

THECA GALLERY | CONTEMPORARY ART

Mohsen Taasha Wahidi
ARTWORKS

MILANO | ITALY

Via Tadino, 22 | Milano | www.theca-art.com | gallery@theca-art.com

MOHSEN TAASHA WAHIDI



Untitled Miniature, 2013, mixed media on cardboard, 28x37cm

Mohsen Taasha Wahidi

Born in Kabul in 1991, Mohsen Taasha Wahidi, stage name of Moshin Mohammad Kazim, is one of the most interesting young artists of the Afghanistan visual arts in the world. Discovered at the international level in 2012 on the occasion of his participation in Documenta 13, the artist is currently represented in the West by the Swiss gallery Theca Gallery. Mohsen Taasha's work, mostly pictorial but also opened in his last expressions to the video and installation, is characterized by a strong roots in the ancient culture of his homeland, themes from which develop a critical reflection on the socio-political situation of the country, battered by ethnic divisions, religious fundamentalism and a war that has lasted more than ten years.

Ethnic Hazara minority origins turkish - mongolian and Shiite faith, Mohsen Taasha Wahidi is passionate about the drawing as a child and cultivates his skills at the Institute of Fine Arts in Kabul and in the context of workshops on contemporary art organized in the city by international artists such as Ashkan Sepahwand, Adrian Villar Rojas, Chu and Emeric Lhuisset. After being part of the group Roschd (" The flourishing "), the young man leaves it, due to ethnic and political frictions and founded the Bad Artists, later called Taasha Artists (" Hidden "), then this is the name taken by the artist in his stage name. Mohsen Taasha's work ("hidden") contains in their vivid colors and in the delicacy of its features graphics flashes of light and shadow, beauty and death. The lightweight sheets of paper on which calligraphic drawing and painting are both fragile mirrors and powerful critiques of a society. His works tell a story wound, portrayed from time to time in the fusion of faceless human figures, Quranic verses and broken shouts. In his works Mohsen Taasha Wahidi combines the wisdom of the written word, which often uses as a backdrop, and by painting directly on the pages of the Koran, the symbolic use of color and iconographic details taken from both the Middle Eastern tradition and Western figurative universe, in particular the surrealistic one. In the series of works "Tale of a generation" (

Memoir Of A Generation), for example , ancient pages of Quranic verses stained green and orange watercolors are the backdrop on which you allocate the profiles of transparent men. It is the alleged owners of the truth of the past, humanoid monsters without reason from their heads cubic glass and bloated bodies of judgments . They show the muscular arm of the law, but are represented naked and helpless, unveiled by the artist in their smallness, covered only by a gag made of red drapery of a curtain, which doesn't manage to conceal the illegality, revealing at the contrary the headless arrogance. Other series of works, such as those of the watercolors in red (The Essence Reddish) and surrealism (The Red Curtain, Behsood in Blood - Kochi Attacks), portray the pain of the Hazara population, the victim in the complicated ethnic coexistence in the country, lived in the first person by the artist as a child. Taasha draws his people in their villages attacked by the armed hand of Kochi, Pashtun nomads used by the Taliban to hit the rival ethnic groups, or in symbolic compositions dyed red similar to visual streams of consciousness. In these works are represented eyes, hearts, veins and blood Hazara, which tell the drama and the insult of an entire people and their culture for centuries. Backgrounds on red and black oriental figures stand out instead of the cycles of death (In the Seventh Sky, On The Other World, Death or a New Beginning, Voyage of Hereafter). Here, the contingency and the social and political denunciation give way to the timeless wisdom of characters from the lines Persians, intent to meditate in the moonlight, on the backgrounds of Koranic calligraphy, the meaning of existence and death. The scarlet red flowing violent in the other series are reduced to small backgrounds, in compositions where the blood and the pathos replacing the immortal calm of blacks , whites and beige . Death is not the most tragic end caused by an enemy, but, according to the poet's teaching, astronomer and philosopher Persian Jalal ad-Din Muhammad Balkhi - better known in the West as Rumi (XIII century AD.) - Death is the ' beginning of a new path of the spirit.

Mohsen Taasha Wahidi

SOLO SHOWS 2009-2014

- I was used to be there. An unforgettable stay, Vilnius Art fair, Lituania, Theca Gallery, 2014
- Mohsen Taasha Wahidi: MAIN d13 | one KaBuL (...) two TESSin [THE RIVERS], Theca Gallery, 2013
- Mohsen Taasha Wahidi, Paratissima IX Torino, by Theca Gallery, 2013
- Réminiscence, French Cultural Center of Afghanistan (FCC), Kabul (Afghanistan), aprile 2013
- dOCUMENTA (13), Kassel (Germania), curatrice Carolyn Christov-Bakargiev, giugno 2012
- dOCUMENTA (13), Kabul (Afghanistan), curatori Andrea Viliani e Aman Mojadidi, 2012
- Temporary Exhibition, ROSHD association of Contemporary Arts, French Cultural Center (Afghanistan), aprile 2011
- Faryad-e Khamosh, ROSHD, Afghan National Gallery, Kabul (Afghanistan), 2011
- Afghan Contemporary Art Prize, Turquoise Mountain, Kabul (Afghanistan), 2010
- International Children's Exhibition of Fine Arts, Lidice (Repubblica Ceca), 2009

GROUP SHOWS 2007 - 2014

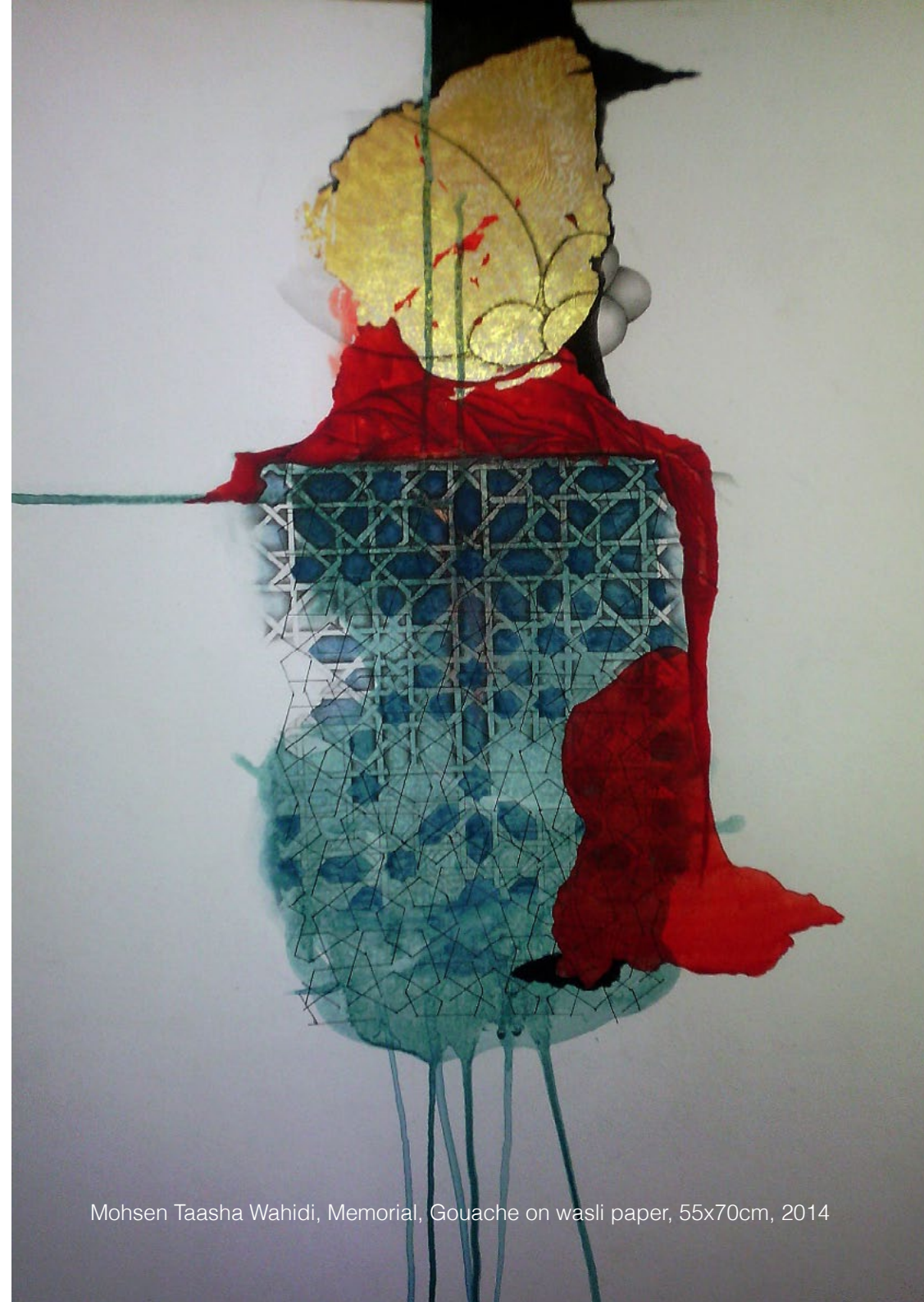
- Mohsen Taasha Wahidi, Art Amongst War: Visual Culture in Afghanistan, Sarnoff Museum of New Jersey, USA, 2014
- White Light | White Heat (Black&White artworks), Theca Gallery, 2014
- Voyage en Italie, Bergamo Arte Fiera by Theca Gallery, Italy, gennaio 2014
- Migration, Art Market Fair Budapest, Hungary, curated by Delia Vekony, novembre 2013
- Memoriae, Art Market Fair Budapest by Theca Gallery, Hungary, novembre 2013
- Alghuchack, Bameyan Hall, Afghanistan, agosto 2013
- A Contribution to Anonymous History, Fiera Arte Accessibile, Milano, (Italia), 2013
- SOLH, Marefat High school, Kabul (Afghanistan), 2010
- Annual Exhibition of Fine Art's Institute, Kabul (Afghanistan), 2010
- The United Nations and Turquoise Mountain, Bagh-e Babur, Kabul (Afghanistan), 2010
- Annual Exhibition of Fine Art's Institute, Kabul (Afghanistan), 2009
- Annual Exhibition of Fine Art's Institute, Kabul (Afghanistan), 2008
- Annual Autumn Exhibitions – Vocational Fine Art School, Kabul (Afghanistan), 2008
- Jelwa-hay Hamdeli, Foundation for Culture and Civil Society – Kabul (Afghanistan), 2008
- Annual Exhibition of Fine Art's Institute, Kabul (Afghanistan), 2007

I'M KILLED FOR WHAT I AM

(Mohsen Taasha Wahidi - testo originale, 2013)

The essence and the basis of my works roots back to my past history. As a Hazara, for me the red color somehow has a specific role in my works which involuntarily attracts me; could this be considered the color of love as well. The shroud on the other hand, is another fundamental element, which has a multiple role in my works; in some of my works, it means eternity and life after death in others it relates and symbolizes the bloody history of Hazaras which is represented by shrouds, the number of which increased day after day in the current history of the Hazaras in Afghanistan and Pakistan. I am killed for what I am, a Hazara; does it mean I am born to be killed? So red is the only color that contents me, relate my history and the history of my essence, this way, I can express me better!

The piles of head instead, are the remainders of my ancestors that also relate the history of my past. These piles of heads again come out of the red which is a combination of my essence and the color of my essence. The miniature characters seen in my works are also, the people who have blood relationship with me and with my past that represent a lost civilization that doesn't exist anymore in the current time. The mud used in my works, represent my essence; we are made of mud and then we return to the mud. On the other hand, the mud's in my works represent our culture as well; we live in muddy houses, which are a part of our tradition. Gold and silver in my works symbolizes the extreme value of the shrouds and bodies in the shrouds.



Mohsen Taasha Wahidi, Memorial, Gouache on wasli paper, 55x70cm, 2014



Mohsen Taasha Wahidi, Memorial, Gouache on wasli paper, 55x70cm, 2014

Memorial



Mohsen Taasha Wahidi, Memorial, Gouache on wasli paper, 27,5x38cm, 2014



Mohsen Taasha Wahidi, Memorial, Gouache on wasli paper, 27,5x38cm, 2014

Untitled Miniature



Untitled Miniature, mixed media on paper, 28x37cm., 2013



Untitled Miniature, mixed media on paper, 28x37cm., 2013

MOSTRE

Réminiscence, French Cultural Center of Afghanistan (FCC), Kabul (Afghanistan), 2013
Memoriae, Art Market Fair by Theca Gallery, Budapest , 2013
MAIN d13 | one KaBuL (...) two TESSin [THE RIVERS], Lugano, Theca Gallery, 2013
I was used to be there. An unforgettable stay, Vilnius Art fair, Lithuania, Theca Gallery, 2014
Art Amongst War: Visual Culture in Afghanistan, Sarnoff Museum of New Jersey, USA, 2014

Untitled Miniature



Untitled Miniature, mixed media on paper, 28x37cm., 2013

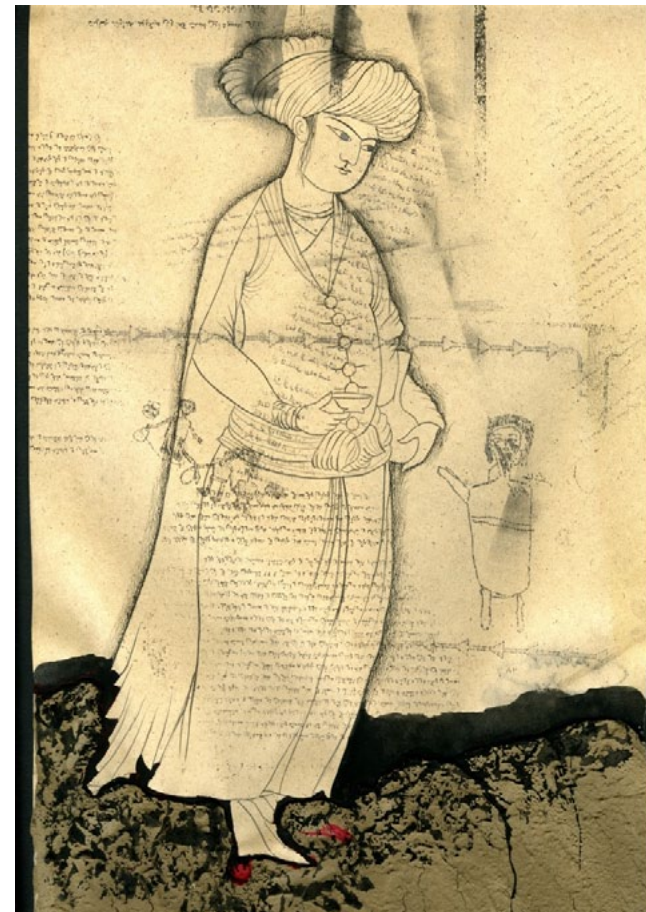
CICLO DELLA MORTE

Nei suoi ultimi lavori – pur mescolando arte orientale e arte occidentale – lo stile di Mohsen tende a un ritorno all'orientalismo, riscoprendo la ricchezza unica di questa tradizione artistica. A dOCUMENTA13 l'artista ha presentato un ciclo stilisticamente piuttosto compatto, affrontando in un numero significativo di questi lavori il tema della morte. Dopo essersi avvicinato all'opera del poeta, astronomo e filosofo persiano del XIII secolo **Jalāl ad-Dīn Muhammad Balkhī** – meglio noto in Occidente con il nome Rumi – e soprattutto al suo modo di vedere la morte, la concezione di Mohsen su questo argomento cambia radicalmente.

Se prima l'artista provava timore della morte ora ne scopre l'immortalità, vedendola come un nuovo inizio. Su questo concetto realizza una serie di opere basata anche sull'elemento del sudario, mescolando alle sue pitture la polvere di cui la terra – alla quale il corpo ritorna, una volta sopraggiunta la morte – è fatta. L'esistenza dell'anima è sempre presente: non ha un inizio né una fine, ma solo un periodo visibile e uno invisibile.

Il “ciclo della morte” comprende diverse serie:

- Death or a New Beginning
- In the Seventh Sky
- In the Other World



Mohsen Taasha Wahidi, Death or a New Beginning, matita su carta da pacchi e argilla, 30x54cm, 2012

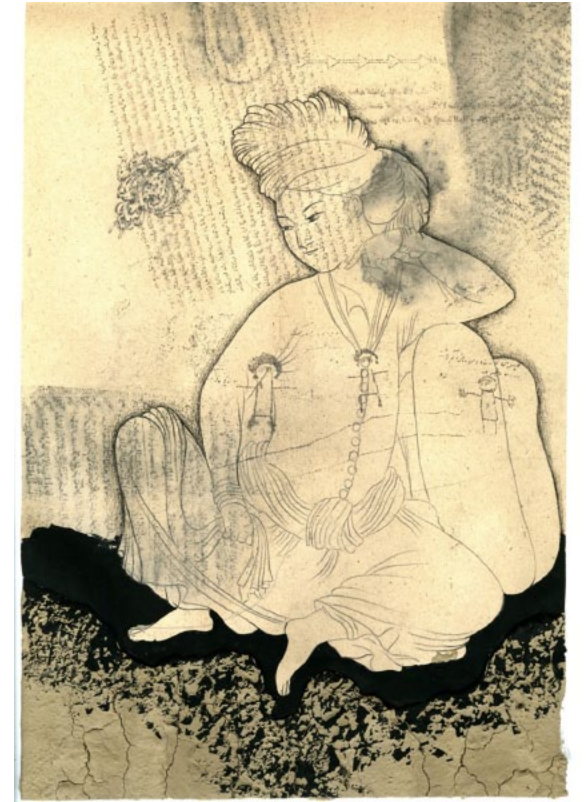
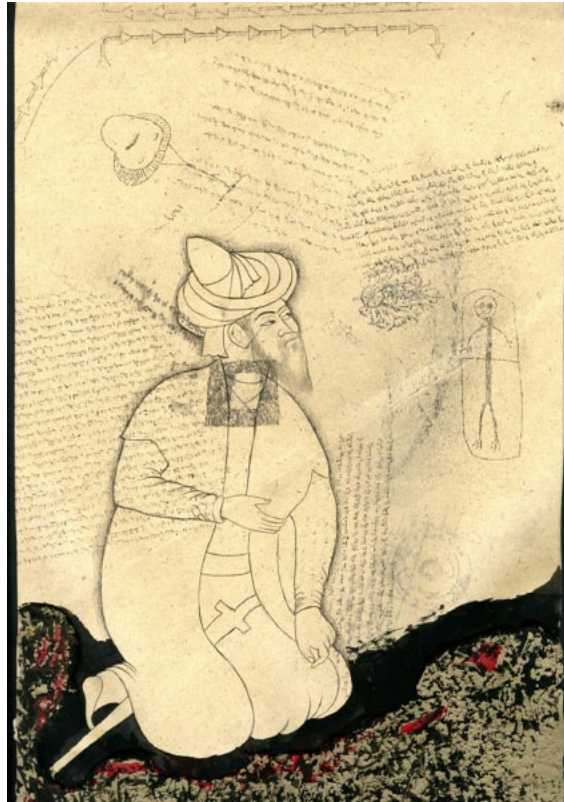
MOSTRE

Mohsen Taasha Wahidi: dOCUMENTA13, KASSEL (Germania,) 2012
Mohsen Taasha Wahidi, Paratissima IX Torino, by Theca Gallery, 2013
Mohsen Taasha Wahidi: La Grand Migration, Budapest, curated by Delia Vekony, 2013
Mohsen Taasha Wahidi: MAIN d13 | one KaBuL (...) two TESSin [THE RIVERS], Lugano, Theca Gallery, 2013

PREMI (2013)

Partecipazione – Premio Biennale Bonatto Minella – Italia
Partecipazione – Talent Art Prize – Italia

Death or a New Beginning



Mohsen Taasha Wahidi, Death or a New Beginning, matita su carta da pacchi e argilla, 30x54cm, 2012

MOSTRE

Mohsen Taasha Wahidi: dOCUMENTA13, KASSEL (Germania,) 2012

Mohsen Taasha Wahidi: MAIN d13 | one KaBuL (...) two TESSin [THE RIVERS],
Lugano, Theca Gallery, 2013

In The Other World



In The Other World, carbone, acquarello e argilla su carta pagina di corano, 35,5x43,5cm, 2012

MOSTRE

Mohsen Taasha Wahidi: dOCUMENTA13, KASSEL (Germania,) 2012

Mohsen Taasha Wahidi: MAIN d13 | one KaBuL (...) two TESSin [THE RIVERS],
Lugano, Theca Gallery, 2013

In The Other World



In The Other World, carbone, acquarello e argilla su carta pagina di corano, 35,5x43,5cm, 2012

The Red Curtain



The Red Curtain, matite colorate su carta, 23x33,5cm, 2010

Locked-out



Look-out, matite colorate su cartone, 33x22,5cm, 2010

MOSTRA

Mohsen Taasha Wahidi: DOCUMENTA13, KASSEL (Germania,) 2012

In the Seventh Sky



In the Seventh Sky, matita, acquarello e argilla su carta vegetale, 32x61,5cm, 2012

MOSTRE

Mohsen Taasha Wahidi: dOCUMENTA13, KASSEL (Germania,) 2012
Memoriae of a collection, Art Market fair Budapest, Theca Gallery, 2013
Mohsen Taasha Wahidi: MAIN d13 | one KaBuL (...) two TESSin [THE RIVERS], Theca Gallery, 2013

PREMI (2013)

Partecipazione – Premio Biennale Bonatto Minella – Italia
Partecipazione – Talent Art Prize – Italia

In the Seventh Sky



In the Seventh Sky, matita, acquarello e argilla su carta vegetale, 32x61,5cm, 2012



In the Seventh Sky, matita, acquarello e argilla su carta vegetale, 32x61,5cm, 2012

MEMOIR OF A GENERATION

La serie intitolata “storia di una generazione” è ispirata dalle persone che ci circondano e dai loro comportamenti e dalle loro mentalità, dalla maniera in cui pensano e agiscono nell’ambiente in cui vivono.

Dal punto di vista delle tecniche, così come da quello degli elementi presenti in questi lavori, faccio riferimento al mio gusto orientale; ci sono semplici simboli contemporanei così come miniature classiche usate quasi come una decorazione di ciò che vedo e penso. Sullo sfondo, troviamo versi coranici che sono storie sull’Islam giunte a noi dai secoli scorsi. L’apparenza e l’interiorità sono due elementi importanti rappresentati in questi lavori: ciò che si può sentire non è visibile e non è neppure il nucleo del concetto, mentre ciò che si può vedere non permette di abbracciare e comprendere ancora tutta la verità. Nella nostra società attuale, troviamo persone con belle forme e dalla bella apparenza fisica ma senza cervello; se le loro teste fossero fatte di vetro, sarebbero totalmente trasparenti e vuote, per l’assenza di pensieri nelle loro menti. L’altro importante elemento ricorrente in quasi tutti i miei lavori recenti è il tendaggio, specialmente il sipario rosso, che non è solamente un elemento decorativo ma anche un elemento simbolico. Per me in questi lavori spostare il sipario rosso significa attraversare i confini del conservatorismo presente nella società per rivelare le verità più dure esistenti nella società stessa”.



Memoir of A Generation, acquarello su carta calligrafica, 21,5x35cm, 2010

MOSTRE

Mohsen Taasha Wahidi: dOCUMENTA13, KASSEL (Germania,) 2012

Mohsen Taasha Wahidi, Paratissima IX Torino, by Theca Gallery, 2013

Mohsen Taasha Wahidi: MAIN d13 | one KaBuL (...) two TESSin [THE RIVERS], Theca Gallery, 2013

Memoriae, Art Market Fair Budapest by Theca Gallery, Hungary, 2013

I was used to be there. An unforgettable stay, Vilnius Art fair, Lituania, Theca Gallery, 2014

Memoir of a generation



Memoir of A Generation, acquarello su carta calligrafica, 21,5x35cm, 2010

Memoir of a generation

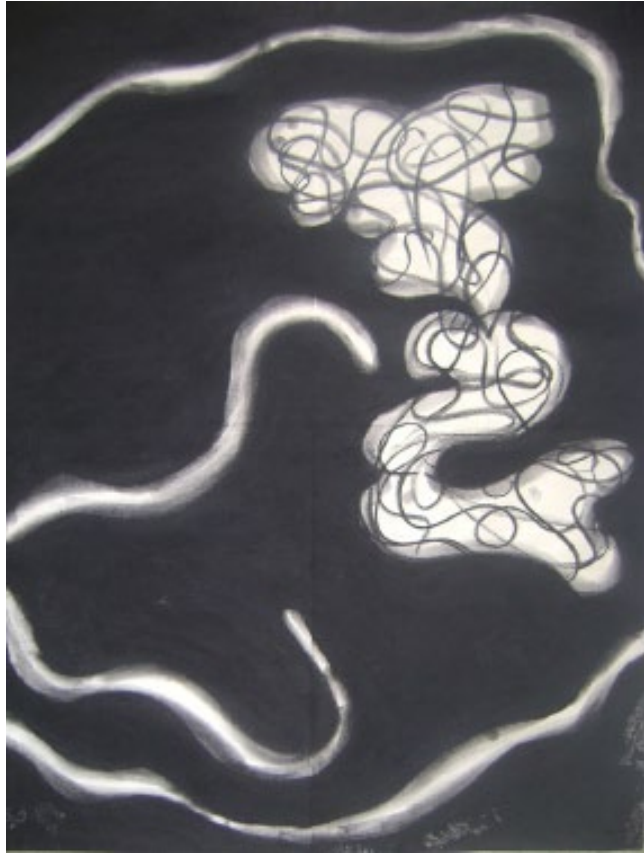


Memoir of A Generation, acquarello e inchiostro su carta calligrafica, 21,5x35cm, 2010



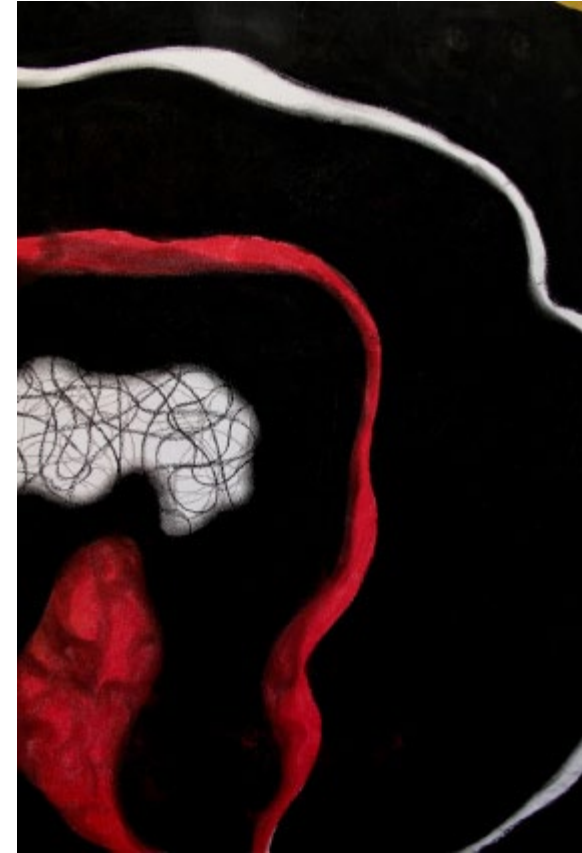
Memoir of A Generation, acquarello e inchiostro su carta calligrafica, 21,5x35cm, 2010

Untitled (Black & white)



Mohsen Taasha Wahidi, Black & white, carboncino su cartone, 70x50cm, 2009

Untitled (Black & white) red



Mohsen Taasha Wahidi, Black & white (red), carboncino su cartone, 60x40cm, 2013

MOSTRE

Mohsen Taasha Wahidi: MAIN d13 | one KaBuL (...) two TESSin [THE RIVERS],
Lugano, Theca Gallery, 2013

Réminiscence, French Cultural Center of Afghanistan (FCC), Kabul (Afghanistan),
2013

White Light | White Heat (Black&White artworks), Theca Gallery, 2014

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