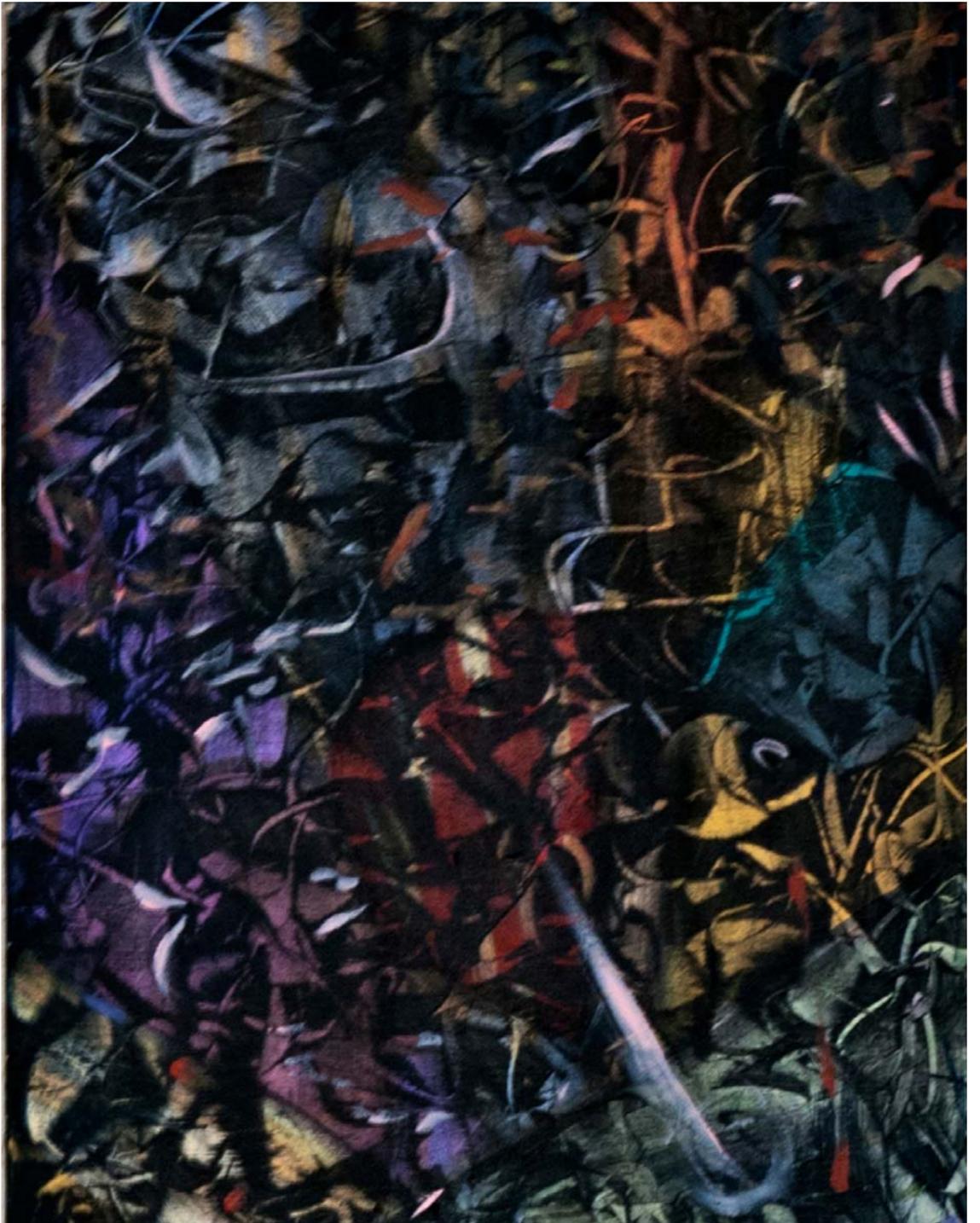
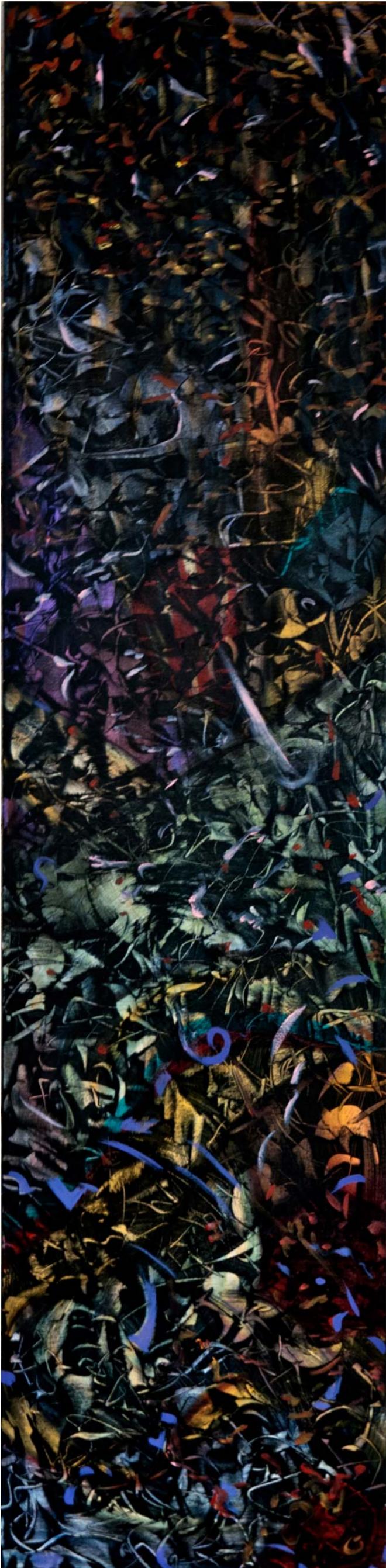


Ali Nassiri



Sensual Abstractions



Composition 2009-1, 15 × 60 inches, Acrylic on Canvas
Panel 1 of 3 + details



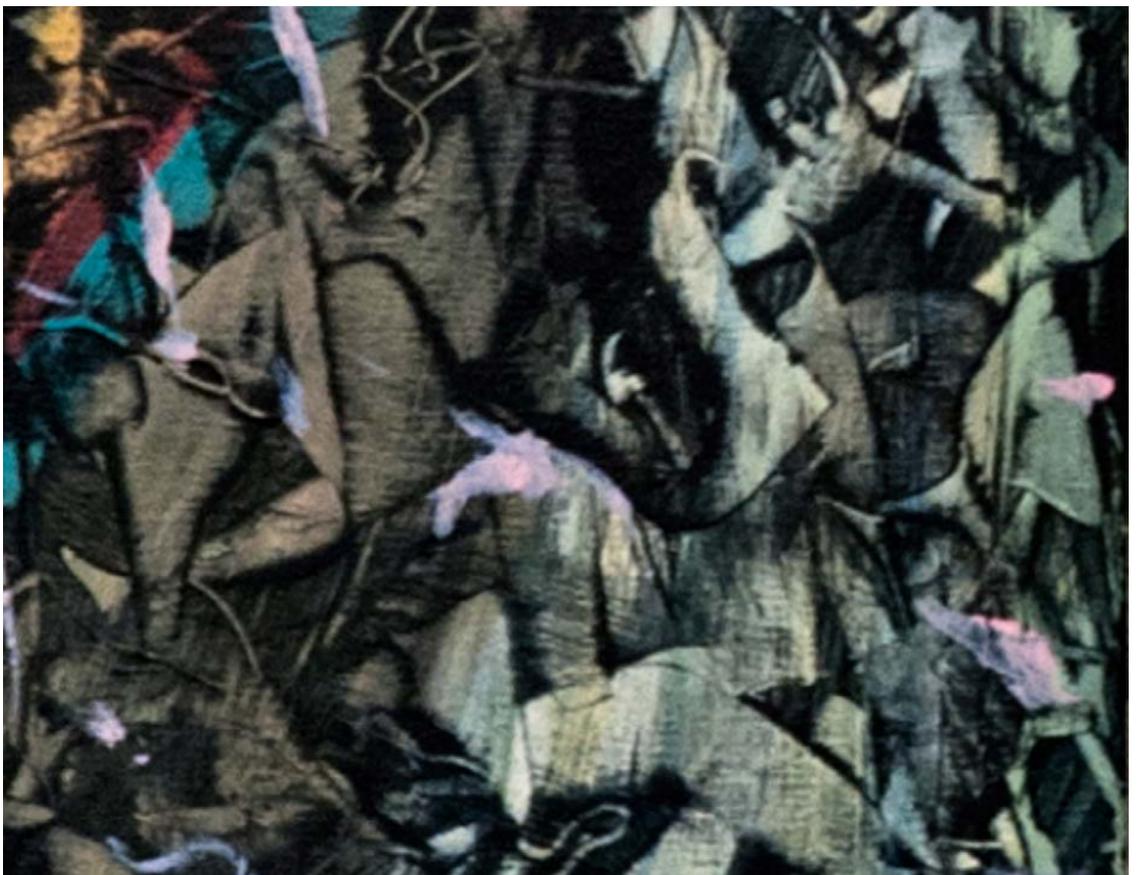


“abstractions are the best visual means to sense with”





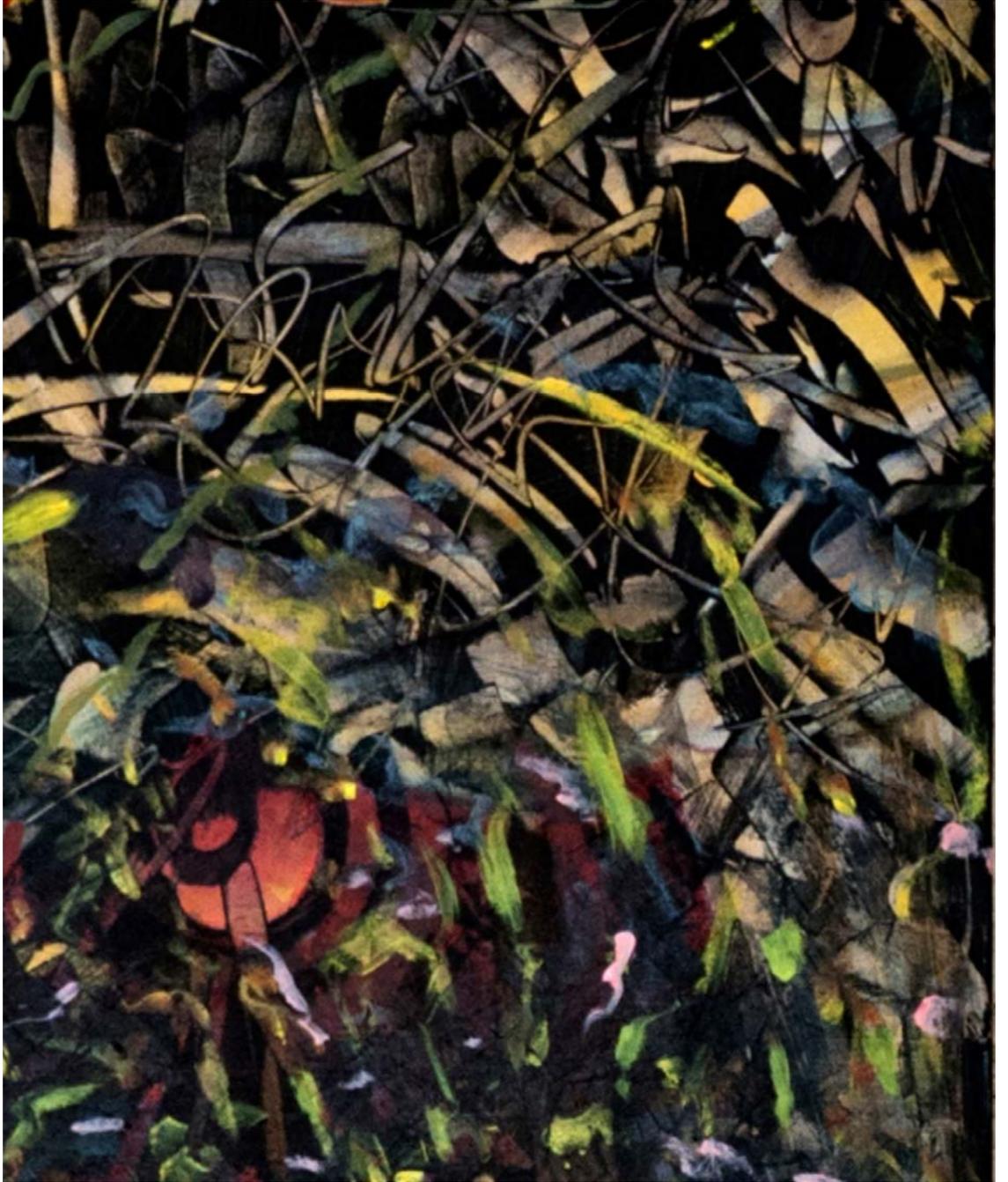
Composition 2009-1, 15 × 60 inches, Acrylic on Canvas
Panel 2 of 3 + details





“to see is to feel, to feel is to imagine, to imagine is to see”



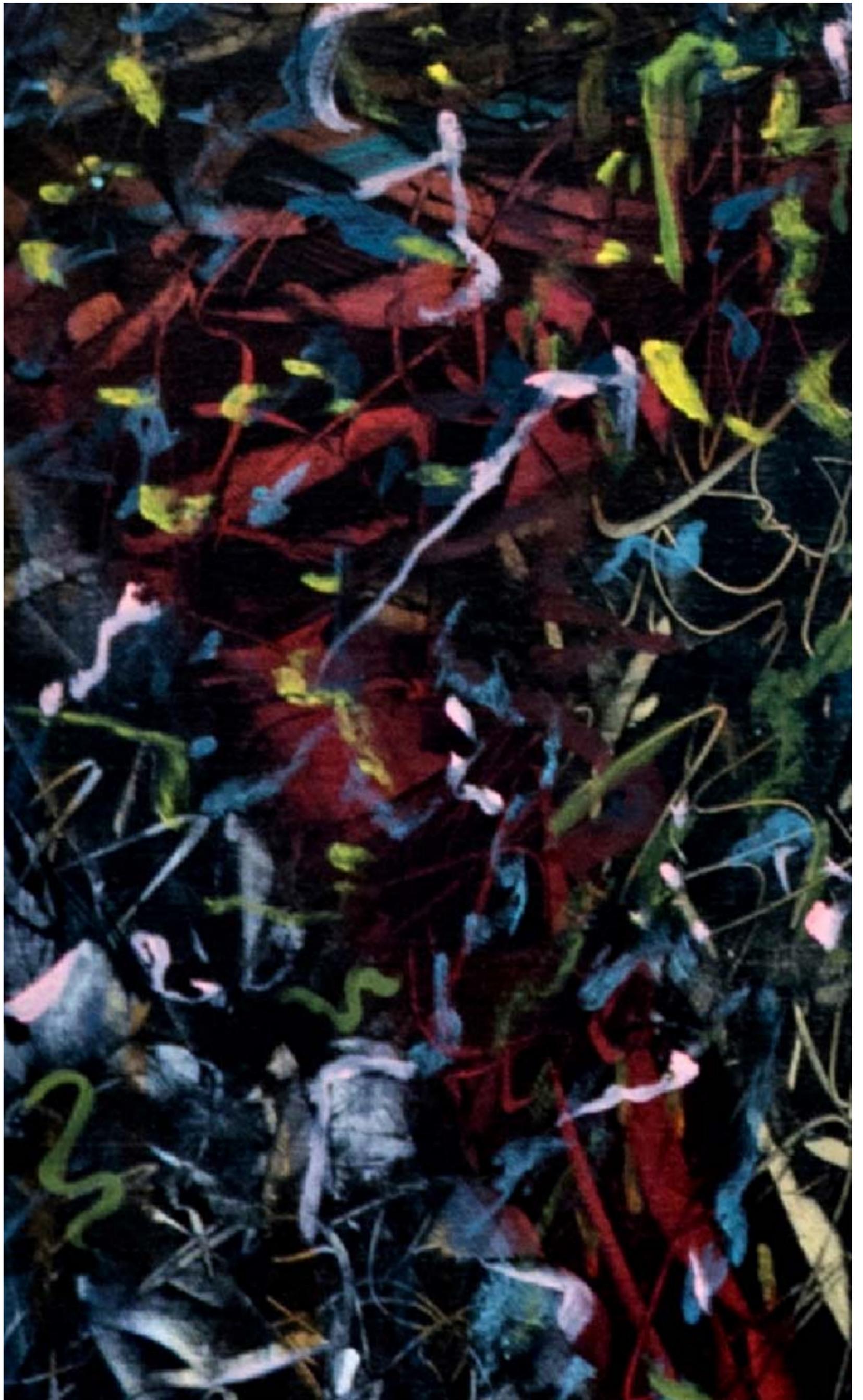


Composition 2009-1, 15 × 60 inches, Acrylic on Canvas
Panel 3 of 3 + details









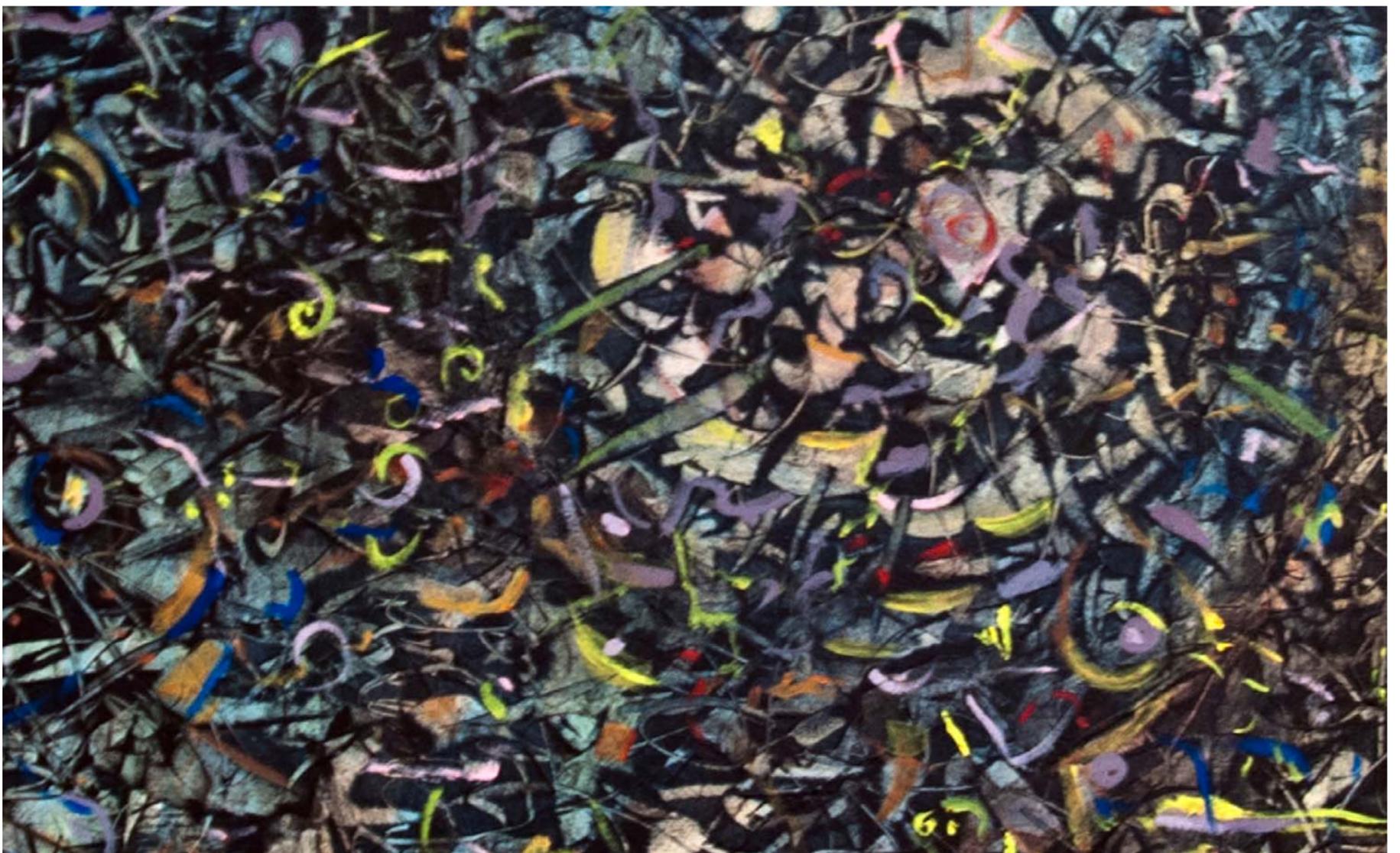


Composition 2008-1, 62 × 62 inches, Acrylic on Canvas + details

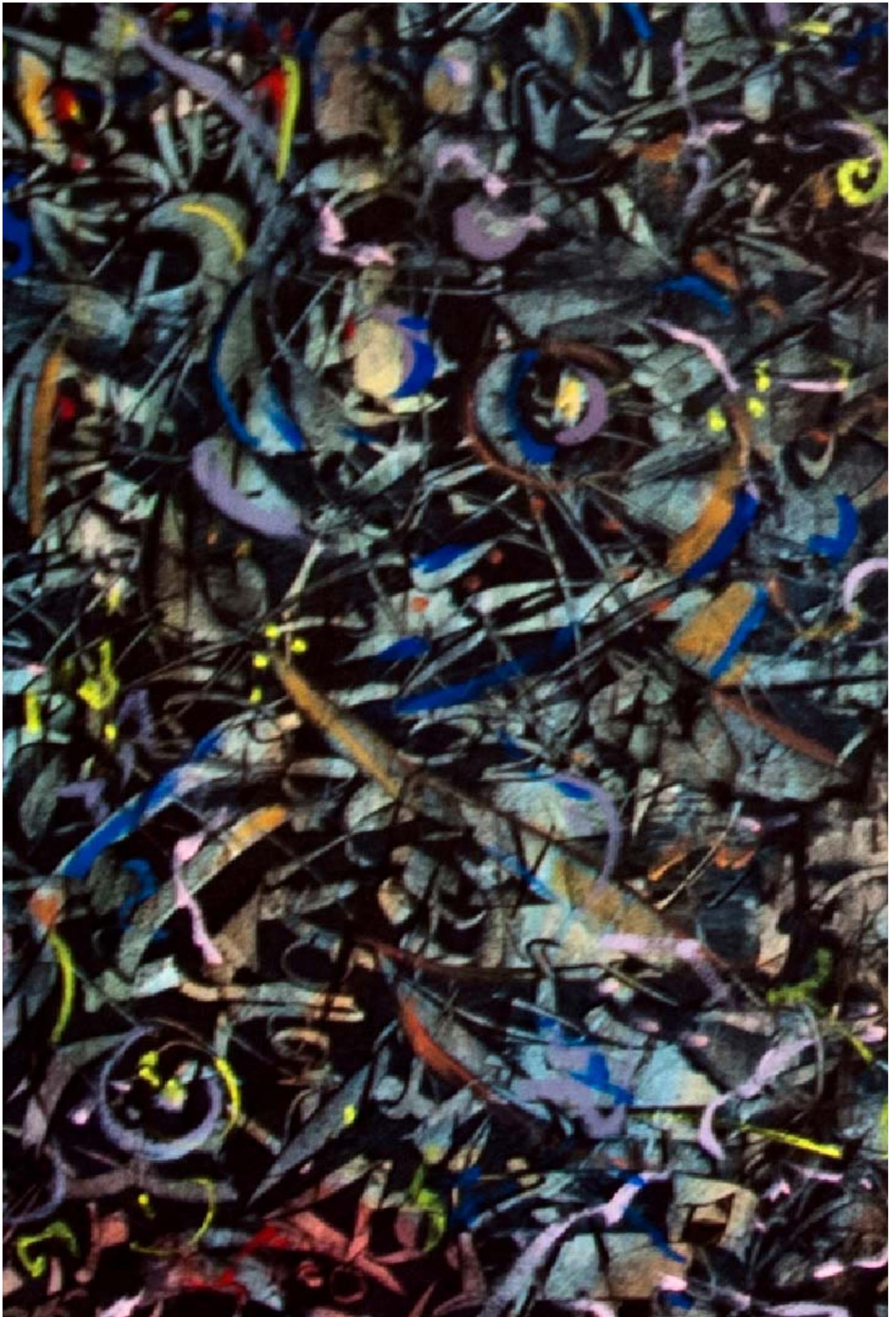




“abstract art should do to you what your dream engine does every night”







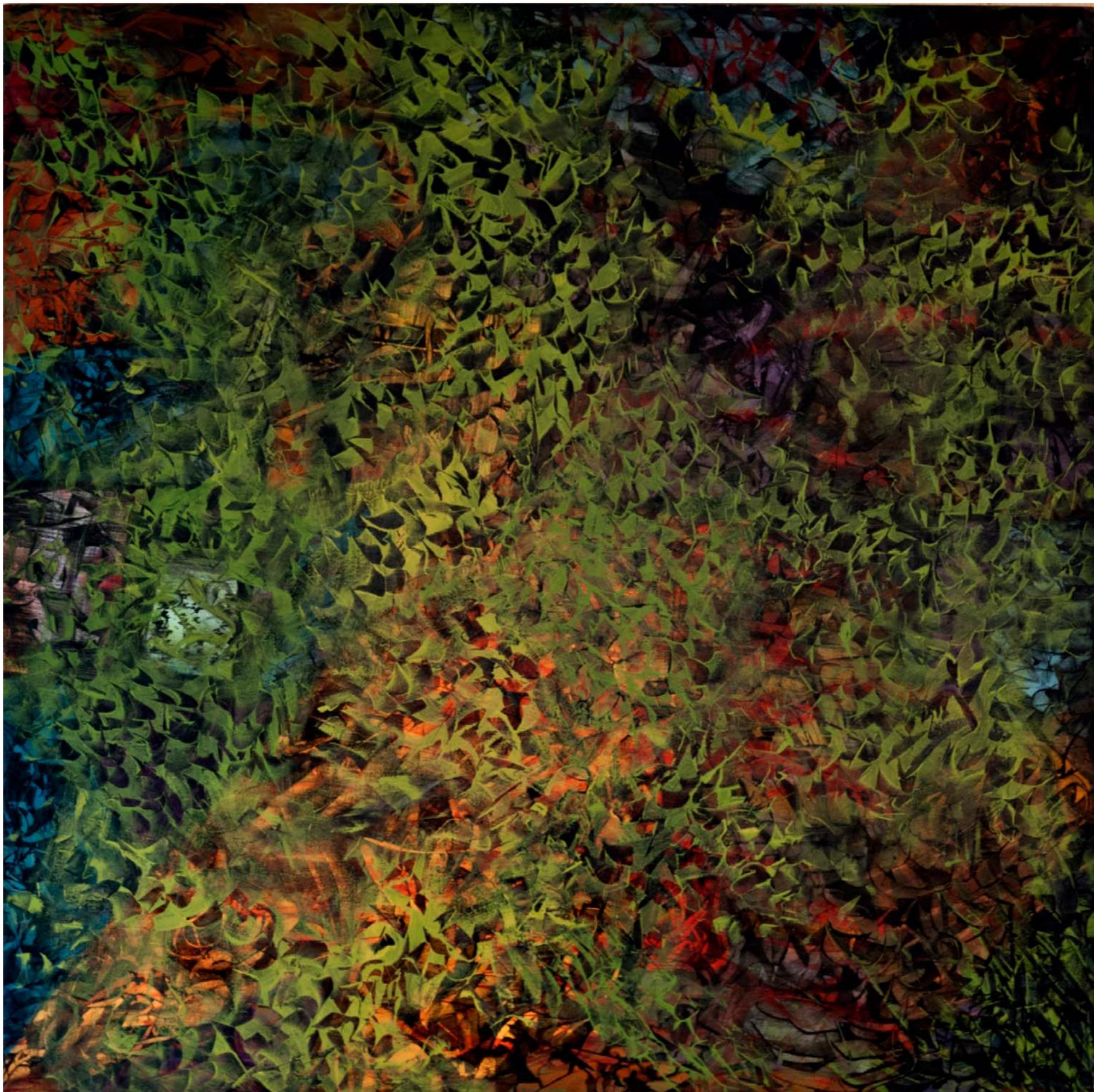


Composition 2008-2, 92 x 62 inches, Acrylic on Canvas

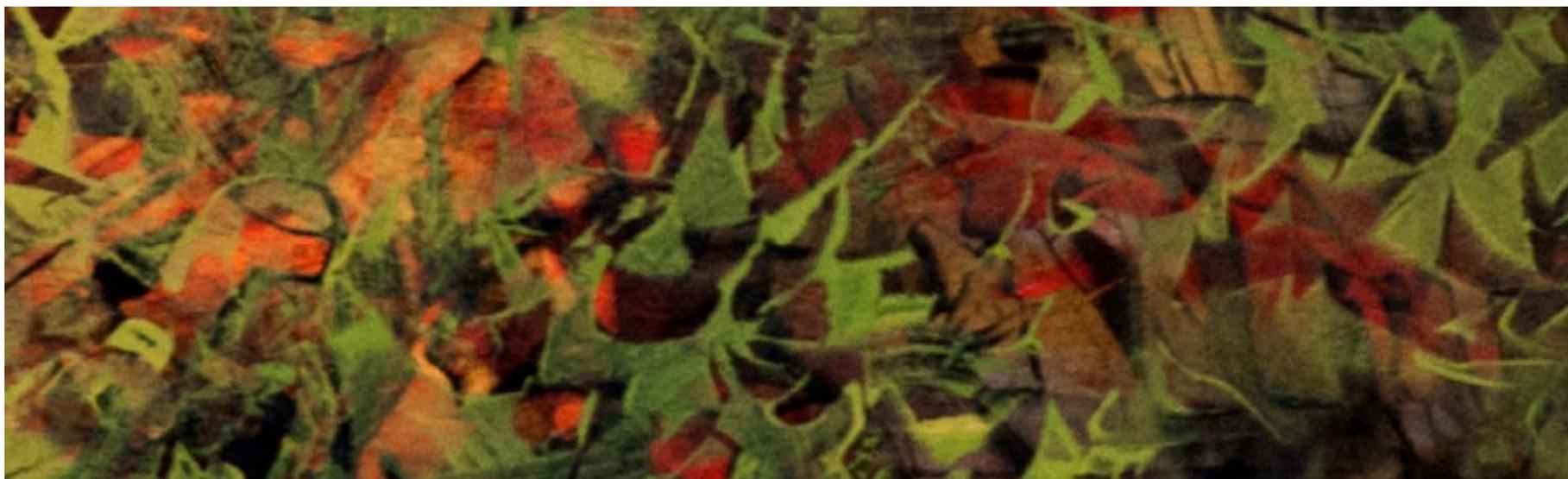
“all that is solid melts into air”

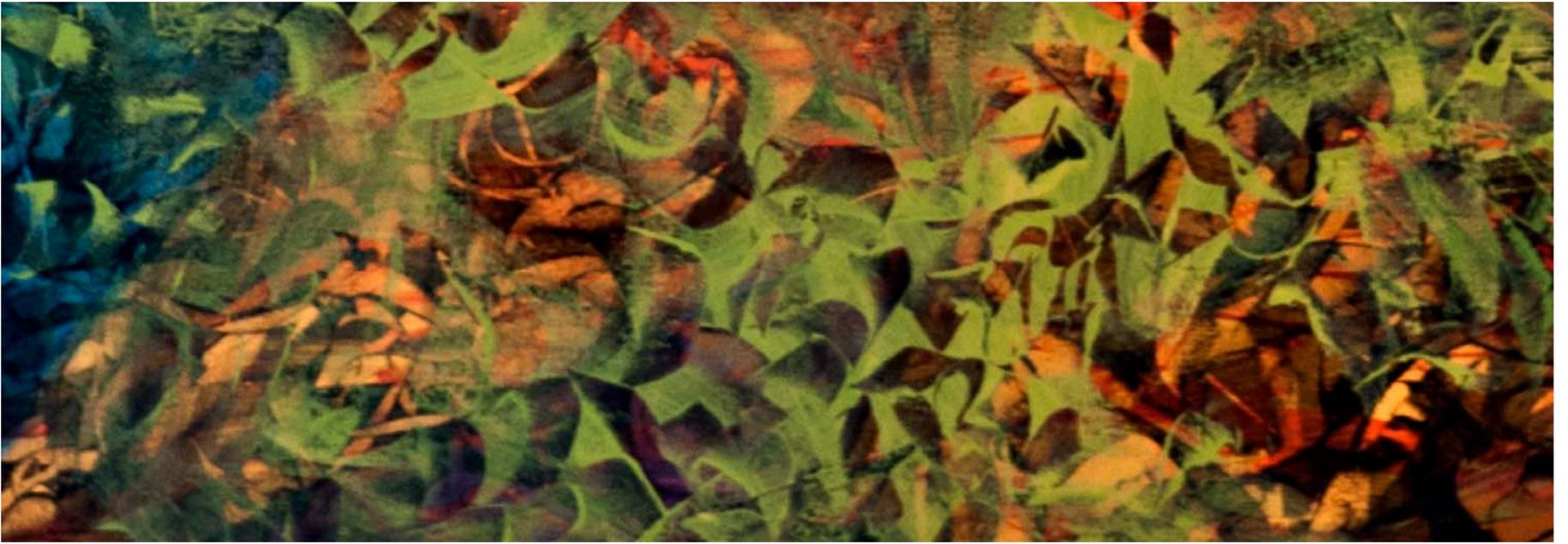






Composition 2009-2, 48 × 48 inches, Acrylic on Canvas + details





"when conscious calculations disappear, only the feelings remain"





Improvisation 2004-2, 48 × 48 inches, Acrylic on Canvas





“the trivial symbols of daily sensation”

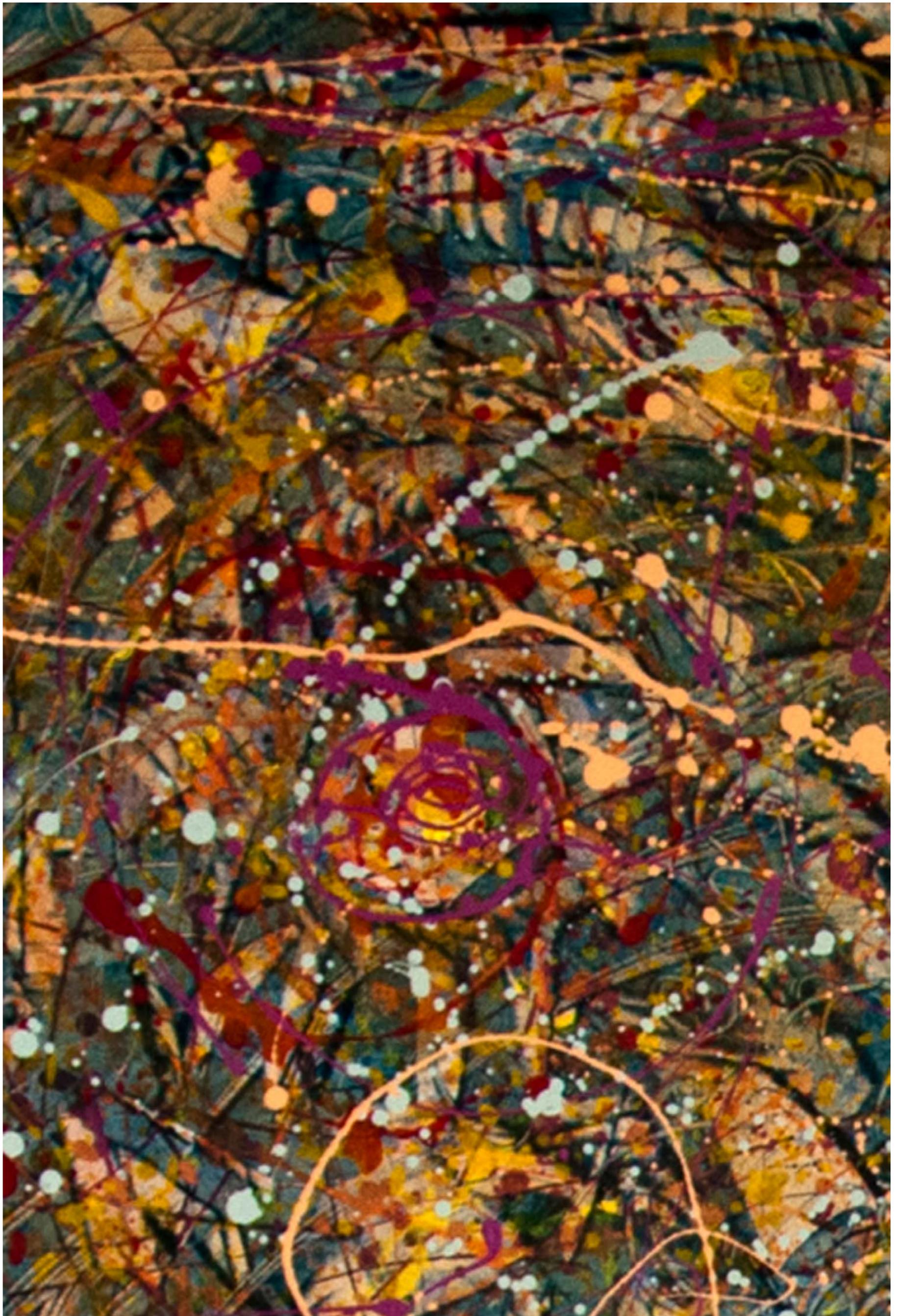




Composition 2014-1, 77 x 67 inches, Acrylic on Canvas + details

"the more abstract is the form, the more clear and direct its appeal"









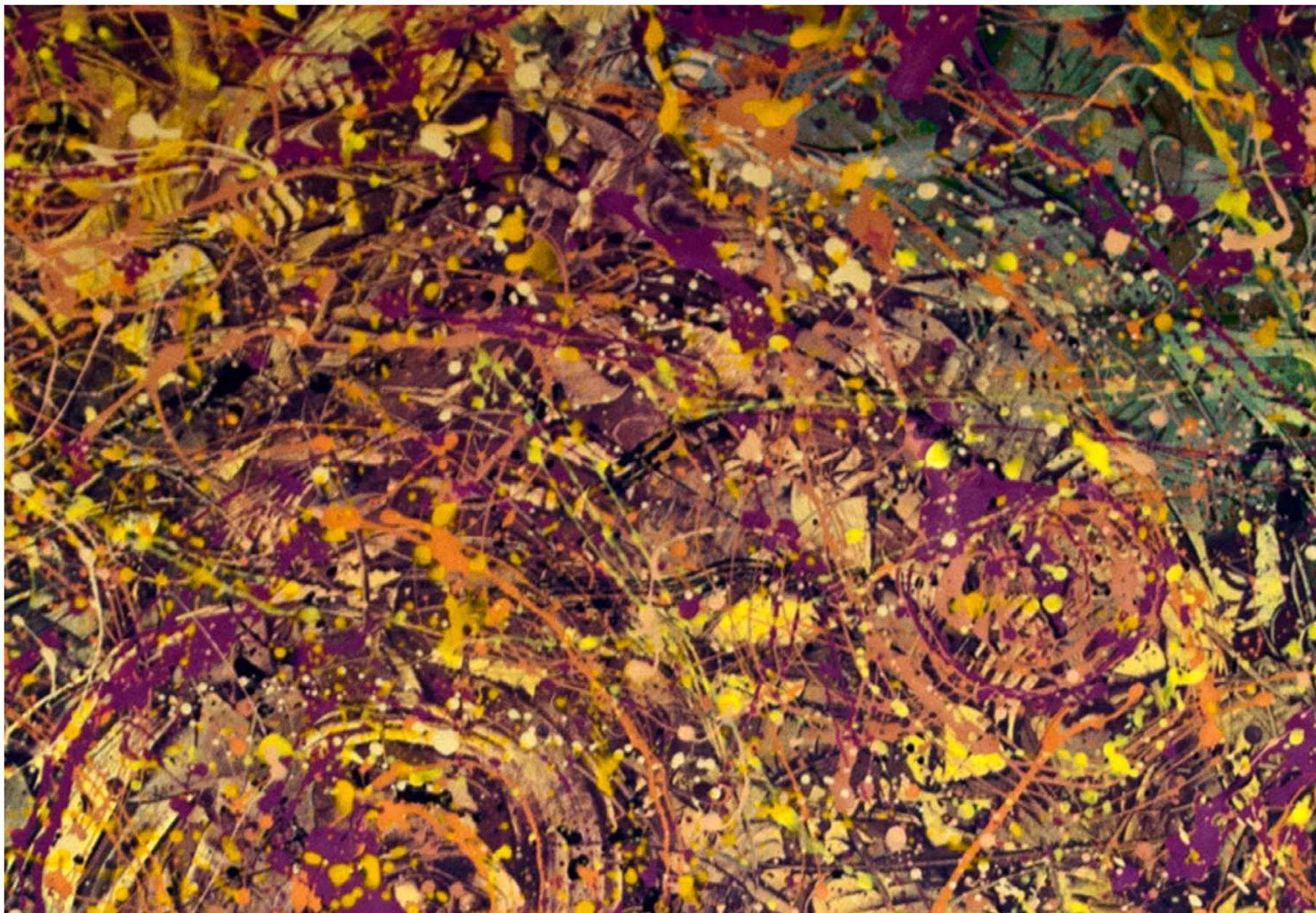


Composition 2014-2, 92 x 56 inches, Acrylic on Canvas + details

"form and colour are not used because they are true to nature but because they are necessary to the painting"







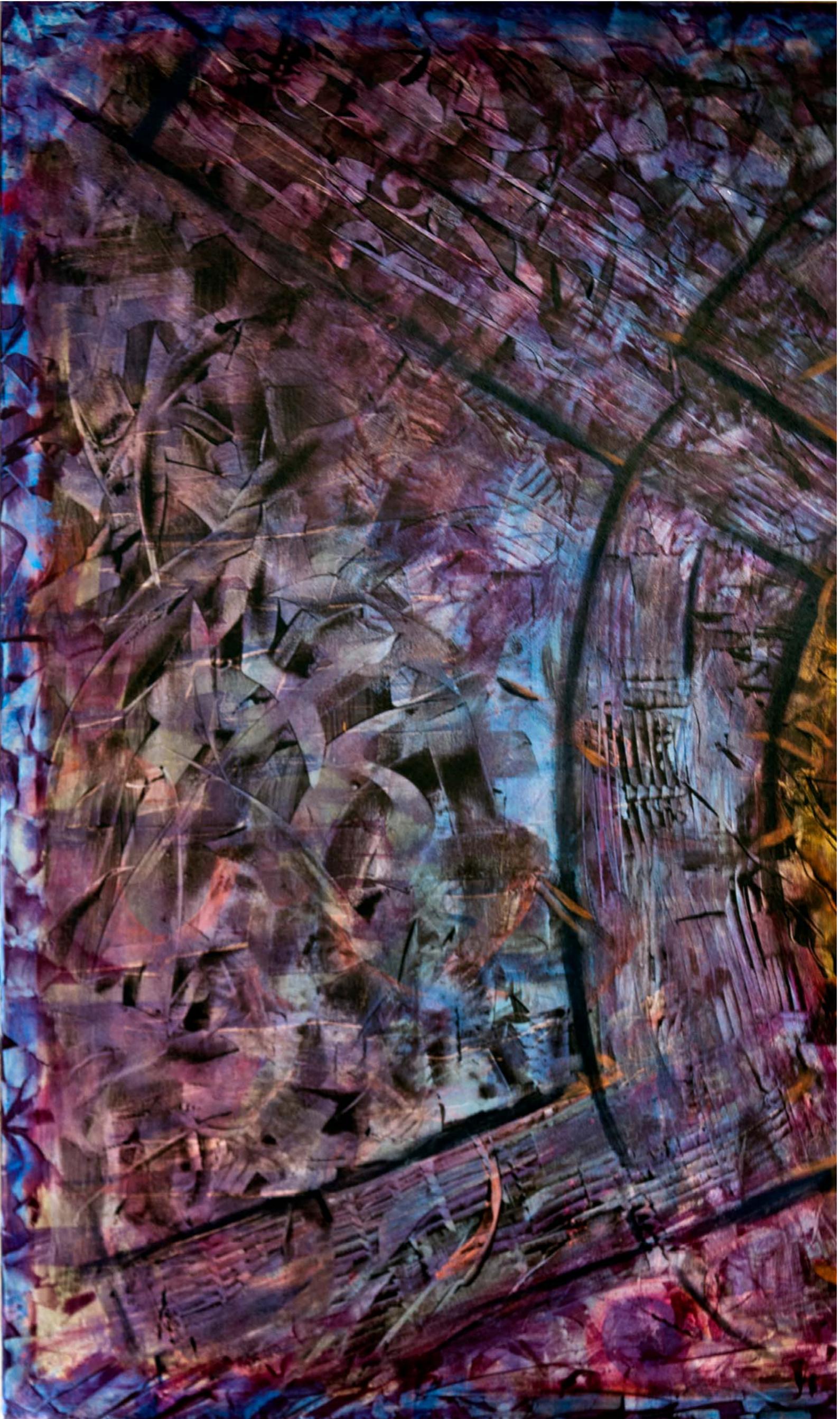


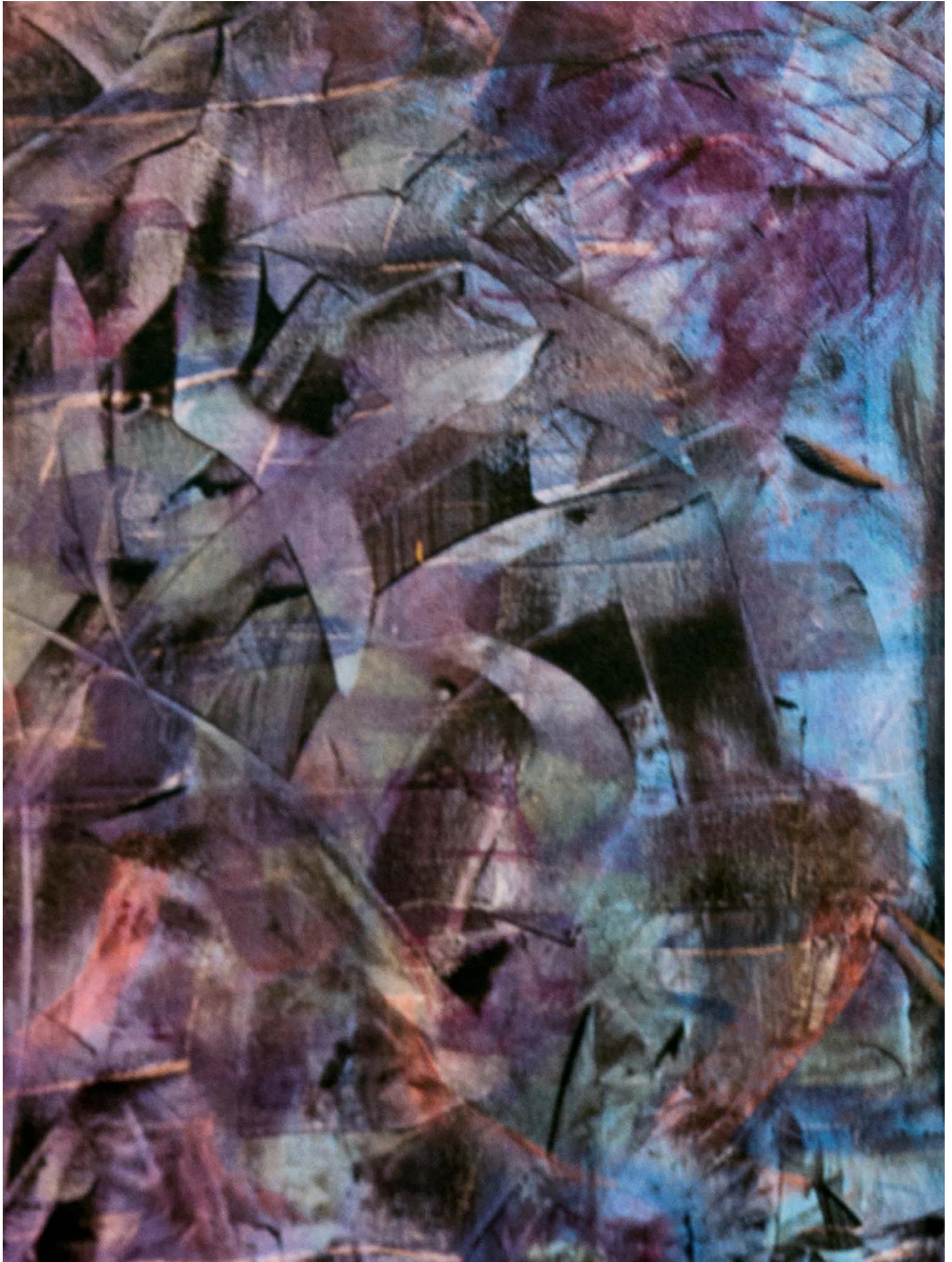


Composition 2012-1, 60 x 36 inches, Acrylic on Canvas + details









The Fallen, 2014, 56 x 33 inches, Acrylic on Canvas
Panel 1 of 3 + detail



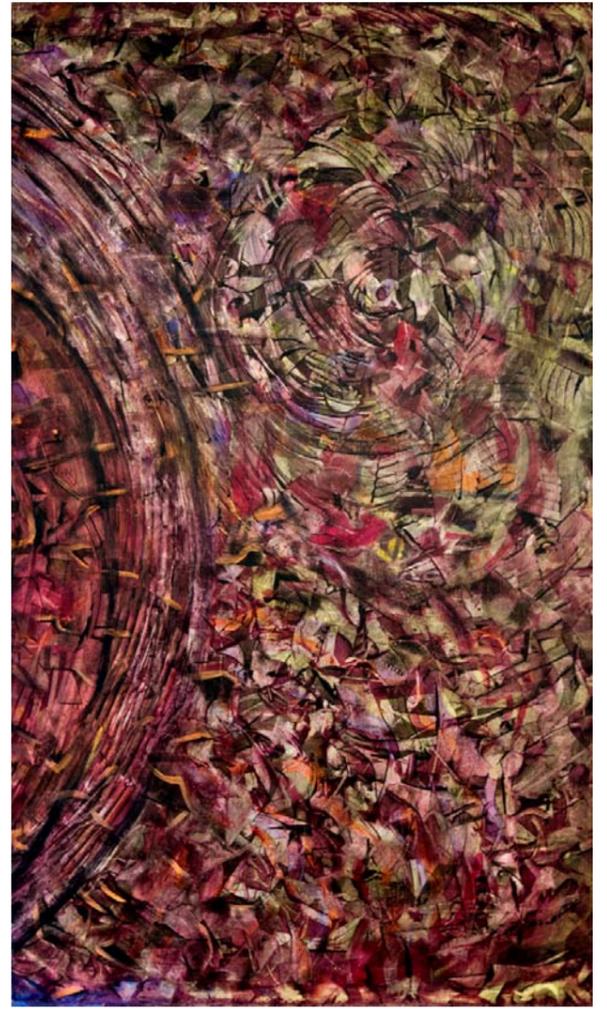
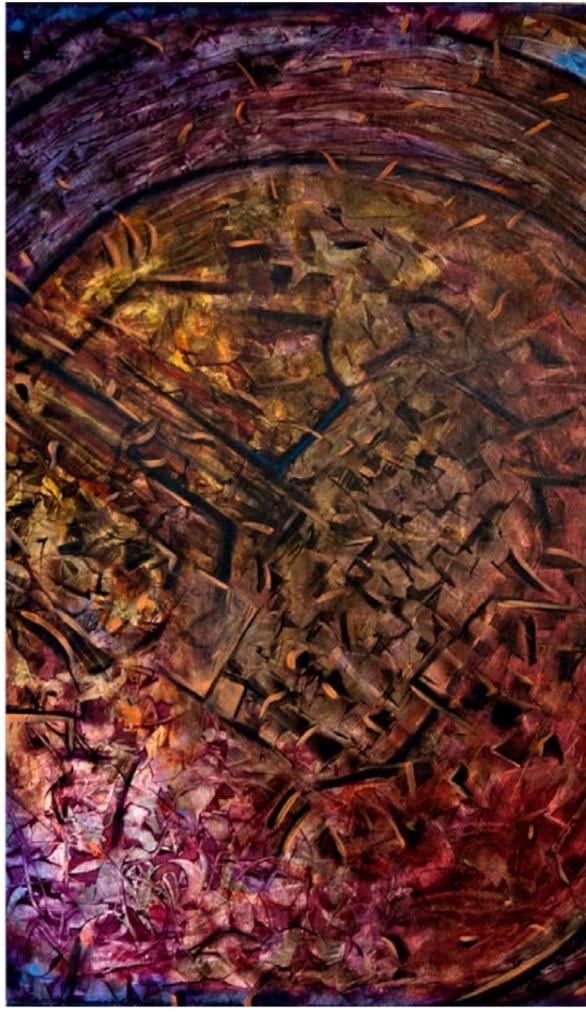
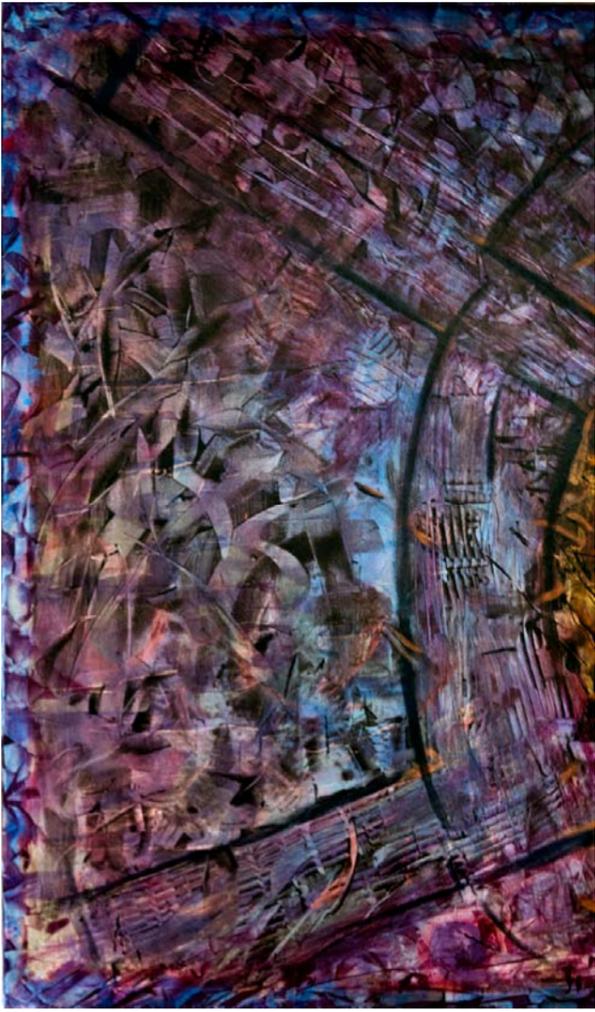


The Fallen, 2014, 56 x 33 inches, Acrylic on Canvas
Panel 2 of 3 + detail



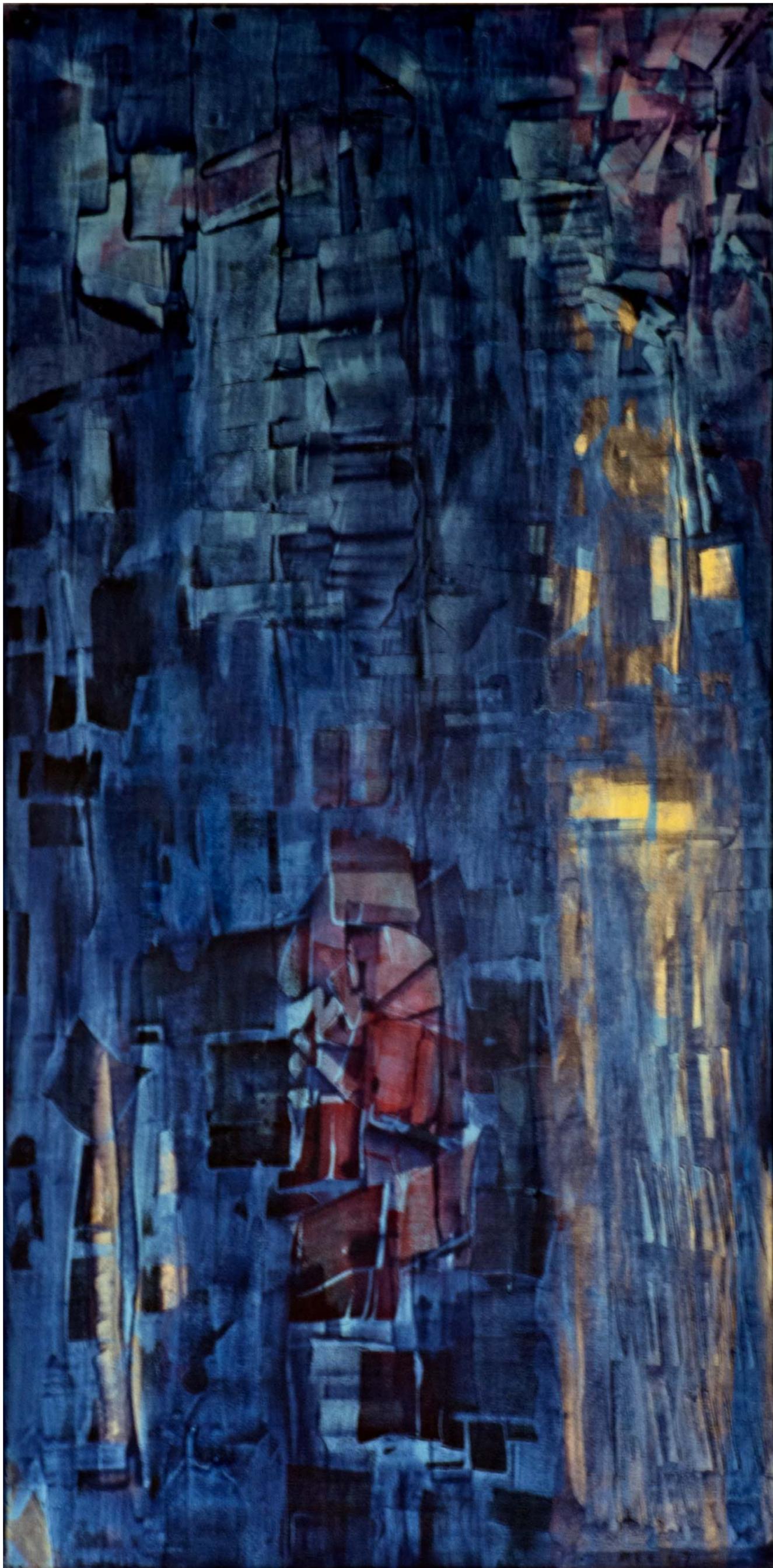


The Fallen, 2014, 56 x 33 inches, Acrylic on Canvas
Panel 3 of 3 + detail

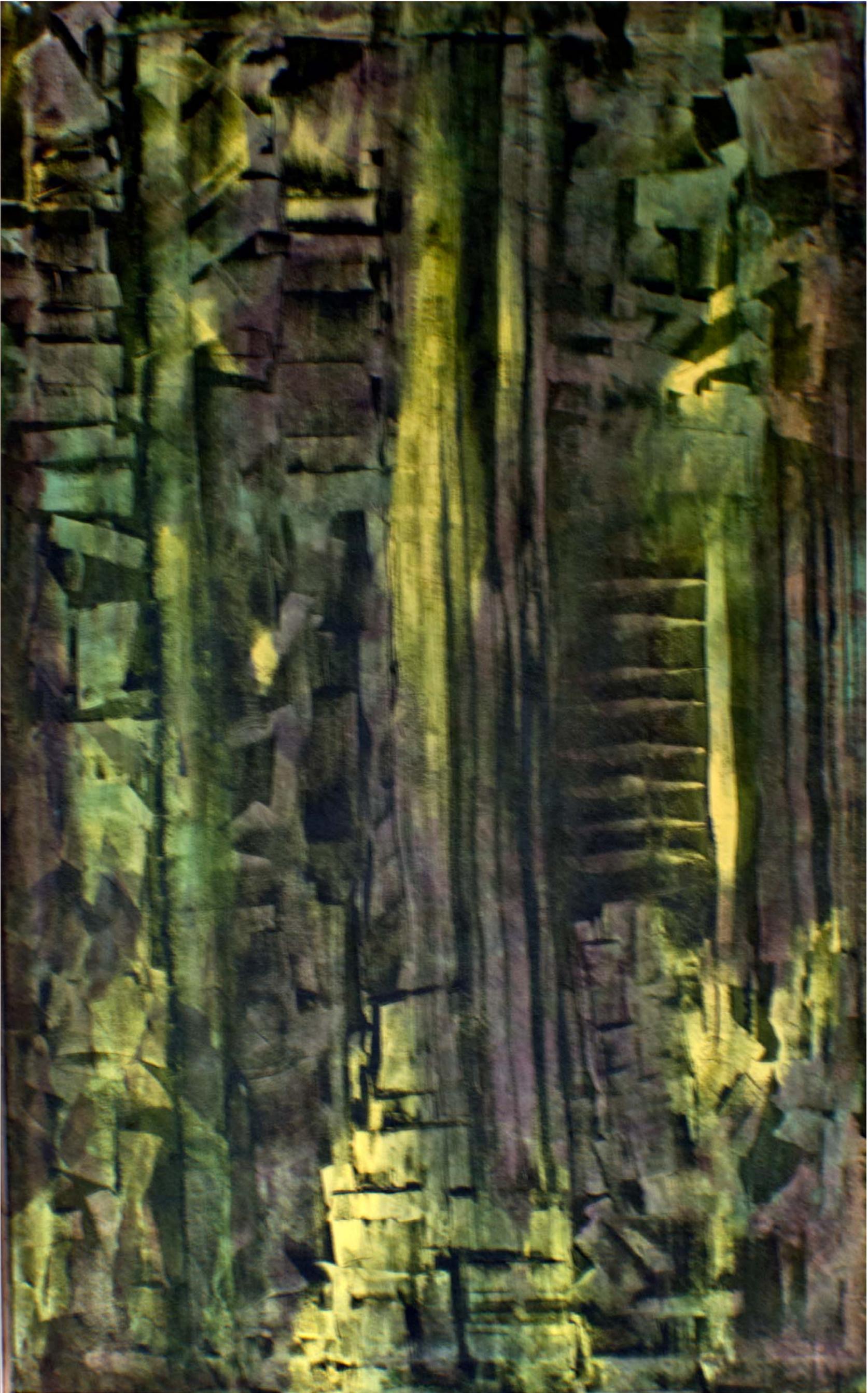


The Fallen...



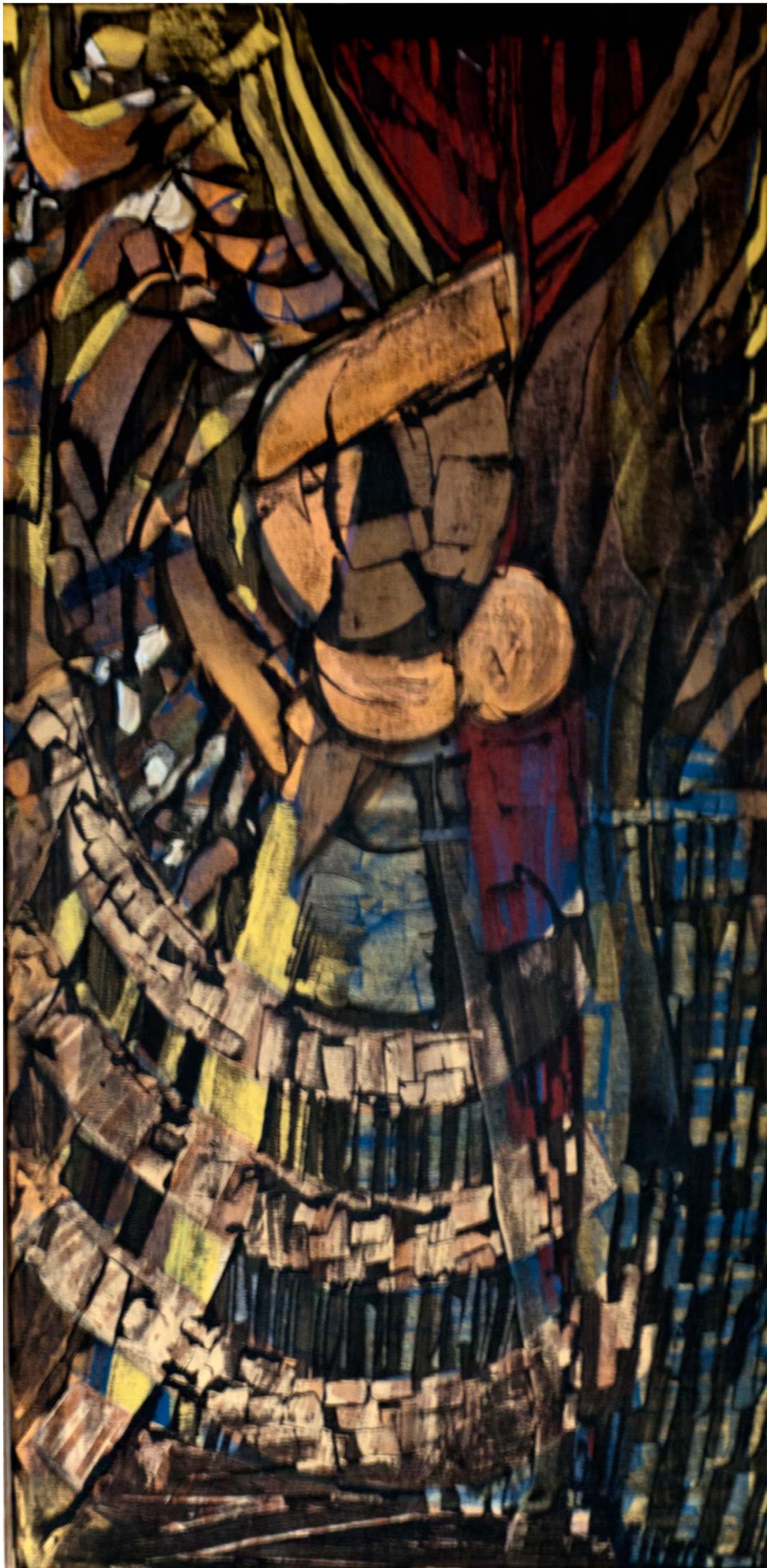


Impressions:
Wet Night in NY, 2006,
18 × 36 inches,
Acrylic on Canvas



Opposite Page

Composition in Greens,
2007, 18 × 28 inches,
Acrylic on Canvas



Improvisation 2006,-1
18 × 36 inches,
Acrylic on Canvas



Composition 2007-1, 62 × 59 inches, Acrylic on Canvas





Let the Music Play, 2014, 24 × 24 inches, Acrylic on Canvas

“I try to open the same inner eye that sees the harmony or the beauty in the flux of rivers and the rise of fires, thus provoking an inner sense that matures into an abstract expression. The abstractions are thus sensuous because they show no underlying calculations, but only the feelings, imagined feelings.”



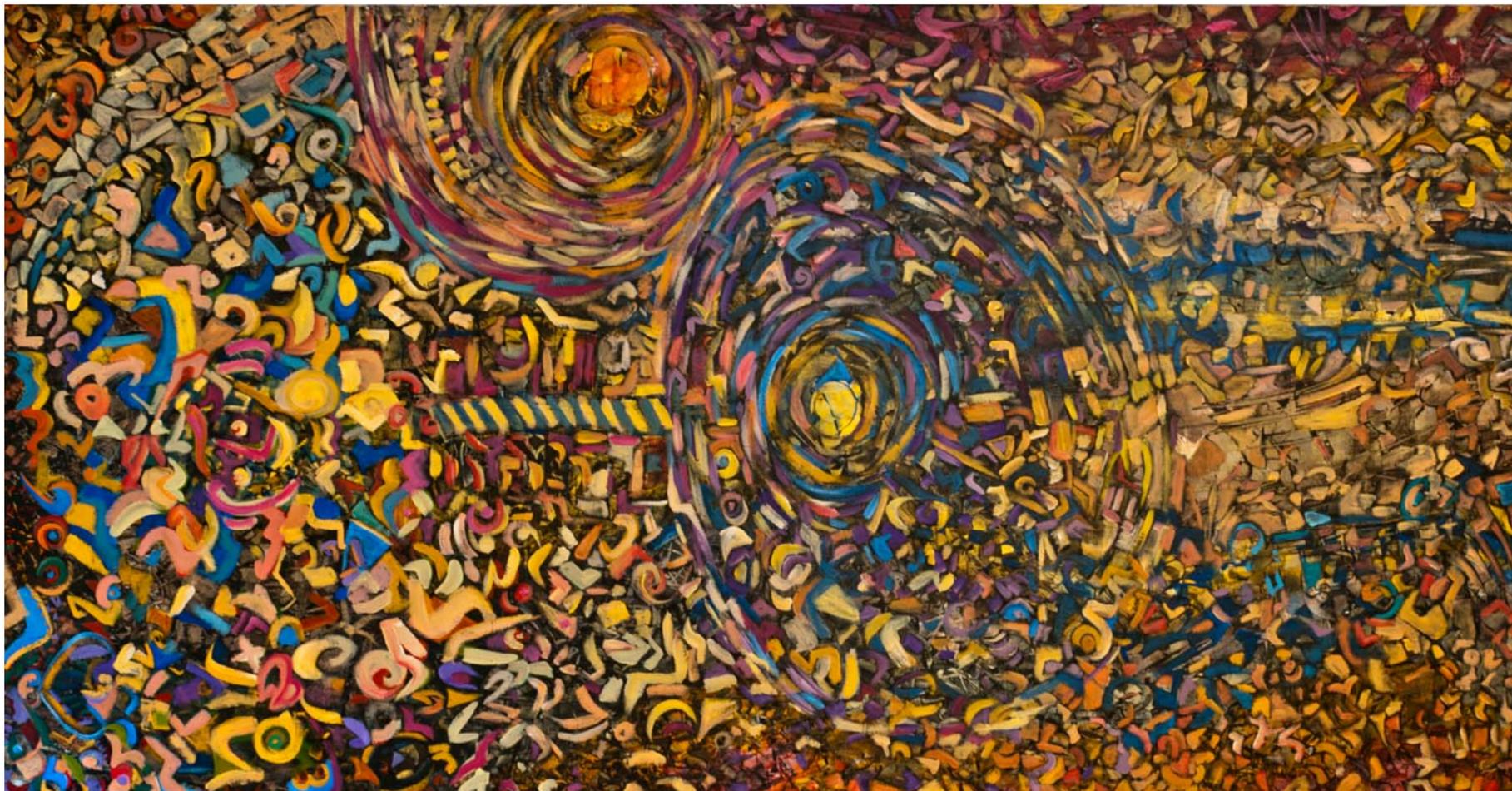
Impressions: Chesapeake Bay, 2007, 70 x 26 inches, Acrylic on Canvas + detail





Improvisation: Mardi Gras, 2007, 70 x 26 inches, Acrylic on Canvas + detail





Improvisation 2005-1, 72 x 39 inches, Acrylic on Canvas + details







Composition, 2010-2, 62 × 62 inches, Acrylic on Canvas



Ali Nassiri

Ali Nassiri (1950-), born in Tehran is an abstract painter living in Washington DC.

He studied at London's Saint Martin School of Art & Design and Chelsea School of Fine Arts during the 70's. When he started his studies he was more a sculptor than a painter but by the time he had finished he had become more a painter than sculptor, and an abstract painter at that.

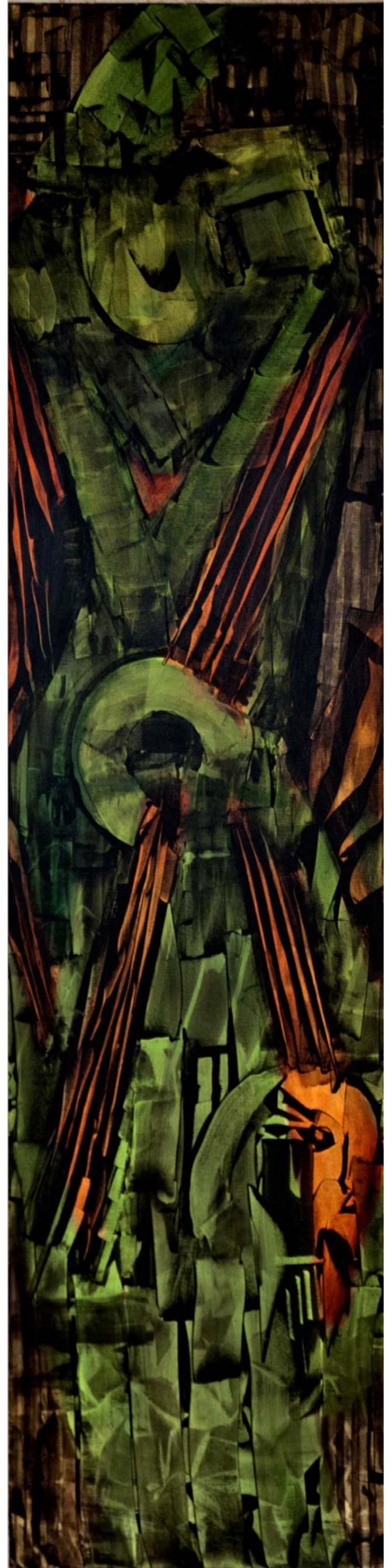
He moved to USA in the 90s and has been working mostly as a decorative artist in Washington DC. In terms of his art this has been a period of reflection and experimentation. He has taken up paintings again in a serious way only recently. He is one of those painters, many famous examples of which we have had all over history, who are both artist and art worker. He uses his artistic sensibilities in his faux paintings and murals now well known in the Washington area and subject of industry awards, whilst utilising extensively techniques and forms picked up at work in his paintings.

There is probably no technique Ali hasn't tried or style he hasn't reproduced. Making this latest batch of paintings from him presented here, more decorative and more imaginative at the same time. The complexity of geometric or organic forms used without any obvious or representative reason or definition in decorative art has introduced into his paintings an imaginative combination of forms and colours which has made his approach to abstract art a lot more directly sensual. If there are such things as "dream catchers" then Ali's latest paintings are sense catchers.

He says of his own paintings:

"It is difficult to describe my paintings in words. It requires a different kind of language. At my disposal there are forms and lines, and on that basis they stand alone as just abstract compositions. But as my expressions of colour and shapes they reflect an inner feeling which is itself beyond the senses. My paintings do not directly reflect a sense of this scene or that thing but how we feel when we see. In my paintings I try to open the same inner eye that sees the harmony or the beauty in the flux of rivers and the rise of fires, thus provoking an inner sense that matures into an abstract expression. The abstraction are thus sensuous because they show no underlying calculations, but only the feelings, imagined feelings. "

Tortured, 2006, 15 × 60 inches, Acrylic on Canvas





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