



## m. massoudi      paintings

### Delight in colours and dedication to decorative elements

Poetic images by Mohammad Massoudi seen in the Grewenig / Nissen gallery in Heidelberg-Handschuhsheim

newspaper article by Susann Behnke-Pfuhl

The two life-size ladies "Black Hair" and "Red Hair" seem calm and serene. Against the blue, green and turquoise polka dot decorated background, the rosettes look at the viewer with different coloured eyes, while the other turns his back. The two latest of about 30 works by Mohammad Massoudis, which can be seen in the Grewenig / Nissen gallery, are distinguished by a voluptuous pleasure and devotion to colour and decorative elements.

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#### Kafkaesque

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Born in 1952 in Iran into a family where painting is a tradition (brother, sister and uncle are painters), he came to Germany in 1975 and studied at the University College of Design in Wiesbaden. Since 1984 a resident in Heidelberg, Massoudi is a member of the BKK and the Group of Artists 79. After starting out with black and white photography, he devoted himself in 1988 to painting, with a fascination for colour. In between, he also experimented with different techniques. His etchings are poetic and whimsical at the same time: pigeons with female heads and other "women birds" are seen carrying Kafkaesque. In a group of concrete images from 2001 with animal motifs and soft women's faces, Massoudi showcased his special "painting technique": A mixture of oil paint and paper pulp applied to the hand-cut jute bags. With such a technique emerge peculiar relief-like structures that look like filigree masterful, long drawn characters in the "Unicycle" or the "Family" which, when viewed from a distance, look similar to embroidered wall hangings. On the one hand they resemble Arabic characters and on the other hand cave drawings. Massoudis images are universally readable and touching with all allusion and symbolism through their almost religious seriousness. The question of coexistence of cultures is raised by the work group Orient / Occident, which reflects both mosques and church window stained glass collage-like fashion. It is interesting to contrast the resolution of compact forms. Image parts made up of a colourful sacking have a strict architectural structure which is an ornamental element that is sometimes seen in painted frame. Mohammad Massoudi presents very independent and poetic work that takes you into a world that is influenced by the Orient.

Gallery owner Grewenig welcomes its guests, RNZ staff Dr. Franz Schneider held the opening address.