

CONVERSATION WITH NILOUFAR FALLAHFAR



Niloufar Fallahfar was born in 1990 in Karaj, Iran. She has a Diploma in Graphic Design and a BFA in Painting from the Sooreh University. She has participated in several painting and drawing group exhibitions as well as festivals and biennials. Her works are a compilation of sides and surfaces. She converts painting from 2D surfaces to a 3D object. By creating multi-surface objects and showing them as paintings, she tries to present parts of the work of art that are easily seen and parts that remain unseen or may seem irrelevant.

On their journey to arts

Since childhood, I have cherished making crafts and drawing. I recall that I used to track all the art programs on TV, and along with them, I would carefully make the crafts. Even though I was not trained in painting, I could employ the resemblances of the faces around me in my paintings, which amazed others. Another turning point in my artistic life was when my elementary school art teacher noticed my talent and arranged a private drawing class for me, which I enthusiastically attended despite being exhausted after school. Afterward, it was time to choose my high school major, and I decided to study Graphic Design at art school. At this stage, I learned so many subjects in this field. The more challenging the work at the art school became, the more enthusiastic I was to keep going.



For my undergraduate degree, after two entrance exams to a university in Iran, I could follow my long-time dream of studying painting, and since I didn't have a studio, I went to the university workshops after my classes and practiced there as long as it was allowed. I consulted almost all the professors and tried to take advantage of their points of view and grasp the true meaning of the art.

On personal education, and creative education viewed locally and globally

I studied painting at Soore Art University in Tehran. I also participated in art classes outside the university. After years passed, I made an effort to know more about art, theoretically and practically. I see my art on the path of growth and prosperity now. By following the world's contemporary art, I see that there is no limit for artists and with special support, they make every impossible possible. It is the same spirit in me with great enthusiasm to vitalize the most impossible ideas. But, unfortunately in our country, we face several problems with exploring our creativity. I mean that as an artist, I have experienced so many difficulties here.



Messaging with art

Painting on canvas never fully expressed what I had in mind, because the space in which a painting is placed mattered a lot to me, the space where the audience steps in to observe the painting. The audience has had a passive role in it, and I have tried to eliminate this passivity throughout my artistic career. My artworks covet to surround the audience, enter their space and invite them to a more interactive reading. Furthermore, I am trying to feel the spirit of time and place in my artworks. As an artist, I follow the sociology of where I live, that is Iran.





Online galleries and marketing artwork online

To be honest, I get disappointed whenever I have an online show, since my paintings are three-dimensional. So, the audience cannot understand all the aspects and angles of my artwork online.

I employed exceptional sensitivity in designing and making the canvases so that each canvas is designed correctly considering the model's state and what I wanted the audience to pay attention to. By creating these protrusions, I can reach something beyond the audience's apprehension of the painting. My artworks, with their protrusions, step towards the audience space and occupy it. The painting and the audience interact bilaterally - in this way, with every movement of the audience, my paintings change and transform.

Thus, ordinary pictures of my artwork in online galleries cannot succeed.

As far as I am concerned, in addition to taking pictures of their artwork professionally, they need to be introduced by professional online platforms to the world. Although I believe that the best picture of my artwork cannot introduce all the stories behind that picture!

As an artist, I prefer to communicate with the audience like a real exhibition that we have. Because I think when they know more about the intentions and stories behind them, they can be more enthusiastic to have that art piece. More importantly, a strong statement cannot express all stories and feelings behind an artwork! We cannot deny this aspect of an artwork! Understanding an artwork through the artist's world!

To me, this is a weakness of online galleries. I think we should work on the tangibility of the virtual world in selling art.