

Hedieh Jafari - Tehran, “An Iranian Fairy Tale Journey Through the Tunnels and Tissues of Our Human Conscience”

Em. Prof. Hugo U. Besard
Graphic Artist,
Academy of Fine Arts/University College,
Antwerp/Belgium,
Director of International Graphic Art House
TERRA SAGRADA, Portugal
hugobesard@hotmail.com

Full Length Paper
Accepted 1 June 2022

Abstract

Ex-libris and printmaking artist Hedieh Jafari, born in Tehran, Iran in 1990, draws attention with the engravings she created with the mezzotint technique, which requires intensive labor. She greets us with a dramatic narrative in his works on the deterioration of the global environment. Hedieh’s engravings lead people to think and question. Hedieh’s work also carries a moral message. The graphic language of the young artist, the subjects he chose, and the way he composed them are remarkable. Graphically, it’s artistically so beautiful.

In a poignant, penetrating and artistic way Hedieh manages to conjure up powerful images of chilly, grey and desolate underground stations in which all kinds of rare and endangered animal species have washed ashore. The graphic compositions are astonishing and at the same time haunting and alienating, and charged with a raw poetry that confronts the viewer with human pride and disrespectful brutality towards his fellow inhabitants on earth.

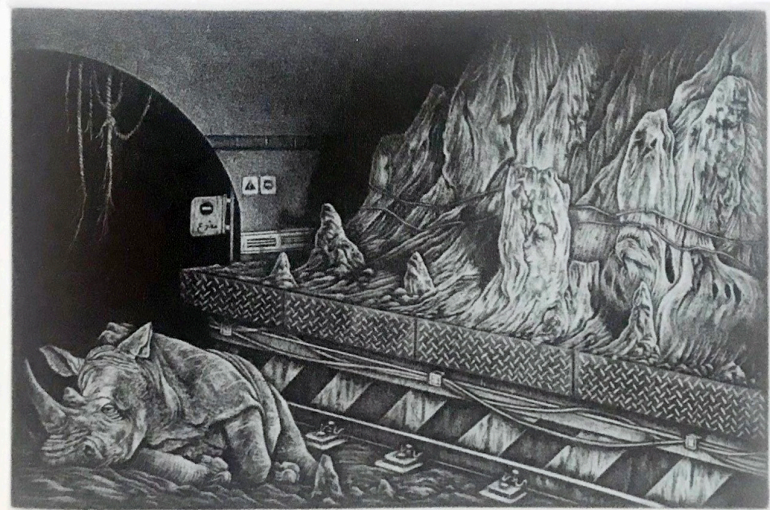
Keywords: Ex-libris, Art, Mezzotint, Collector, Iran.



Hedieh Jafari
Ex-libris and Graphic Artist
e-Mail: hediehjafari898@yahoo.com

Hedieh was born in Tehran, Iran, in 1990, and has specialised in the labour-intensive mezzotint technique. She is very committed to and concerned about the dramatic deterioration of our global environment. Hedieh's mezzotints contain an invitation to reflection and self-reflection. Her work conveys a moral message, but it is also technically very clever and, above all, graphically and artistically beautiful.

In a poignant, penetrating and artistic way Hedieh manages to conjure up powerful images of chilly, grey and desolate underground stations in which all kinds of rare and endangered animal species have washed ashore. The graphic compositions are astonishing and at the same time haunting and alienating, and charged with a raw poetry that confronts the viewer with human pride and disrespectful brutality towards his fellow inhabitants on earth (Picture 1).



Picture 1: Hedieh Jafari, "Hazard 1", C7/C4, (10x15 cm), 2018



Picture 2: Hedieh Jafari, "Empty Station", Acrylic on vanvas. (120x100 cm), 2018

Hedieh's magnificent mezzotints are a poetic revolt against the arrogant human being who, purely out of self-interest and in pursuit of personal profit, wants to control the water, the air, the plants and the animals, thus allowing short-sightedness and greed to triumph. Hedieh's oeuvre encourages the viewer to reflect on the current precarious situation of man in his natural habitat and confronts human behaviour with its eternal paradoxes (Picture 2).

Her graphic poetry is both a wake-up call and an eye-opener for us. Using cradle irons as graphic instruments, Hedieh manages to conjure up technically stunning mezzotints, built up in rich black and grey tones, lively and refined in texture, full of poetic imagination, but at the same time always deliciously spiced with strong intellectual content. With angelic patience and virtuosity, she works the copper plate millimetre by millimetre.

In one of the Ex-libris made for the Belgium President of the Ex-libris Association, Mr Jack Van Peer, Hedieh uses the inevitable pear theme ('Peer' means 'Pear' in Dutch language) to denounce the problem of overconsumption, albeit with the cynical undertone which is so typical of the owner. The masks fall off and the hands are raised in despair. (Picture 3).



Picture 3: Hedieh Jafari, "Rush Hour", C7, (8,5x12,5 cm) 2021 (Ex-libris for Jack van Peer)

In the second design made for Miss Anita Thys, important Belgium Ex-libris collector, the cat is ringing the bell. In this desolate station, a cat family feels at home among Anita's beloved books. (Picture 4).

249



Picture 5: Hedieh Jafari, "Last Station", C7/col. (12,5x8,5 cm) 2021 (Ex-libris for Anita and Jack)



Picture 4: Hedieh Jafari, "Book Station", C7, (8,5x12,5 cm) 2021 (Ex-libris for Anita Thys)

In the third copper plate, the previous themes were combined for the both of Jack & Anita. Hedieh added a lively and playful red touch by hand. This playfulness is fake, because the clock is at five to twelve. It's a small joke about the age of Jack van Peer and Anita Thys. Both passed the age of 70 years old... Time to put into perspective life... (Picture 5).