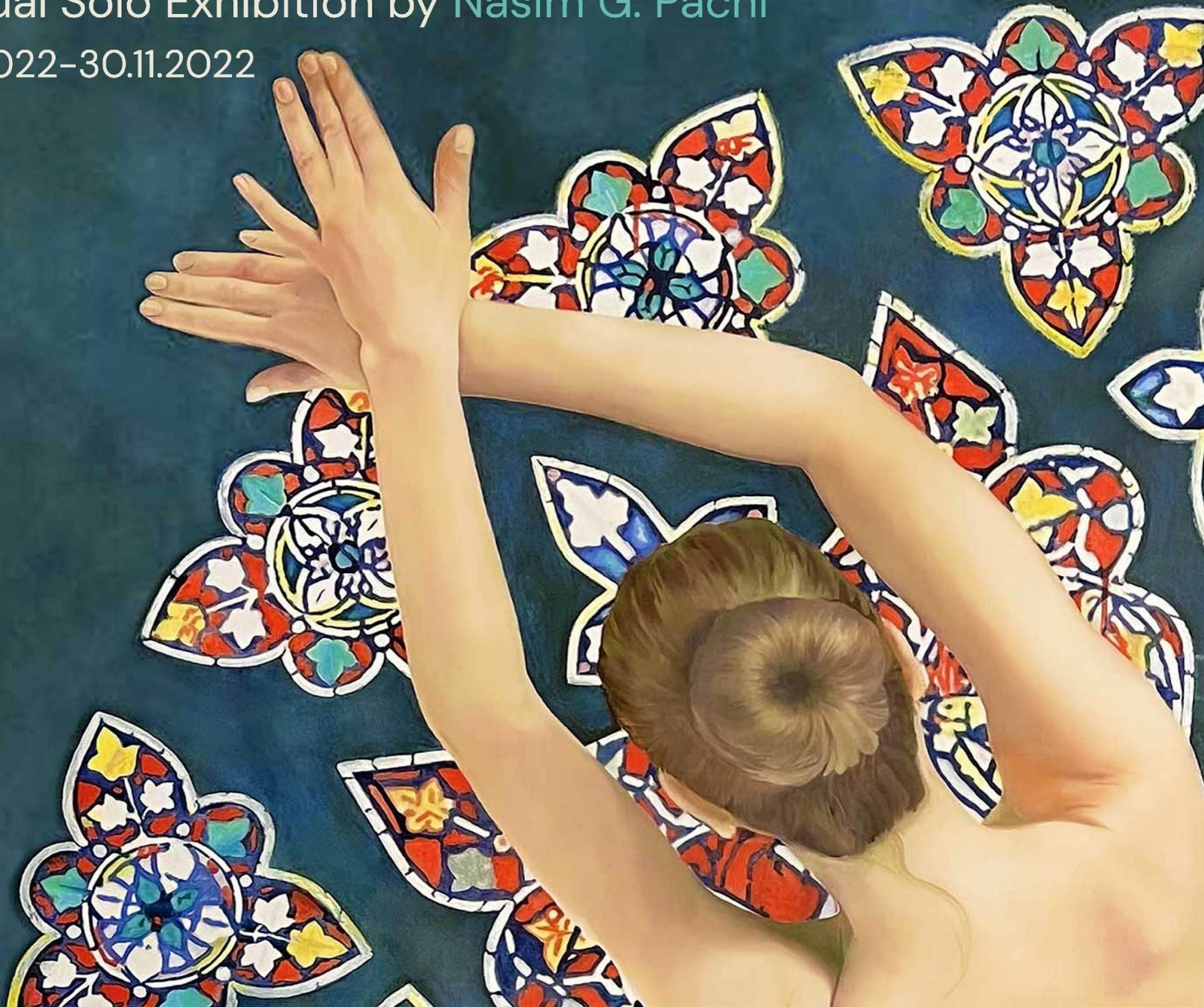


Beyond the Visible

Virtual Solo Exhibition by [Nasim G. Pachi](#)

7.11.2022–30.11.2022



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Beyond the Visible

Nasim G. Pachi
Virtual Solo Exhibition

7th November 2022 – 30th November 2022

EXHIBITION REVIEW

Dr. Johan Othman

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BIOGRAPHY

Nasim G. Pachi is a Hong Kong based Iranian-German painter. She spent the first two decades of her life growing up in Iran. Her education, career and family have since moved her around Europe, West Africa and Southeast Asia.

The social, cultural and political paradoxes she encounters are her creative fuel. Fascinated by people and the choices they make, Nasim is continuously assessing her own identity and trying to understand how her upbringing and travels continue to mold it. She challenges her audience to comprehend the contrasts she presents in her aesthetically rich portraits.

Her paintings contrast intricate patterns and faceless figures to illustrate statements on identity, culture, freedom and gender. Nasim's work is exhibited and collected internationally. She received both her Bachelor and Masters of Arts in Illustration from HAW University Hamburg, Germany.



ARTIST STATEMENT

Nasim G. Pachi

I paint in a photorealistic style, confronting patterns with the human body, whereby I choose to not focus on my subject's face. Despite this gesture of protection or self-censorship, my female nudes reveal the harmony of their bodies as something natural.

My art is influenced by my international upbringing and adulthood— I was born in Iran, completed a Master of Arts in Germany and have since lived in many countries in 3 continents. I usually begin by conceptualising an idea, then set about taking many photos of my subject. The composition of each painting is developed from a combination of many edited photographs. All the elements I use in my work are physical – if they do not already exist, I create them for my own reality. The final image is defined by its openness to free expression, detail, and color. I mostly work in series on smooth linen or canvas. The patterns I usually paint in acrylic, skin in oil.

Applying cultural or religious patterns provides my work with a context to enhance identity and further provoke the meaning of the work. By my repetitive patterns I am looking for a connection to eternity.

My messages are of contrasts and opposites, duality and identity. I aim for subtle layering in my works which - despite dealing mostly with the harsh realities of social issues and religious or government oppression - remain aesthetically pleasing.



EXHIBITION REVIEW

Dr. Johan Othman

Nasim Pachi's works can be read a priori from the perspective of an artist who grew up in Iran and travelled the world. The various cultural colours, social and political ingredients that make up the global space in which she has lived certainly resonate in the content of her works. Pachi's works, which she paints predominantly in acrylic and oil on linen, feature various permutations of her personal explorations of recurring themes and motifs. Pachi herself has expressed that she is very interested in the social, cultural, and political, and especially in its paradoxes. This idea of paradox shows up in her works in a kind of tension between various elements related to the social, cultural, and political. Upon closer examination, religious questions also emerge. This sense of tension is most likely due to the artist's intention to challenge the viewer to absorb and understand the opposites depicted in her works.

One of the ways to look at Pachi's interest in merging opposites is to consider the historical context of approaches to reading opposites. Structuralist and poststructuralist discourse explores texts that celebrate contrasts and, in turn, demystify contrasts as necessary structuring. This formalist constitution betrays the foreclosures between contrasting ideas or signs as a necessary existence or definition. A structuring that Pachi utilises to present various forms of paradoxes and constraints. Some examples of contrasts in Pachi's works are as follows. The flowered uniforms along with the signs of the weapons of war can be seen as a play on aesthetics, contrasting what is normally associated with beauty and violence respectively.



EXHIBITION REVIEW

Dr. Johan Othman

The placement of the body on the patterned tiles or mosaic, the living flesh on the static and solid floor or wall, is another way of looking at the contradictory elements through the living person as a contrast to the inorganic. A mirror held in the hand in front of a covered face and a scarf that seems to smother instead of giving comfort allude to the notion of restriction, thus referring to the question of freedom that the artist raises. The intricately produced textures and patterns of the fabrics and the bold colours define the portraits as complementing, challenging, or provoking the body. Sometimes it seems difficult to discern which of the two elements, the body or the decoration, is the focus. Perhaps this is once again part of Pachi's play with contrasts.

The recurring themes or motifs in Pachi's portraits are fabric patterns, weapons and clothing from war, tiles, mosaic, stained glass, the roses of Gothic cathedrals and churches, hidden or partially exposed faces, the body, its flesh and skin, skin inscribed with tattoos that invite us to explore their subtext. Pachi's interest in the idea of identity, particularly in examining one's own identity, is evident in her explorations of various cultural signs that are either inscribed on the body, enveloping the flesh, culture as a garment, as a space and object closest to the person, and more. These signs reveal her exposure to the diversity of the global places in which she has lived. The worlds Pachi constructs in which the body is embedded provide a cultural context for the somatic. However, it is not clear what exactly these bodies identify with, both in terms of their culture and their position. The artist's statement to "remove identifying elements from her works" clearly prepares her works as sites that problematize the idea of identity, contradictory signs, the normality of culture, the social, the political, religion, and the inscribed body.

SELECTED ARTWORKS



Molting I

Oil and Acrylic on Linen, 80x100 cm

2014



Molting II

Oil and Acrylic on Linen, 80x105 cm

2014



Molting III

Oil and Acrylic on Linen, 80x100 cm

2014



Molting IV

Oil and Acrylic on Linen, 80x100 cm

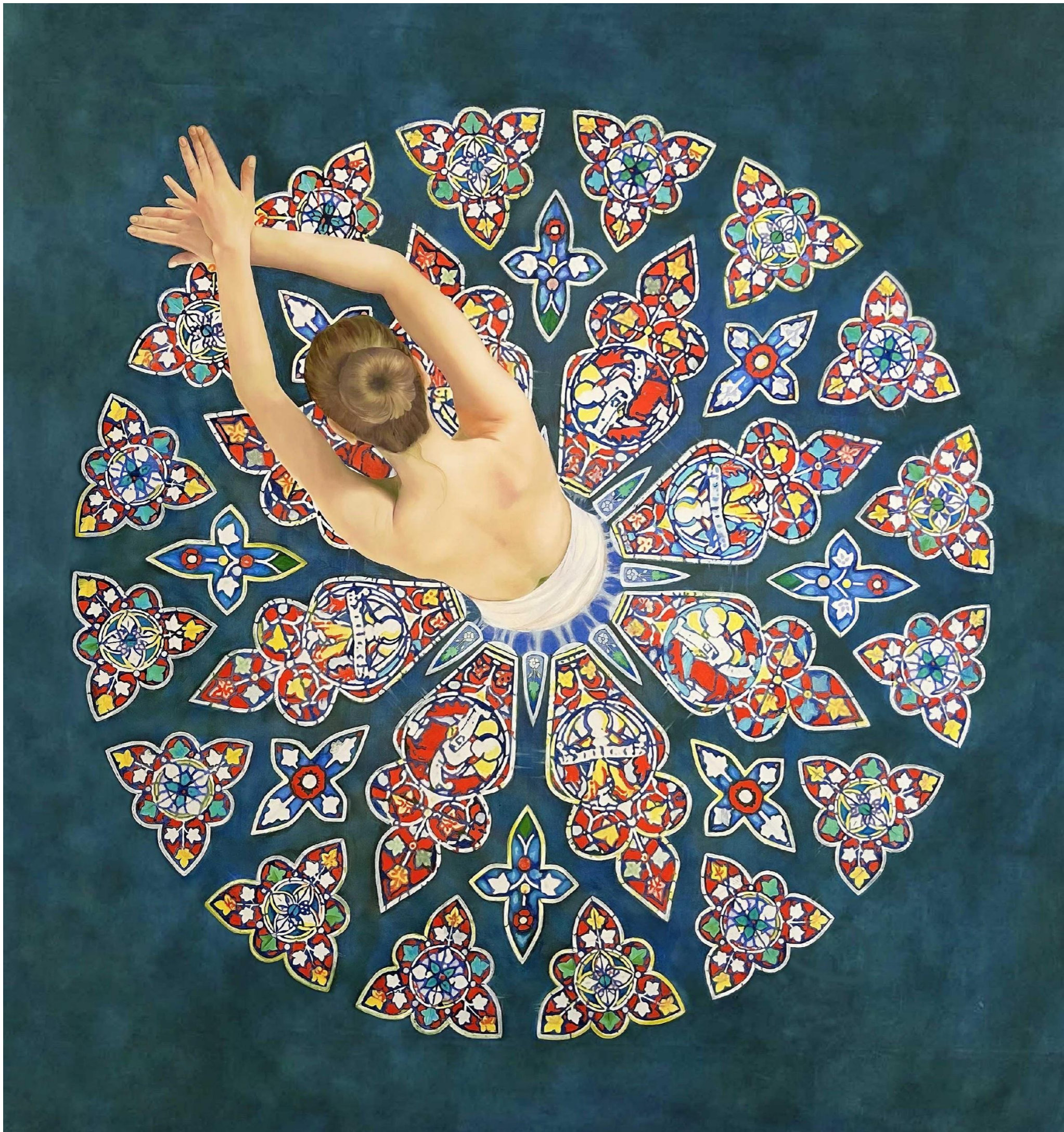
2014



Molting V

Acrylic and Oil on Linen, 80x100 cm

2014

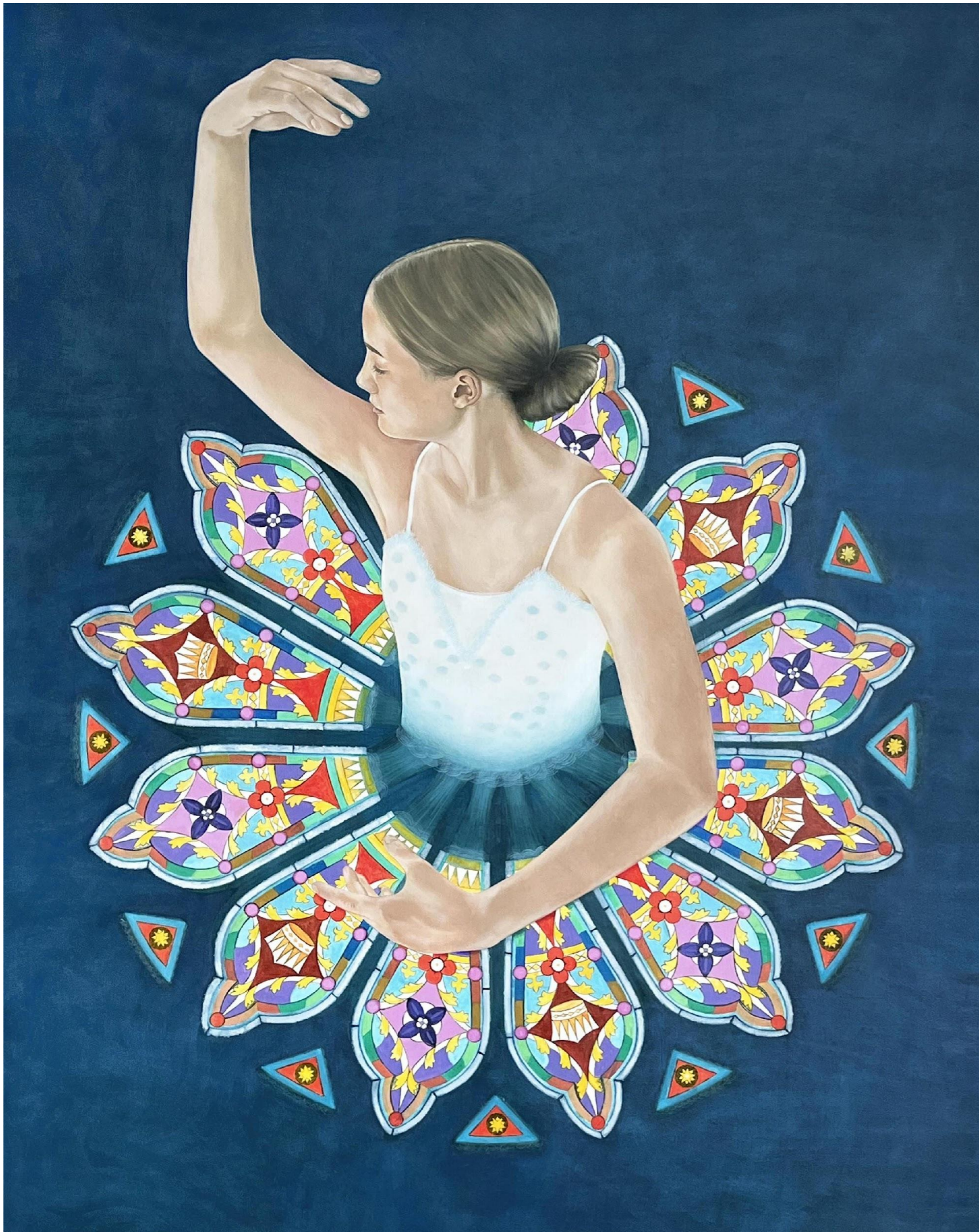


Caught In A Spin I

Oil and Acrylic on Linen

190x180 cm

2020

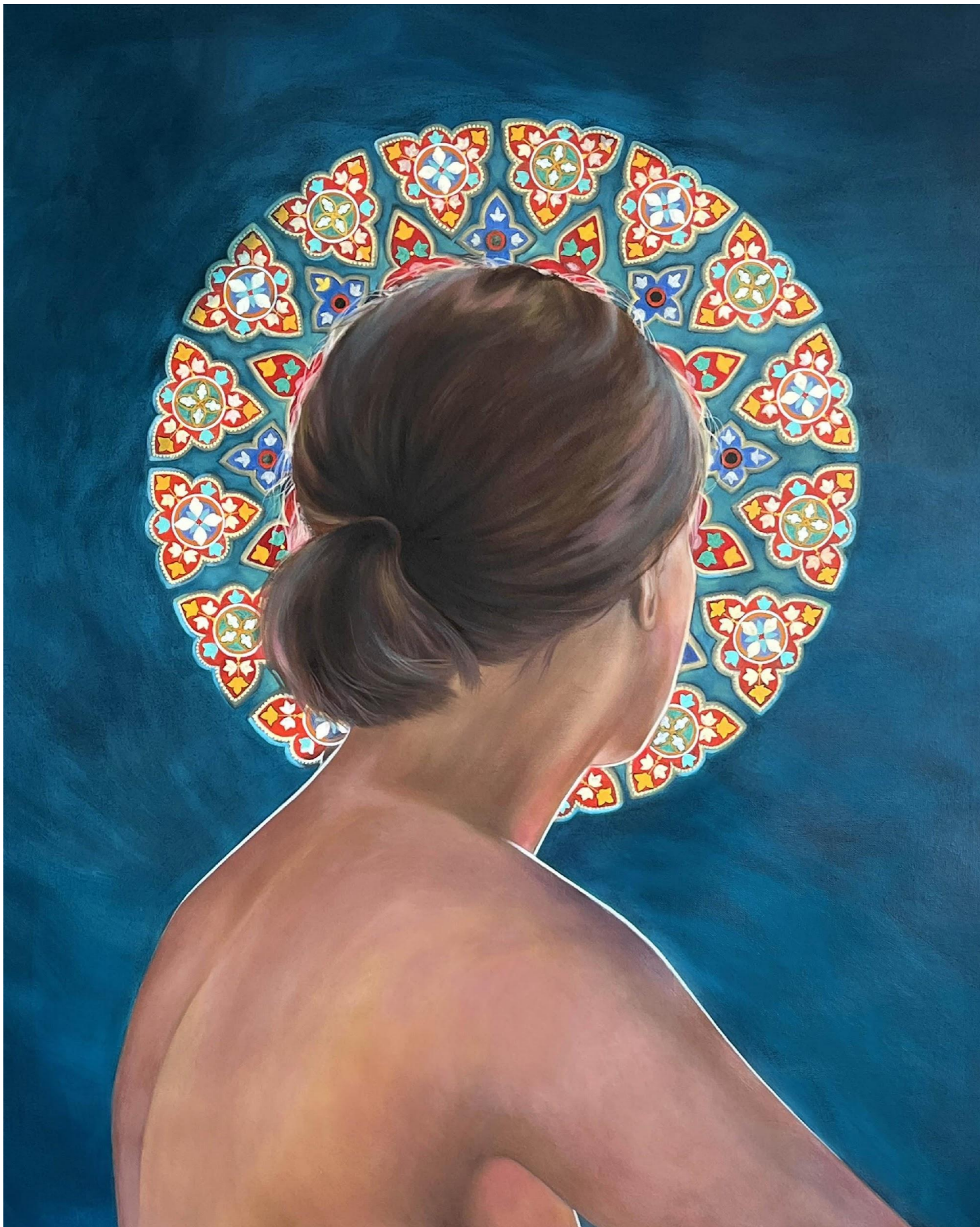


Caught In A Spin II

Oil and Acrylic on Linen

125x100 cm

2021



Seeing Beyond

Oil and Acrylic on Linen

100x80 cm

2016



Contemplating Freedom I

Oil and Acrylic on Linen, 100x140cm

2018



Contemplating Freedom II

Oil And Acrylic on Linen, 100x140cm

2019



Contemplating Freedom III

Oil and Acrylic on Canvas, 100x130cm

2020



Dreaming of Lion

Oil and Acrylic on Canvas, 140x180 cm

2016



Letting Go

Oil and Acrylic on Canvas, 175x132 cm

2019

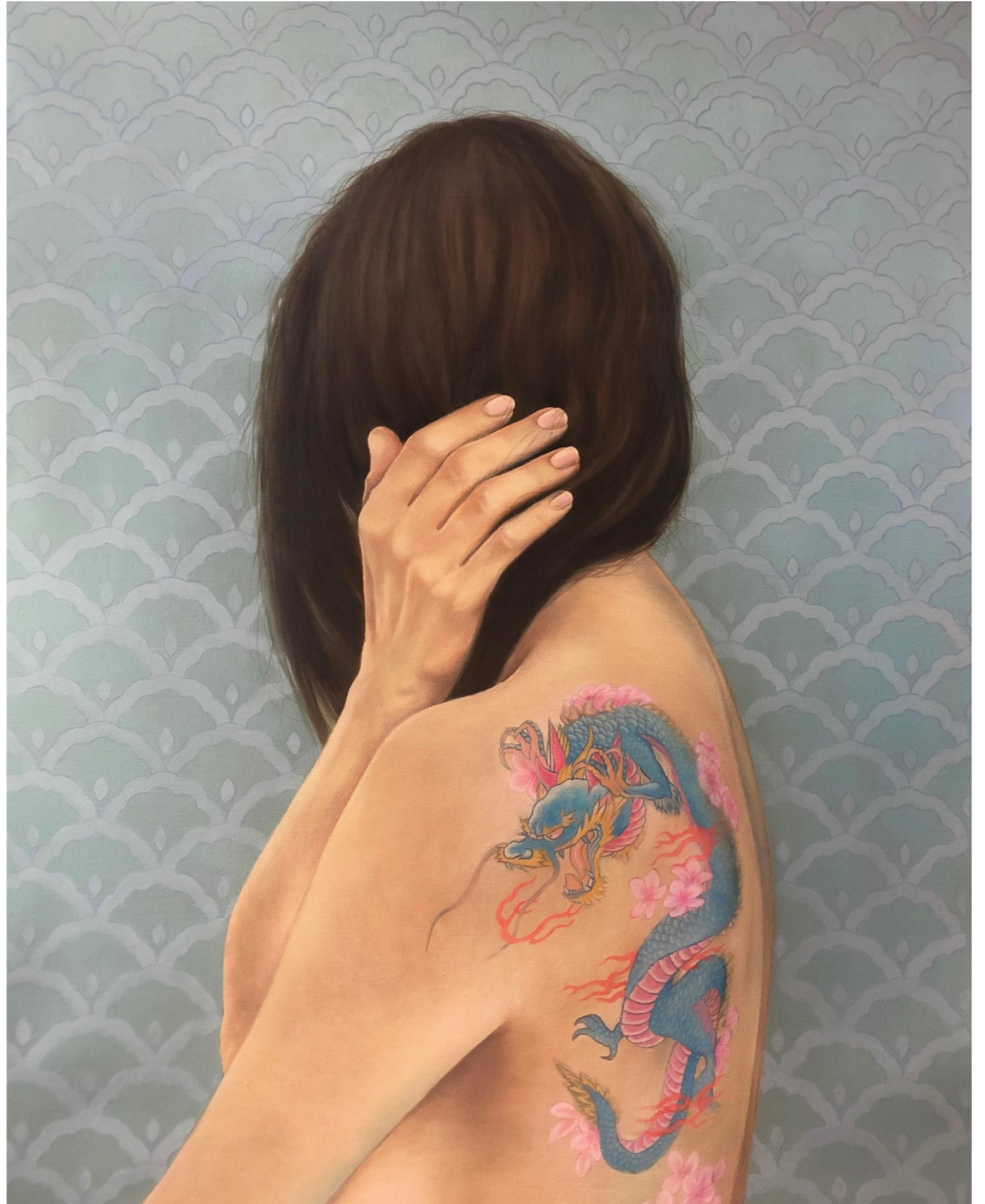


The Eternal Vision

Oil and Acrylic on Linen, 115x150 cm

2018

The Protector
Oil and Acrylic on Linen, 70x55 cm
2020



The Scent of Love,
Oil and Acrylic on Linen, 60x68cm
2019







2022