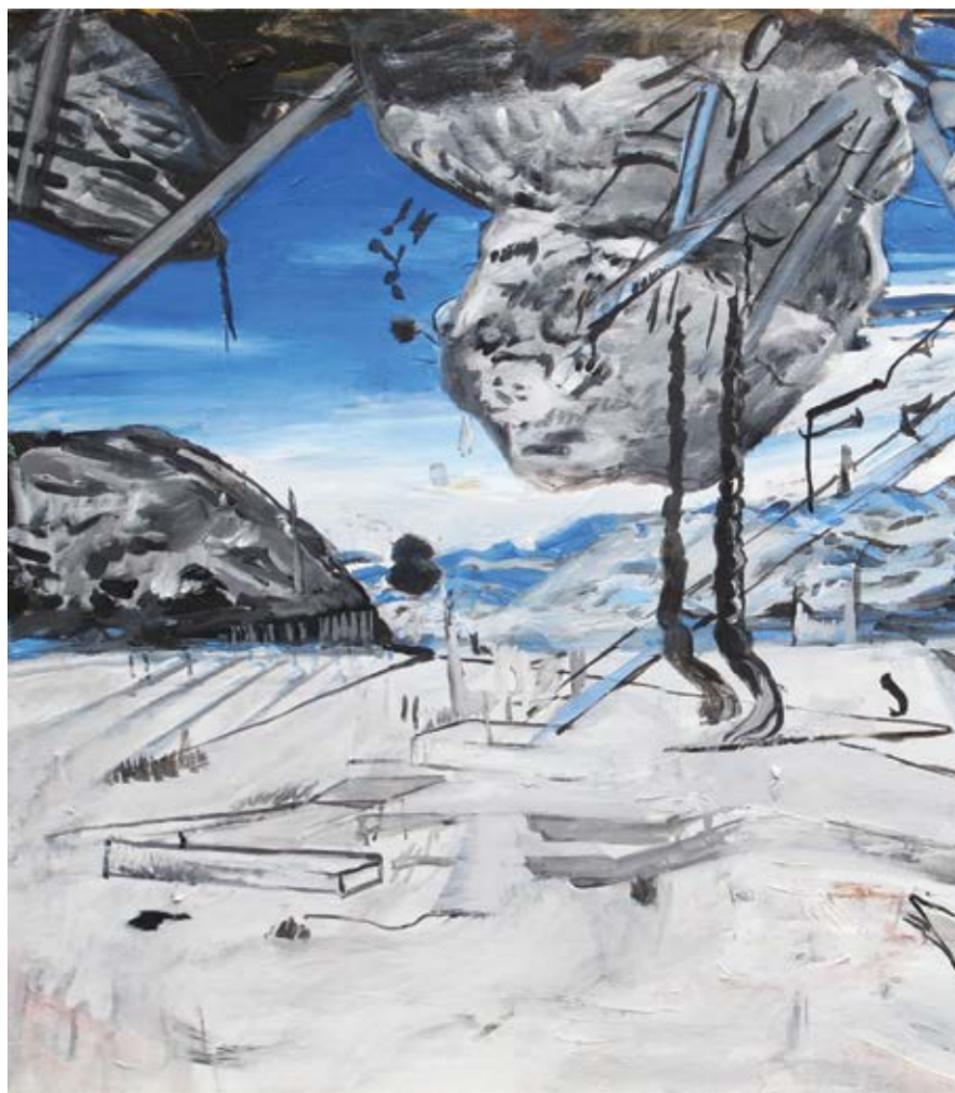




















Aghbashian, then, is a more varied artist than might at first appear. What is most consistent is her obvious interest in her medium, the way she develops ambiguity and interest through the unique opportunity it offers to move us between paint as paint, and paint as what it represents. Underpinning that, Aghbashian's images balance trauma with painterliness, what we can see with what we can't, with quiet yet penetrating power.

*All texts taken from an essay by Paul Carey-Kent.
Paul Carey-Kent is a writer and curator based
in Southampton, England.*







Ruin Site, Oil on canvas,
61x46cm, 2018



Rock and Cloud, Oil on
canvas, 51x41cm, 2018



Inside Out, Oil on canvas,
95x95cm, 2018



Excavation Site, Oil on
canvas, 41x51cm, 2018



Tube City, Oil on canvas,
77x76cm, 2018



Island, Oil on canvas,
102x76cm, 2018



Floating Island, Oil on
canvas, 61x76cm, 2018



Fenced, Oil on canvas,
41x51cm, 2018



Machine, Oil on canvas,
90x85cm, 2018



Hybrid, Oil on canvas,
95x80cm, 2018



Untitled, Oil on canvas,
51x51cm, 2018



Lido, Oil on canvas,
102x76cm, 2018



Afloat, Oil on canvas,
76.5x102cm, 2018



Stature Island, Oil on canvas,
85x90cm, 2018



Palm Tree Cut-Out, Oil on
canvas, 51x51cm, 2018



Rainbow Island, Oil on
canvas, 51x51cm, 2018



Paper Forest, Oil on canvas,
102x76cm, 2018



Totem, Oil on canvas,
100x80cm, 2018



Waterfall, Oil on canvas,
61x76cm, 2018



Untitled, Oil on canvas,
41x51cm, 2018



Site, Oil on canvas,
61x76cm, 2018



Untitled, Oil on canvas,
102x76cm, 2018



Wash, Oil on canvas,
90x85cm, 2018



Mountain Chain, Oil on
canvas, 76x61cm, 2018

MARFA'

مرفأ

1339 Marfa' district
Beirut - Lebanon

tel. +961 1 571 636
info@marfaprojects.com

marfaprojects.com