

مینا نوری
گرافیک

نگارخانه آسار
Assar
Art
Gallery

تهران- کریمخان زند
خیابان ایرانشهر
کوی برفروشان- شماره ۱۳

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MINA NOURI
Printmaker

www.assarartgallery.com

Mina Nouri

Born in 6 January 1951, Tehran, Iran

Education

Studied Painting, Xylography and Chalcography from 1970-1975 at:

The Accademia di Belle Arti di Roma, Italy | The Accademia di Albertina, Torino, Italy | The Istituto Statale d'Arte Urbino, Italy

Solo Exhibitions

2007 Haft Samar Gallery, Painting & Chalcography, Tehran, Iran 2002 Haft Samar Gallery, Chalcography, Tehran, Iran 2000 Aria Gallery, Painting, Tehran, Iran 1996 Haft Samar Gallery, Painting & Monoprint, Tehran, Iran 1994 Seyhoun Gallery, Painting & Monoprint, Tehran, Iran 1991 Seyhoun Gallery, Painting, Tehran, Iran 1978 Iran-America Society, Painting, Tehran, Iran 1977 Litho Gallery, Xylography, Tehran, Iran 1975 Tehran Gallery, Painting, Tehran, Iran 1971 Ghandriz Gallery, Painting, Tehran, Iran

Group Exhibitions (Printmaking)

2009 The Ninth International Biennial of Engraving - Acqui Terme, Italy 2008 Niavaran Artistic Creations Foundation, Painting-Chalcography, "The Greatest Show of the Year", Tehran, Iran 2007 The Tehran Museum of Contemporary Art, the First Biennial of Printmaking, Xylography-Chalcography, Tehran, Iran 2006 The Seventh International Triennial of printmaking-AMAC-Chamalieres, France 2003 La Scuola Italiana di Tehran, Chalcography, Iran 1999 Aria Art Gallery, Chalcography, Tehran, Iran 1999 Niavaran Artistic Creations Foundation, Monoprint, Tehran, Iran 1998 Sabz Art Gallery, Monoprint, Tehran, Iran 1997 The Ninth Triennial of Contemporary Art, Monoprint, New Delhi, India 1996 Aria Art Gallery, Monoprint, Tehran, Iran 1994 Haft Samar Gallery, Painting-Monoprint, Tehran, Iran 1979 The Tehran Museum of Contemporary Art, Xylography-Painting, Iran 1975 Istituto Statale d'Arte Urbino, Xylography, Italy

Group Exhibitions (Painting)

2004 Vahdat Hall, Tehran Art Expo, Iran 2004 Contemporary Art of Iran, Geneva, Switzerland 2003 The Tehran Museum of Contemporary Art, the Sixth Biennial of Contemporary Painting, Tehran, Iran 2001 Iranian Artists' Forum, "Imagery in the Iranian Painting", Tehran, Iran 2000 Exhibition of Modern Persian Art, the Third Biennial Conference on Iranian Studies, Maryland, USA 2000 Atrium Gallery, "The Silent Brush", Washington DC, USA 2000 The Center of Iranian Modern Arts, New York, USA 2000 International Artexpo, New York, USA 1999 The Tehran Museum of Contemporary Art, the First Tehran International Contemporary Drawing Exhibition, Iran 1995 Khavaran Cultural Center, Tehran, Iran 1994 The Tehran Museum of Contemporary Art, the Second Biennial of Iranian Painters, Iran 1993 Niavaran Artistic Creations Foundation, Tehran, Iran 1992 The Tehran Museum of Contemporary Art, the First Biennial of Iranian Painters, Iran 1991 The International Fair Ground, the First Specialized Export Exhibition of Painting, Tehran, Iran 1988 Karpay Gallery, Tehran, Iran 1984 Niavaran Artistic Creations Foundation, Tehran, Iran 1980 The Tehran Museum of Contemporary Art, Iran 1978 Iran Gallery, Tehran, Iran 1974 Ghandriz Gallery, Tehran, Iran

Teaching Experiences

1975-1996 Member of Faculty at Farabi University and the University of Arts

Publications

"A Practical Study of Serigraphy (Silk screen)" 2006 Fourth Edition, 2001 Third Edition, 1992 Second Edition, 1981 First Edition

"Printmaking, The Chalcography Technique" 1995 First Edition

"The Etchings of Mina Nouri" 2002 First Edition

Translations

"Genesi della forma" written by Mario Arnaboldi and Enrico Garbagnati, Published by University of Art in 1994, Second Edition: 2001, Tehran, Iran



Mina Nouri 2008



(Etching & Aquatint), 2 copper plates, 24.6x39.9cm (46.1x59.1cm), 220gr Rosaspina paper

Over 30 years ago (1976-77), Mina Nouri used to paint portraits of people who looked like they had committed a misdemeanor; people with profound gloomy, frozen looks on their faces...

Amongst the mass of inhabitants of the city of Tehran who were happy living in their dreams, only these people had come to be on Mina Nouri's canvases since the look in their eyes conveyed a meaning to her; a look contradictory to that of the others. They were all trapped on a flat, gray background within the four edges of a canvas.

They had to be painted with oil and in a more or less naïve style so that their looks would match the technique. Color in these portraits would not show off, just like the portraits themselves...

Now, after a long time, Mina Nouri is working on portraits again. This time, she knows her people very closely. She has chosen them deliberately because of their kind and intelligent looks. They are people of today, living alongside the others, but alone.

Mina Nouri feels the same, she just does not utter the words... in order to record these portraits she has manipulated Chalcography (Etching), in which there is a sort of sincerity. This technique greatly matches the looks of these people.

In most of the works, color has come to intensify the kindness of these faces.

Portraits have been placed next to non-figurative forms: calm and flexible portraits beside dull and accurate forms to express a contradiction; a visual and inner contradiction.

The question is why Mina Nouri approaches her self-portrait differently?

بیش از سی سال پیش (۵۶-۱۳۵۵)، مینا نوری روی پرتره آدم هایی کار می کرد که انگار خطائی را مرتکب شده اند. با نگاهی سرد و از ته دل غمگین...

این آدم ها در میان انبوهی از ساکنین شهر تهران که در خیال، خوشحال بودند، زندگی می کردند. آمده بودند روی بوم چون نگاهشان برای مینا نوری معنی داشت. نگاهی که با نگاه بقیه ی افراد در تضاد بود. در چهار دیواری بوم، روی پس زمینه ای خاکستری و تخت گیر کرده بودند.

باید با رنگ روغن و با شیوه ای نسبتاً نایف کار می شدند تا قرابت نگاهشان با تکنیک حفظ شود. رنگ در این سری کارها خودنمایی نمی کرد، مثل خود پرتره ها...

حالا بعد از مدت ها، مینا نوری دوباره سراغ پرتره رفته. این بار آدم هایش را کاملاً از نزدیک می شناسد. عمداً انتخابشان کرده به خاطر نگاه مهربان و هوشیارشان. این آدم ها، آدم های امروزی هستند، در کنار بقیه ولی تنها.

مینا نوری حس مشترکی با آنها دارد ولی از این حس مشترک حرفی نمی زند... از زبان کالکوگرافی (حکاکی روی فلز) که در درونش نوعی صمیمیت نهفته است برای ثبت این پرتره ها استفاده کرده. این زبان قرابت غربی با نوع نگاه این آدم ها دارد.

در بسیاری از کارها، رنگ به کمک این مهربانی ی نگاه آمده. پرتره ها در کنار فرم های غیر فیگوراتیو قرار گرفته اند، چهره هائی آرام و انعطاف پذیر در کنار فرم هائی خشک و دقیق برای بیان

یک تضاد. تضادی درونی و تضادی تصویری. و یک سوال: چرا مینا نوری با پرتره خودش برخورد دیگری کرده؟!



Mina Novri 2008

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(Etching & Aquatint), 1 copper plate, 19,5x24,8cm (35x48,1cm), 220gr Rosaspina paper



Mina Novri 2008

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(Etching & Aquatint), 2 copper plates, 19,5x25cm (35x47,9cm), 220gr Rosaspina paper



Mina Alswari 2005

6/6

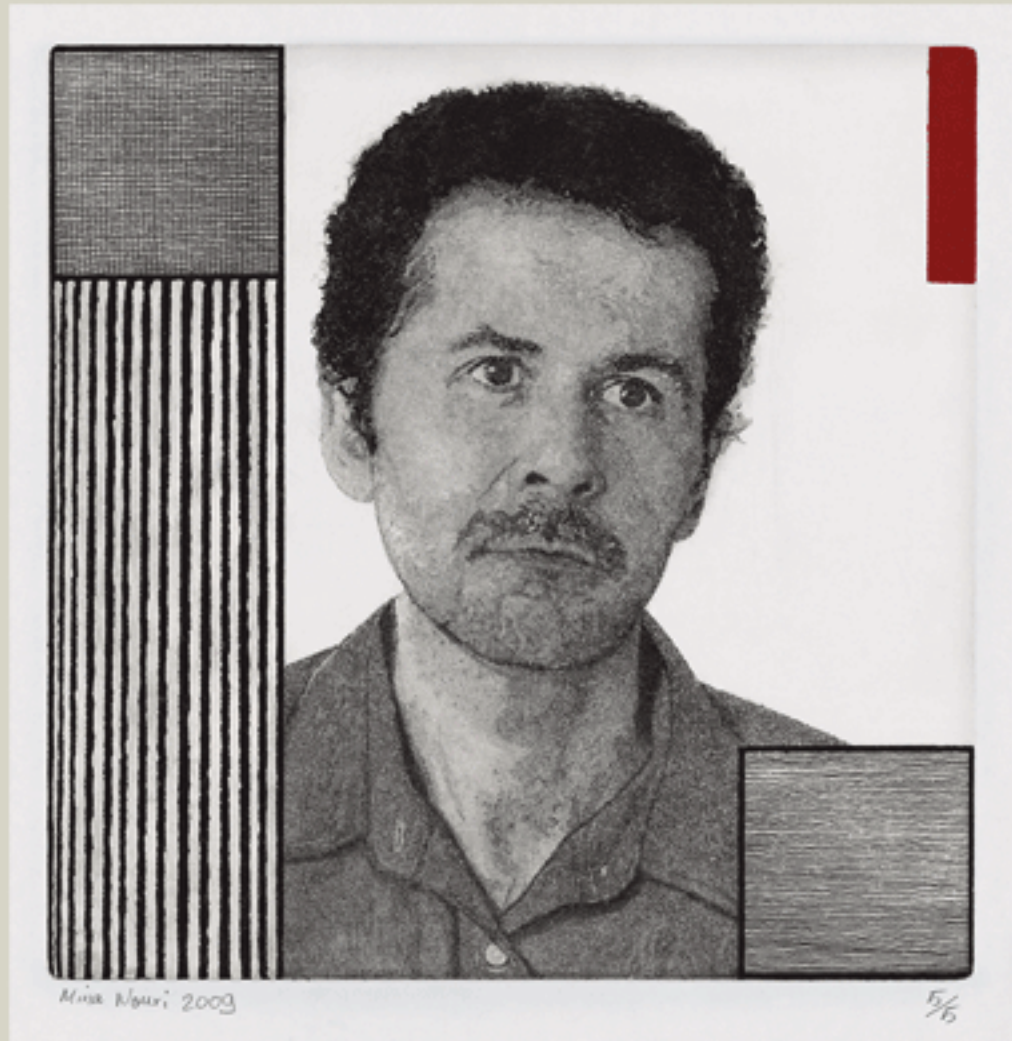
(Etching & Aquatint), 1 copper plate, 24.8x19.8cm (45x34.1cm), 220gr Rosaspina paper

(Etching & Aquatint), 2 copper plates, 24.8x19.5cm (40.1x34.7cm), 285gr Rosaspina paper



Mina Alswari 2005

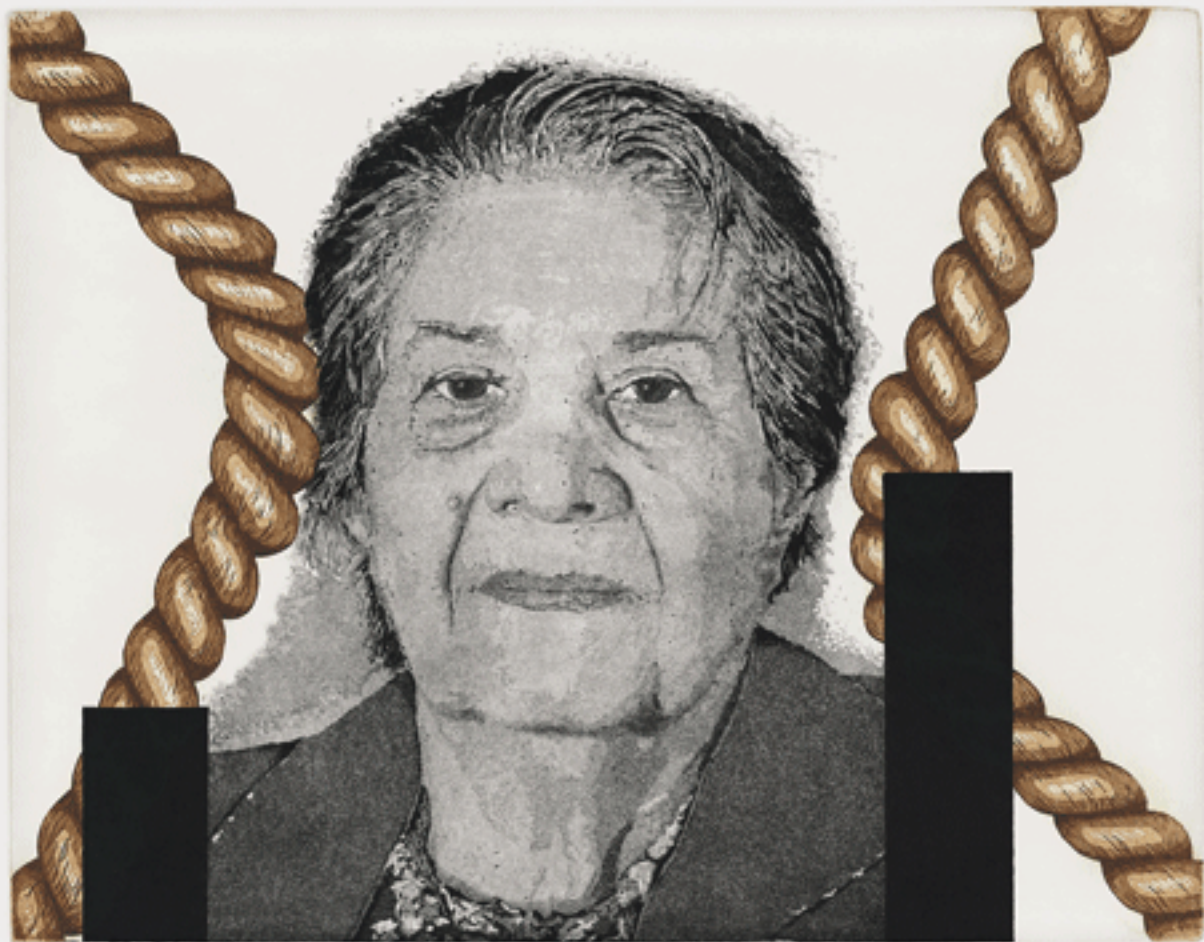
6/6



(Etching & Aquatint), 1 copper plate, 19.5x19.5cm (40x40cm), 285gr Rosaspina paper

(Etching & Aquatint), 1 copper plate, 19.3x19.9cm (40x40cm), 220gr Rosaspina paper





Mina Nouri 2008

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(Etching & Aquatint), 2 copper plates, 19.6x24.8cm (35x47.9cm), 285gr Rosaspina paper

(Etching & Aquatint), 1 copper plate, 19.6x23.7cm (34.5x45cm), 220gr Rosaspina paper



Mina Nouri 2008

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Mina Nouri 2007

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(Etching, Aquatint, Lift ground & Hard ground), 2 copper plates, 19.5x24.9cm (34.5x39.2cm), 285gr Rosaspina paper

(Etching & Aquatint), 1 copper plate, 19.2x24.7cm (31.3x36.7cm), B.F.K. Rives paper



Mina Nouri 2007

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Mina Nouri 2005

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(Etching & Aquatint), 1 copper plate, 24,8x20cm (40,4x34,4cm), 285gr Rosaspina paper

(Etching, Aquatint & Lift ground), 4 zinc & copper plates, 23,5x19,6cm (39,6x34,7cm), 220gr Rosaspina paper



Mina Nouri 2005

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(Etching & Aquatint), 3 copper plates, 19.5x33.4cm (35x49.5cm), 220gr Rosaspina paper

(Etching & Aquatint), 3 copper & zinc plates, 37.3x19.8cm (49x33.8cm), 285gr Rosaspina paper



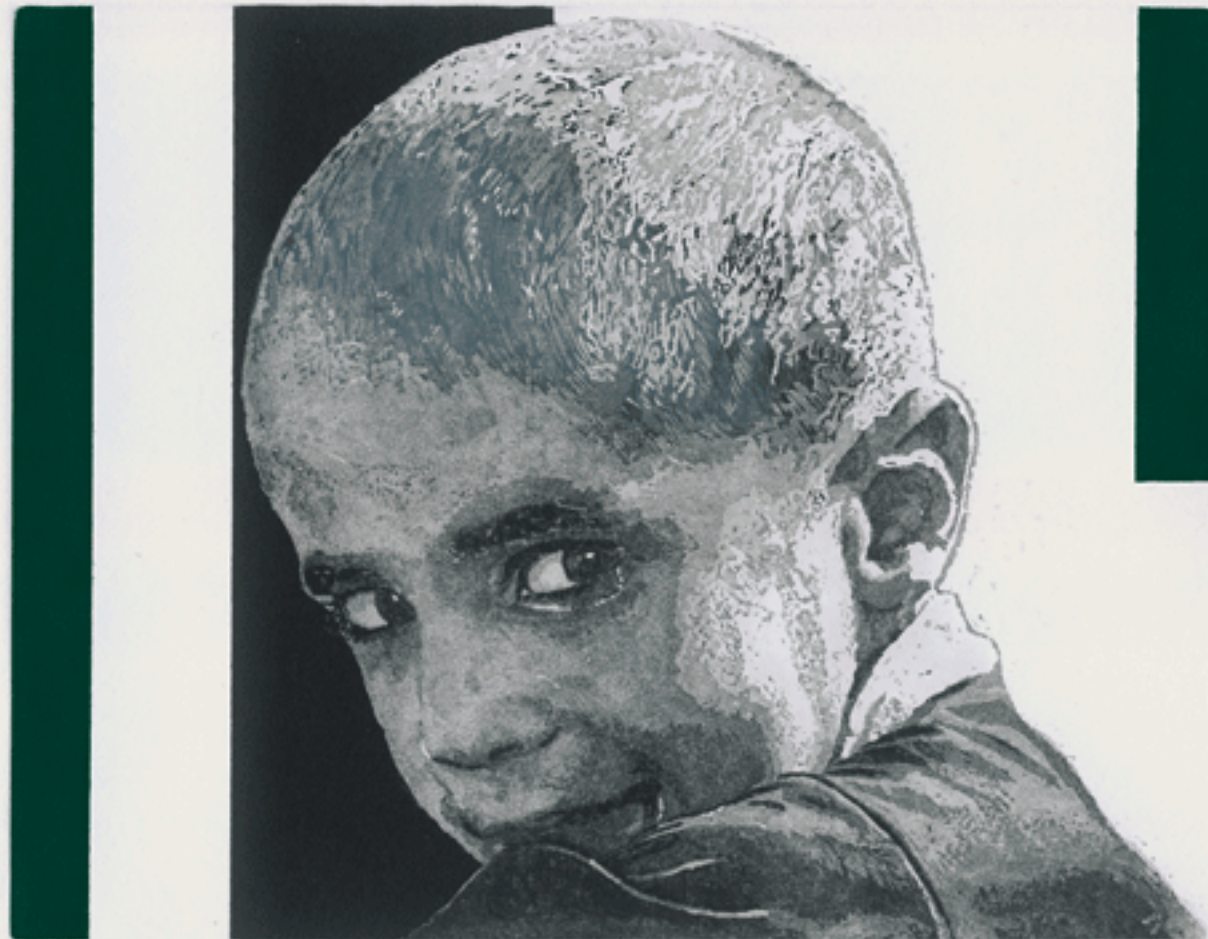


Mina Noori 2008

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(Etching & Aquatint), 1 copper plate, 19.3x24.9cm (35x48cm), 285gr Rosaspina paper

(Etching & Aquatint), 1 copper plate, 19.3x24.9cm (35x48cm), 220gr Rosaspina, Arch paper, B.F.K. Rives paper



Mina Noori 2008

5/6



(Etching, Aquatint, Hard ground & Lift ground), 5 zinc & copper plates, 19.6x36.2cm (34.7x52.1cm), 220gr Rosaspina paper

(Etching & Aquatint), 2 copper plates, 24.8x19.6cm (39.3x34cm), 285gr Rosaspina paper





(Etching, Aquatint & Lift ground), 2 zinc plates, 19.7x12.1cm (40.3x31.2cm), B.F.K. Rives paper

(Etching & Aquatint), 1 copper plate, 19.5x24.8cm (34x39.4cm), 285gr Rosaspina paper

