

art of england

November 2012 | Issue 96 | £3.99

ROLF HARRIS

AT CLARENDON FINE ART

ALL THINGS BRONZE
AND BEAUTIFUL
A WORLD OF SCULPTURE AT THE RA

BRIGHT YOUNG THINGS
PRE-RAPHAELITES SHINE AT THE TATE



NATALJA NOURI - BETWEEN MICROCOSM AND MACROCOSM



left:
Natalja Nouri. **Udjat**.
2009. Oil on canvas
120 x 120 cm

In Natalja Nouri's work, the cultures, concepts, and symbolism of East and West collide in a mysterious symbiosis. And yet she still does not fit easily into the category of the multicultural scene as we know it.

She follows her own way, belonging to no school. The motifs, themes and creative tasks with which she concerns herself, are traditional signs, symbolism and her own symbols. She asks questions about what holds the world together in its most elemental sense – the hidden connections between macrocosm and microcosm. Natalja Nouri draws micro-organisms which she uses as a metaphor for galaxies to demonstrate the unity of micro and macro cosmos. The genetic chain is a preoccupation of the artist and it features repeatedly in her work, illustrating how the very essence of humanity's source is connected to nature, entwined

inseparably within the entire cosmos. Whatever the scale of her art, she works with an accuracy that is correct to the last millimetre. Nothing is left to chance, even the smallest detail becomes a miniature of astonishing verisimilitude.

Natalja is tireless in her search for symbolic and allegorical representations of mental, spiritual and psychological connections as she creates her own peculiar, idiosyncratic imagery. Those seeking to interpret her pictograms will discover that enlightenment can be found within the secrets of theology, cosmology, psychology, the kabala, and mathematics.

Natalja Nouri's paintings draw the viewer into contemplation and meditation. The energy that emanates from her paintings in the form of currents flowing from darkness to light, from negative to positive and from male to

female, does not seem wild and fierce, but somehow contained – even tamed. This impression is reinforced by the fact that many of her symbolic works are characterised by covert or overt symmetric structures.

Her surrealistic and symbolist works are thought-centred. Her use of colour is purposeful, never wasteful and in some of her work, approaches pure abstraction.

Dr. Peter Schütt

For further information please visit
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