

MANUEL ZOIA GALLERY

Mohsen Taasha Wahidi

Mohsen Taasha was born in 1991 in Kabul. He started painting from Arts Vocational High School in 2006. He has graduated High school from Kabul fine Arts institute, painting department in 2010 and he did his BFA in Visual Arts from, Beaconhouse National University (BNU) Lahore, Pakistan. by participating in contemporary arts workshops led by artist Khadim Ali in 2009, He practiced as contemporary artist.

studi | education

2013-2017 BFA Visual Arts – Beacon House National University, (BNU) Lahore, Pakistan
2010 High school Diploma – Institute of fine arts – Kabul
2007 Intermediate school – Abdul Rahim Shaheed high school – Kabul
2003 Primary school – Mahmud Tarzy – Quetta, Pakistan

mostre selezionate | selected exhibitions

2019 KHARMOHRA, Art under fire in Afghanistan, Afghanistan contemporary art exhibition – Mucem – Marseille – France
2019 Made in Afghanistan, Afghanistan contemporary art exhibition, Etihad Modern art gallery Abu Dhabi - UAE
2019 Absence of the present, contemporary art exhibition, Nomad Gallery – Islamabad, Pakistan
2018 Nord Art 2018, art competition and exhibition, Búdelsdorf, Germany
2017 The two person Show-Afghanistan Cultural House, Kabul
2017 Nimrouz-First Afghan contemporary art in Tehran, Niavaran Palace, Tehran. Iran
2017 BFA Degree Show, Beacon House National University, (BNU) Lahore, Pakistan
2015 The Great Game, Iran Pavilion, **56° Venice Biennale**, curated by Marco Meneguzzo and Mazdak Faiznia, catalog, Italy
2015 The collective – contemporary art exhibition – Theca Gallery - Milan, Italy
2014 The oldest ones among us are thirty years old (1961-1991) Art Market Fair Budapest-Millenaries, Budapest, Hungary
2014 I was used to be there, Lithuanian Art fair. Contemporary art exhibition. Lithuanian Exhibition center (Vilnius) Lithuania
2014 Afghan Visual Scene Is Focus of Exhibition in Ewing, contemporary exhibition, New Jersey University, USA
2013 Imago mundi canvas project – painting exhibition – Milan, Italy
2013 Beirut Contemporary Art Fair – paintings – Beirut, Lebanon
2013 Alghochak– paintings – Taasha artistic group – Bameyan Hall – Bameyan province
2013 Contemporary exhibition – (privet galley) Milan, Italy
2012 International Contemporary Arts - **DOCUMENTA 13** – Kassel and Kabul
2011 Temporary Exhibition – Roshd association of Contemporary Arts – IFA - Kabul
2011 Faryad-e Khamosh – ROSHD association of Contemporary Arts – Afghan National Gallery
2010 SLICK ORIENT 2010 - GALERIE NIKKI DIANA MARQUARDT – Paris

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2010 Art for Peace – The United Nations and turquoise mountain – Bagh-e Babur, Kabul
2010 Afghan Contemporary Art Prize – Turquoise Mountain – Bagh-e Babur, Kabul

esposizioni personali | solo exhibitions

2019 Chilsotoon artist in residence, cite specific installation, Chilsoton garden Kabul.
(In progress)

2019 The reds movement, live performance, Pule Surkh, Kabul

2016 26349 Afghani-paintings, Afghanistan Cultural House, Kabul

2016 Beyond the curtain. Miniature paintings - Theca gallery, Milan, Italy

2013 Reminiscence – paintings – French Cultural Center (FCC) Kabul

Workshops

2013 contemporary art lectures- Berang association of Contemporary Arts - Kabul

2012 Asian Contemporary Arts seminars – Lizza Ahmady, Afg. USA curator – Babul

2012 Ways of seeing – Ashkan sephawand, Natasha – Documenta 13, Kabul

2012 Art after death – Adrian Villa Rojas, Documenta 13 – Kabul

2011 warlords of Afghanistan, graffiti practice - Combat Comms – Kabul

2010 3rd Afghan Contemporary art prize – Turquoise Mountain Foundation – Kabul

2010 Miniature – Shir Ali, Marefat High school – Kabul

2009 contemporary art seminars – Khadim Ali, Marefat High School – Kabul

Awards

2019 Selected to be Silk Road Cultural Initiative (SRCI) artist in residence at Britto Art Trust, Dhaka, Bangladesh.

2018 Certificate of Biafarin artist management selection, Nordart 2018, Germany

2017 Certificate of Honor, 12th Convocation BFA Degree, BNU- Lahore

2013-2017 UMISAA SAF-Madhanjeet Singh group scholarship BNU, Lahore, Pakistan

2013 Artwork Nominated for the years painting of Italy - COMAT PRIZE Art Competition – Italy

2012 Certificate of Participation – dOCUMENTA 13 – The school of Art and design

Kunsthochschule Kassel – Kassel, Germany

2010 Accomplishment Certificate- Combat Comms – warlords of Afghanistan – Kabul

2010 Accomplishment Certificate, turquoise Mountain – 3rd Afghan contemporary Art Seminars and Workshops – Kabul

2010 First place Award – 3rd Afghan Contemporary Art Prize – Turquoise Mountain – Kabul
Exhibition of fine arts - republic of Czech

Selected Publications

2019 KHARMOHRA, Art under fire in Afghanistan catalog

2018 Nordart 2018 – Annual Catalog – Germany

2017 BNU Degree show 2017, Annual Catalog – Lahore, Pakistan

2016 allegro biota portrait, Mohsin Taasha – Bell Arte Fashion Magazine - Italy

2016 Beyond the Curtain – solo exhibition, Kooness Magazine – Milan, Italy

2016 the great game - 56° Venice Biennale catalog – Vines, Italy

2015 the exhibition article - The Collective website

2015 The Collective, art show – Emedit Magazine. Italy

2013 The Guidebook - Documenta 13 catalog – Kassel, Germany

2013 Afghan Artist – Undo.net online Magazine – Italy

2013 Middle in East (art tomorrows parties in art scene) Art Weekly Report

2012 Afghanistan at Documenta 13 – Nafas Art Magazine

2012 Documenta 13, Books, Afghanistan and both – by Gregory Volk – Art in America Magazine

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testo critico | critical text

The artist Mohsen Taasha Wahidi, is a native of Kabul and belonging to the Hazara ethnic group. Trained in Pakistan, the roots of his art lie in the millenary culture of the ancient Persia conveying his look to the contemporary.

The Rebirth of the reds are pictorial and performative cycles, begin in 2016 following the suicide attack in *Deh Mazang*, Kabul.

The vision of how this place was marked by this event and how all the senses were upset to see shreds of bodies and to perceive the strong and intense smell of blood, had a very strong impact on him. It is a profound wound that is reflected collectively in the intimacy of a people and that in order to heal itself has the need to be universally manifested.

The artist becomes the Narrator of collective stories, the voice of the "many".

The language with which he narrates his "visual stories" is influenced by an archaic, traditional code, in which the geometric textures of carpets and the sublime decorative aesthetics of Koranic calligraphy frame the narrated stories, coagulated in human forms wrapped in red drapes. We are in front of a tenuous indication of humanity that has an echo of De Chirico of lifeless and immobile dummies, completely depersonalized by the "draper - censor" imposed by the Taliban regime. These forms are vivified only by the prevailing use, almost an obsessive presence, of bright purple that becomes personification, true and the only protagonist. The use of this color has a strong symbolic component: it is blood, death and, at the same time, it is love, passion, life.

In the artist's imagination, nature and the native landscape also enter with force, and these human figures wrapped in large purple drapes are like fragile petals of poppies or tulips that cover the meadows towards *Mazar El Sharif*, nothing is enough to dissolve them and their intimate beauty.

With the involvement of the theater group *Sorkh va Safid*, the artist gave life to his paintings, staging real environmental performances in the streets of the city and in large rural areas. The pictorial works seem to have wanted to break the frame of the two-dimensional medium, acquiring plasticity in the name of a message aimed at involving more and more people.

The contrast between the snow-covered land and the orderly passage of these red figures has a strong symbolic and communicative charge. The immaculate earth, oozes drops of blood like a deep gash to which it is necessary to put a definitive remedy. The artist is a poet of a tragic contemporaneity in which every cry, every suffering is a clear and definite element and for which it is necessary to create universal awareness and spirit of criticism for a better understanding of reality.

Chiara Ciurlia