

ANI QANANYAN

With monochrome colors and expressive craftsmanship, Ani Qananyan's "16" series and "2020" artwork confront the audience with the intimacy of the grieving process. In both works, the artist has developed a language that balances nature and memory.

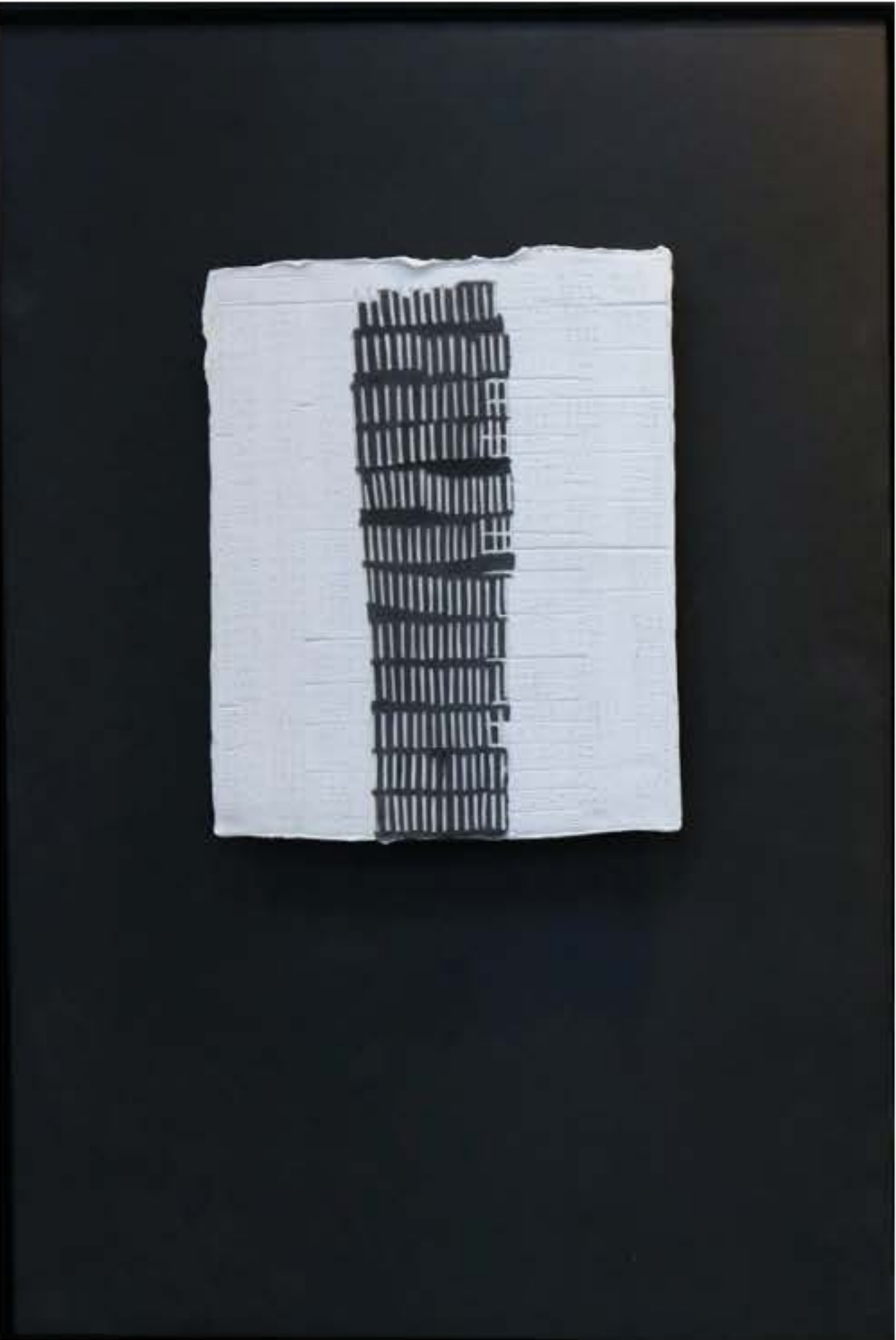
"16" is a series in constant construction and evolution. As a personal ritual, the artist entrusts herself to a square clay sheet each year on the same date: the day of her mother's passing. By entrusting herself to the white tile, the artist lets her unconscious confide and dialogue with this day of memory. Instead of being an abstract explosion of emotions, the tiles contain a certain rigor, a regularity, a repetitive rhythm, a tactile impulse in the simple lines drawn vertically in succession. Covering the entire surface, the white strokes are sometimes crossed out, they vary in size, in spacing and depth. This introspective notation composed around the date "16" echoes the passage of time, the traces of pain, the reconstruction process. In constant evolution, the works become as much objects of memory as of therapy.

"2020" is a reflective and narration-filled work created during the 2020 Artsakh war. Based on a mirroring composition with the birth dates of the fallen soldiers inscribed on each side of the white tile, the numbers become one with the clay, the soil, the earth and are left unglazed. At the center, a grid, the repetitive strokes, seen in her "16" series, are covered with black pigment. Although graphically bold, the work transcends the macabre of the war and gives space to pay tribute to and express our collective trauma.

Compared to her other works in ceramics, Qananyan does not call upon technical inventions to give additional volume to her expression, instead "16" and "2020" tend towards the original paper-pen rawness and sensitivity to be as close to the fragility of life as possible.



2020
clay, pigment
2020



2020
clay, pigment
2020

