

Odradek | Sepand Danesh | 12th June – 7th July 2025



Virginia Woolf, 2025, Acrylic paint on linen, 74 3/4 x 51 1/8 in, 190 x 130 cm

JD Malat Gallery London is proud to present *Odradek*, a solo exhibition by Iranian-French artist Sepand Danesh (b. 1984, Tehran), opening 12 June 2025. Featuring ten new acrylic-on-linen paintings, *Odradek* expands Danesh's inquiry into memory, identity, and psychological space.

At the heart of Danesh's practice is the motif of the corner, an architectural form that becomes a metaphor for introspection, isolation, and the mind's reflexive turns. In *Odradek*, corners are not merely compositional choices but conceptual anchors: spaces where fragments of personal and collective memory accumulate, and where confinement becomes a catalyst for creation. Often, these corners contain a solitary shelf on which cubes gather, icons of suspended memory and the fragmented rhythm of thought. These are corners without floor or ceiling. They are psychological zones suspended in time, dislocated from recognisable spatial coordinates.

The show's title refers to Franz Kafka's short story *The Cares of a Family Man*, in which Odradek is a strange, ambiguous presence, neither object nor person, familiar yet unknowable. Danesh adopts this motif as a conceptual framework for exploring displacement, alienation, and the persistence of memory.

Drawing from literature, philosophy, and his own experience of exile following the Iran–Iraq War, Danesh constructs layered environments that reflect an effort to rebuild the self. Figures emerge as spectral presences, flattened, fragmented, or partially obscured. They appear as amalgams caught between visibility and erasure, vessels for collective memory, trauma, and knowledge. Many are drawn from historical, scientific, and psychological sources, blending visual culture across time and disciplines. These figures, stripped of singular authorship, function as symbolic composites, inviting projection and reflecting the psychic fragmentation that underlies the work.

Danesh builds his compositions from repeating units: squares, grids, and stripes that recall digital pixels. This method reflects his interest in how perception is shaped by technology, memory, and fragmented experience. He explores perception through two visual devices: stripes and imbalance. Stripes, historically associated with marginality and deviance in Western visual culture, become markers of rupture and resistance. Skewed or unstable perspectives disorient the viewer's sense of space and logic. These visual strategies mirror the psychological fragmentation and displacement that underpin the work, while also referencing a language shaped by Surrealism, Constructivism, and French narrative painting, movements attuned to the unconscious, spatial form, and altered perception.

With *Odradek*, JD Malat Gallery presents a poignant and philosophically attuned body of work that continues Danesh's exploration of the corner as both refuge and rupture. It is a site in which the internal world is laid bare with rigour, tenderness, and intellectual clarity.

For more information, images and comments, please contact: press@jdmalat.com
Opening hours: Monday – Friday, 10am – 6pm and Saturdays, 12pm – 6pm
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