

CONVERSATION WITH IRFAN AJVAZI



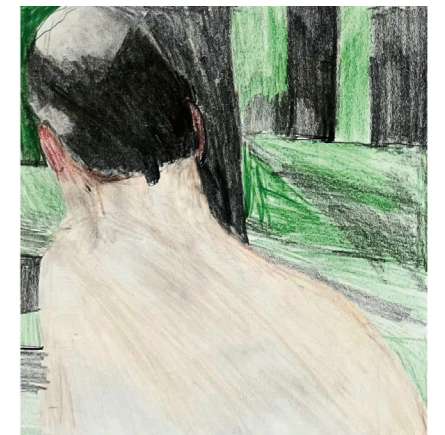
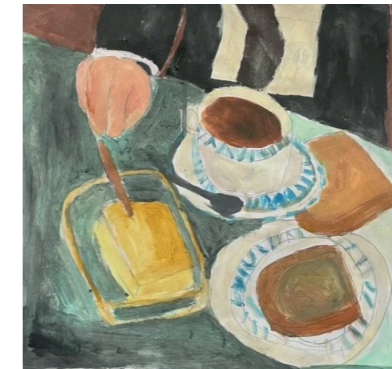
Irfan Ajvazi is an artist and curator whose work explores the intersection of memory, landscape, and still life through layered spatial compositions that blur the boundaries between interior and exterior worlds. He received a Diploma in Graphic Design from the Great Learning Academy in 2022. Drawing inspiration from photography, film, media, and art history, Irfan's practice began with spontaneous visual "snapshots"—unposed moments or figures that caught his attention and served as raw material for his paintings.

His creative process involves reassembling these fragments into thoughtful visual narratives, often constructed from multiple sources. Influenced by Baudelaire's reflections on the transient and the timeless, Irfan seeks to capture a sense of contemporary beauty that is both ephemeral and deeply rooted in cultural memory. His work reflects an ongoing investigation into how aesthetic forms evolve within and beyond their historical context.



On personal education, and creative education viewed locally and globally

Yes, I had a formal art education, which gave me a solid technical foundation and critical approach. However, I believe true artistic growth occurs beyond the classroom—through practice, failure, exposure, and reflection. In many places, including my own country, creative art education still struggles with outdated methods and insufficient support. Globally, I admire institutions that embrace an interdisciplinary thinking and nurture individuality, but accessibility and affordability remain major challenges.



On their journey to arts

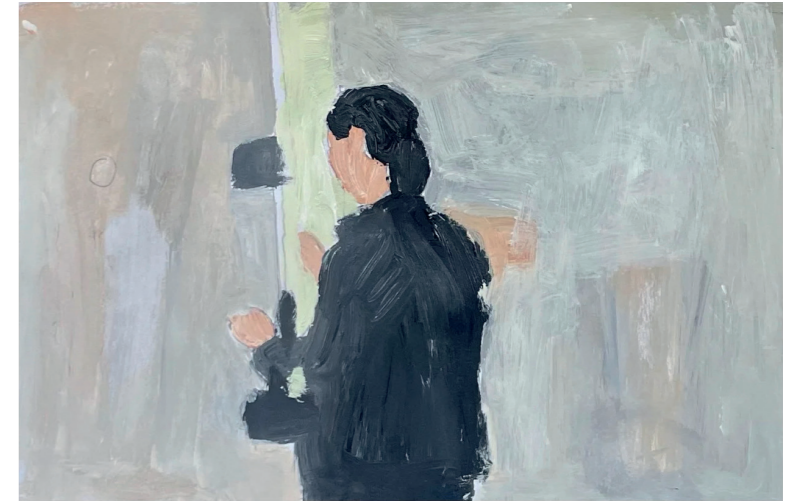
My name is Irfan, and I'm an artist whose work is driven by a deep curiosity about human nature, memory, and the hidden aspects of everyday life. My journey to arts wasn't linear. I started with a fascination for drawing as a child, and over time it grew into a broader exploration of visual language, symbolism, and storytelling. My path included experimentation, moments of doubt, and periods of intense discovery. Art became a way to understand and express things that words often failed to express.

Messaging with art

My work often revolves around themes of identity, memory, displacement, and the intersection between personal and collective history. I aim to create pieces that invite introspection—quiet dialogues between the viewer and the work. I'm less interested in conveying a specific message and more focused on creating space for questions and emotional connection. I want the viewer to see something of themselves in the work or to be unsettled enough to look closer.

On Art as a representation of reality or escape from it

I think both are true. Art can absolutely reflect the anxieties, hopes, and contradictions of our time—it's one of the most powerful mirrors of society. But it can also transcend time and space. Some artworks speak across centuries. What makes art powerful is that it can belong to a specific moment while remaining timeless in its emotional or philosophical impact.



Online galleries and marketing artwork online

I've worked with online platforms that offer great potential for visibility, especially for independent artists. However, selling art online requires more than just uploading images—it's about building trust, telling your story, and engaging with your audience. There's still a gap in the online representation and support of emerging artists. Platforms could do more to spotlight lesser-known voices and provide transparent systems for pricing, promotion, and fair compensation.

