



MOMO

**ALIVE
CAVEPAINTER**

2000 - 2022

Mohamad Rezhimi



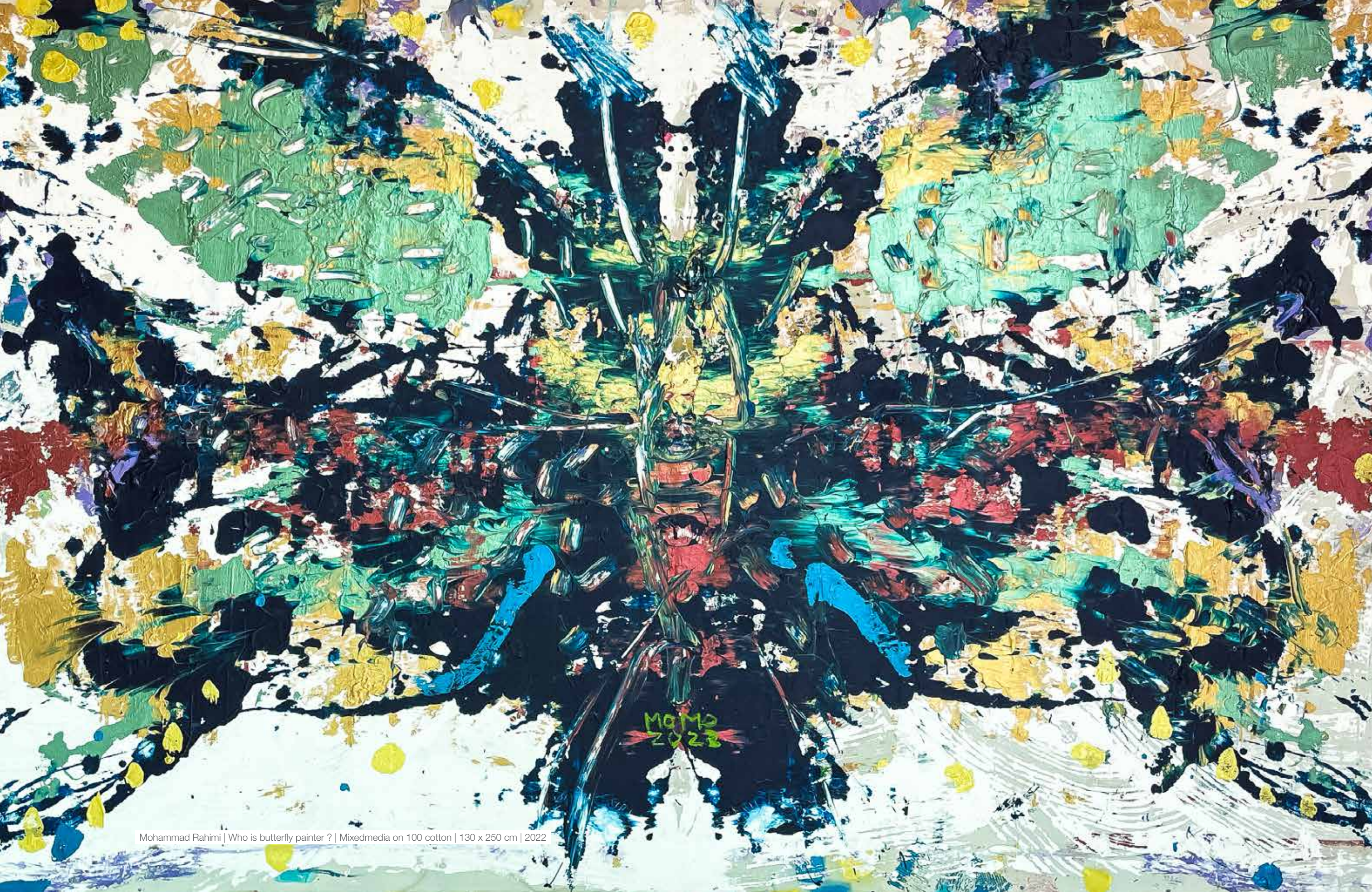
MOMO

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CAVEPAINTER

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Mohamad Rahimi

Mohammad Rahimi | Who is butterfly painter ? | Mixedmedia on 100 cotton | 130 x 250 cm | 2022

Mohammad Rahimi

Born in 1980, Tehran, Iran

Education

BA in Painting - University of Science & Culture - Tehran - Iran

Solo Exhibitions

- 2022** “Golestan”- Etemad Gallery - Tehran - Iran
- 2020** “MOMO 2020”- Mah Art Gallery - Tehran - Iran
- 2017** “Cardboard Cavalier”- Mah Art Gallery - Tehran - Iran
- 2015** “Tehran Alef”- Etemad Gallery - Tehran - Iran
- 2014** “Once Upon a Time”- Etemad Gallery - Dubai - UAE
- 2013** “My Group Exhibition” - Etemad Gallery - Tehran - Iran
- 2011** “Memories” - Etemad Gallery - Tehran - Iran
- 2010** “Tehran 1388” - Naar Art Gallery - Tehran - Iran
- 2008** “Modern Miniature” - Day Art Gallery - Tehran - Iran
- 2007** “Gharnegareh” - Naar Art Gallery - Tehran - Iran
- 2006** “Wonders of the Universe” - Day Art Gallery - Tehran - Iran
- 2004** “Man” - Laleh Art Gallery - Tehran - Iran
- 2003** “Duet”- Laleh Art Gallery - Tehran - Iran
- 2002** Laleh Art Gallery - Tehran - Iran

Selected Group Exhibitions

- 2022** Matti Sirvio Art Gallery - muscat - Oman
- 2018-2020** Mah Art Gallery - Tehran - Iran
- 2016** Etemad Art Gallery - Tehran - Iran
- 2011** Shirin Art Gallery - Tehran - Iran
- 2011** Cite International Des Arts - Paris - France
- 2010** Hoor Art Gallery - Tehran - Iran
- 2009** 1001 Colors - Contemporary Art From Iran - New York - USA
- 2009** Hive Art Center - South Korea
- 2008** Whispered Secret - Murmuring Dreams - Candelstar Art Gallery - London - UK
- 2007 - 2009** “Wishes & Dreams - Irans New Generation Emerges - Meridian International Center - Washington DC and Other States - USA
- 2007** Five Men Artist at Tehrans Mah Art Gallery - Tehran - Iran
- 2006** Homa Art Gallery - Tehran - Iran
- 2006** Iranian Society of Painters Exhibition - Museum of Contemporary Art - Isfahan - Iran
- 2006** “Peace” - Niavaran Art and Cultural Center - Tehran - Iran
- 2006** Iranian Contemporary Painters Exhibition - Casablanca - Morocco
- 2005** “Nature” - Iranian Contemporary Artists - Saba Art and Cultural Center - Tehran - Iran
- 2002 - 2003** Annual Drawing of Iran - Barg Art Gallery - Tehran - Iran

Workshops

- 2000** Since & Culture University of Tehran - Iran
- 2002** Molavi Hall - Tehran University - Iran
- 2004** Tehran Museum of Contemporary Art - Iran
- 2018** MOMOSTUDIO - Cafe - Artist Residency - Tehran - Iran
- 2022** Since & Culture University of Tehran - Iran

Auction

- 2012** Jamm Auction - Kuwait
- 2013** Jamm Auction - Dubai
- 2014** Jamm Auction - Doha
- 2014 - 2015** Popli Khalatbari Charity Auction - London - UK
- 2015 - 2016** Raad Charity Auction - Tehran - Iran

Research opportunities / Artist Residence

- 2009** Hive - Chonjo - South Korea
- 2011** Cite International Des Arts - Paris - France

Open Studio

- 2011** Cite International Des Arts - Paris - France
- 2012** MOMOSTUDIO - Miami - USA
- 2016** MOMOSTUDIO - Tehran - Iran
- 2018** MOMOSTUDIO - Cafe - Artist Residency - Tehran - Iran
- 2020** Online Open Studio - Iranshahr Art Gallery and MOMOSTUDIO - Tehran - Iran
- 2021** MOMOSTUDIO - Karasht - Tehran - Iran

Projects

- 2017-2019** Design and Made Two Cherries Artist Residency - karasht - Iran
- 2021** Lut Desert Project - Travel and landscape painting in Hottest Place on Earth and Part of old Silkroad Kerman - Iran
- 2022** Damavand project - Landscape Painting of Topmost Peak in Iran - Damavand - Iran

Art Fair

- 2022** ARTANKARA - Ankara - Turkey
- 2022** Wopart “works on paper fair” - Lugano - Switzerland

Awards

- 2005** Elected Artist - Nature-Iranian Contemporary Artists - Saba Art and Cultural Center - Tehran - Iran
- 2002** Elected Artist - Annual Drawing of Iran - Barg Art Gallery - Tehran - Iran
- 2004** Elected Art Professor - University Of Tehran - Iran



Mohammad Rahimi | Black Bull | Mixedmedia on Canvas | 150 x 220 cm | 2021

محمود
راهمی
۱۴۰۰
Rahimi
2021

An Ancient Metaphor in a New Mount

Ahmad Reza Dalvand

This series of Mohammad Rahimi's paintings have an undeniable characteristic that can only be described as "exaggeration".

In defining this exaggeration if we consider "mountain" as an overstatement for a "hill" or, "wind" for "a mere breeze" then how should we describe the cow in Rahimi's works when even in his smaller paintings he has so enormously depicted the cow as mighty and gigantic. Highlighting this point is to draw attention to the element of exaggeration which is characteristic in this series of Rahimi's paintings.

The cows depicted in the works of the artist are so powerful that they make the viewer feel small. Just like a set of stairs and stone-pavements that are larger than the human step and therefore make people feel trivial. Rahimi has utilized an exaggeration that suggests a meta-human scale. There is no need to say that when artists exaggerate, emphasize or magnify they must be confident about their technique and capability. The reason why Rahimi's powerful exaggerations attract the viewer's gaze is because of his remarkable skill in drawing and painting.

By using the ancient model of the cow, Rahimi cleverly implies to an old metaphor.

In the history of painting, the "animal" was the first subject and perhaps animal blood was the first dye used in painting. In the Essay on the Origin of Language, Jean Jacques Rousseau states that language originated as metaphor and that emotions were the first reason to motivate human beings to speak and that words were metaphoric with pictorial language as the first language invented. If "animal" was the first metaphor it was because the original relationship between humans and animals was a metaphoric one. Animal signs have been used to draw the universal experience and among the twelve signs of Zodiac eight are of animals. Before Rahimi, tens of thousands of years before written history, there were other human beings who drew images of cows on the walls of caves.

Now a young artist, through an expressive approach and fearless offensive, brings fertility, pride and strength to the canvas in the form of powerful and beautiful cows. Rahimi's cows are not frightening, hideous or merciless. On the contrary, their strength come from their corpulent and muscular physique which seems to be controlled by forbearance and utility, which are the other metaphoric characteristics of the cow.

We know that the ancient metaphorical concept of the image of the cow bears in itself a broad range of meaning, in symbolism and power of expression.

- In Christianity: is the symbol of the suffering of Jesus and his untiring devotion to saving the human soul.
- In Iranian mythology: is the symbol of cloud, rain and storm.
- In Greece: is the embodiment of Unisus' fertility where eating it was an act of worship.
- In ancient China: was the symbol of spring where to revive nature at spring the ancient Chinese would beat on a clay sculpture of a bull.
- In India: it has been worshipped.
- In Egyptian mythology: it is the symbol of the sky; and its four legs are symbols of the four columns holding up the whole world and the four directions of the Earth.

Using old models and elements such as mountain, tree, animal and sky could be a passageway to the continual inspirations, ambiguities and metaphors of human life. The image of the cow in Rahimi's works is an implicit reference to such ancient metaphors but in terms of artistic expression Rahimi is a modern artist.



CAVE

PAINTINGS
MOMO





Mohammad Rahimi | Group of Bulls | Oil on Canvas | 120 x 180 cm | 2008



Mohammad Rahimi | Untitled | Oil on Canvas | 30 x 40 cm | 2007
Mohammad Rahimi | Untitled | Oil on Canvas | 35 x 45 cm | 2007





Mohammad Rahimi | Untitled | Oil on Canvas | 50 x 50 cm | 2006
 Mohammad Rahimi | Untitled | Oil on Canvas | 50 x 50 cm | 2006

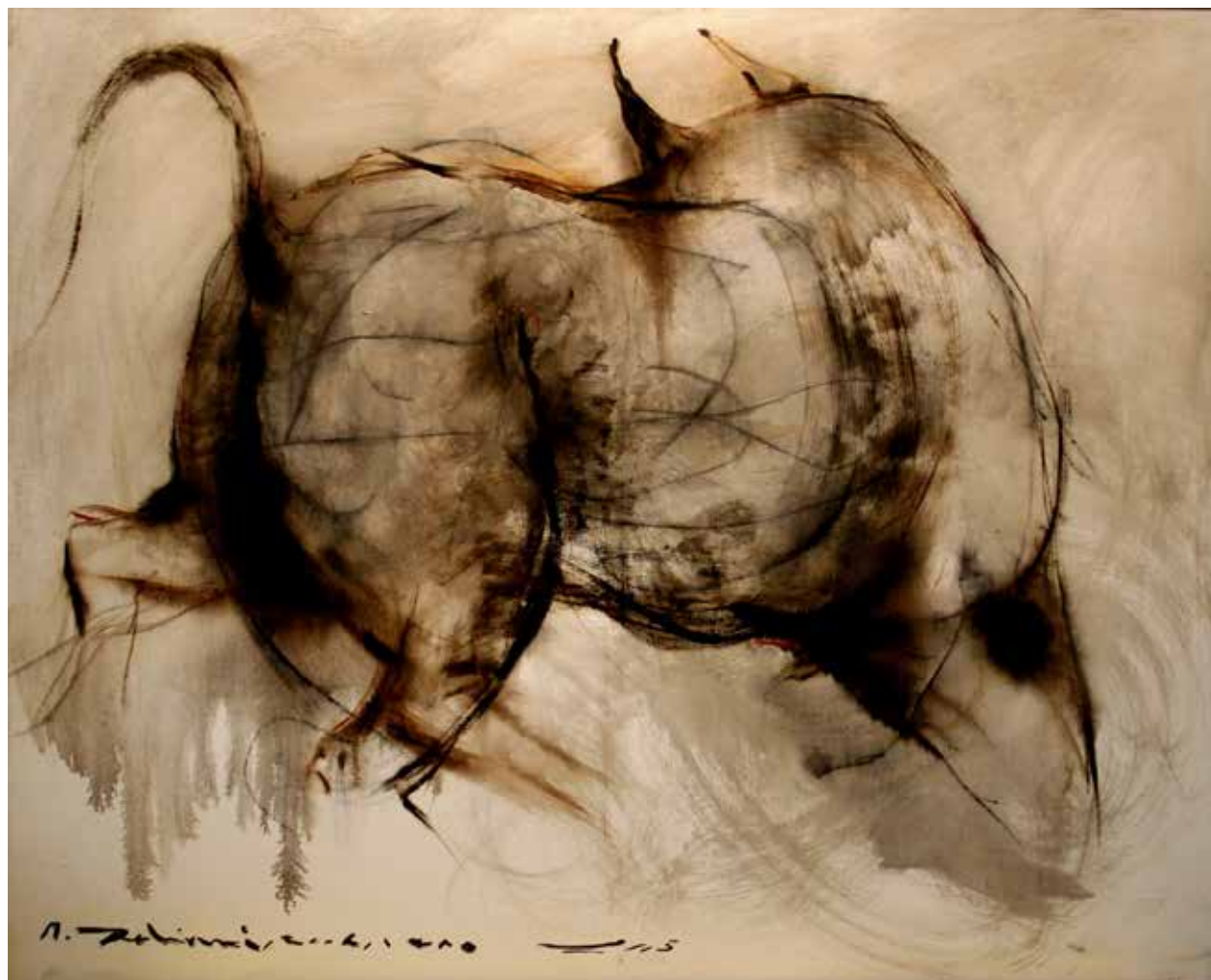


Mohammad Rahimi | Untitled | Pen on Paper | 40 x 50 cm | 2017



Mohammad Rahimi | Untitled | Oil on Canvas | 50 x 70 cm | 2016





Mohammad Rahimi | Untitled | Oil on Canvas | 120 x 150 cm | 2006



Mohammad Rahimi | Untitled | Oil on Canvas | 140 x 200 cm | 2009
 Mohammad Rahimi | Untitled | Oil on Canvas | 140 x 200 cm | 2009







Mohammad Rahimi | Black Head 2 | Pen on Paper | 40 x 50 cm | 2017
 Mohammad Rahimi | Black Head 1 | Pen on Paper | 40 x 50 cm | 2017



Mohammad Rahimi | Black and Blue | Mixedmedia on Paper | 40 x 50 cm | 2020
 Mohammad Rahimi | Black Head 1 | Pen on Paper | 40 x 50 cm | 2017

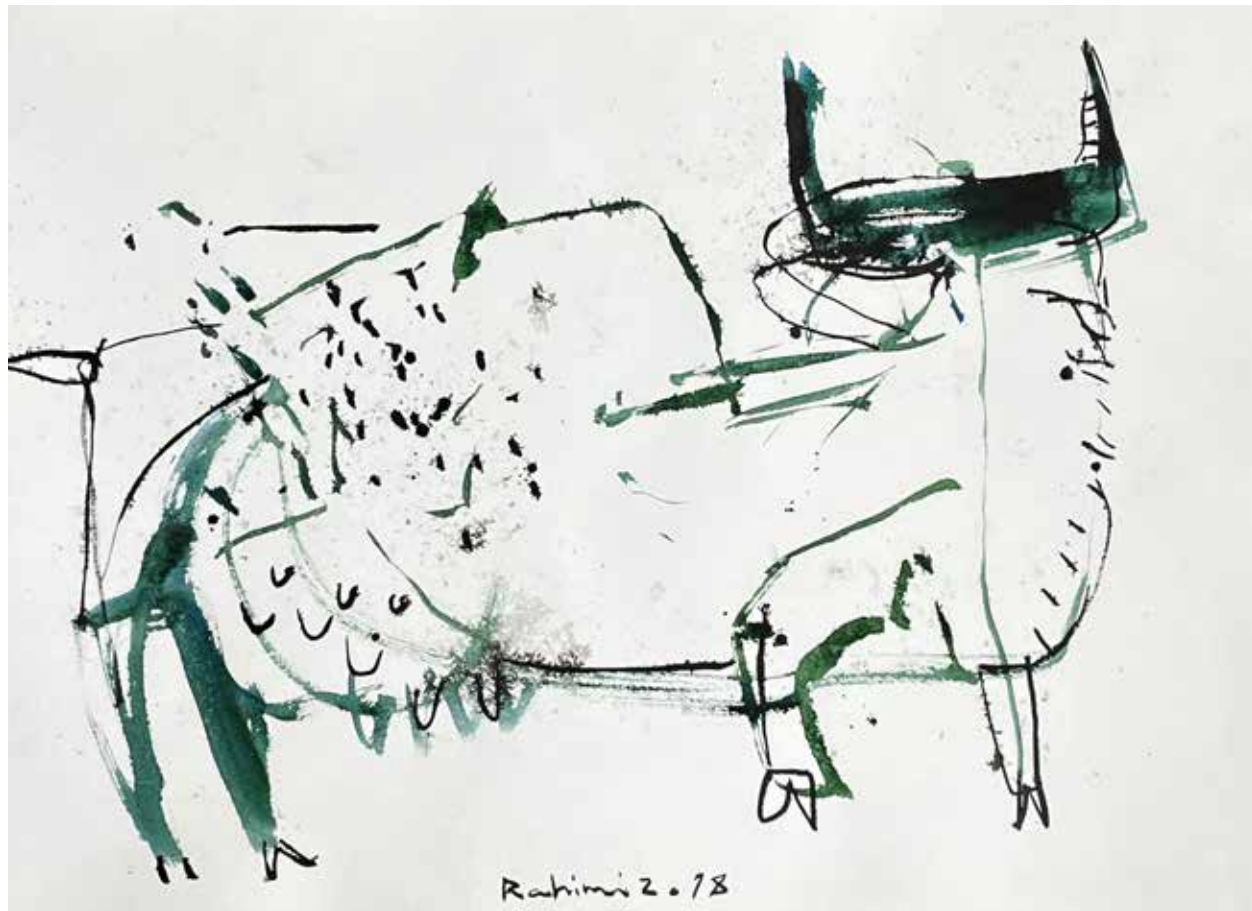


Mohammad Rahimi | Black Drawing 3 | Ink on Paper | 70 x 100 cm | 2021
 Mohammad Rahimi | Black Horse | Ink on Paper | 70 x 100 cm | 2016

Mohammad Rahimi | Black Drawing 2 | Ink on Paper | 70 x 100 cm | 2021
 Mohammad Rahimi | Black Horse | Ink on Paper | 70 x 100 cm | 2011















Mohammad Rahimi | Bulls on Landscape | Mixedmedia on Canvas | 170 x 400 cm | 2022











Mohammad Rahimi | Untitled | Oil on Canvas | 50 x 70 cm | 2012

The Spinning and Fleeing Bodies

Alireza Yazdani

We go deep into the caves and narrow passageways, into the dark depth of the mountain and there suddenly, under the light of the torches we carry, drawings of cows and deer appear right before our eyes. It is certain that nobody would crawl into this horrifying and unattainable depth solely to decorate the space... The primitive hunters must have believed that if they simply illustrated their prey - and perhaps attacked the image with their stone axe and spear – the real animals would then submit to their power.

But what is in the mind of the one who has painted the cows and the wolves in the exhibition at the Dey Art Gallery? He certainly doesn't have the mind of the ice age people, to the contrary, he is a contemporary artist whose paintings should be understood



Mohammad Rahimi | Black Drawing 1 | Ink on Paper | 70 x 100 cm | 2021

and interpreted not by witchcraft and hunting but by aesthetic measures.

So far as I know, Mohammad Rahimi has been influenced, at certain stages, by Francis Bacon and David Hackney. When we look at the work he has produced in recent years it becomes clear that Rahimi is entangled in the life of a painter artist to a degree that disengagement is now impossible. The recent exhibition is the evidence that he is now entangled in the witchcraft of ice age painting.

His works are based on hundreds of sketches, some of which are exhibited next to the paintings. The important element in this series of Rahimi's work is the "line". Free and fluid lines, beautiful curves that are drawn in ecstasy and frenzy. The massive winding bodies of the cows move towards the viewers in wild haste or are fleeing from them. Some are bizarre creatures from Zakariya al-Qazvini's "The Wonders of Creatures". Figures with unrelated features which



Mohammad Rahimi | White on Black | Mixedmedia on Canvas | 140 x 180 cm | 2009

appear for a few seconds and seem to have no real existence. It seems that for Rahimi the whole world is an excuse to release his inherent erupting energy. Spots of color and contrasts find an opportunity to expose the spinning and fleeing bodies of the cows and the wolves. In these arches and curves Rahimi creates vivid volumes to extinguish his own truly renegade nature.

He has stayed faithful to the palette of the cave paintings but in the drawing of wolves we witness several sharp and energetic red lines which instigate a flash of speed. Rahimi is not bothered with realistic details. He works with his feelings and tries to stimulate the same in the viewer.

In Rahimi's work compositions and in the space created in some of the paintings we can see weaknesses that reduce their poignancy. In the painting of the cow whirling to the right and approaching us at speed, the image and the frame do not have a proper connection and the empty background drives the viewer's gaze to an empty



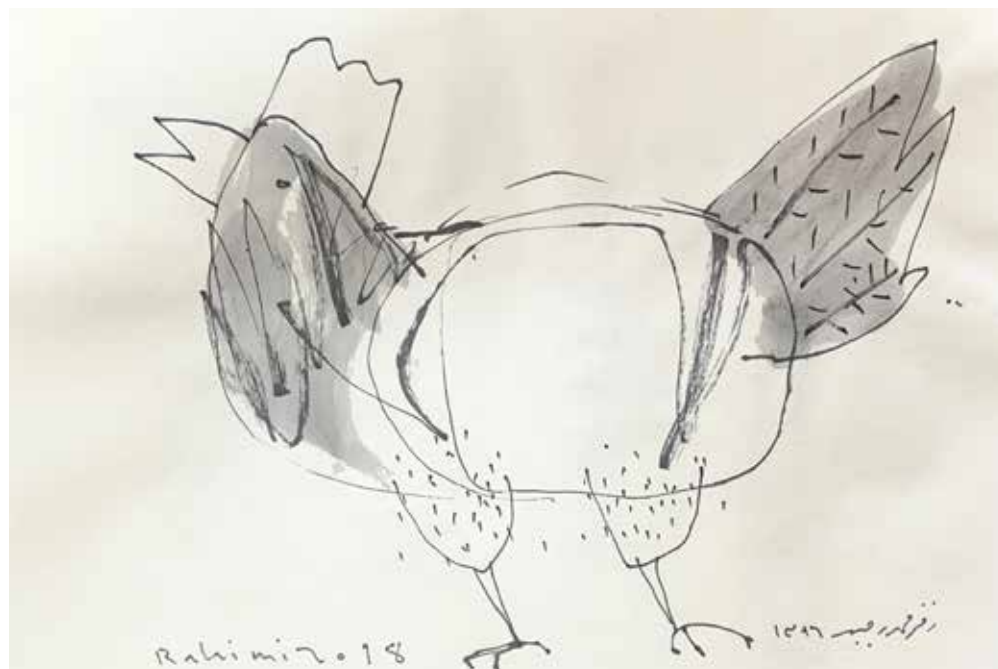
Mohammad Rahimi | Bulls | Oil on Canvas | 120 x 150 cm | 2007

space outside the picture. Or in another work, where the wolves are rapidly moving in parallel towards the sides of the painting, the background has a somewhat distorted whirlpool-like structure instead of implying a fast-horizontal speed.

In this exhibition Rahimi, infatuated by forms and colors, has neglected unity and coherence in his art. Sometimes he has distanced himself from the main content of his work and has come close to the paintings of Shahoo Babayi.

This series has a different and abstract composition, reaching an ultimate in one of the pieces. The dark borders and light but indistinct centers drive us toward a nebulous fantasy domain. This mysterious environment may be a new occupation that could accompany Rahimi in his future exhibitions and drive him into a land of horrific and dark forest.





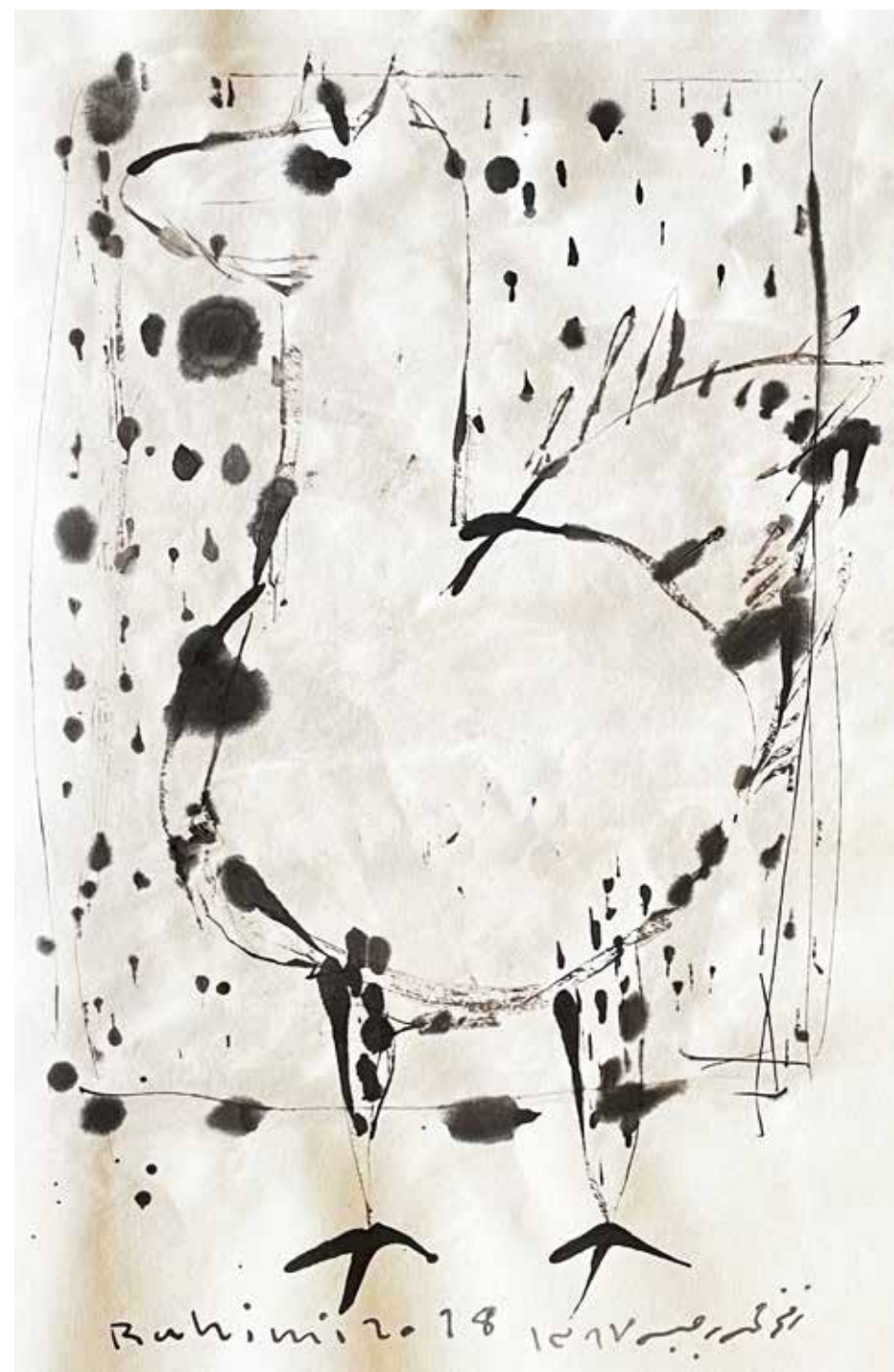
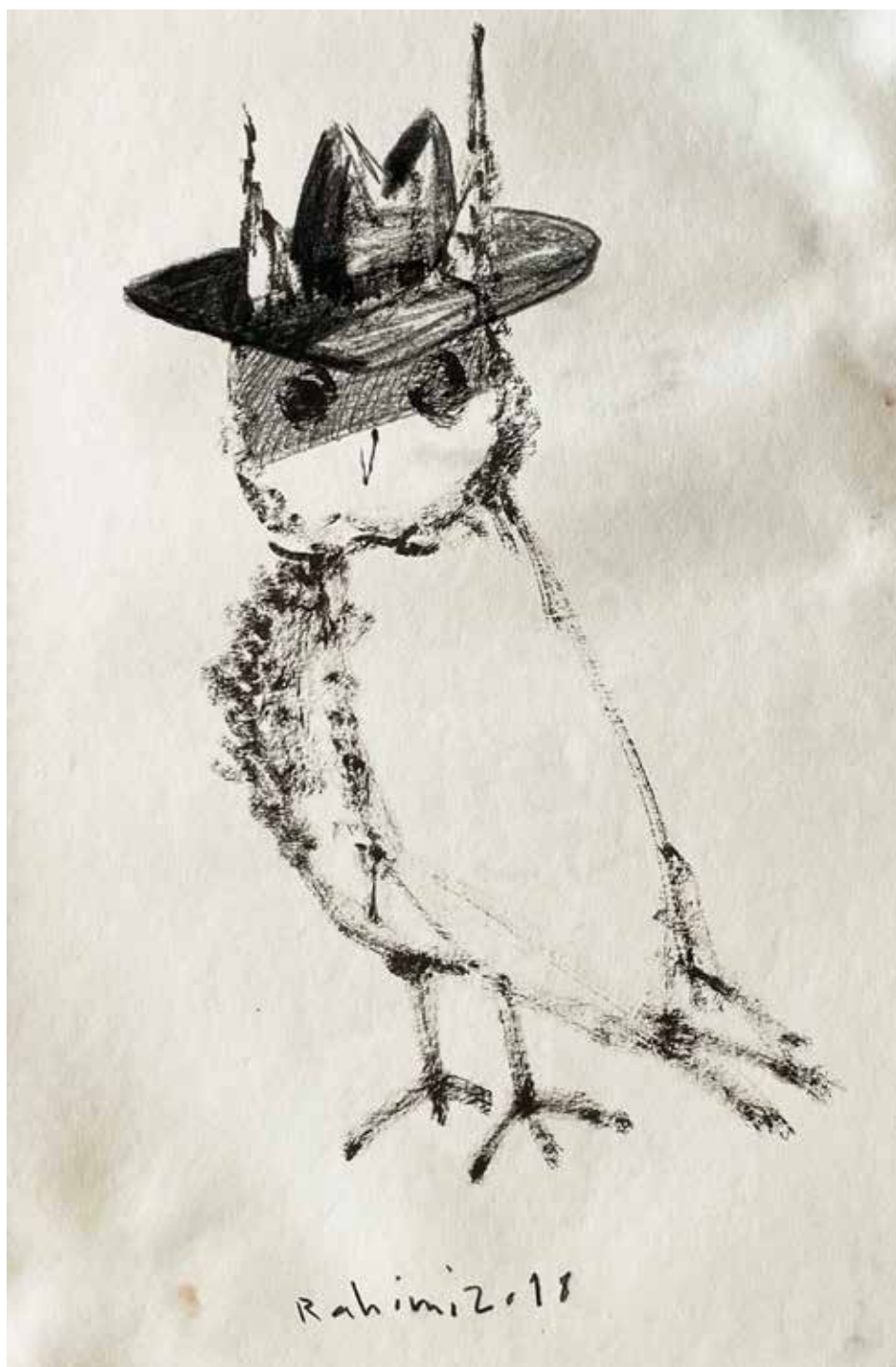
Mohammad Rahimi | Rooster No.2 | Ink on Paper | 40 x 50 cm | 2018
 Mohammad Rahimi | Rooster with Gray | Marker on Paper | 40 x 50 cm | 2018



Mohammad Rahimi | Black Bird | Ink on Paper | 50 x 40 cm | 2018

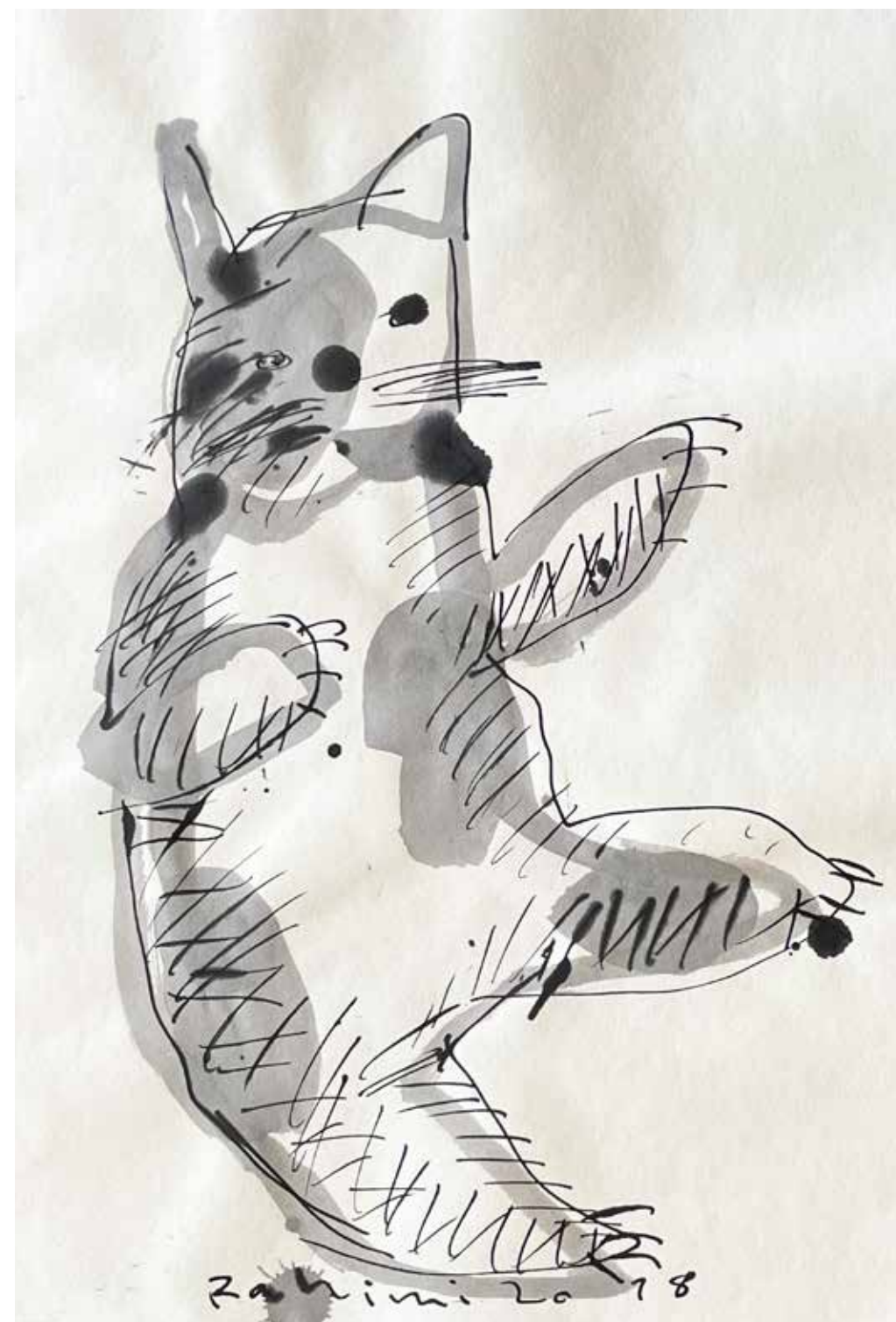




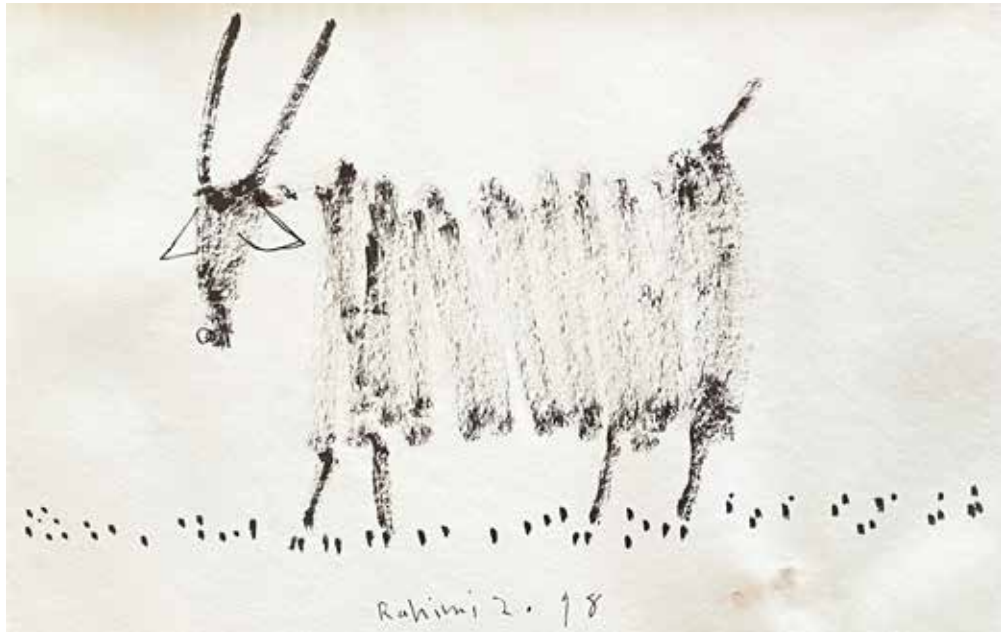




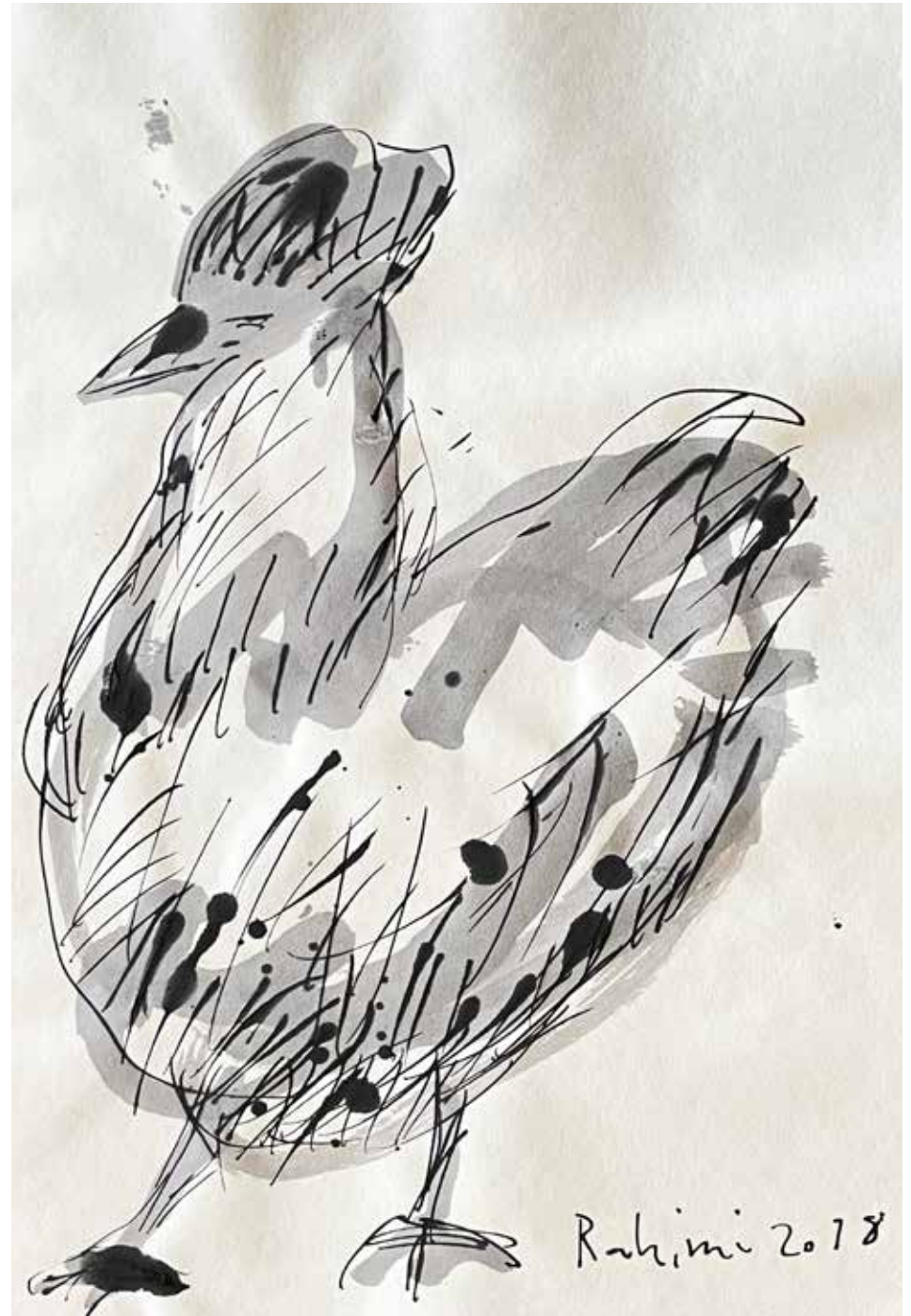
Mohammad Rahimi | Black Cat with Wings | Pen on Paper | 40 x 50 cm | 2017
 Mohammad Rahimi | Cat and Light | Oil on Paper | 30 x 40 cm | 2019



Mohammad Rahimi | Untitled | Iron Pen on Paper | 50 x 40 cm | 2018



Mohammad Rahimi | Goat with Ring | Ink on Paper | 40 x 50 cm | 2018
 Mohammad Rahimi | Gray Rooster | Marker on Paper | 40 x 50 cm | 2018



Mohammad Rahimi | Roster | Iron pen on Paper | 50 x 40 cm | 2018



Mohammad Rahimi | Lion | Mixedmedia on Canvas | 70 x 100 cm | 2016



Mohammad Rahimi | Marsi | Ink on Paper | 30 x 30 cm | 2014
Mohammad Rahimi | Marsi, Goodbay My Freind | Oil on Paper | 40 x 50 cm | 2019





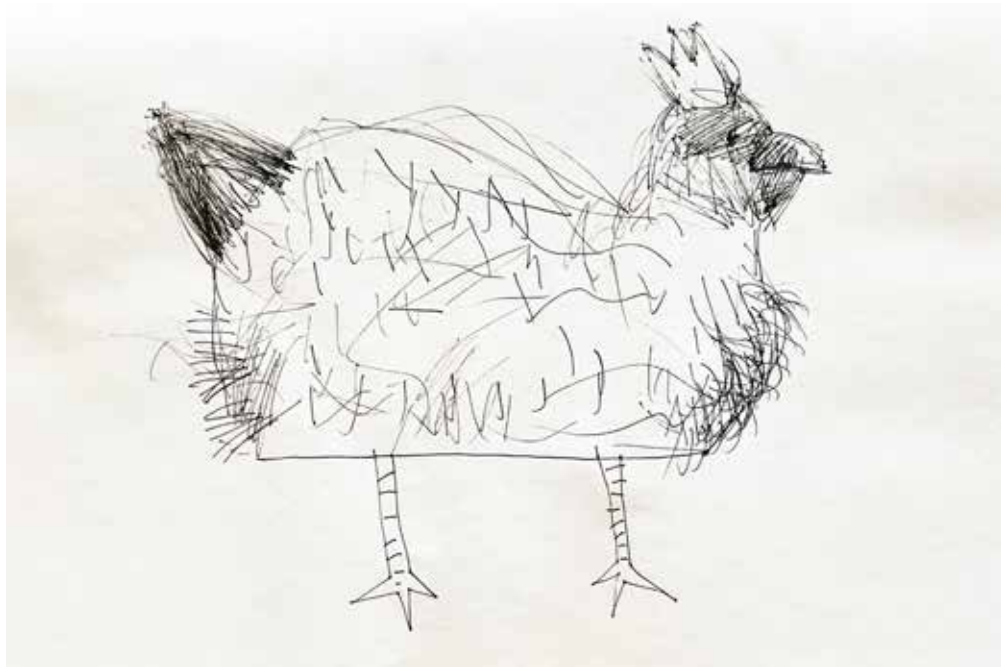
Mohammad Rahimi | Camels on Red | Acrylic on Canvas | 100 x 150 cm | 2021



Mohammad Rahimi | Orange Rooster | Watercolor on Paper | 50 x 40 cm | 2018



Mohammad Rahimi | Pink Cat | Watercolor on Paper | 50 x 40 cm | 2018



Mohammad Rahimi | Sport Rooster | Iron pen on Paper | 40 x 50 cm | 2018
 Mohammad Rahimi | Green Eagle | Acrylic on Paper | 70 x 100 cm | 2021

Mohammad Rahimi | Mouse | Watercolor on Paper | 40 x 50 cm | 2018
 Mohammad Rahimi | Pishi | Iron pen on Paper | 40 x 50 cm | 2017



Mohammad Rahimi | Salt | Ink on Paper | 50 x 40 cm | 2018
 Mohammad Rahimi | Two Cat | Mixedmedia on Handmade Paper | 18 x 25 cm | 2018



Mohammad Rahimi | Nana | Ink on Paper | 50 x 40 cm | 2018



Mohammad Rahimi | Camel on Sunset | Mixedmedia on Paper | 70 x 100 cm | 2021



Mohammad Rahimi | Camels on Red | Acrylic on Canvas | 100 x 150 cm | 2021





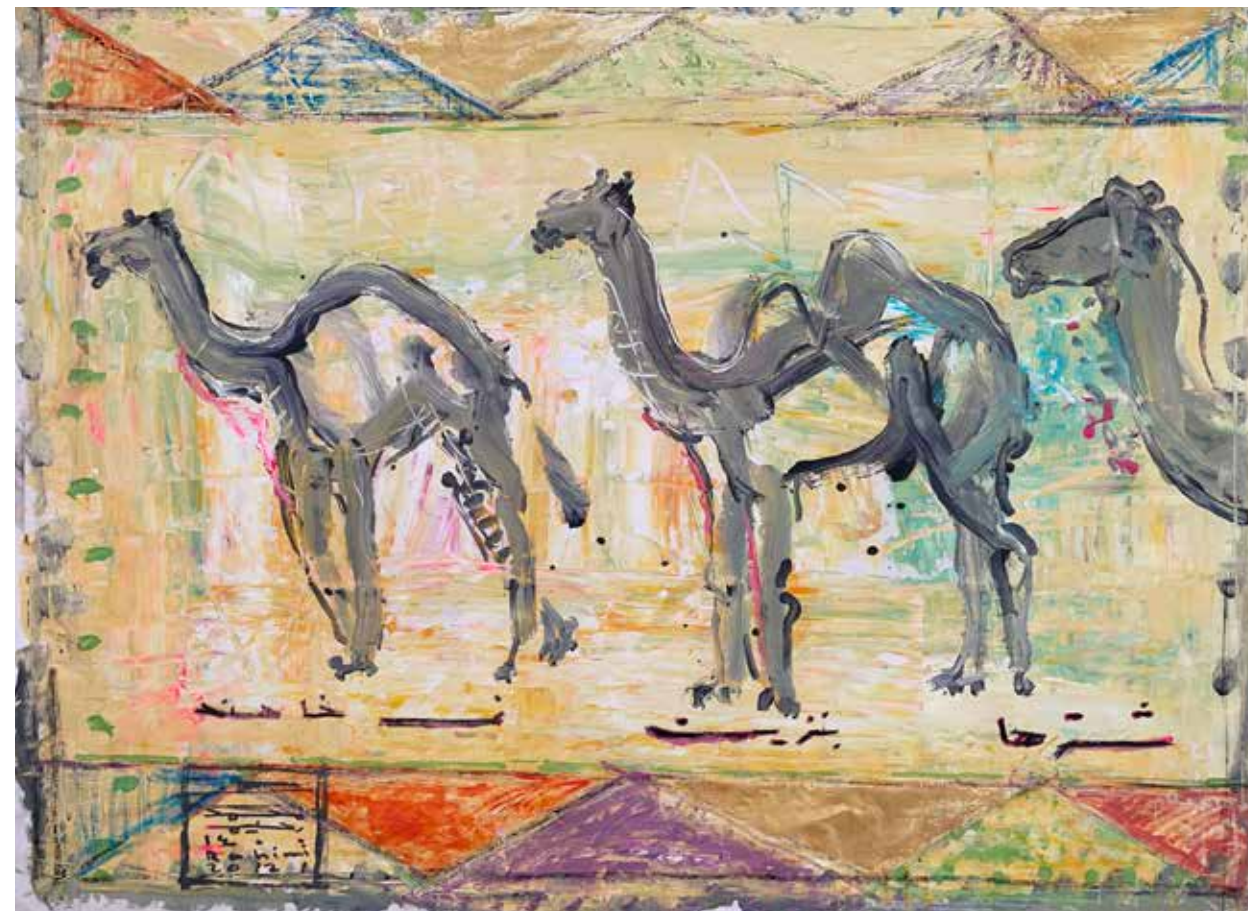




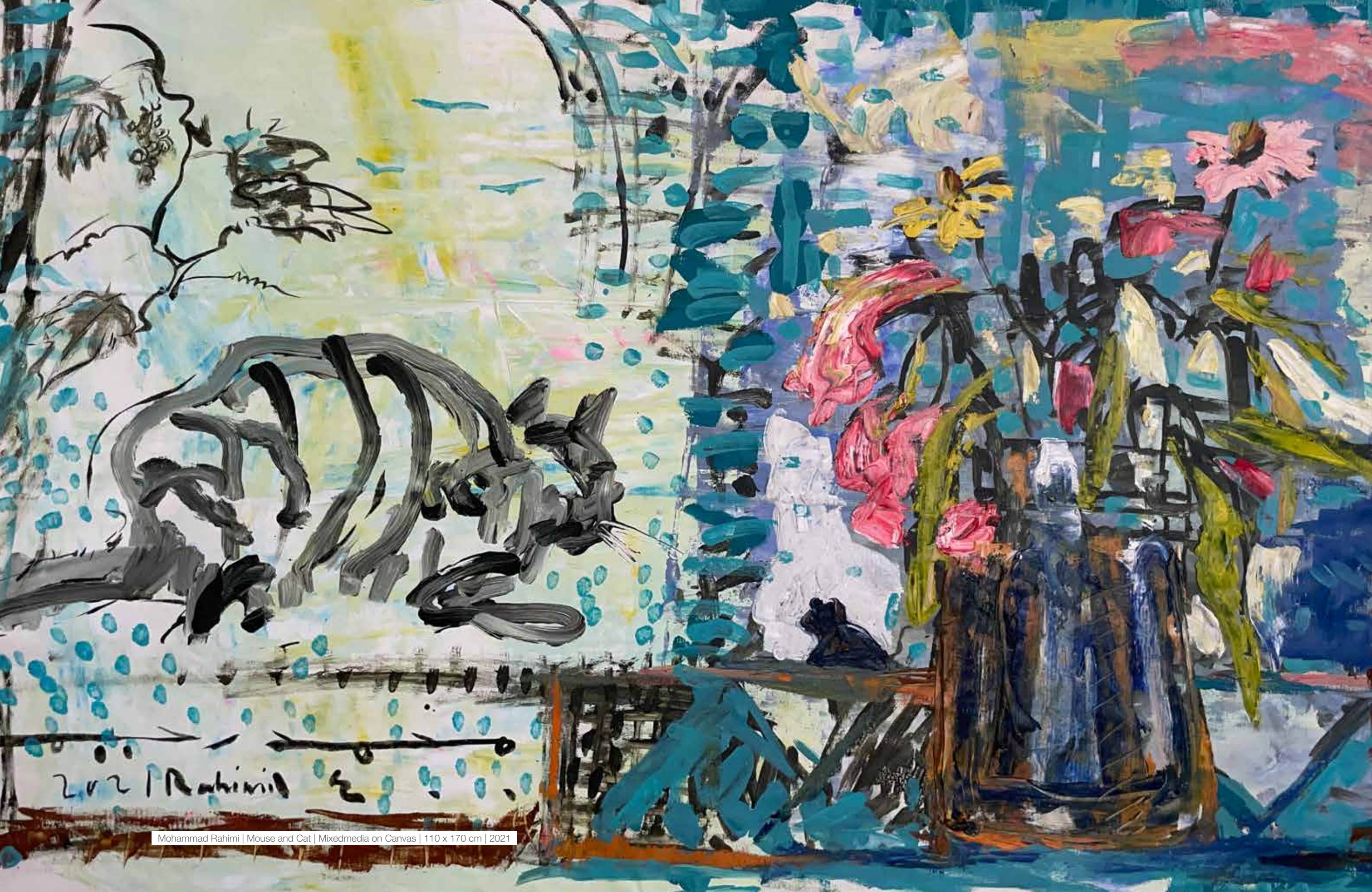
Mohammad Rahimi | Camels | Mixedmedia on Canvas | 30 x 70 cm | 2022
 Mohammad Rahimi | Camels | Mixedmedia on Canvas | 30 x 70 cm | 2022



Mohammad Rahimi | Camel on gold | Mixedmedia on canvas | 50 x 50 cm | 2022







Mohammad Rahimi | Mouse and Cat | Mixedmedia on Canvas | 110 x 170 cm | 2021





Radwan 2019

PAHLEVOON PANBEH



Life/Visualizing History, Coffee Mojdeh Khakbaz

Mohammad Rahimi's art exhibition opened on 15 October at the Laleh Gallery. The exhibition has two sections: "Visualizing History, Coffee" and "Life".

Regarding "Visualizing History, Coffee", Rahimi says: "Everything in life and history effects my life one way or another, even though in a minor fashion. But what is the effect that history has on the life of contemporary human beings, or should I say my life?"

These ideas came to mind when I was having a cup of coffee, and thus I chose this title, just like when an ancient figure is placed next to a modern element. Things exist in our life today even though completely unrelated."

In "Life", the past and the present are Rahimi's main concerns. About the empty garments, he explains: "I wanted to depict a figurative environment where humans are sensed and detected despite their absence. Here, only empty clothes were attractive for me. My work here somewhat questions relations among individuals, and the exhibition represents a criticism of their life styles and is a form of a protest. It is reducing life to the boundaries of the kitchen, the bedroom, the bathroom and the television."

Regarding his second and current exhibition Rahimi explains his efforts as such: "I paint to find what I know and what I don't know about myself."

In general terms, the artist depicts his own life and what he paints are the events of his life, from the past and the present, things that unconsciously come to his mind. He detects his sources of unconscious aspiration to be in music, colors and even different smells and aromas.

He considers himself to be a realist in life and a figurative artist where all the details of paintings represent different aspects of his life, history and feelings.

Rahimi says: "I am strongly influenced by the way children paint. They deal comfortably with painting, and they paint whatever



comes to their mind. They do not seek any relation between the elements of their work. My works are the same. My paintings have unrelated and contradictory elements which are, at the same time, connected. I believe human beings are formed by opposing characteristics which must be somehow individually fulfilled. When I look at pictures in a magazine – just like what Paulo Coelho says in “Brida” that everyone in contact with their missing half has a sign on the left shoulder – these elements show themselves to me and, unconsciously and without any kind of analysis or elimination, I put them into my works.”

Rahimi believes technique and capability are simply the means to improve expression. “I don’t believe that we should spend all our capabilities and possessions to exhibit our best works only, for each work has its own special dialogue. I never feel the need to adorn my work. My work is certainly sweet to which I intentionally add no ornaments.”

Mohammad Rahimi, born in Tehran in 1980, has participated in several group exhibitions and has won multiple awards.



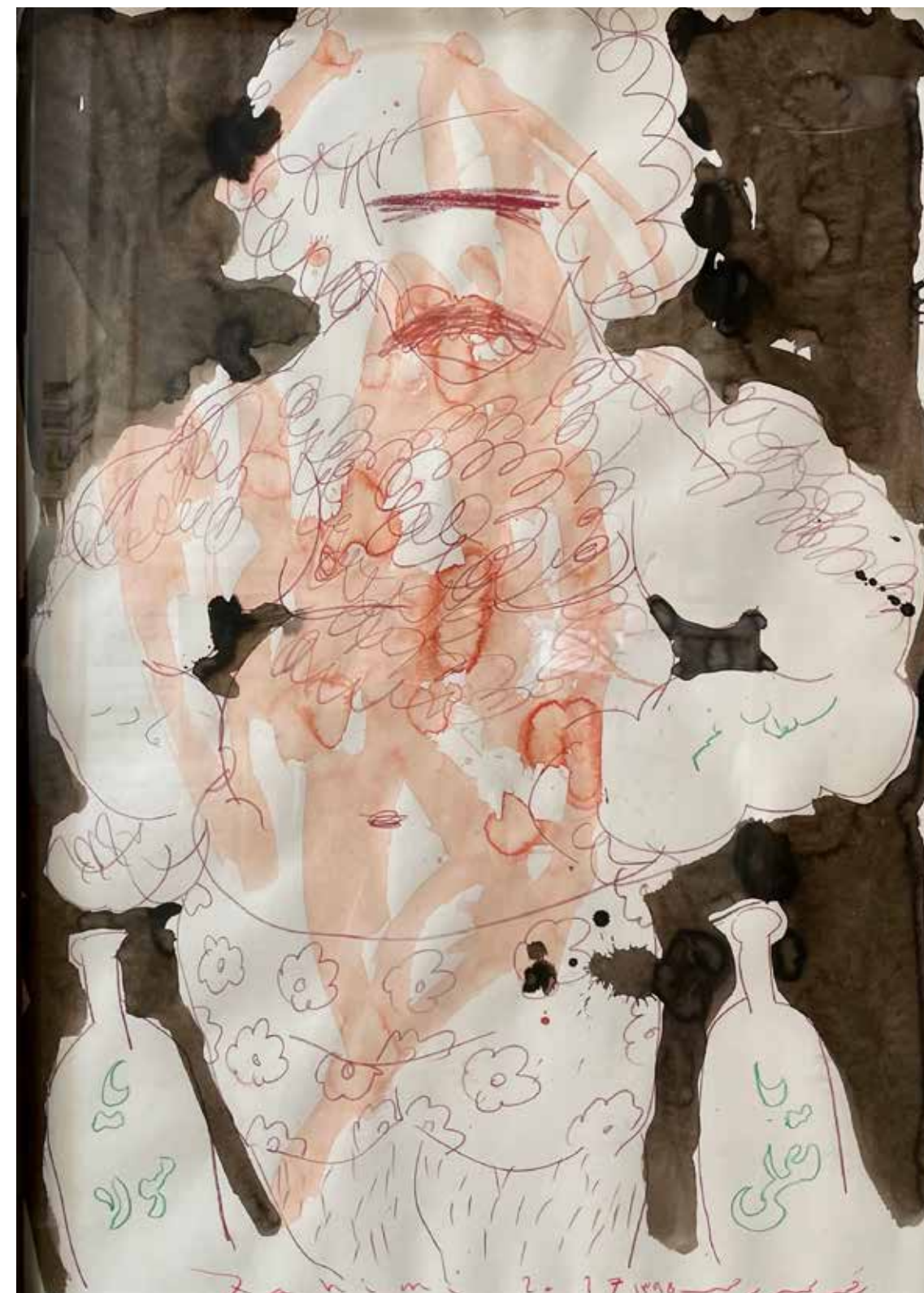






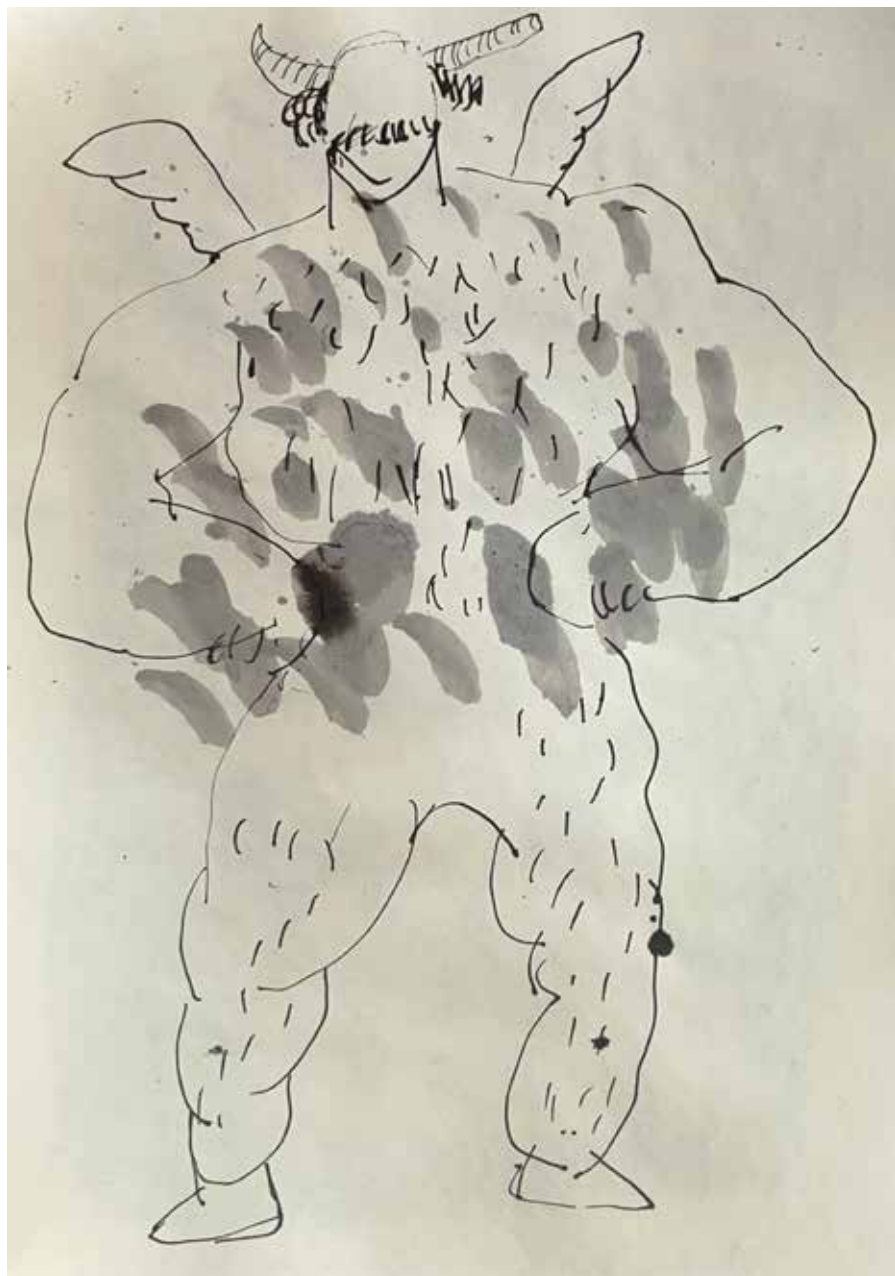








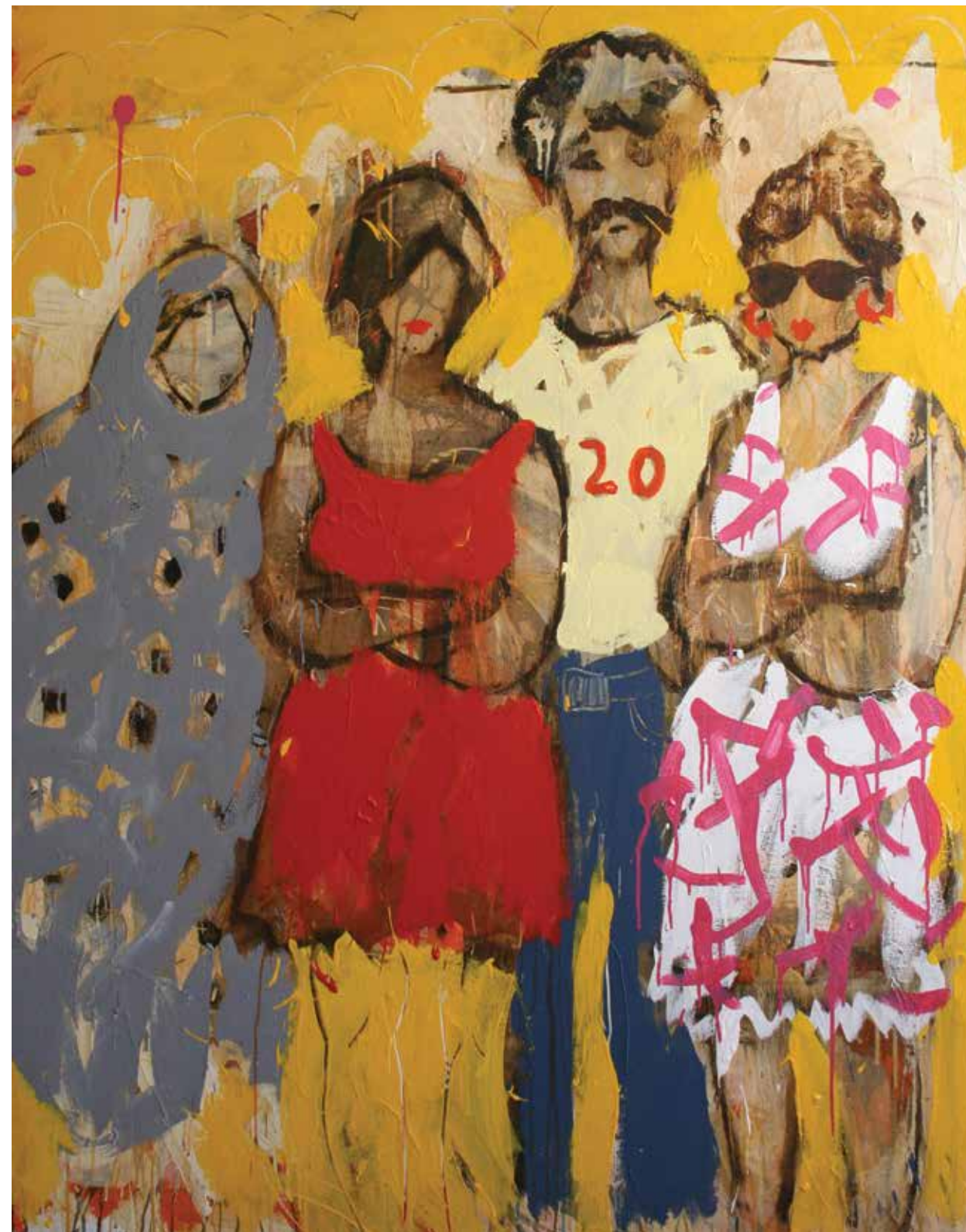
Mohammad Rahimi | Two Black | Chalk on Paper | 50 x 70 cm | 2021
Mohammad Rahimi | Sleep | Iron pen on Paper | 40 x 50 cm | 2019



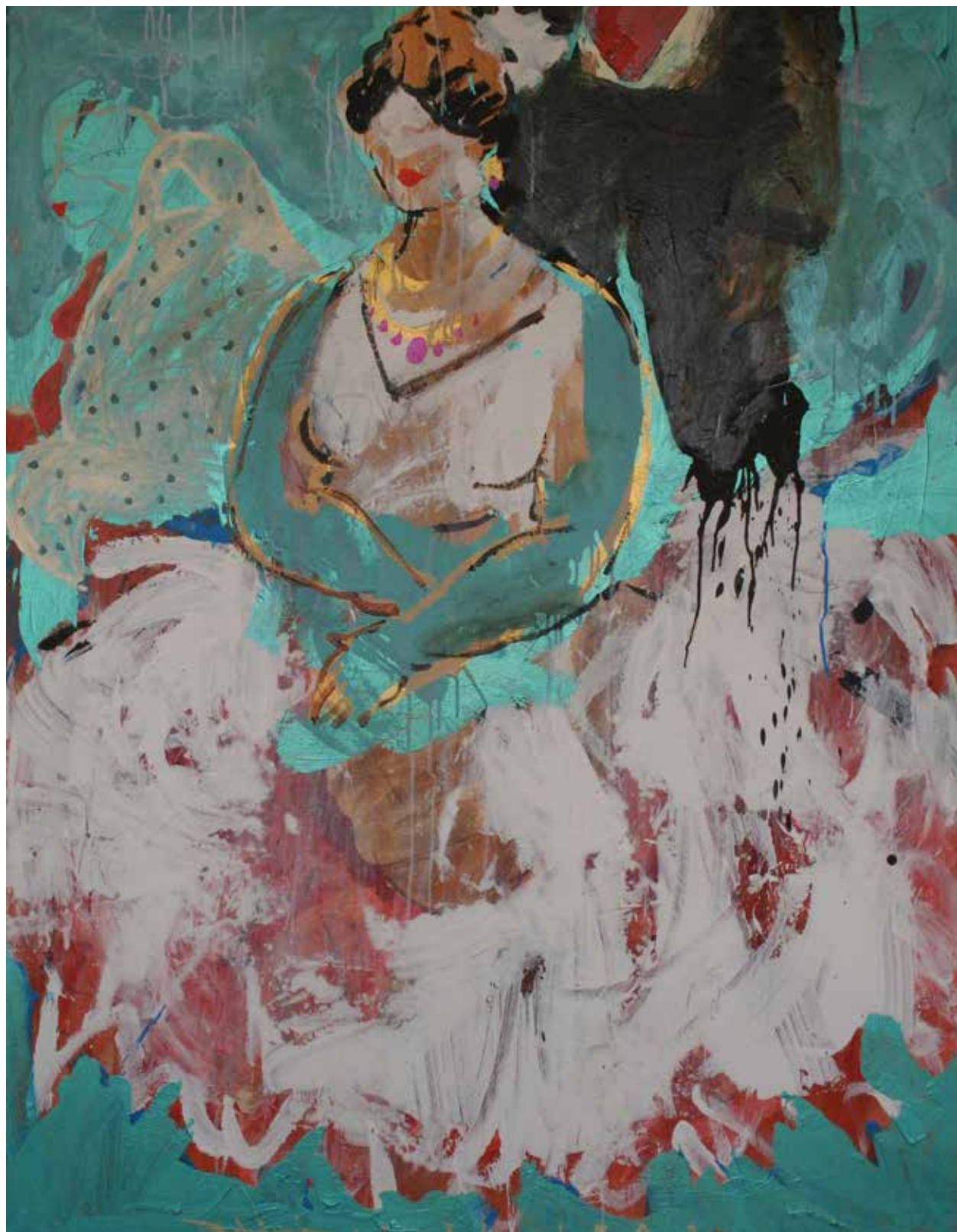


BABA KARAM



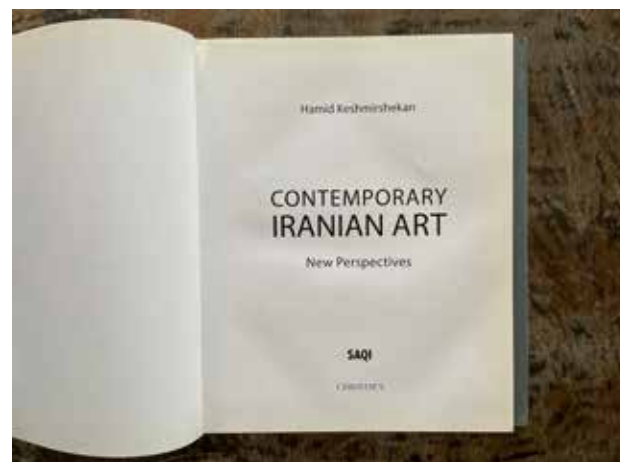
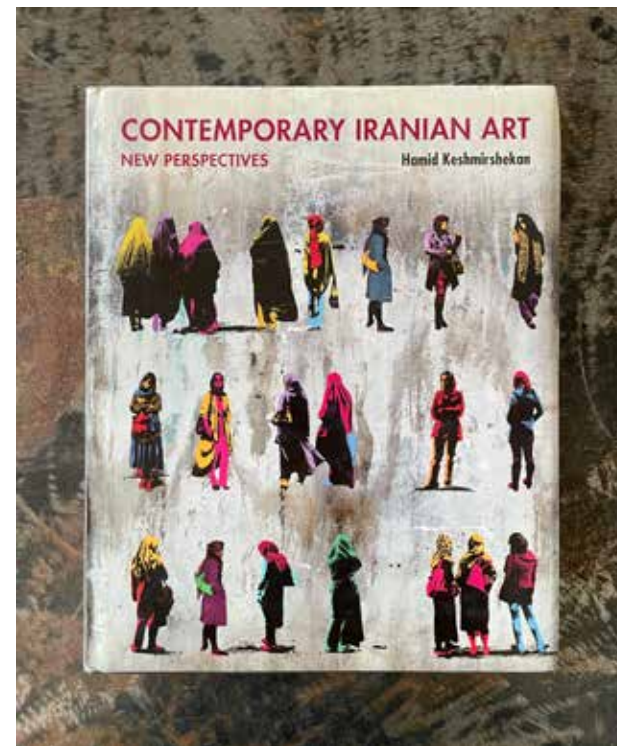


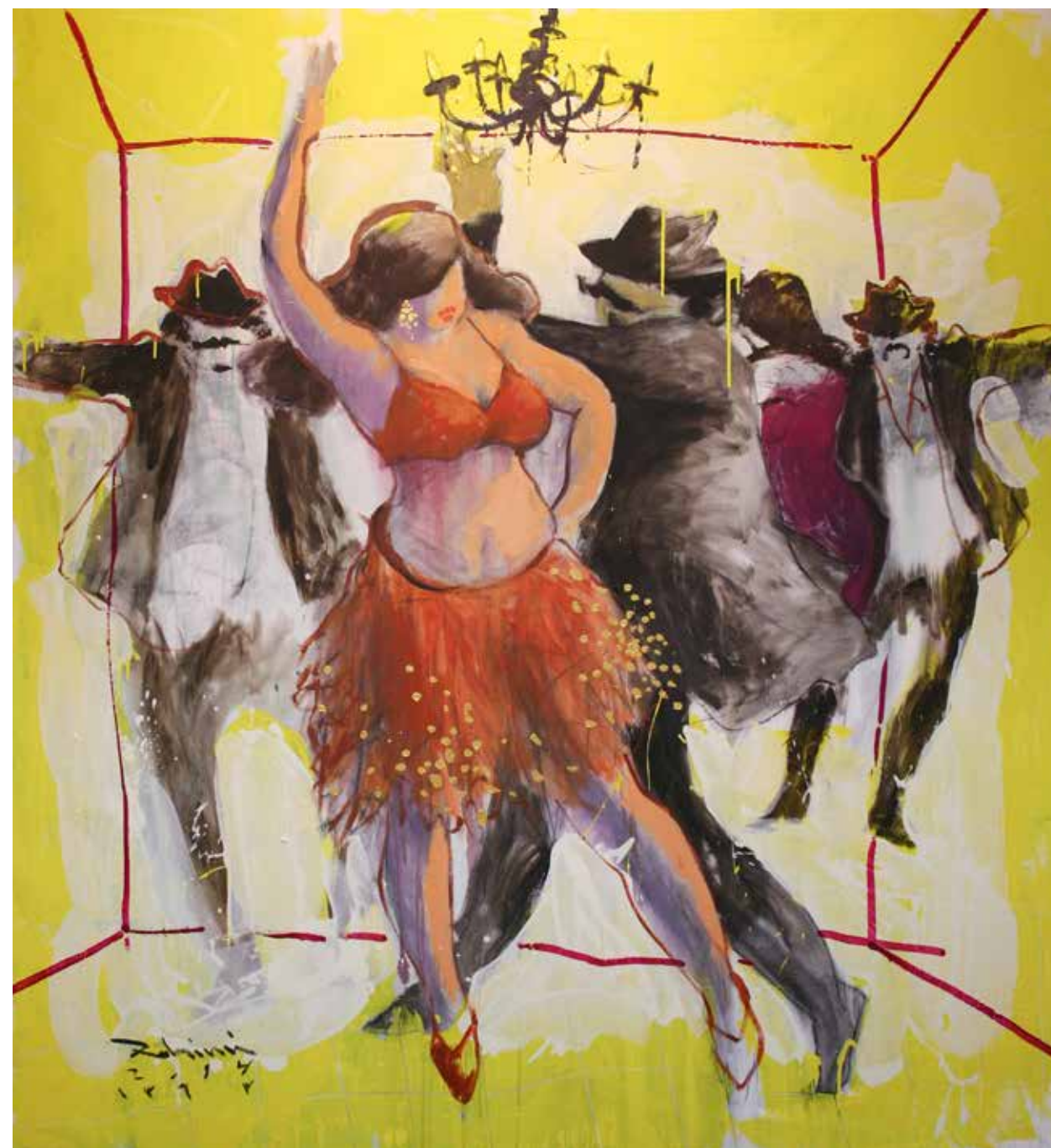






























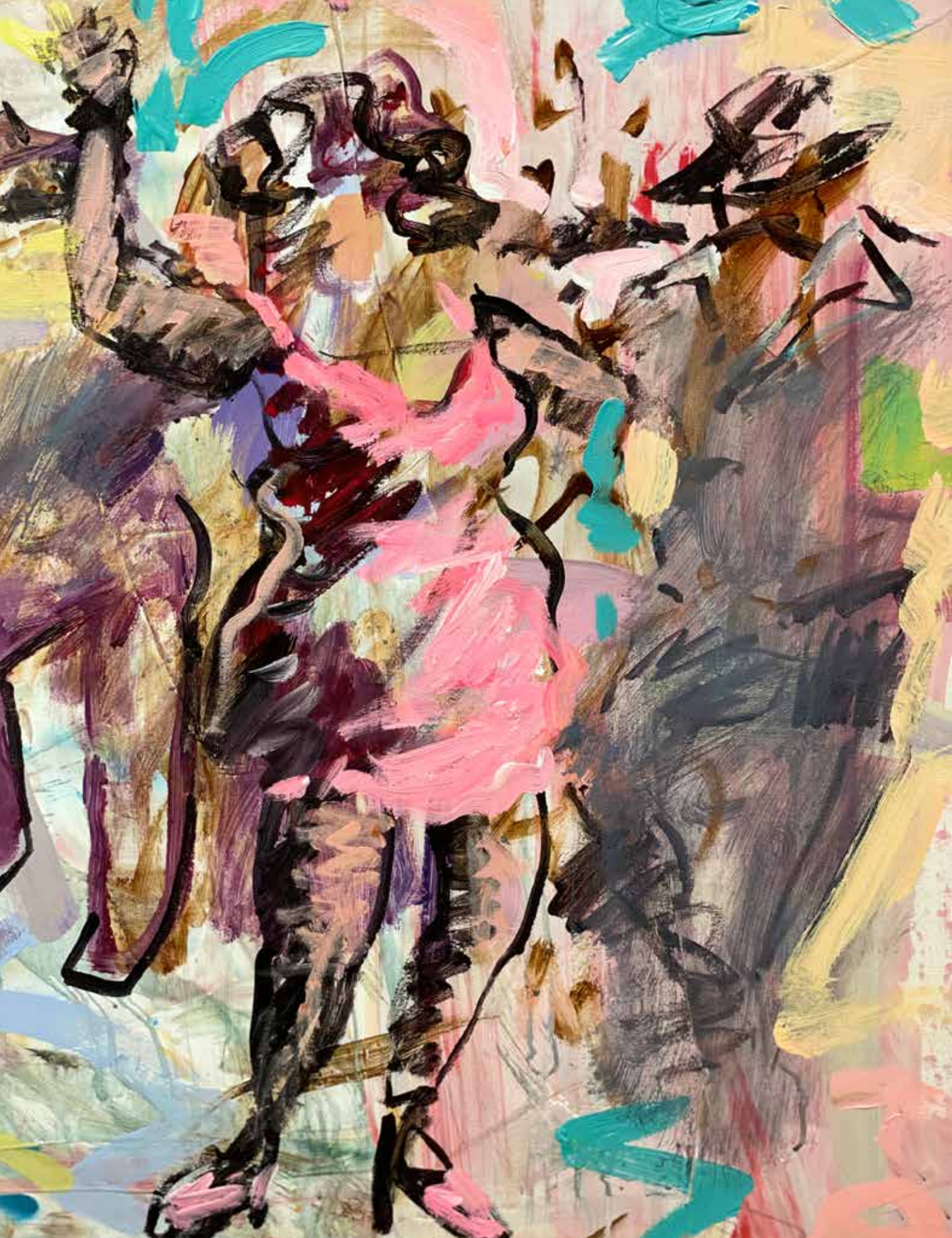


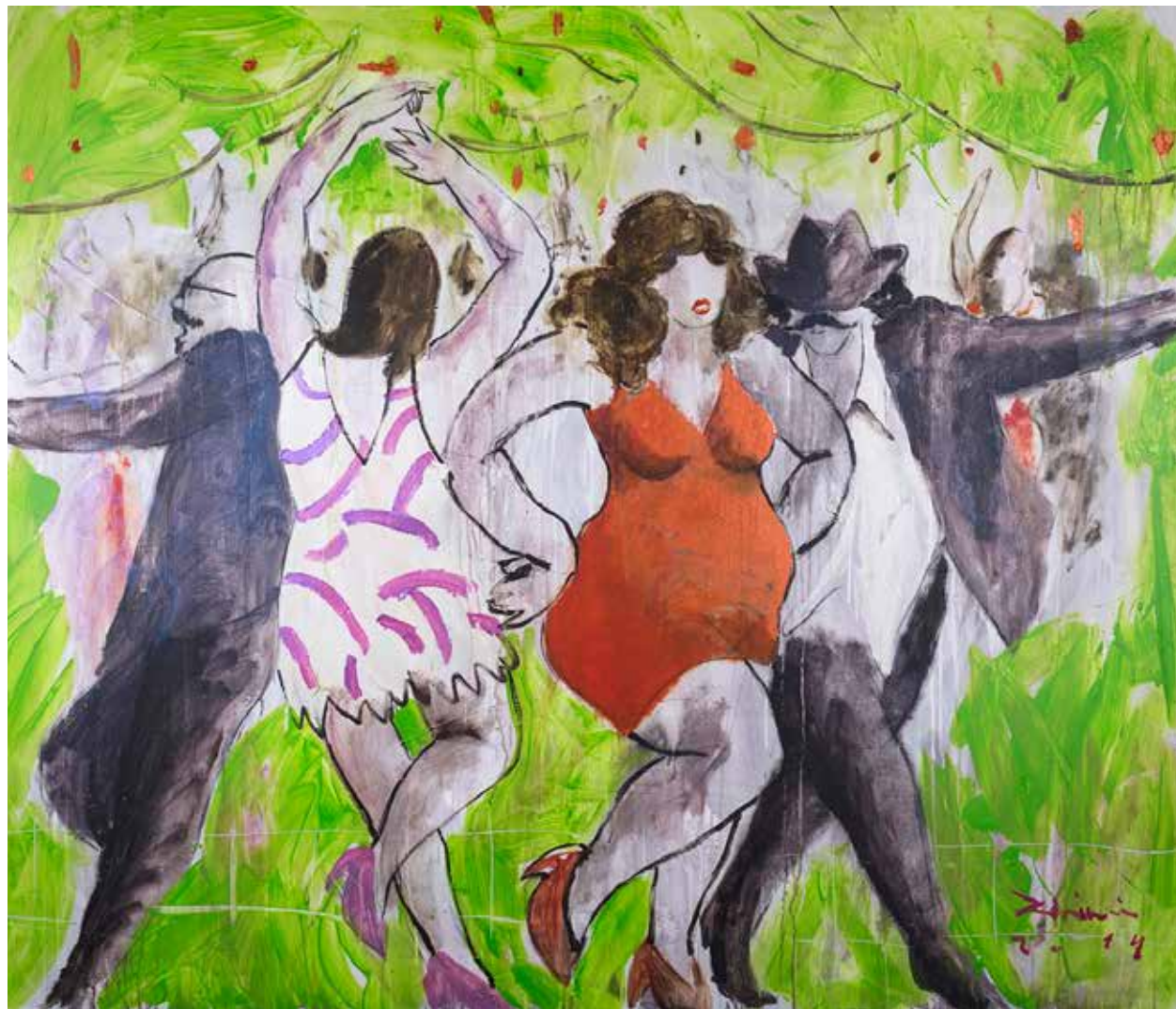
Mohammad Rahimi | Dance No.4 | Oil on Paper | 70 x 100 cm | 2015
 Mohammad Rahimi | Dance No.5 | Oil on Paper | 70 x 100 cm | 2015

Mohammad Rahimi | Dance No.2 | Ink on Paper | 70 x 100 cm | 2015
 Mohammad Rahimi | Dance No.3 | Oil on Paper | 70 x 100 cm | 2015

























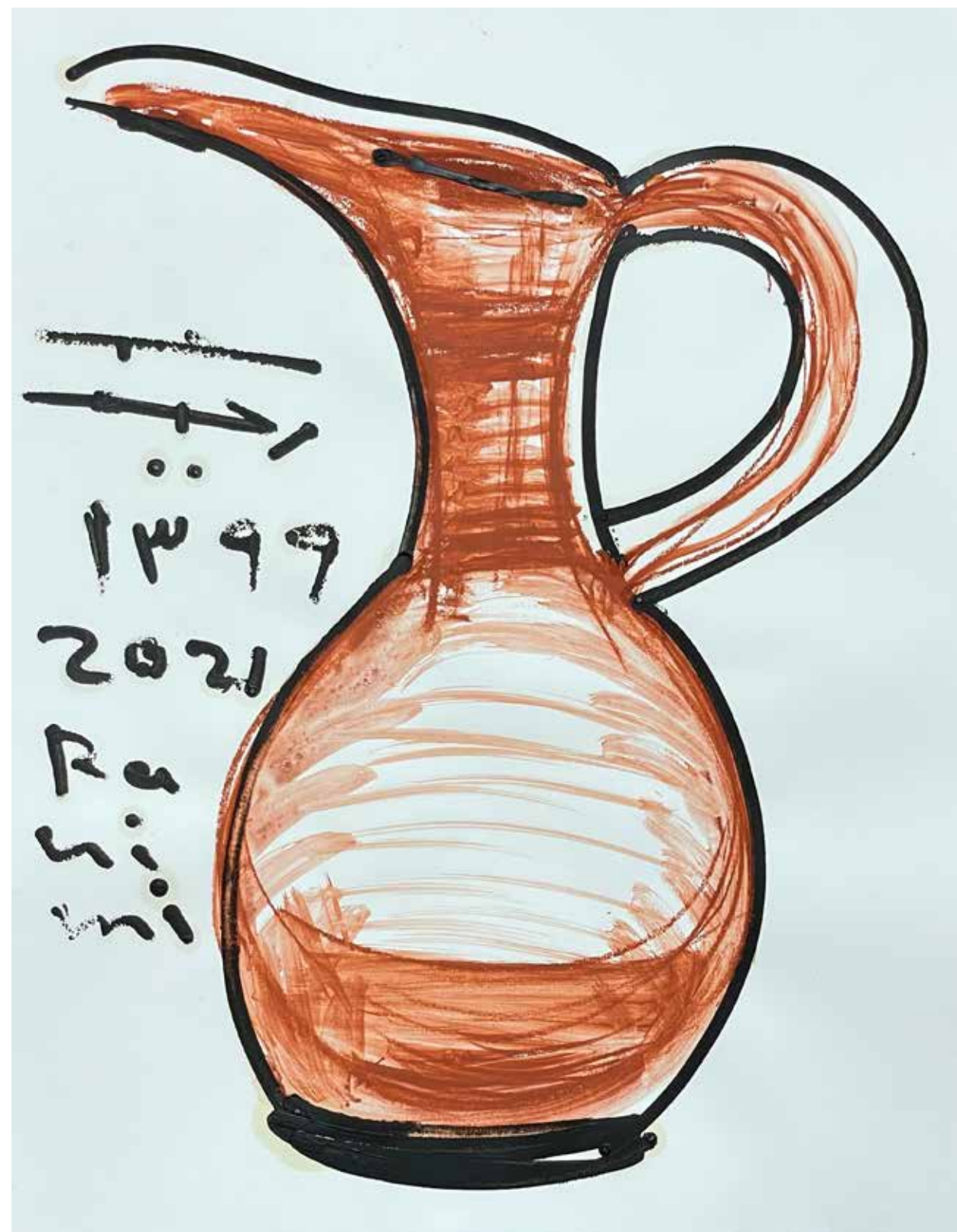


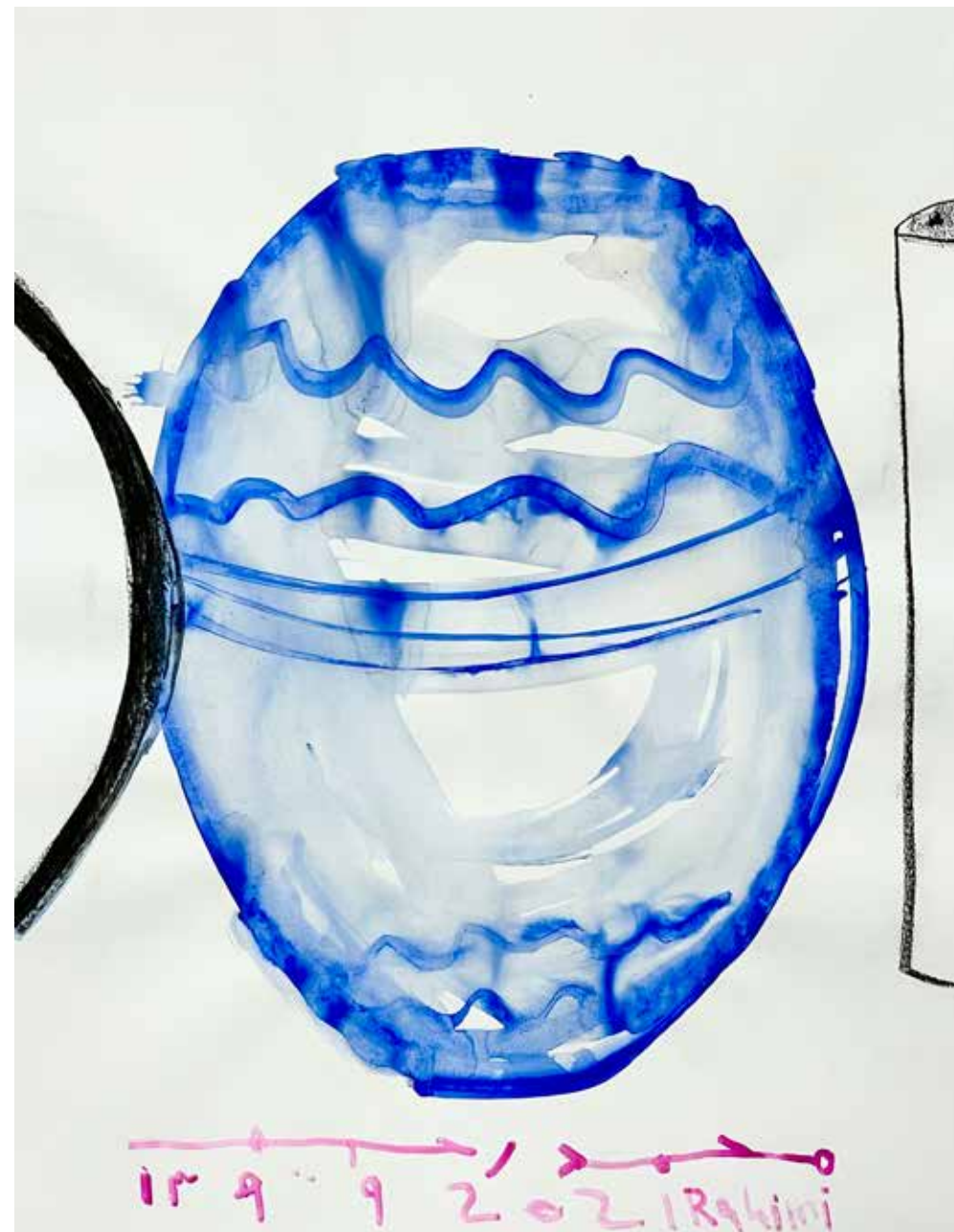




POTTERY















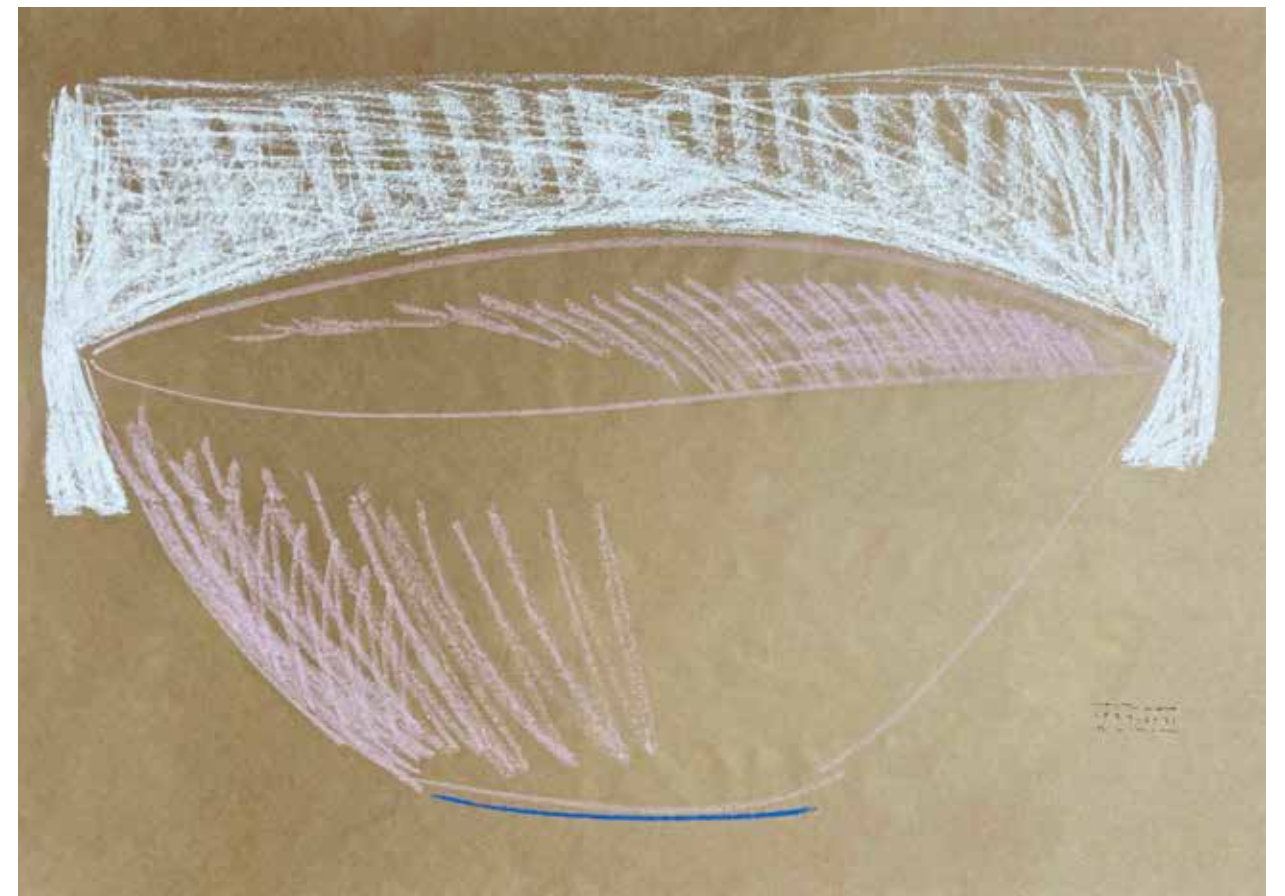


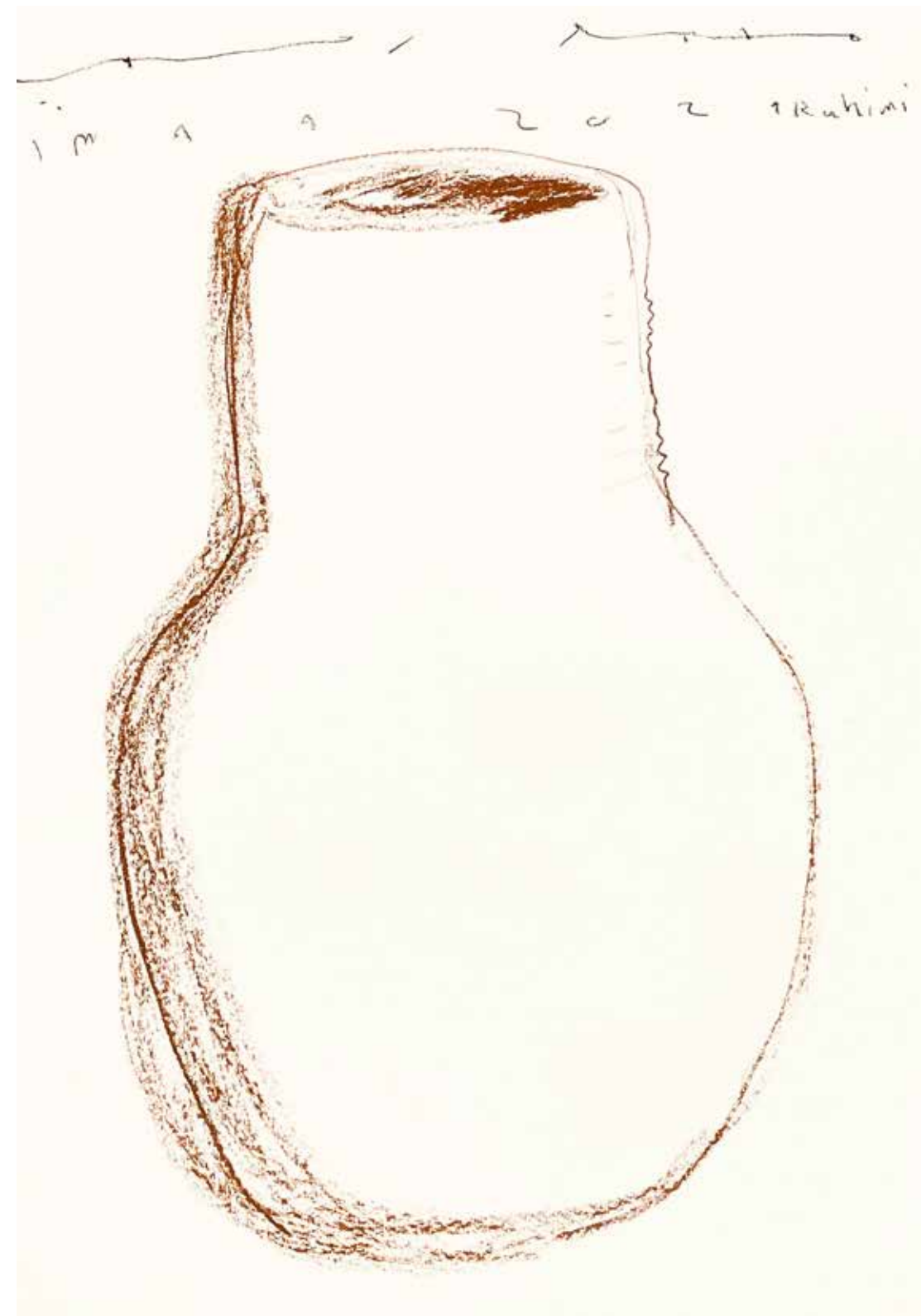


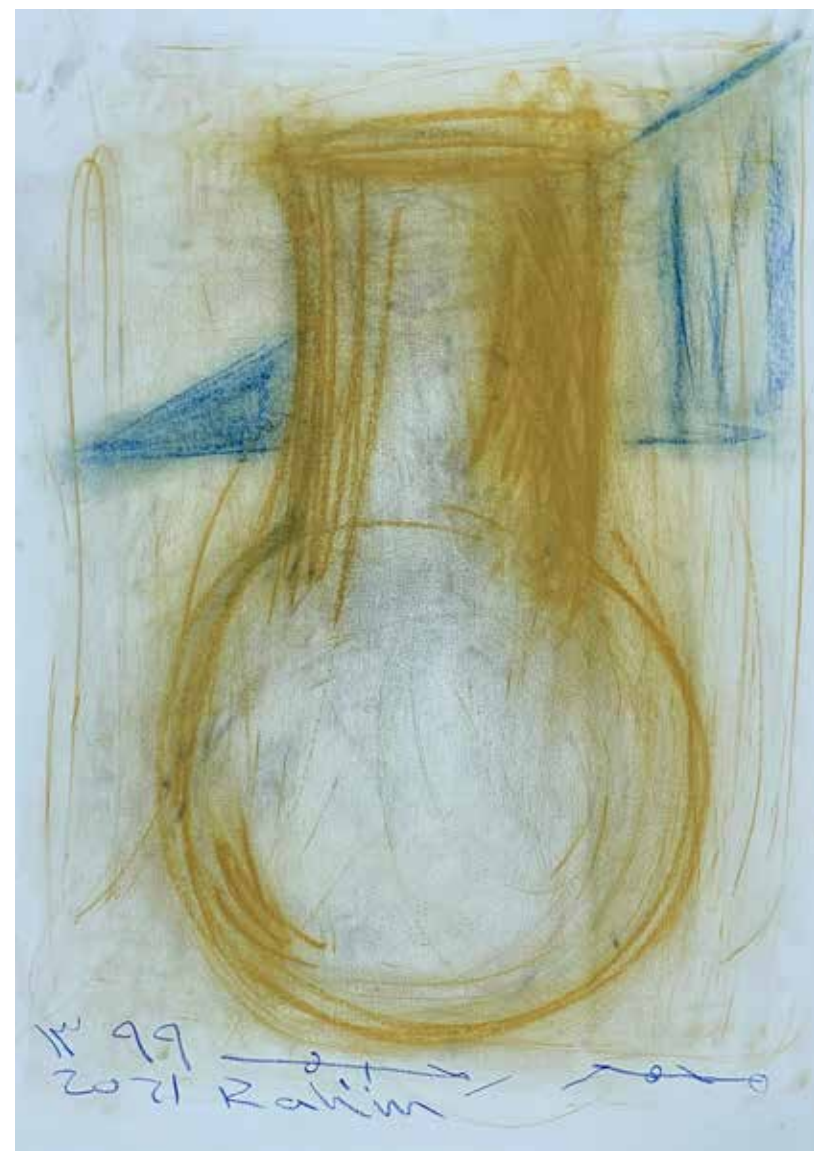


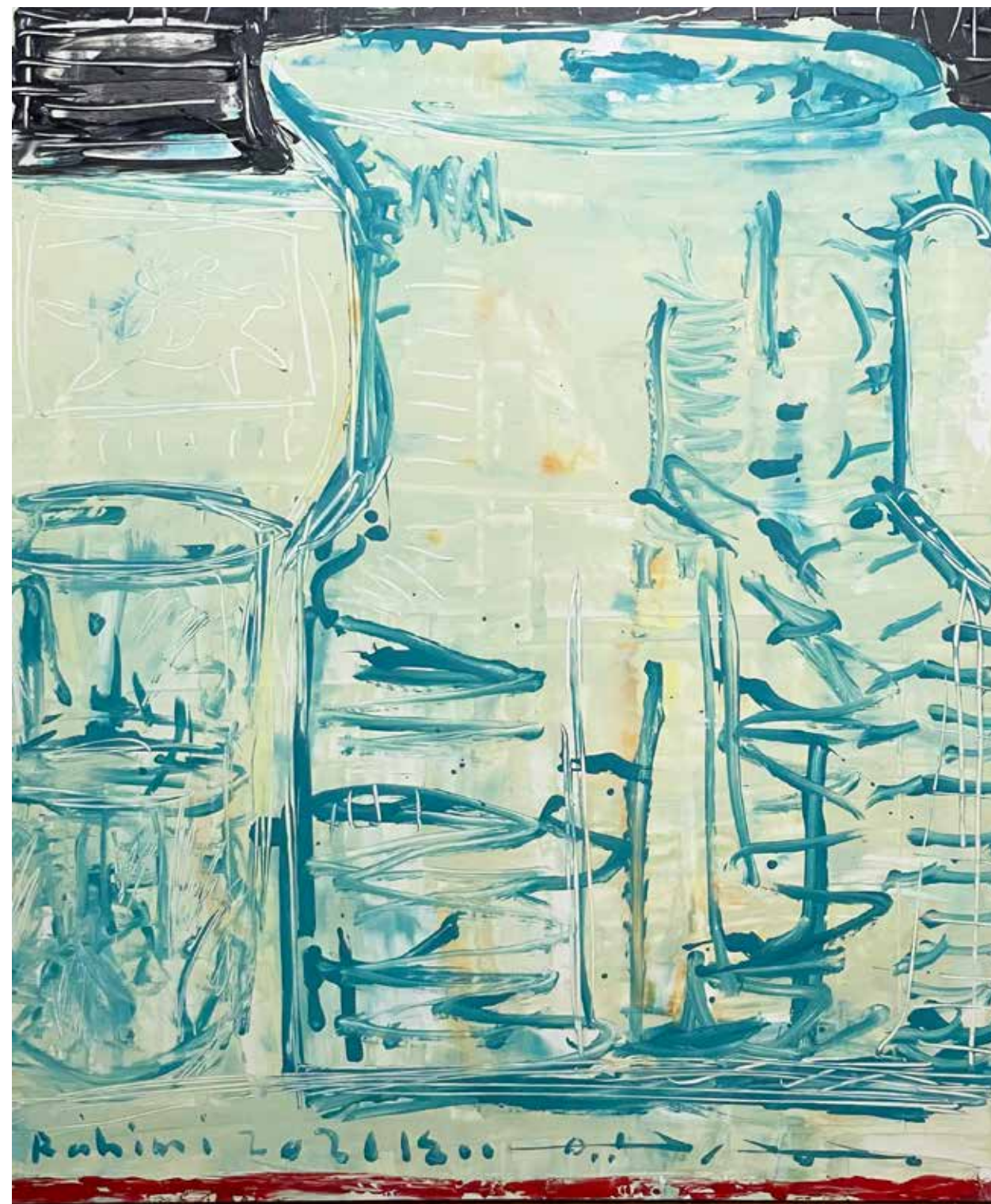


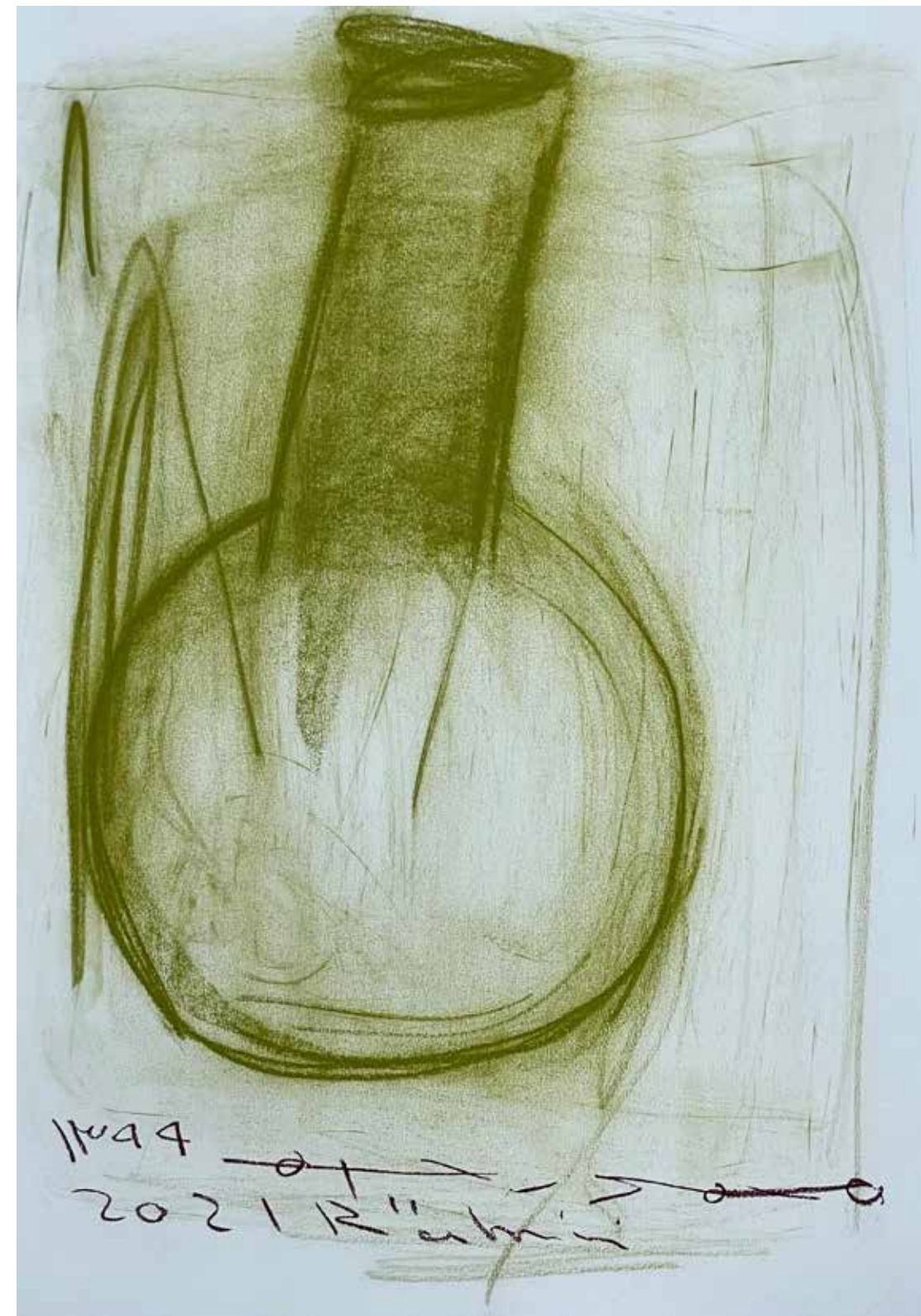














Mohammad Rahimi | Half | Dry Pastel on Brown Paper | 100 x 70 cm | 2021



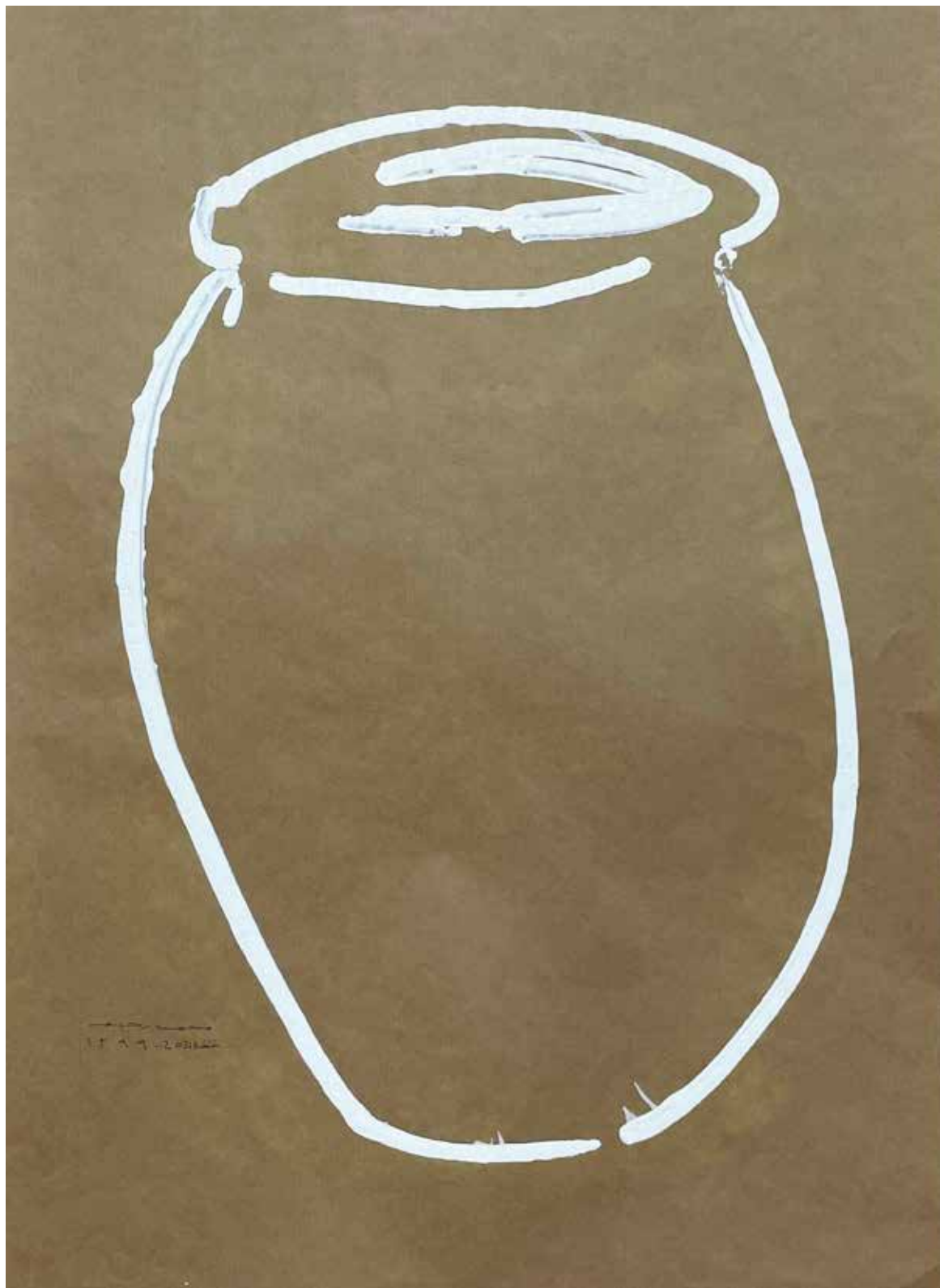


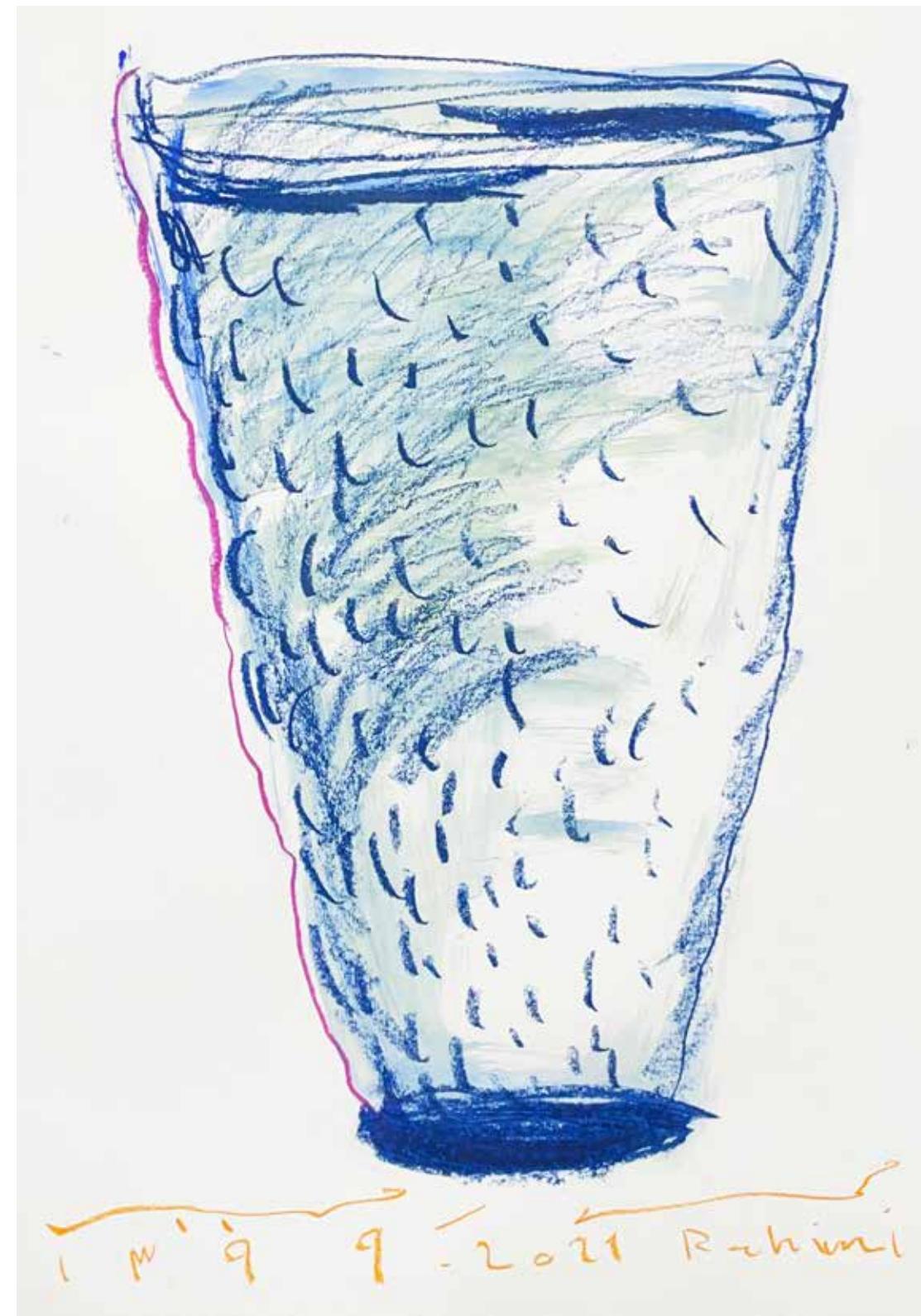
Mohammad Rahimi | In the Dark | Oil on Canvas | 60 x 40 cm | 2021

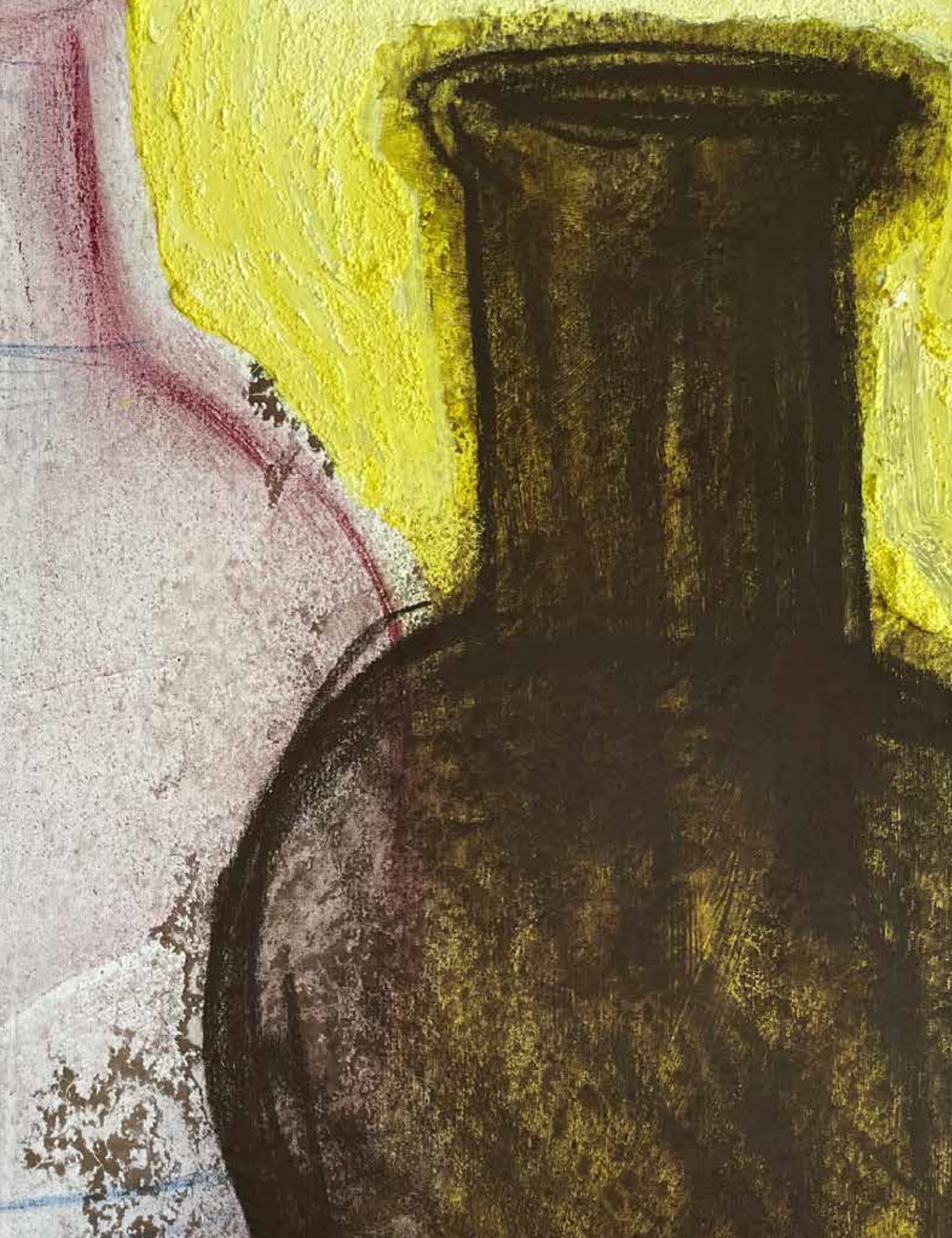


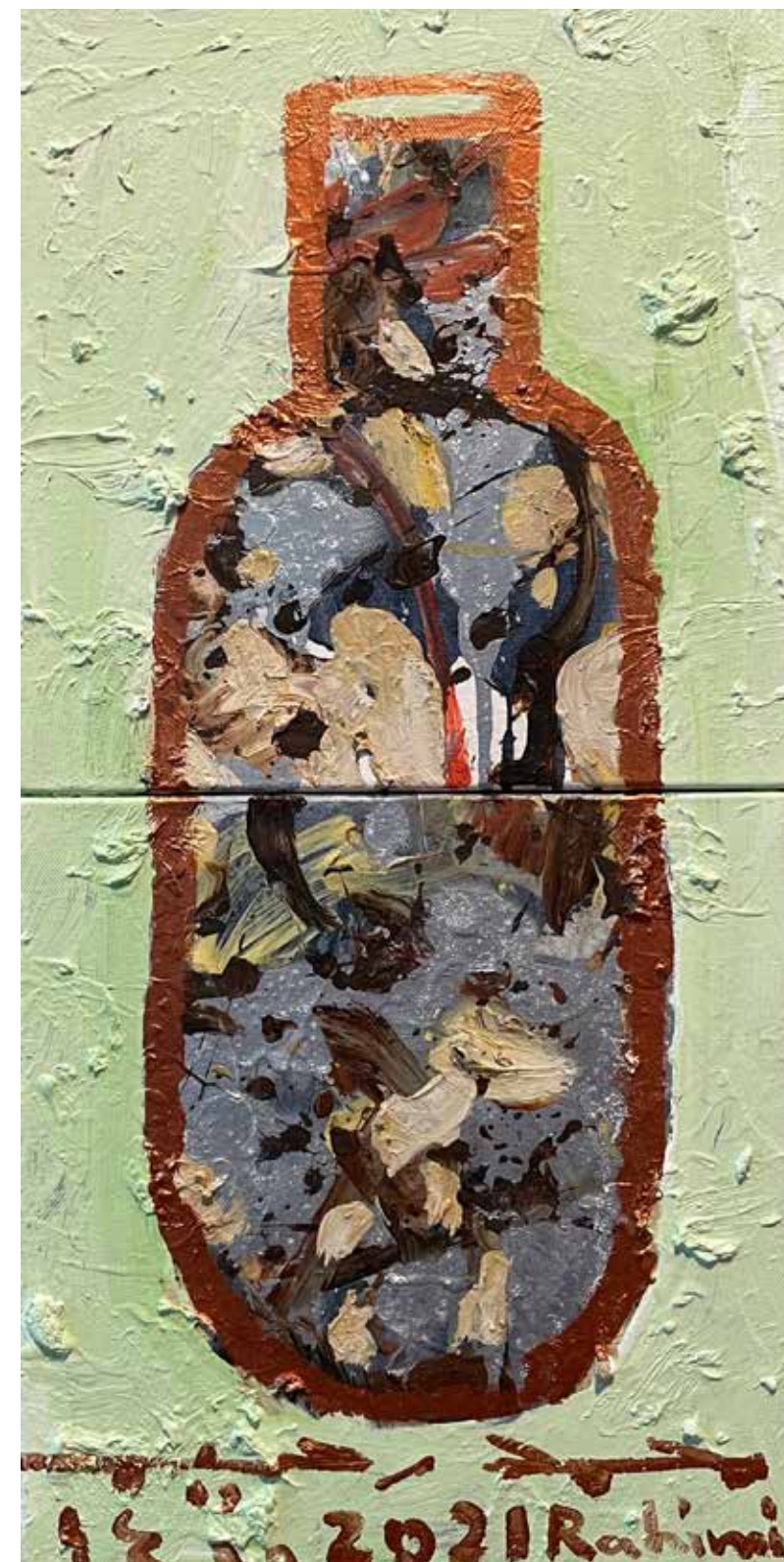


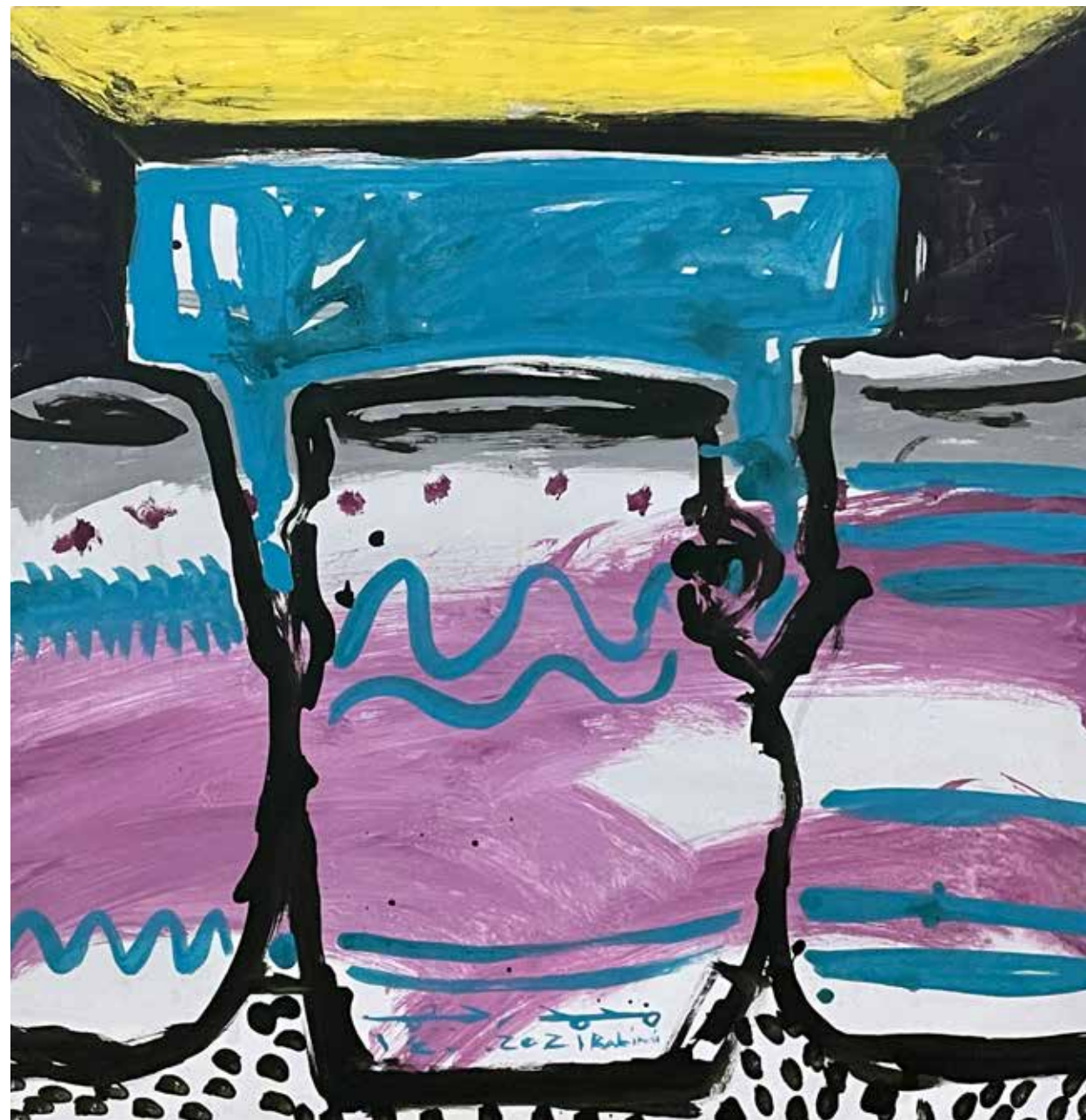


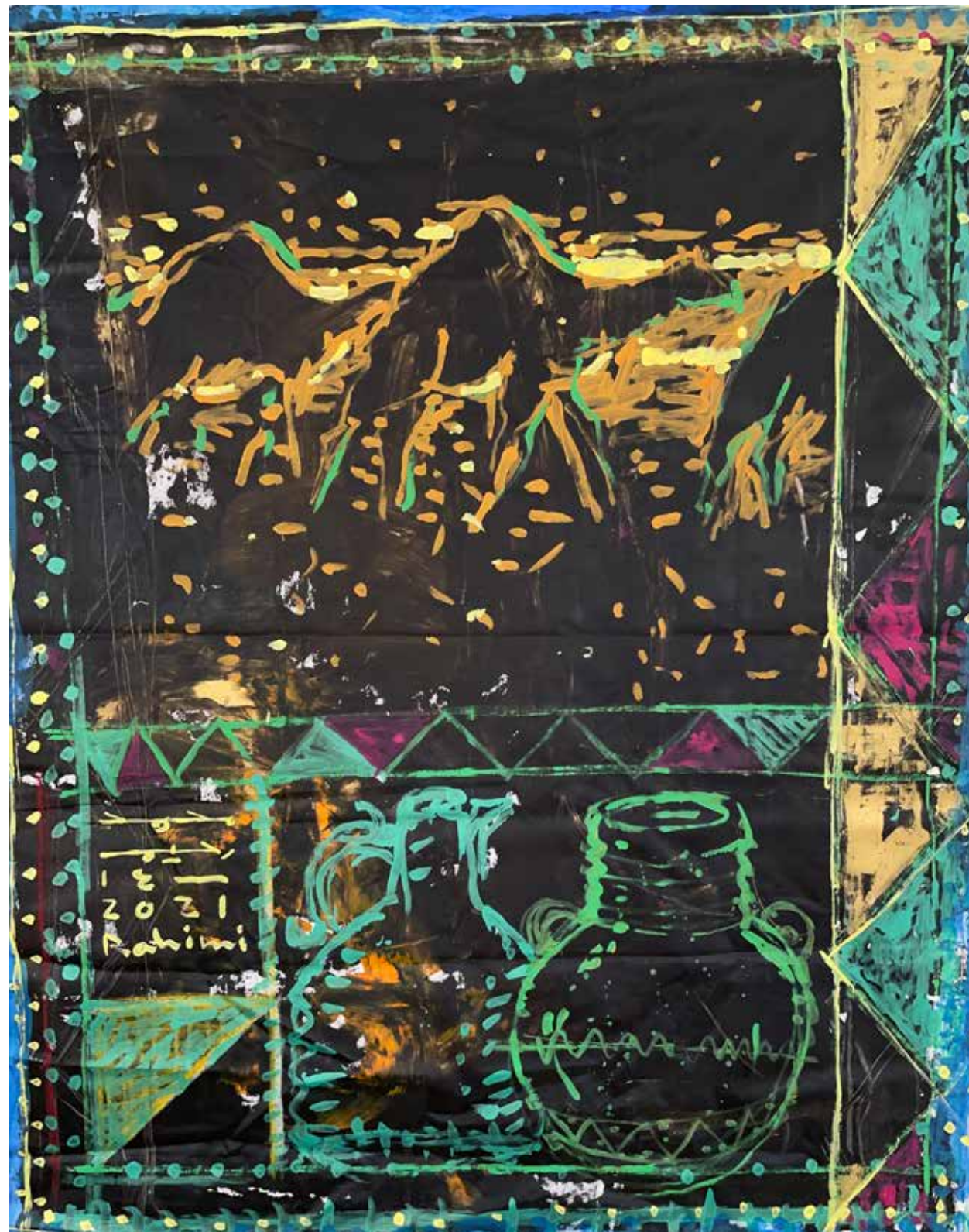




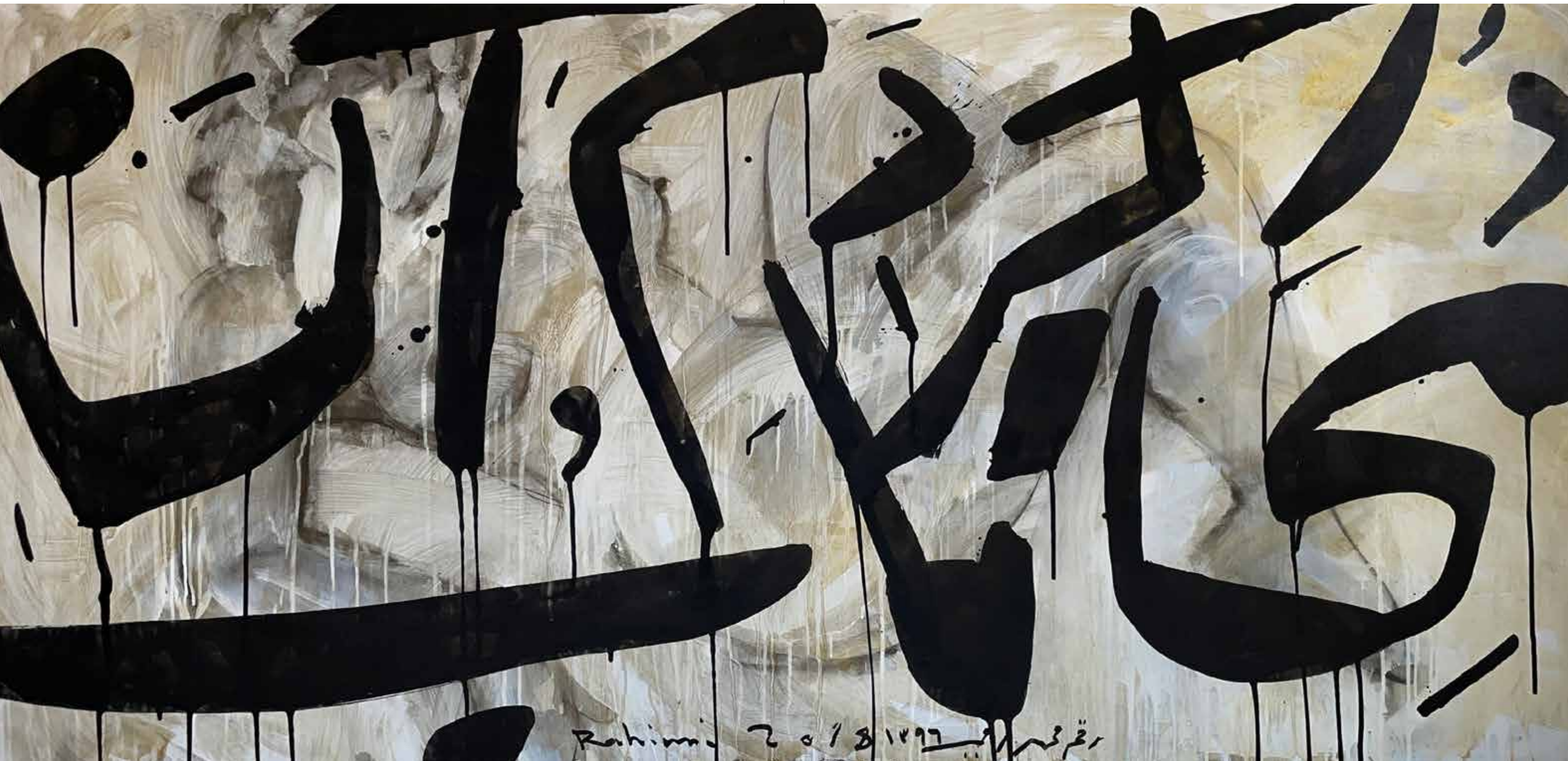






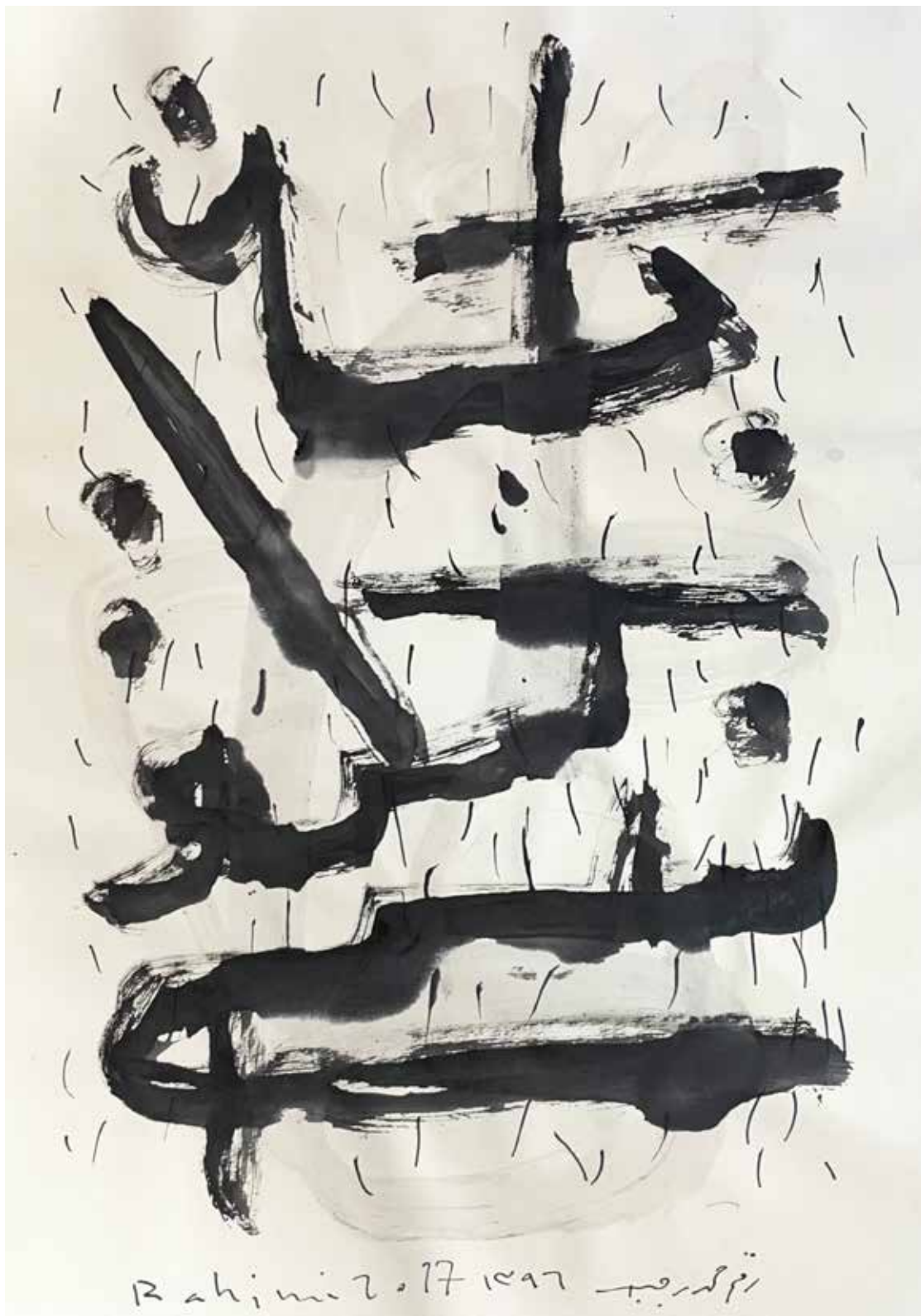


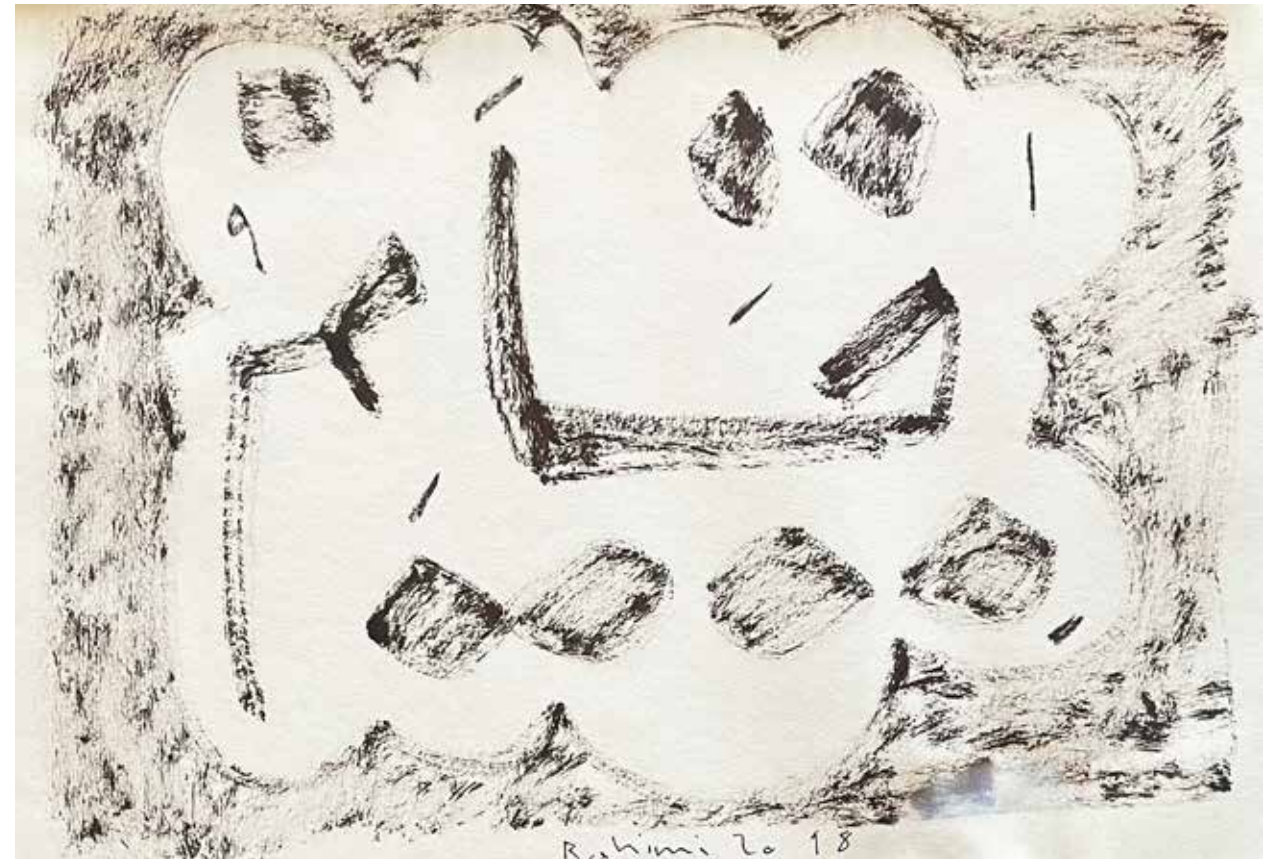
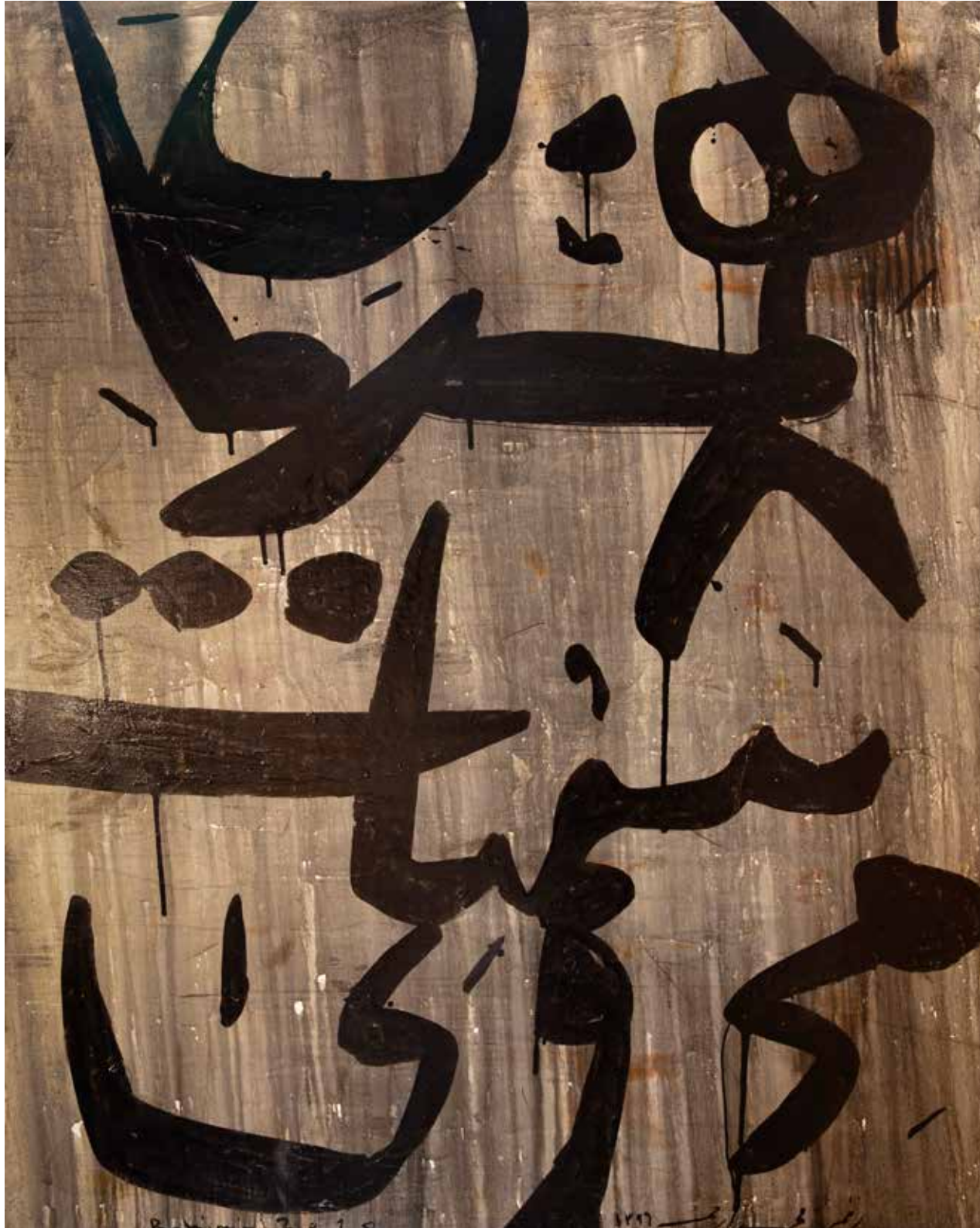


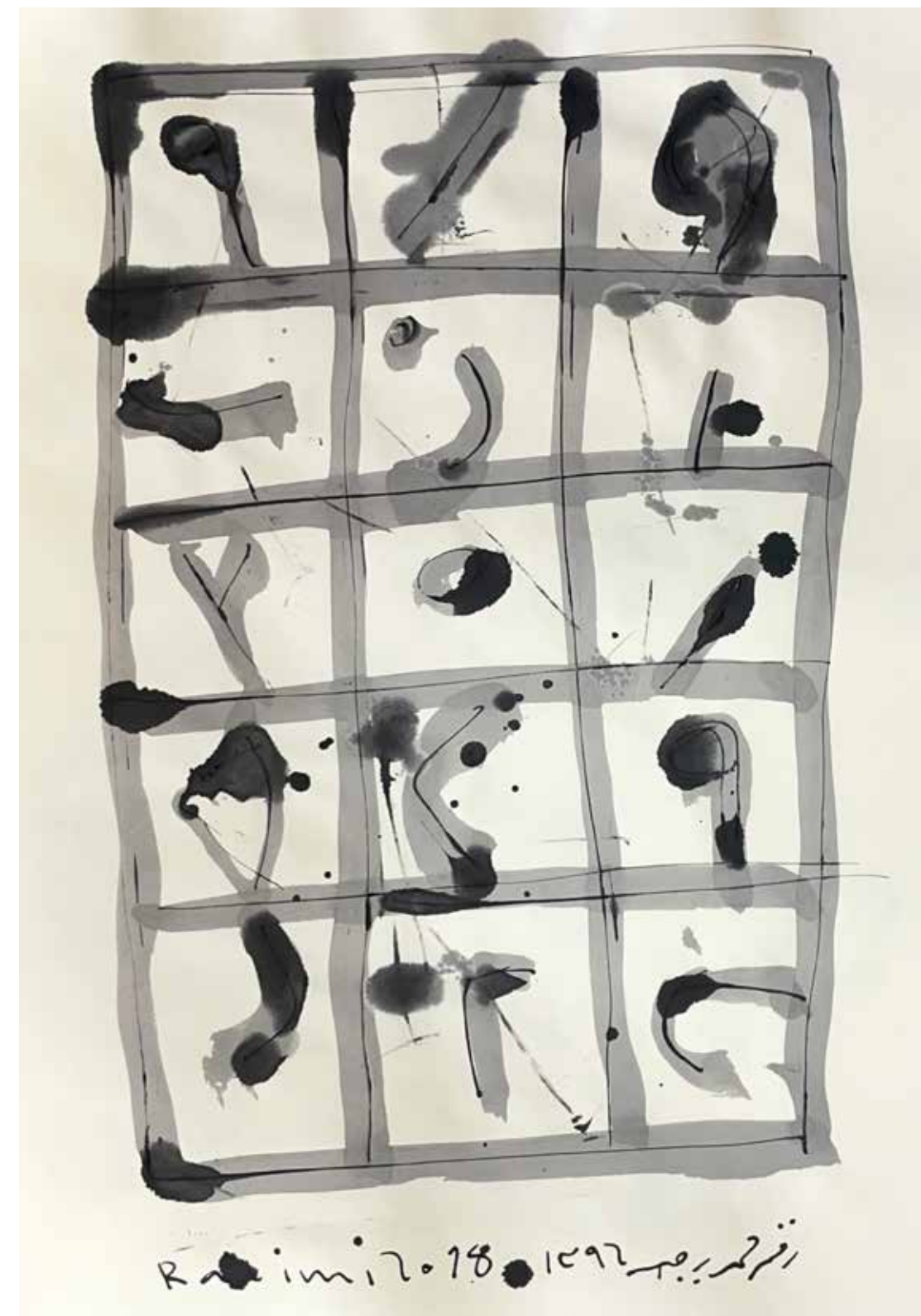
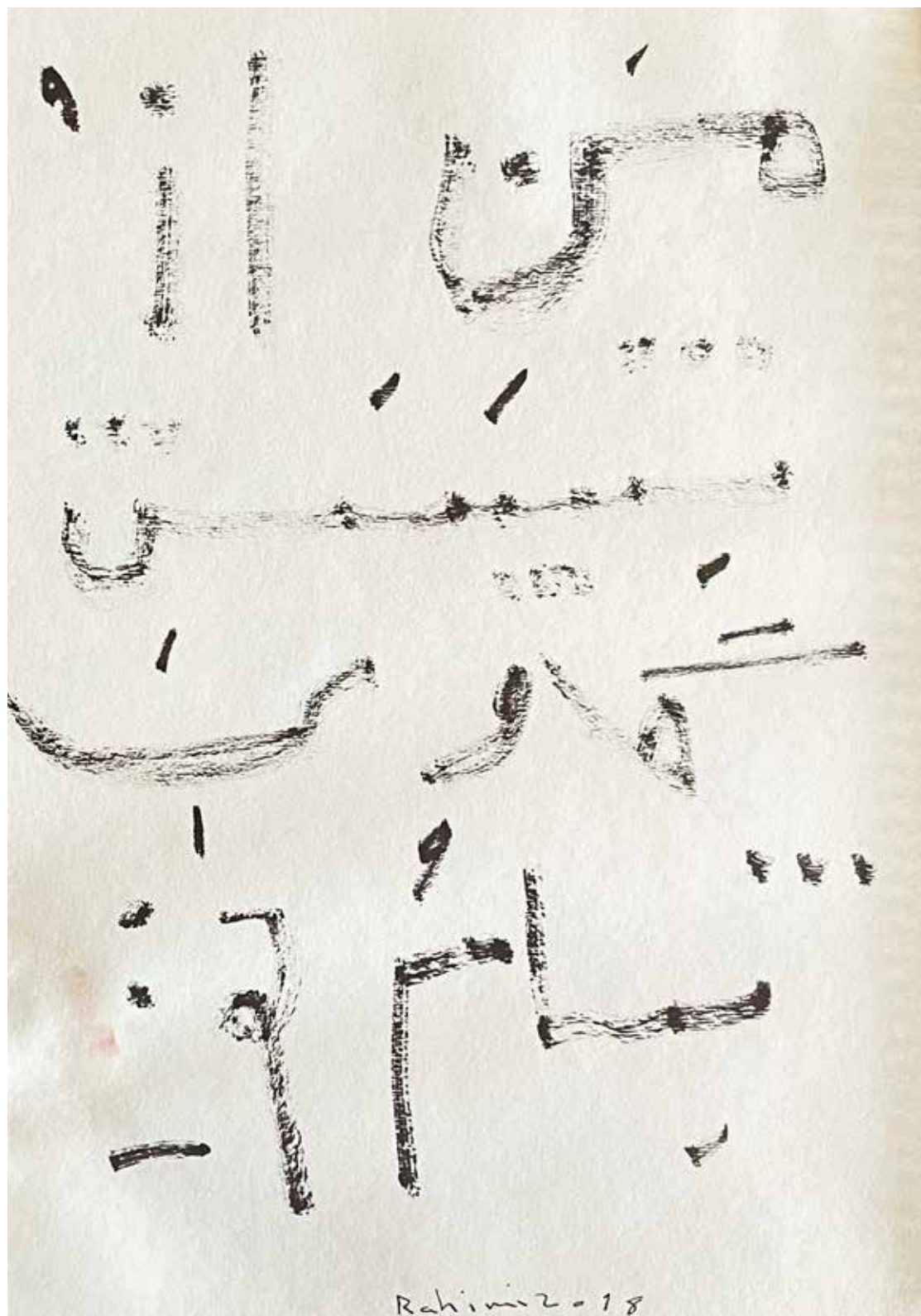


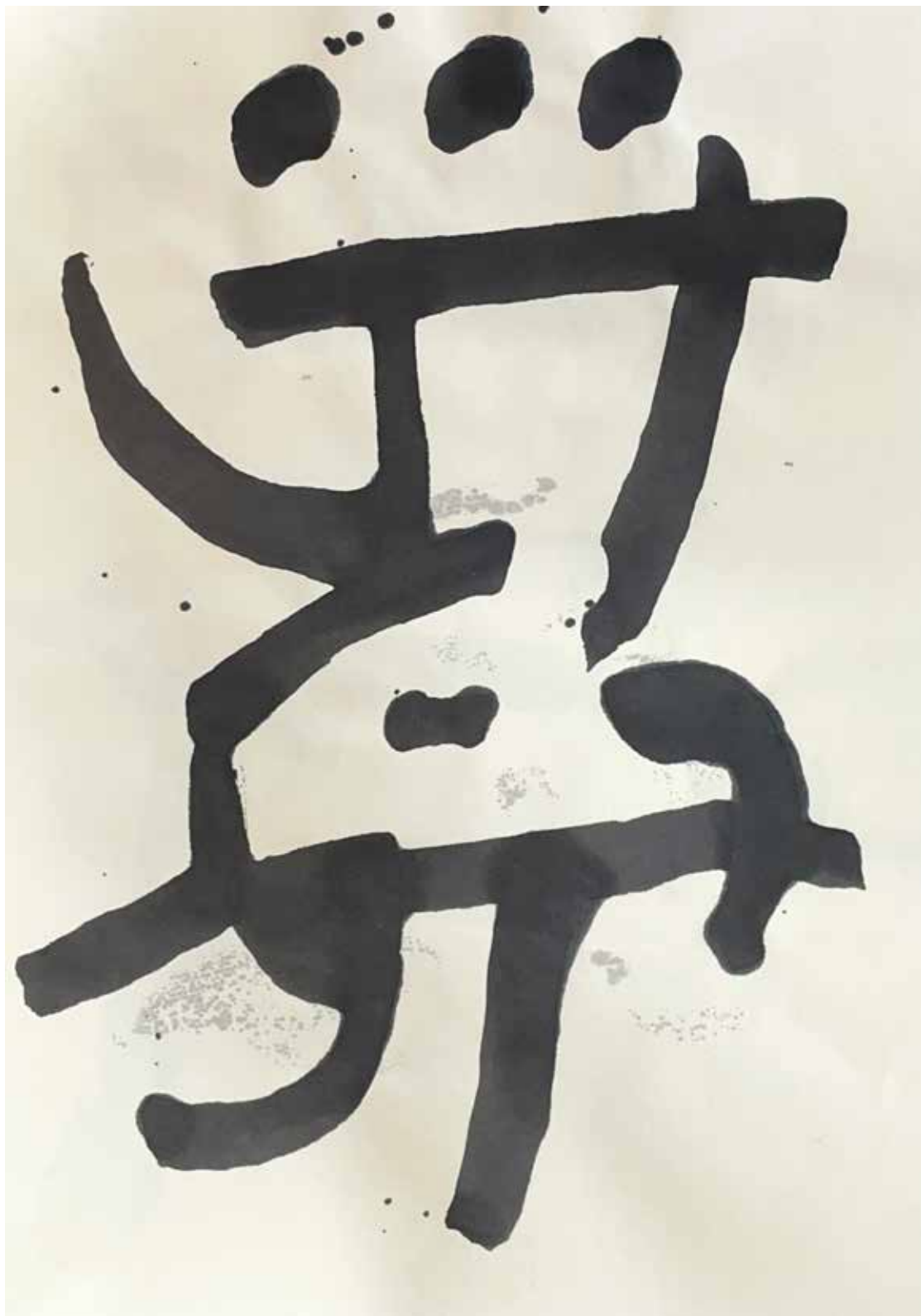


CALLIGRAPHY















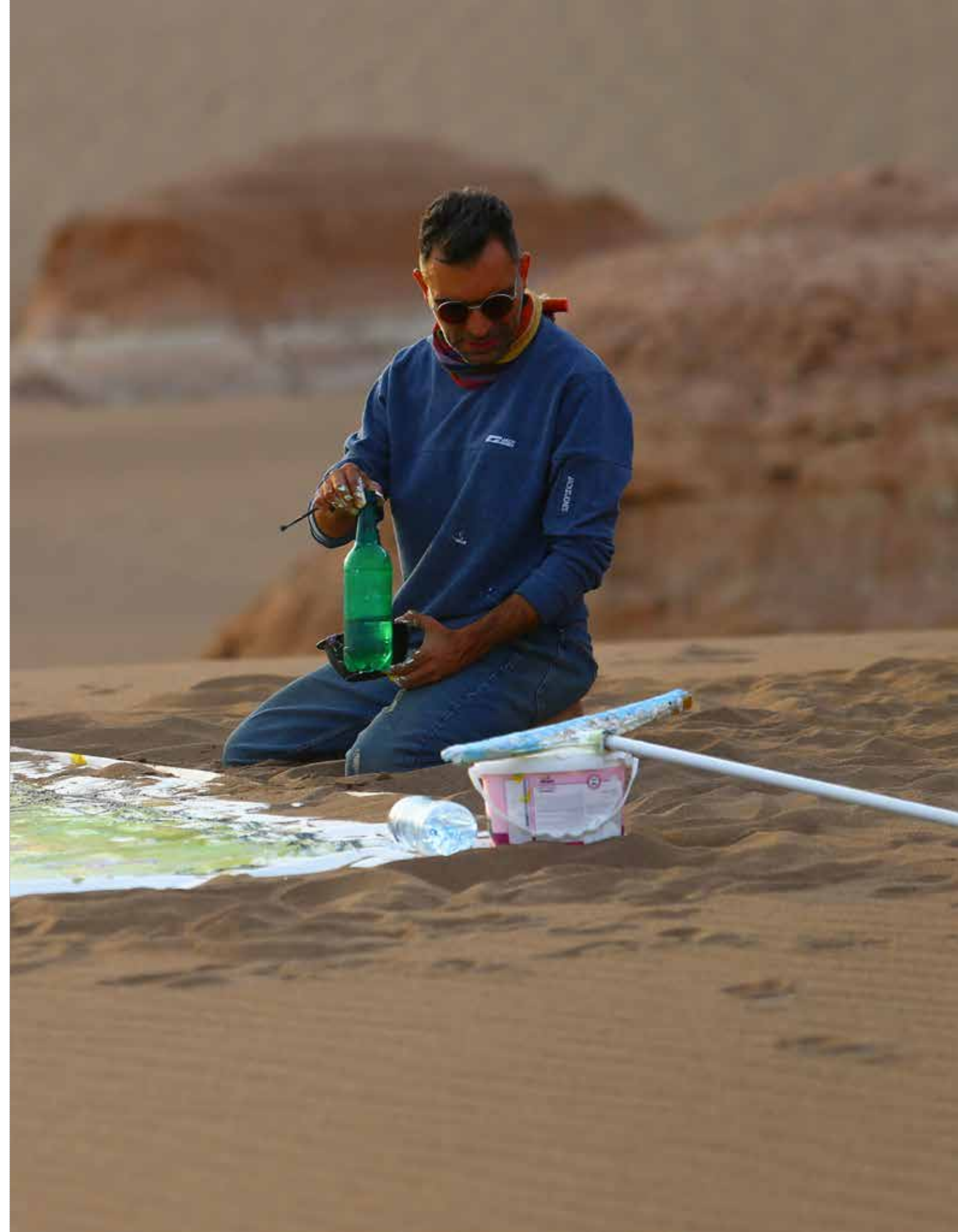




LANDSCAPES

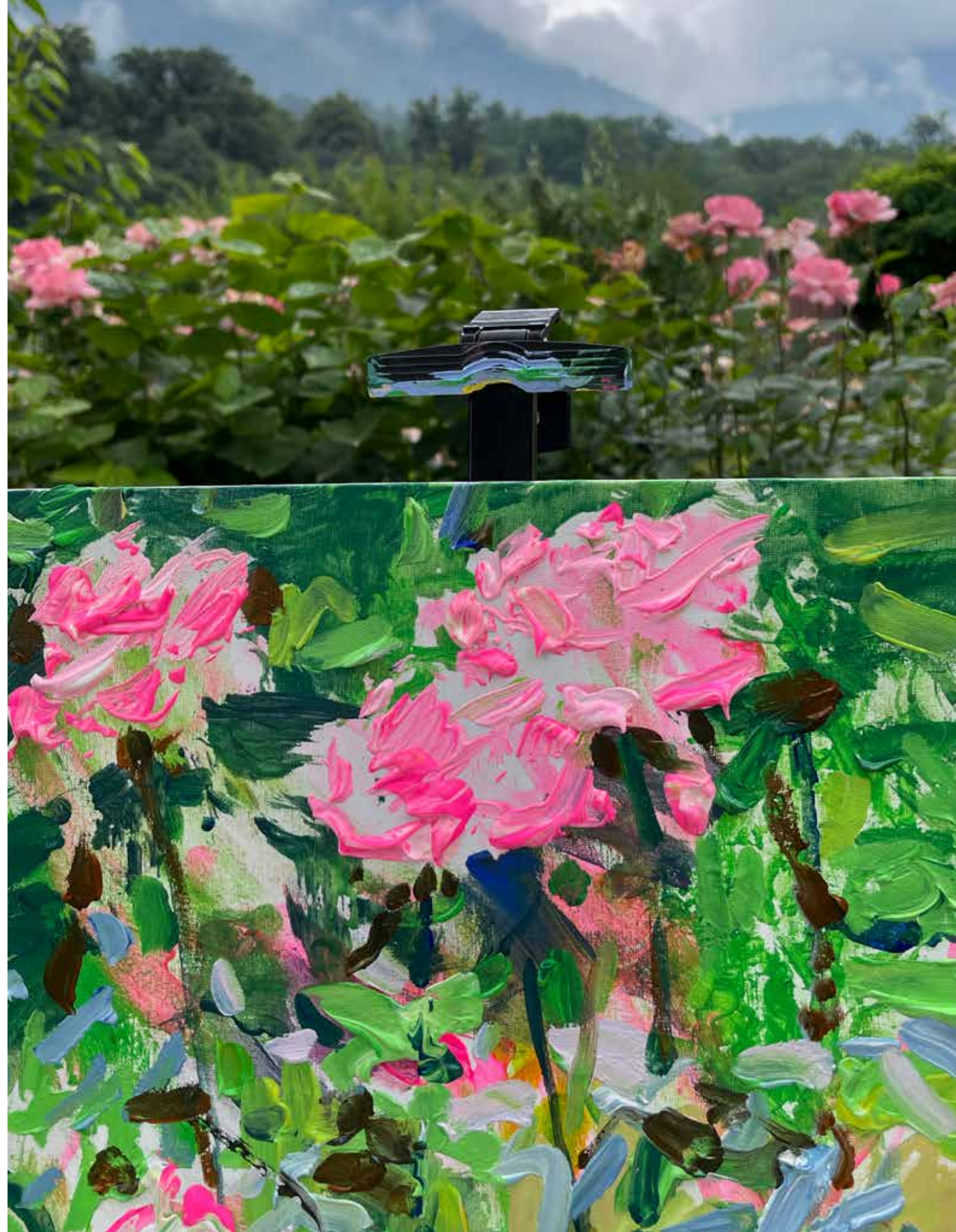




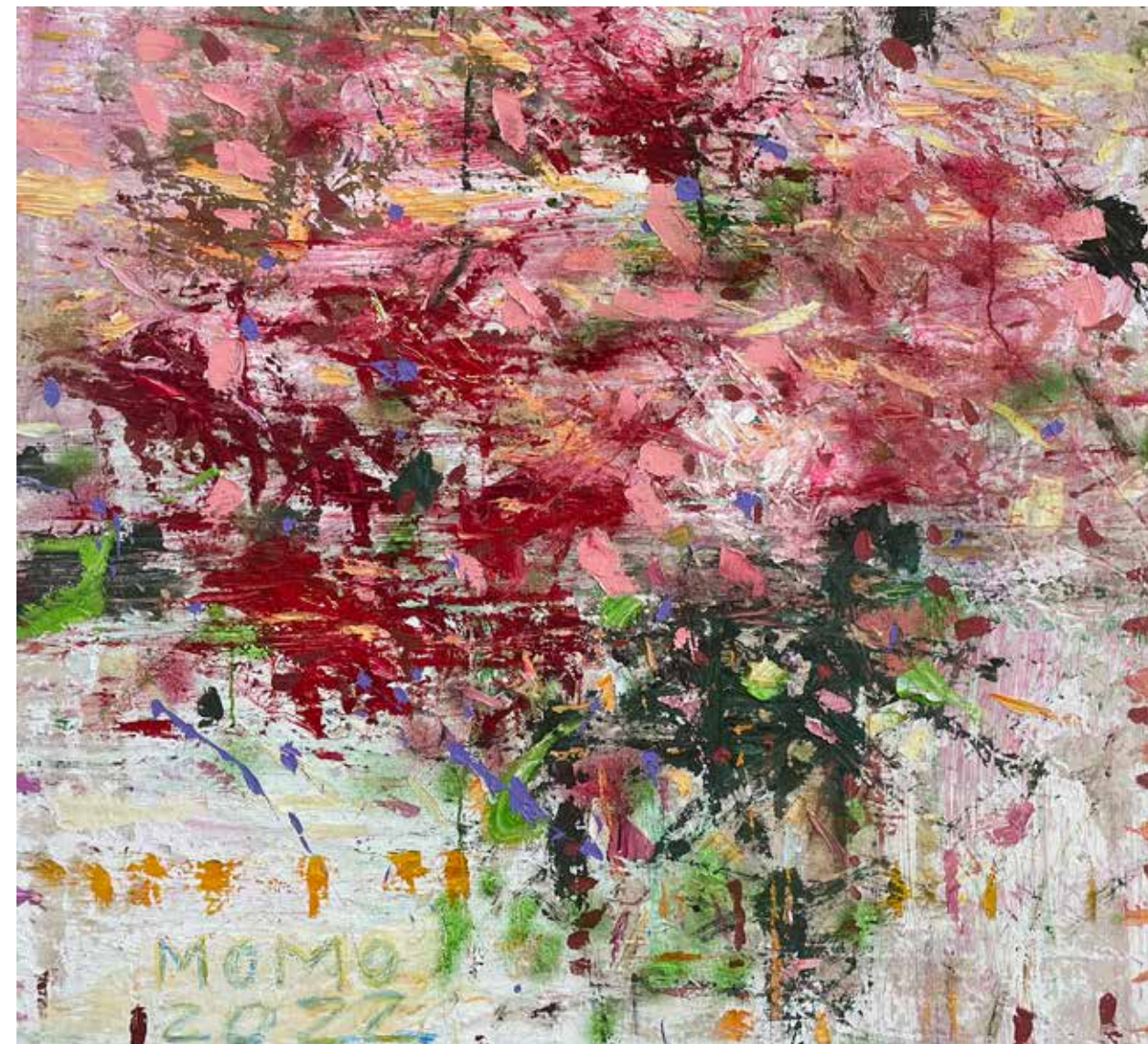










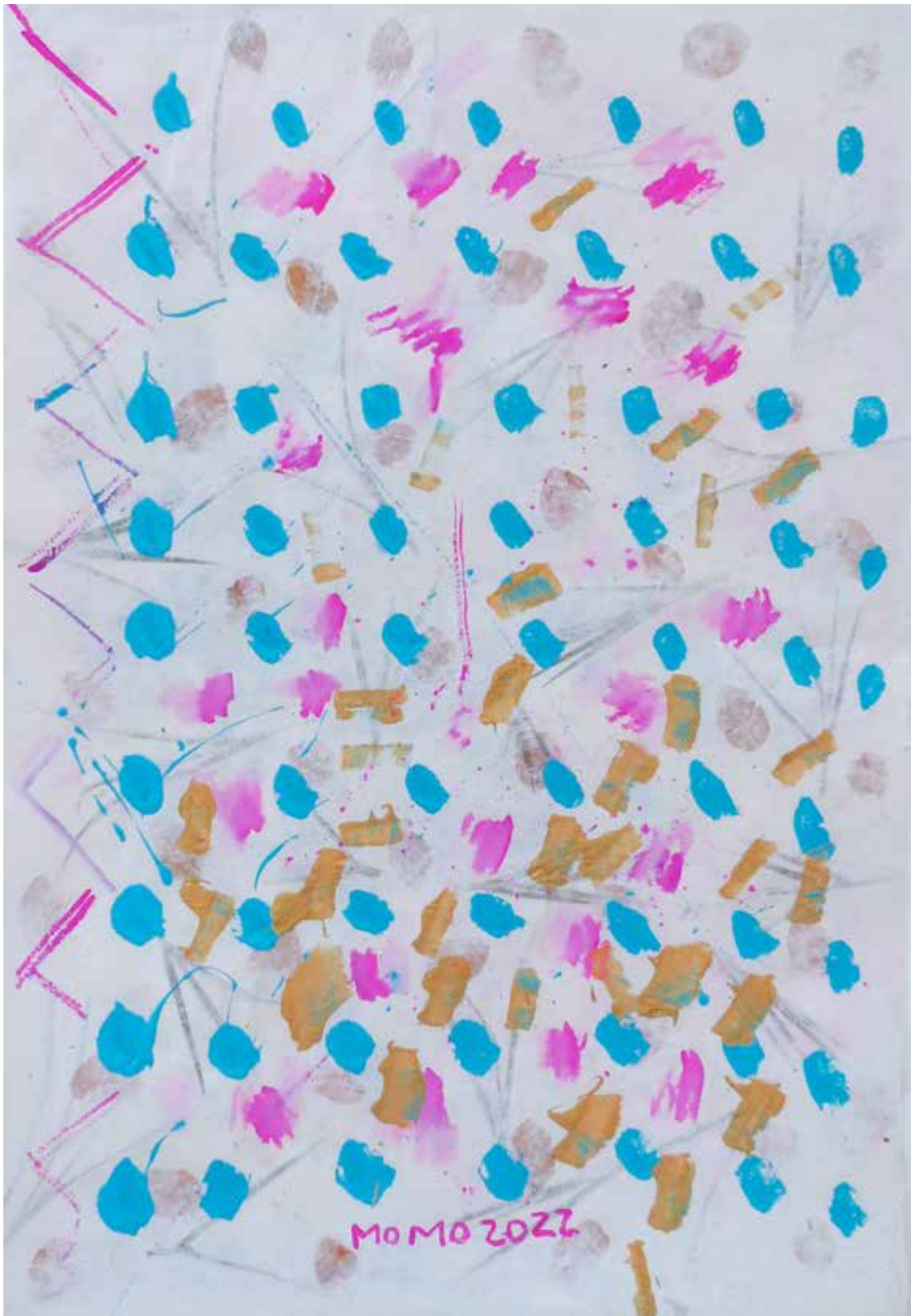






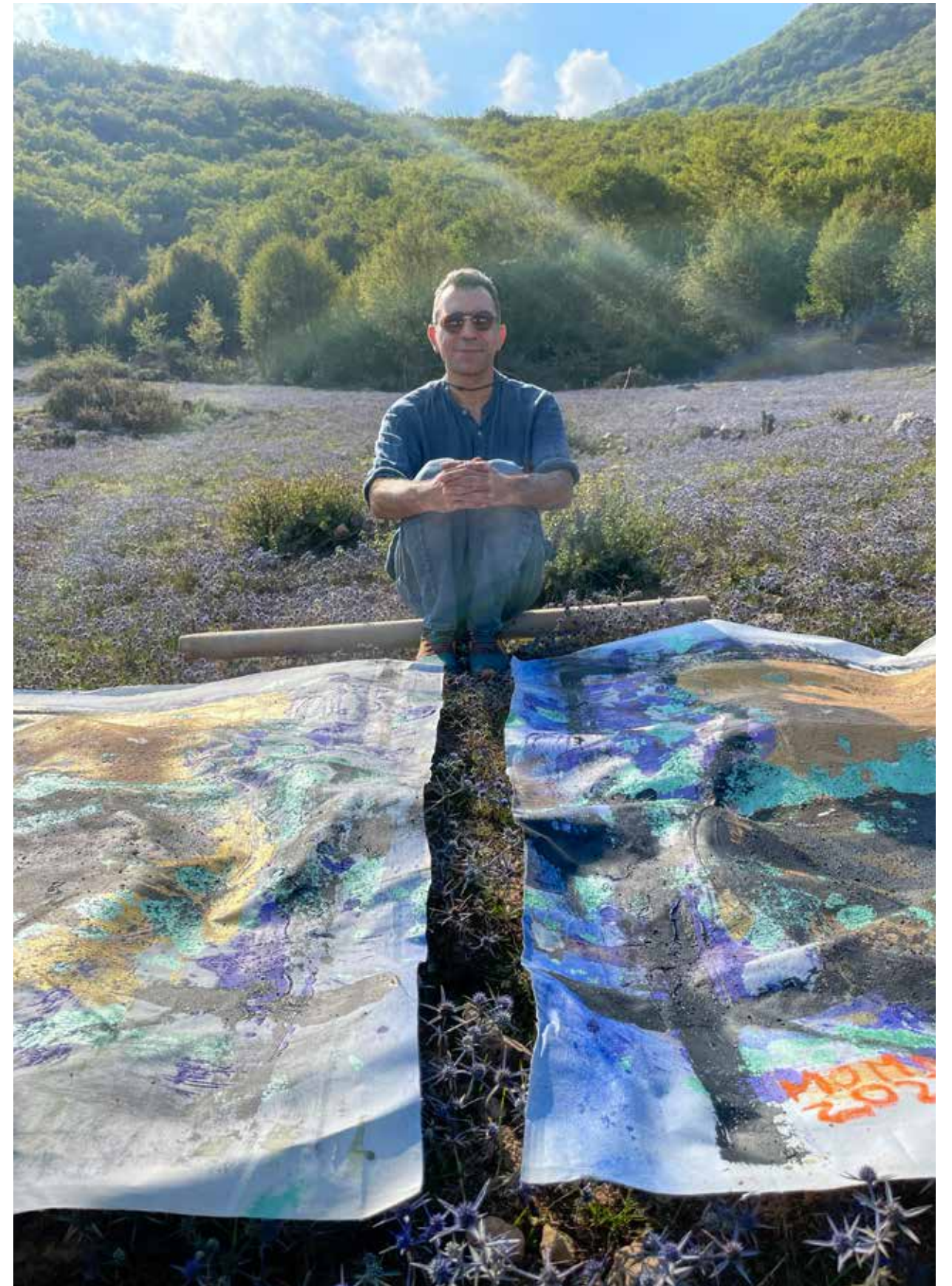










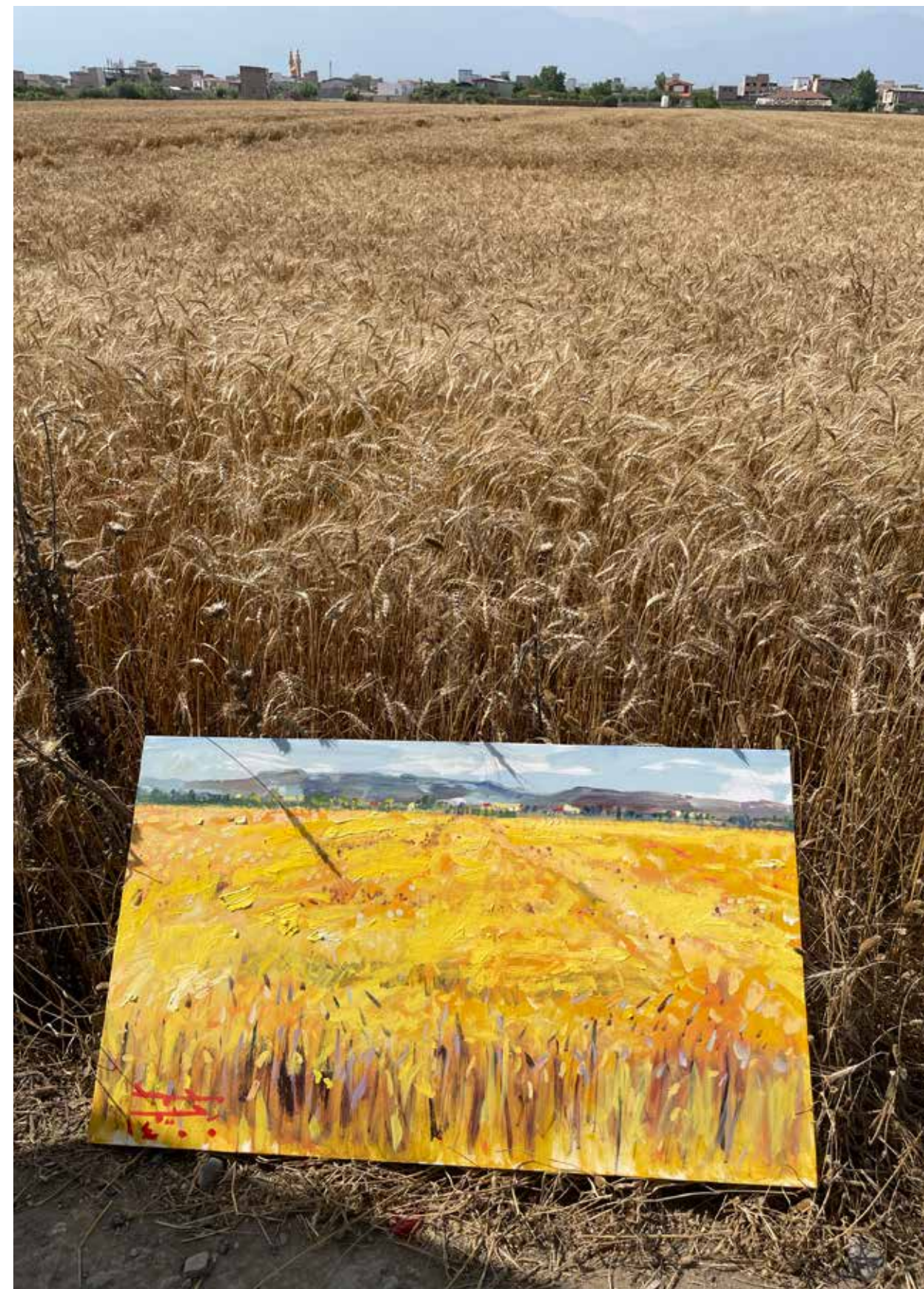


















Mohammad Rahimi | Dashtestan | Mixedmedia on Canvas | 170 x 220 cm | 2021

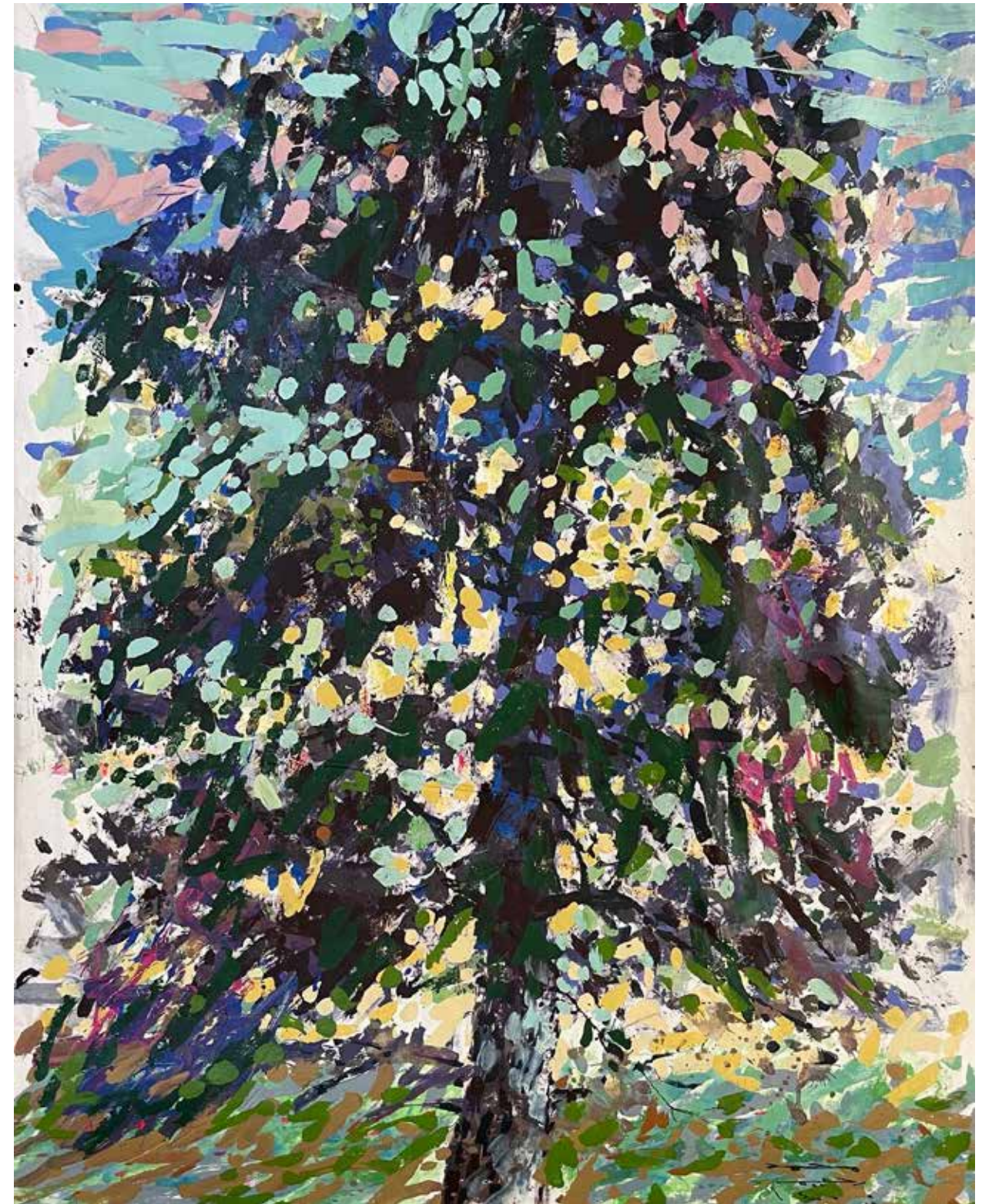












Mohammad Rahimi | Sun Shine | Acrylic on Canvas | 300 x 200 cm | 2021









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