

MAKAN NEGAHBAN

SOLO EXHIBITIONS

2018

"Bye, Bye," Radiant Space, Los Angeles

2017

"Resplendent Tendencies," Co-Lab Gallery, Los Angeles

2016

"Makan Negahban Solo Show," Highland Cafe, Los Angeles

SELECT GROUP EXHIBITIONS

2019

"Double Date," Radiant Space, Los Angeles

2017

"The Divine Feminine," Radiant Space, Los Angeles

"Upside Down," Co-Lab Gallery, Los Angeles

2016

"LAAA's 2016 Open Show," Gallery 825, Los Angeles

"Hey-Man," Co-Lab Gallery, Los Angeles

"Small Works Show Show," Co-Lab Gallery, Los Angeles

PUBLICATIONS

2022

"Makan Negahban Approaches Painting Like a Song," Paper Magazine, Matt Moen, 3 August 2022, <https://www.papermag.com/makan-negahban-collisions-2657798017.html?rebelltitem=16#rebelltitem16>.

2018

"Meet Makan Negahban of MAKAN," VoyageLA, 13 March 2018, <http://voyagela.com/interview/meet-makan-negahban-not-business-just-painter-work-mission-junctionchinatown-area/>.

2017

"*Resplendent Tendencies* Is an Opportunity to Observe an Emerging Artist's Evolution in Real Time," *ÆQAI*, Anise Stevens, 10 June 2017, <https://aeqai.com/main/2017/06/resplendent-tendencies-is-an-opportunity-to-observe-an-emerging-artists-evolution-in-real-time/>.

EDUCATION

2008-2011 University of California, Irvine - Psychology and Social Behavior B.A.

STATEMENT

Collisions presents two series of works that are meditations on different vantage points: a micro view of my personal life and a macro view of human endeavor. The portraits are considerably more lively and colorful, whereas the black paintings are more intense, lending insight as to how I relate to and fit in the world.

The portraits are textured and tactile; the goal was to make paintings that were alive and buzzing. The black paintings are cruder and more immediate and sourced their inspiration from the attitude and energy of punk music and stream of consciousness novels. Intuitions and instinctual curiosity were the guiding forces.

Both series have an energy to them, but of a different kind: with the black paintings, the energy is sourced in the process and attitude, and with the portraits, the energy comes from the weight and the heft of all the materials and levels of abstraction blending into one another.