

Art critic by Mantione D' Aragon

PLAN

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INTRODUCTION

The discovery of the oeuvre of Shahla DADSETAN reveals to us :
a Symphony of Light,
a seminal Energy,
a Depth of space and time, Allowing a real Face to face with Nature.

ANALYSIS OF 7 PAINTINGS

This one will ALLOW us to observe their own characteristics and to GUIDE us towards a double synthesis, that of its Style (THE MeaningFUL) and that of its Thought (THE SIGNIFIED).

Origin of the universe

This work of 20 X 20 cm, in black and white, gives to see a heterogeneous circular zone registered in a square. A half-line, the such needle of a quadrant, at time zero, is planted in its center. This one dilates hélicoïdalement, like the heart of a gun, with striated unfolding and biomorphe in

search of spaces to be conquered. The Square which tries to contain it is the place of an intense radiation resulting from the focal Point of this circle.

The connotations are multiple: Sums owe us the evocation

BIG-BANG and origin of the current Universe?

Of a Black hole and last fires of a Quasar?

Of a new expression of TAO?

Ocular vision and of its Surfaces of projection?

Cycle of the Thought with its development and its gushing?

Metamorphose

Three flat tints black and undulating, are projected in oblique on a white zone. They are connected between them by thin trabécules. A fourth formation, jagged, oozing, blue, green is superimposed on the two higher masses. This assembly of flexible plans, communicating by anastomoses, evokes the theory of the Cords and Barnes which makes it possible to conceive and to represent a Multiple Universe, the MULTIVERS, in which the Matter and 'Antimatter vanish and change.

Transformation

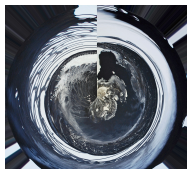
Downward obliques structureS this table in an irresistible dynamics. Castings of réticulée, white and blue light, enclose filaments ochers in a complex fabric. They skirt two currents to the broad ribbons twisted, black and blue-dark. The cords and the membranes stretch, hug, are prolonged the ones in the others in

powerful cosmic currents,

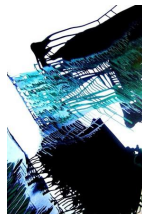
tissue networks biomorphes,

photonic traces of particulate radiations.

The representation of three scales of size, condenses in same Fractalité.



1



2



3



4

Through Time

A THRIAD, LOOSE then tightened, REPRESENTS the ABSCISSAS and the Ordinates OF time and space

On a clear,, purple tinted ochre, dark brown black spots, phantasY of CHIMERA, evolve or clash with different depths.

IN COMTENPLAITING THIS TEST OF PROJECTION ,ARE WE INSPIRED BY DARWIN

Collapse

MONTICULES OF TERRA OMBRA AND OCHRE COLOUR COVER COLONNADES OR TROGLODYTIC ALVEOLUSES, EVOKING MYTHICAL PALACES (BABEL TOWER,ZIGGURAT)

their center of gravity lies outside the painting

DARK AND WHITE, VERTICAL AND OBLIQUE STREAKS THREATEN THEM OF DESTRUCTION IN AN ATMOSPHERE OF SAND .
THIS VISION OF ANXIETY IS LOCATED IN A DREAM LIKE UNIVERSE AND EXPRESSES AN INTENSE INTRINSIC LIFE.

Pulsation. The Breath

These two PAINTINGS have many common points: They radiate from a focal zone. Their organic structure reflects their rhythmic function. Vascular, pink and blue conduits, pulsatory recordings SHOW THROUGH THE one, ALVEOLUSES, whole MOVING AERIAL NETWORK THROUGH THE OTHER. Energy is present in both work with THEIR WARM colors, flesh, or its expansive, joy, yellow Their symbolism exceeds their vital function in evoking the Cosmic Breath of the Taoists, the "QI".

SYNTHESIS

STYLE AND ANALYTICAL COMPONENTS

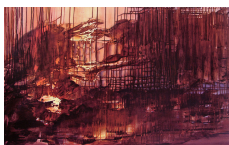
The **STYLE**, INFORMAL gathers in a ABUNDANT puzzle:

Black spot (1) (2) (3) (4) (5), white (1) (3), green, with fringed limits,
Helicoidal LINES (1), alveolate, trabecular, retiform (2),
Various Drips and recoveries: blue-green (2), pink-purple (8), ochre-red, white (6) bluish
GLAZES(4), ochers, white, greens (8),
Bluish GLAZES (4), ochre, white, greens (8) mainly on black backgrounds

SPACES

Orderly, Spaces express themselves according to already described thematics and Informations of each observer. The latter can notice

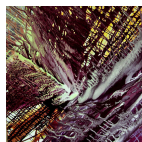
PLANS (2),
NETWORKS (7) (8),



5



6



7



8

Ribboned or reticular CURRENTS (4)
CURVES OF FIBONACCI, helicoidal (1),
RADIATIONS (1),

FRACTALS (1) (2) (4) (7) (8). These formations of very variable size highlight the proximity or the distance of a same material. BYENDING the effect of pERSPECTIVE, they make it possible to PERCEIVE very different scales of size: Infinitesimal, Human and Cosmological.

THE LIGHT

Unifying, LIGHT is magnified thanks to identifiable methods by
contrasts of Tonality (White Black/),
of Complementarity (OchrE/Blue),
the voluntary Restriction of the Colors
White/Green black/(3),
a double contrast (4), Black/White, major, and Ochre/Blue, minor,
intensity and Purity of Colors and in particular of Blue Black White,
certain effects of Gradient Light and Sfumato,
the redability of Lines and Plans.

SYMBOLISEM AND SEARCH OF SENS

The painting of Shahla DADSETAN emerges from the Spiritualizing Abstraction of a KANDINSKY, in a Symbolic Condensation, PREMISE of the XXI ° Siècle, the Imaginary of EVERYONE. HER Interbreeding Culture by her Origins (Persia, Poland), her Formation (in Germany; in particular her long Practice in Iran, Germany then France), has favoured a creative Transdisciplinarity, thanks to her experience in Architecture, Design and Applied sciences.

The evocation of Scientific Concepts shows in her works in their depiction of the origins of the universe the Transformations of Light and energy, the march of time and species FREEING the cognitive intuition of an omnipresent Universal Law. The advance towards more Spirituality appears in the Identification of Man to Nature illustrated by

the immanence of TAO

The participation of senses in the discovery of correspondences with the Cosmos:

Pulsations and vital Breaths in Resonance with Creative Pulsations and breath.

CONCLUSION

This vision of Nature is source of BEAUTY. Thus its ESTHETICS is indissociable of an ETHIC whose research of the LIGHT shows the WAY.

Mantione D' Aragon Art critic 2009