

In love with K – K Visuals

Unseen, undescrivable, unbelievable. An anonymous author writes: "Oriental, Persian creativity mixed with a Western sense of reality and innovation...". The artist calls her work Transparente Lyrik. Now, she presents her series "In Love with K – K Visuals".

The German-Iranian artist is an exceptional artist. Or better: her work is exceptional on the art market. The material her pieces are made from as well as the themes and the way in which her works are presented confer her oeuvre characteristics of uniqueness in an art world that often is defined by works that draw on or plagiarise Picasso and Warhol. Transparent materials and light colors are utilized, which are partially layered on top of each other and in their multidimensionality create the impression of being afloat. The background is characterized by the complete equality of familiar, traditional, and intangible forms. These forms provide the homogenous coloration of the background area. The layer or layers on top of these forms refer to the representation of the present or even the future. They literally "hang-before" the past. By virtue of gesture and expression they present the opposite of the past: undetermined, larger and probably also rougher in design but more expressive, if not even explosive in their ability to express their meaning. Thus, the works perfectly describe the past, present and future. We know the past in detail, the present and future yet are undetermined, unspecified, and, if at all, only visible through the heart. The works draw their incredible tension from this correspondence, or better, from this competition.

The artist writes her works with a tangible love, with an infinite playfulness of coloring, all the way to an inclusion of a battle of the ages, the letters, the feelings and even the worlds. For almost two years now, she has visualized the letter "K" in its extraordinary linguistic and cultural plurality of meaning. The result are "K Visuals". The K becomes the hero of her art. The visualization of a letter, rather than a word, enables an enormously larger plurality of interpretation. From the absolute negative to the hopeful positive. There is the good "K" (Kuss [Kiss]) as well as the evil "K" (Krieg [war]). There are also K-opflose K-reaturen (headless creatures), Kommunikation (communication), K-orruption (corruption), K-reation (creation), K-ettenreaktion (chain reaction), K-onflikt (conflict). The presented interpretations come from the artist's reasoning. Reasoning can turn into "counter-reasoning". This process might not become obvious to everybody directly. But those who work on and through the content of the image in detail will be greatly rewarded. Gila Abutalebi is far above from any influence exerted by the viewer. The viewer, however, is tasked to deploy their own reasoning and interpretations. The artist sees herself primarily in the role of the person asking questions and communicating questions while the spectator is offered space and time to find their own answers. Thus, the "Art Abutalebi" meets the tasks that we demand of today's artistic work, i.e. to voice societal self-reflection. Abutalebi's works cannot be fully experienced through verbal description nor through photographic images alone. They are living works whose full impact and meaning depends upon the interplay of themselves with both viewer and light. The works become fully alive only in this manner: One must interact with them „in person.“ When life is defined as artistic development, then we can expect much more of this young, lively and original artist.

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