

# Aneh Mohammad Tatari

## *A Dance For God Raqsi Baray Khoda*

Leighton House Museum  
12 Holland Park Road  
London W14

Tel 020 7602 3316

25 March- 21 April 2002

11am- 5pm everyday except Tuesdays

Born in Turkoman Sahra, Aneh Mohammadi Tatari's recent works, an invitation to 'dance for God', reflect his tribal, mystical and colourful background of the northern eastern steppe lands of Iran.

His large wall hangings, acrylic on cotton cloth, reflect in a happy melange of styles -reminiscent of his Central Asian background, Iranian miniatures, icons and Fauvism- the importance of portable art in the private lives of the oases dwellers.

Figurative forms verging on abstract, some represent intimate rites of family life, domestic scenes, mostly of women, the custodians of the visual expression of the tribe. Other compositions resemble nomad encampments, saintly figures, dancing dervishes, framed often by indecipherable writings & prayers.

His earlier smaller paintings on canvas, with its more vivid colours, scarlet, red, and orange, resembling the heat of a sunken brazier, are mostly inspired by tribal memories, with the effect to create an atmosphere of a garden. Their luminous serenity reflecting sacred moments.

A recurrent motive of the square, symbol of earth, relates to the Kaaba, the sacred square par excellence, and the four sacred elements -water, earth, fire and air- and its relation to mankind. Another recurrent image is that of a *Tchacho*, also known as *Tchador Shab*, the night veil, the personal silk cover used for weddings and funerals, which connects, with its green and red colours, life to death.

The dominant red and orange in the paintings, reflect the colours of the Turkoman Dasht steppes; the blue refers to the shores of the Caspian sea; The figures, semi abstract undefined forms, whether male or female, are veiled.

Tatari's sensual paintings radiate warm luscious colours, often reflecting what could be called a nearly religious feeling for life. Devoid of the disturbing subjects surrounding today's Iran, they act on the viewer like a mental balm.

Tatari teaches fine arts at the University of Tehran and has exhibited extensively in Iran, since 1992. His works can be seen in the Museum of Modern Art, Tehran and The British Museum, London.

This exhibition is curated and organised by Rose Issa in association with :  
The Leighton House Museum  
Tehran Museum of Contemporary Art  
Visiting Arts  
Iran Heritage Foundation  
and .... sponsor cash...

For more information please contact Rose Issa  
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Aneh Mohammad Tatari was born in Turkmen Sahra, and his recent exhibition - an invitation to 'dance for God'- reflects the tribal, mystical and colourful background of his homeland -the north-eastern steppes of Iran.

Tatari's large wall hangings of acrylic on cotton reflect a happy melange of styles, reminiscent of his Central Asian roots, Iranian miniatures, icons and Fauviste images. We see figurative forms verging on the abstract, some representing the intimate rituals of family life; domestic scenes, mostly of women, the custodians of the visual expression of the tribe. Other compositions resemble nomad encampments, saintly figures or dancing dervishes, framed often by indecipherable phrases and prayers.

A recurrent motif in Tatari's work is the square, reflecting the Kaaba - the ultimate sacred square - and the four sacred elements of earth, water, fire and air, and their relation to mankind. Another repeated theme is the image of a "*Tchacho*," also known as "*Tchador Shab*" (the night veil), the personal silk cover used for weddings and funerals, which with its green, purple and red colours connects life to death.

The dominant red and orange in the paintings reflect the colours of the Turkmen Dasht steppes; the blue refers to the Caspian sea; the figures, semi-abstract undefined forms, whether male or female, are veiled; their luminous serenity reflecting sacred moments.

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Rose Issa, February 2002

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