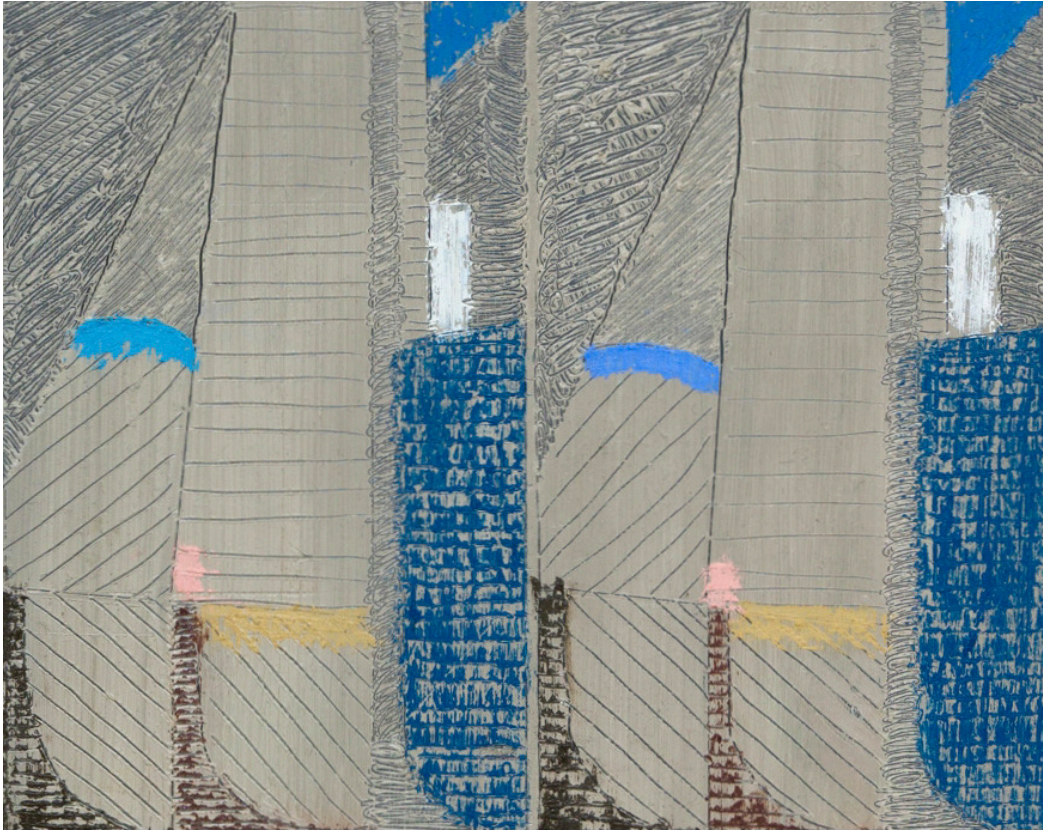


HAROUN HAYWARD

Kabir Jhala and Louisa Buck, *Three Exhibitions to see in London this weekend*, The Art Newspaper, 23 April 2021



Detail of Haroun Hayward, *A Painting for Graham Sutherland and Frankie Knuckles*, 2021

This solo show of new abstract oil paintings by Haroun Hayward digs into the disparate cultural influences of the artist's upbringing in Haringey, North London in the 1990s, allowing him to negotiate the confluence of heritage that informs his identity. Bold geometric forms in bright primary colours resemble the woven South Asian rugs his Pakistani mother would decorate the house with, while circular shapes evoke Indian Yantras—diagrams from Tantric traditions. Equally present in more sombre coloured sections are the influences of Vorticism and the landscapes of Paul Nash.

Unlike so much other work that examines diasporic identity, these paintings speak less to an inner conflict than to a harmonious wealth of references, which can be traced back to what Hayward describes as the most formative influence of his youth: rave. Mirroring

the repetitive rhythms of 1980s acid house music in their structure and presentation, these paintings are situated within a subculture defined by a search for the transcendental via mass communion, drugs and ecstatic movement. Hayward says that he created these paintings following a period in which he stopped making work for personal reasons, and was determined for his return to art to focus on joy. "I want these works to make you feel good," he says. "To remind you of the beauty and hope of dancing in a field with your friends."