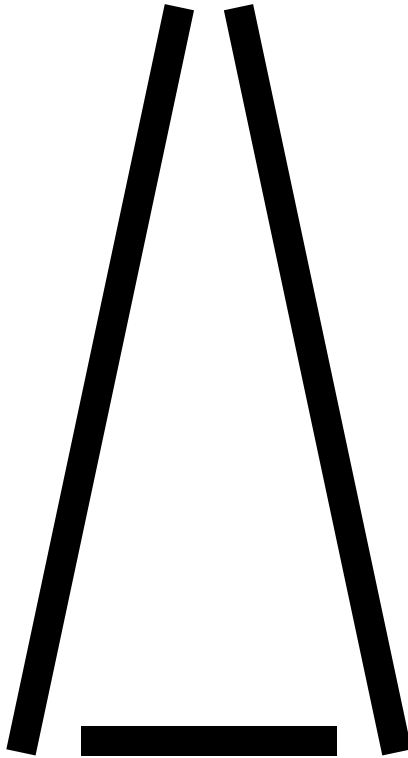


CONNECTIVE STRINGS | OF RESILIENCE

THE LAND
OF CYPRESS
TREES



MORTEZA AHMADVAND
SAMIRA ALIKHANZADEH
MARYAM "MIMI" AMINI
MARYAM ASHKANIAN
NAVID AZIMI SAJADI
NASSER BAKHSHI
MOJGUN BAKHTIARY
LADAN BOROUJERDI
HOMA DELVARAY
BITA FAYYAZI
AHOO HAMED
DARIUSH HOSSEINI
SHOHREH MEHRAN
LALEH MEMARARDESTANI
MINA MOHSENI
KOOSHA MOOSSAVI
ELHAM NAFISI
ROGHAYEH NAJDI
POONEH OSHIDARI
ELHAM POURKHANI
PEYMAN SHAFIEEZADEH
ROZITA SHARAFJAHAN
SORAYA SHARGHI
TARLAN TABAR
MOJTABA TABATABAIE
SHIDEH TAMI
MAHSA TEHRANI
HODA ZARBAF



CONNECTIVE STRINGS OF RESILIENCE

Curated by
Maryam Majd Art Projects (MMAP)

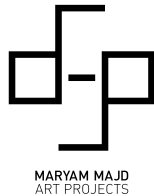
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Iman Safaei
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آن چه طی چهل و اندی سال گذشته از کشوری به وسعت ایران با تنوع بی نظیر محیط زیستی، قومی و فرهنگی در بیرون از مرزهای آن، به‌ویژه در کشورهای اروپای غربی و ایالات متحده با زتاب یافته، اغلب پنجره‌ای محدود و جزئی از کلتی متنوع و گسترده بوده، که بسیار کیوریت شده، از طریق رسانه‌های جمعی و اجتماعی به گوش و چشم مخاطبان «خارجی» علاقه‌مند یا کنجکاو رسیده است. حوزه‌ی هنرهای تجسمی هم در این روش مواجهه مستثنی نبوده و به دلیل حضور بسیار کمتر متخصصان، در بازتاب واقعیت آن چه به واقع در آن گذشته و می‌گذرد ضعیف‌تر و محدودتر هم عمل شده است.

همان‌طور که تولید اخبار مربوط به این سرزمین اغلب از دو طریق و توسط دو طیف از خبرنگاران، مفسران و نویسندگان صورت گرفته است، از یک سو خبرنگاران و روایتگرانی که در حوزه‌ی کاریشان با استناد بر دانش عمومی، تسلط به ابزارهای اجرایی رسانه‌شان و قدرت قصه‌گویی‌شان قادرند روایتی از «هر چه و هر جا» را آن‌طور که قرار است ارائه دهند، و از سوی دیگر متخصصانی پژوهش‌گر و مشاهده‌گر که اعتقاد به لمس و تجربه‌ی دیداری و عملی از واقعیت در جریان دارند، جامعه‌ی هدف هم معمولن به دو دسته‌ی متفاوت تقسیم شده است. دسته‌ی نخست، گروهی عام‌تراند که علاقه‌شان بیشتر به اخبار پرهیاهو، کمتر تحلیلی و «اگزوتیک» است و دسته‌ی دوم گروهی که کنجکاو و بیشتری دارند و نگاه مشاهده‌گر و تحلیلی راوی برایشان مهم‌تر است و چندان اعتمادی به پروپاگاندا‌ی همه‌گیر ندارند. دسته‌ی اول به‌طور طبیعی مخاطب هنر اگزوتیکی هستند که در بسیاری از موارد محصول خلاقیت برخی از ایرانی‌تباران مقیم خارج از این سرزمین با نگاهی با فاصله و از دور به ریشه‌هایشان است و صدالبته موج‌سواران مقیم داخل، و گروه دوم اگر در برهه‌هایی از تاریخ که سفر به این کشور میسرتر بود ترجیح به یافتن تجربه‌ای دست اول داشته‌اند (مانند بسیاری از کیوریتورها، گالری‌داران صاحب نام، هنرمندان و متخصصان حوزه‌ی هنرهای تجسمی که به‌ویژه بین سال‌های ۱۳۲۴ تا ۱۳۸۹ به ایران سفر می‌کردند) که نگاهی بسیار واقعی‌تر، فراگیرتر و عمیق‌تر نسبت به آن دسته از آثار و جریان‌های هنری‌ای واقعی که محصول حیات سیاسی-اجتماعی و فرهنگی خالقانشان بود به دست می‌آوردند.

با انزوای بیشتر این سرزمین متنوع سرشار از تخیل، آن چه در حوزه‌ی اندیشه و هنر به عنوان نمونه‌هایی از محصول خلاقه‌ی جاری خارج از مرزهای این خاک بازتاب پیدا می‌کرد از آن چه به واقع در جریان بود بیشتر و بیشتر فاصله می‌گرفت و محصولات (و نه حتی آثار هنری) اگزوتیک که اغلب چیزی جز پنجره‌ی کوچک عوام فریبانه‌ای مبتنی بر پارادوکس‌های سطحی اجتماعی در برابر چشمان کنجکاو جهانیان نمی‌گشود بسیار فراگیرتر عرضه، و توسط مخاطبان پذیرفته می‌شد. این روند با طغیان‌های اجتماعی اخیر افزایش یافت و مورد توجه حتی طیف وسیع‌تری از افراد که پیش از این جریان لزومن دنبال‌کننده‌ی جریان‌های هنری هم نبودند قرار گرفت. ایران بار دیگر در سرخط اخبار جهان قرار گرفته بود و این بار به دلیل خاستگاه مدنی و زن‌محور اتفاقاتی که در آن در جریان بود و در نتیجه بر بار اگزوتیسم آن صدها برابر می‌افزود، بیش از پیش مورد توجه رسانه‌ها قرار گرفت که این توجه، دربرگیرنده‌ی جماعت «هنردوست» نیز می‌شد. این‌طور بود که بسیاری از فعالان حوزه‌ی تجسمی خارج از کشور نیز به طرح و ارائه‌ی آثار هنری مرتبط پرداختند، اما با فاصله با آن چه به واقع طی چهل و اندی سال گذشته میان نسل‌های مختلف هنرمندان مقیم ایران رخ داده بود.

به پیشنهاد آوا ایوبی، مدیر مؤسس گالری جوان باوان به برگزاری نمایشی با این رویکرد و این بار با طراحی و انتخابی از داخل این سرزمین و با نگاهی غیر اگزوتیک، پروژه‌های هنری مریم مجد (ام‌ای پی) که یک پلنفرم خصوصی کیوریتوریال پژوهش‌محور است در کنار این گالری قرار گرفت تا آن چه را که دغدغه‌ای مشترک می‌پنداشت به اجرا بگذارد. پیش از آغاز این همکاری، زمان برگزاری همزمان با آرت‌فردبی به تصویب رسیده بود فرصت کوتاهی برای ایده‌پردازی، انتخاب هنرمندان و آثارشان، و انجام تمامی امور اجرایی وجود داشت. به این ترتیب، بار دیگر طبق اعتقاد راسخمان در هم‌افزایی قدرت و توان اجرایی و پیش‌برد بهینه‌ی اهداف تعریف شده در هر پروژه که از طریق کار گروهی میسر می‌شود، همکاری میان تیم‌های گالری باوان، ام‌ای پی، پروژه‌های ۰۰۹۸۲۱ و استودیو طبل آغاز شد تا مطلوب‌ترین نتیجه در زمانی بسیار محدود به دست آید.

مجموعه‌ی به نمایش درآمده، در بستر محتوایی بیانیه‌ی نمایش و از همان زاویه دید طرح شده، آثار هنرمندانی بسیار شناخته شده را در کنار آثار هنرمندان جوان‌تر و برخی کمتر شناخته شده قرار می‌دهد تا تجربه‌ی زیسته‌ی دسته اول هر یک از خالقان این آثار را که در تنوع و گوناگونی این سرزمین وسیع معنا می‌یابند به نمایش بگذارد. آثار به نمایش درآمده در این مجموعه هم از نظر شکلی و هم محتوایی بازتابی ملموس از این تنوع‌اند که اغلب خالقانشان با اقامت و زیست در این خاک خلق کرده‌اند.

مریم مجد

مدیر مؤسس پروژه‌های هنری مریم مجد

تهران، بهمن ۱۴۰۱

During the recent four decades, much of what has been discussed or presented about or from a country as culturally, ethnically and geographically vast and diverse as Iran outside of its borders, has been often confined within a very limited framework and merely a small part of an extremely large and sophisticated whole: a curated set tailored for the curious or interested eyes and ears of a 'foreign' audience, and promoted via mass and social media. This is especially the case when looking at what has been exhibited in Western Europe and the United States. Visual arts have not been an exemption to this, and due to the considerably narrower focus of experts working on reflecting Iranian visual arts on an international scale, this field has enjoyed relatively small developments.

Most of the material on the events of this country are generated through two channels and by two different sets of reporters, analysts and authors —on one side, the reporters and narrators who rely on general knowledge, executive tools, their media and the power of storytelling to mold narratives of “whatever and wherever”, and on the other side, research experts and prying eyes who believe in the power of direct experience as well as objective analysis. So is the duality in their target audiences: the first are a more general audience whose interest lies more heavily on the side of headlines, less analytical approaches, and more 'exotic' material, and the second group comprises of people who are more inquiring and discerning, especially in evaluating the depth of analyses offered by narrators, and feel more reluctant in accepting what is offered by the media and propaganda. The first group are often the audience of the exotic art offered by the creativity of some of the expatriate Iranian artists who look at the events inside the country from a distance, as well as the work of opportunists based inside Iran riding on a mere trend. The second group chose to travel to the country during a time when this was more easily accessible, and wish to gain first-hand experience. Many curators, renowned gallerists, artists, researchers and art practitioners who traveled to Iran, especially from 1995 to 2010, were among such people. These had a deeper, more realistic and comprehensive perspective towards what was happening in the country as well as the artworks and artistic movements that were born out of the real sociopolitical and cultural lives of their creators.

As Iran's diverse world of imagination becomes increasingly more isolated, what is being depicted as products of its art, culture and thought on the international scale has become less relevant and almost in defiance of the reality on the ground: the exotic productions (a broader category that is not restricted to artworks) now more broadly presented and accepted as rooted in Iran were a mere populist window that relied on superficial social paradoxes. Social tension and dissidence accentuated this trend, and as it took more traction, wider spectrums of people became consumers of what was being offered.

For months now, Iran has been on news headlines around the world, and this time, due to the civil and women-led nature of the movement, more emphasis was being put on exoticism and highlighting aspects that the media could more convincingly sell to the widest possible audience, including those who 'followed' art and artistic trends. That has been how many of the expatriate Iranians working in visual arts have increasingly produced work that seems to be worlds apart from the work of the younger generations of Iran-based artists as well as what has been going on in the country over the past forty years or so.

Initiated by Ava Ayoubi, the founding director of the young Tehran-based Bavan Gallery, this project hopes to implement a different and non-exotic approach, with a deep focus on artists based in Iran. Maryam Majd Art Projects, a private-sector research-centric curatorial platform, has collaborated with Bavan to realize what it believes to be a shared objective. The project had to be put together in a limited period as it was scheduled to be opened during Art Dubai 2023, and while this set difficult restraints on the scope and practical possibilities, the team effort, determination and collective will, as well as the collaboration of Bavan Gallery, MMAP, 009821 Projects and Tabl Studio made it possible for everything to come together and reach a quality outcome.

Within the contexts of how this exhibition has been defined, works by some of the most well-known Iranian artists have been displayed alongside the work of more emerging artists and younger generations, so as to reflect on the unique experience of each and every one of them as well as show the scale of diversity in this country: the exhibition and the pieces, both in form and content, are witnesses to this very fact and mirrors of life within this land.

Maryam Majd
Founding Director of Maryam Majd Art Projects (MMAP)
Tehran, February 2023

Connective Strings of Resilience

The eventful contemporary history of Iran has been rarely absent from the programs of media outlets and the talk of politicians and activists. However, one wonders how realistic it is to think of a comprehensive general image of the country and what happens within its borders. With the plethora of narratives, perspectives, analyses, the continuous flow of events and constant transformations, it is extremely difficult to form a panoramic portrait of Iran. When one considers the diversity of its population, ethnicities, cultures, geography, and climate, such an idea becomes even more elusive.

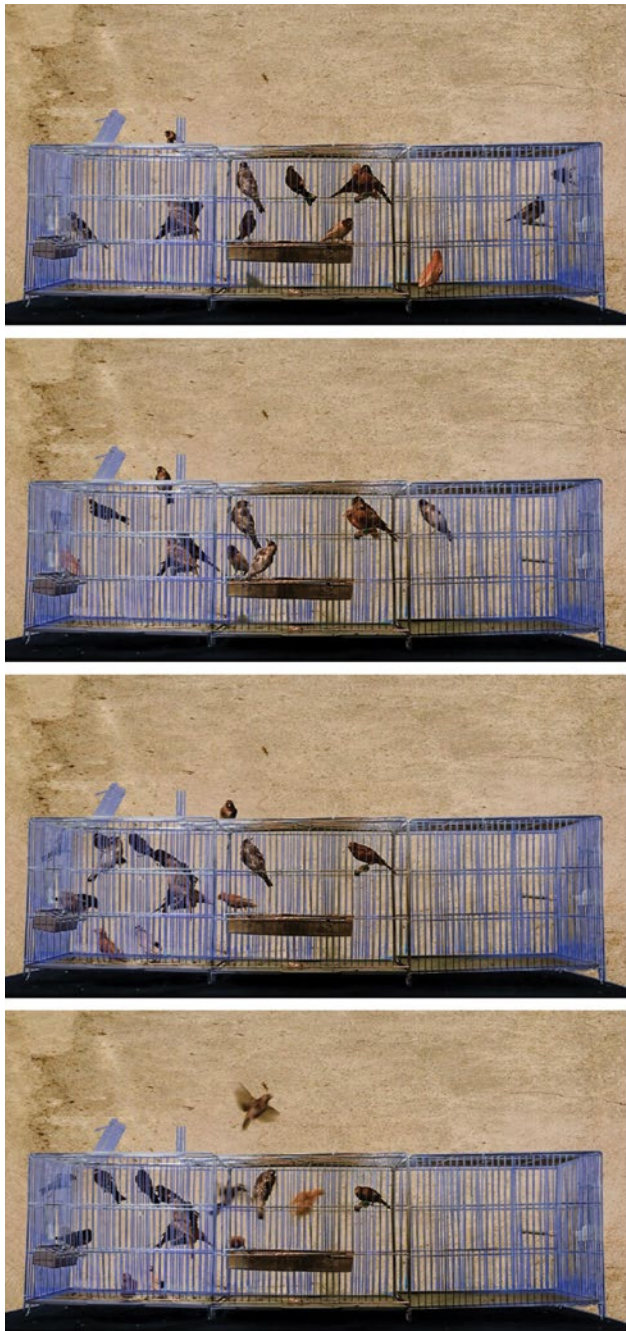
In this context, both as an artist and a viewer of art, what would be one's approach to forming a general picture of reality? How would one try to define themselves while keeping out the ideals imposed by the media, politicians, intellectuals, and the general public? For many Iranian artists, the answer has been an introspective exploration and an emphasis on individuality and the individual experience. As the sociopolitical reality remains quite unique to Iran, so does the quality of individual experience in this country, and many artists offer inward journeys in their work that ultimately connect to the broad spectrum that is life in Iran.

The country's amazing diversity, while reinforcing idiosyncrasies, reflects an often inconsistent and confusing image: the very specific and unique sociopolitical context of Iran creates contrastive perceptions and experiences, both of one's inner life and that of the external environment. However, the very specific and distinctive attributes of such a configuration creates a patchwork whose connective strings remain coherently insightful.

In this exhibition, which is the debut edition of a long-term project by Bavan Gallery, "The Land of Cypress Trees", Iranian artists from multiple generations working across media are gathered to display glimpses of the worldviews offered by the lifeforms of creative tenacity, and build up a collage of ideas and ideals, some shared by a few, some shared by many. For these artists, the question of survival is often elevated by the idea of expression: how far can one take one's thought and imagination?

The Cypress Tree of Abarkuh, located in a spot somewhere almost in the very center of Iran, is believed to be one of the longest-living lifeforms of the world, estimated to have been growing for somewhere between four and eight thousand years. In addition to the numerous legends attributed to this tree, its original planting and the travelers who came to gaze upon it in awe, the tree, an undying symbol of resistance and resilience, of survival within the most extreme conditions, can itself resemble the ideal of expression and the perseverance of artistic vision. In this exhibition perseverance is not the theme but rather only a limited exposure to the truth, or a reality which often yields a sensible image of the truth.

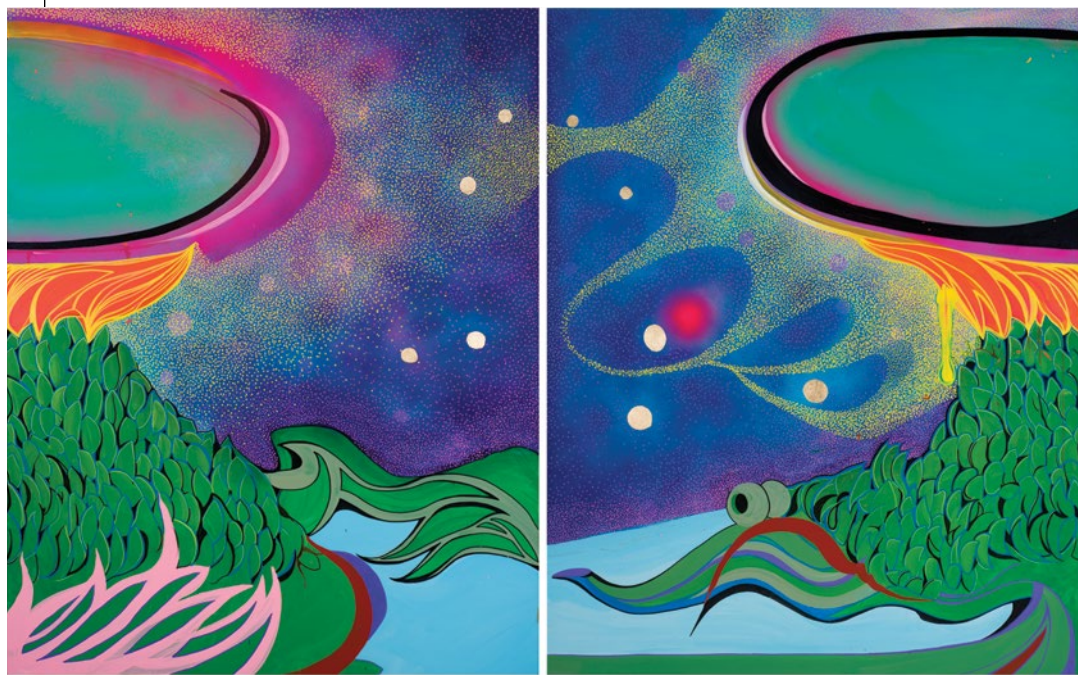
The current exhibition does not seek to unify personalized approaches under an umbrella theme. Following the idea that each of the artists has developed their own voice based on their life experience, it rather aims to bring together a coherent multiplicity, one that creates meaning and sense through harmonies, consonance and contrapuntal motion as well as atonalities, dissonance, discord and opposing tones, rather than mere noise and cacophony.





Untitled No. 7 from the *Glorious Decay* series, digital print on fiberboard, acrylic paint, acrylic mirror, wood glue, marble dust and cardboard, 60×90 cm, 2020.

> *Untitled No. 4* from the *Glorious Decay* series, digital print, acrylic and mirror fragments on board, 120×90 cm, 2017.

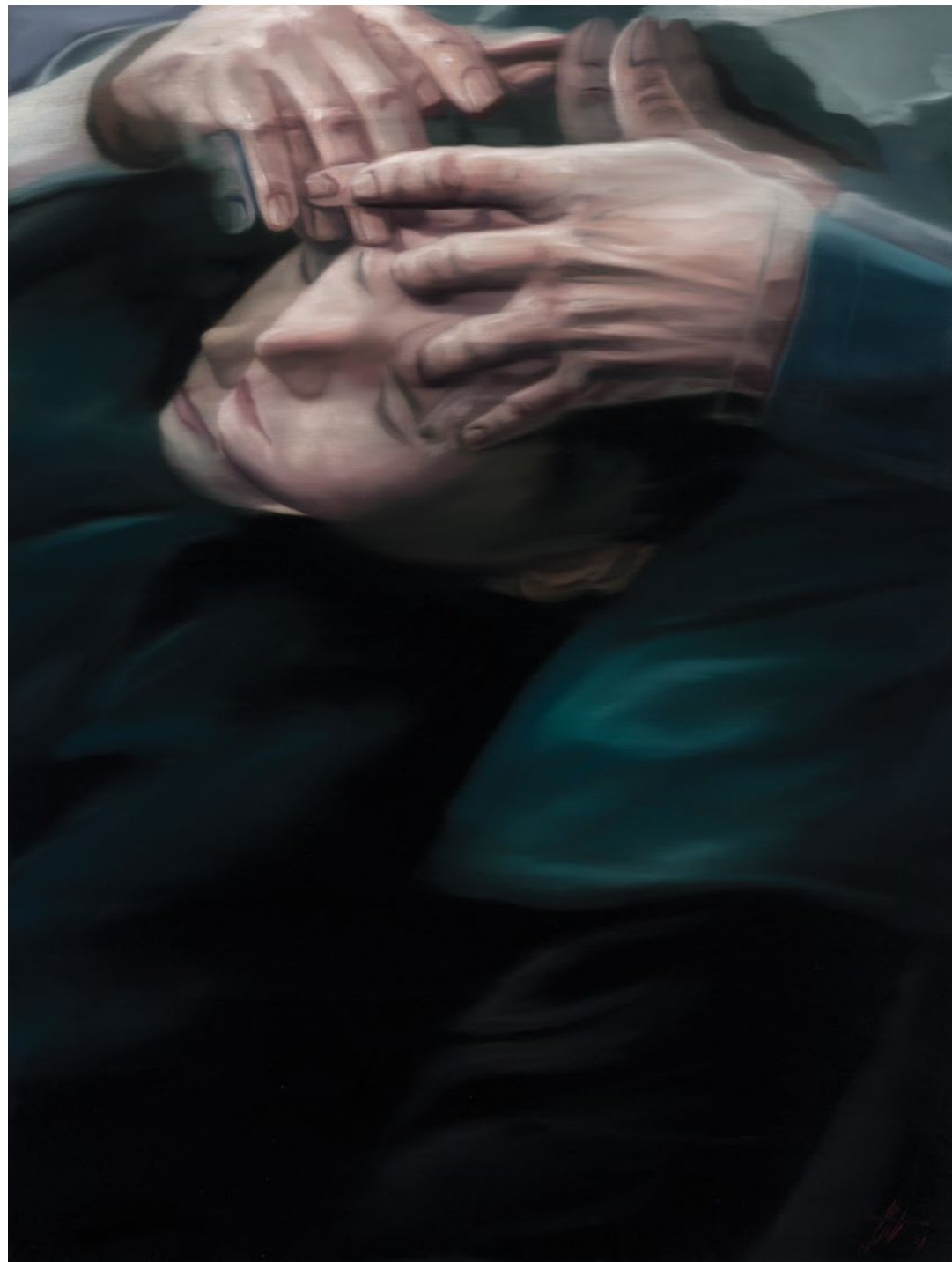


Untitled from the *Hidden Landscape: Zone Zero of Creation* series, acrylic, oil and gold leaf on canvas, diptych, 150×240 cm (overall), 150×120 cm (each panel), 2022.

> *Flag* from the *Nomad* series, layers of industrial fabric, sewing, paint and cut-out, 136×143 cm, 2018.

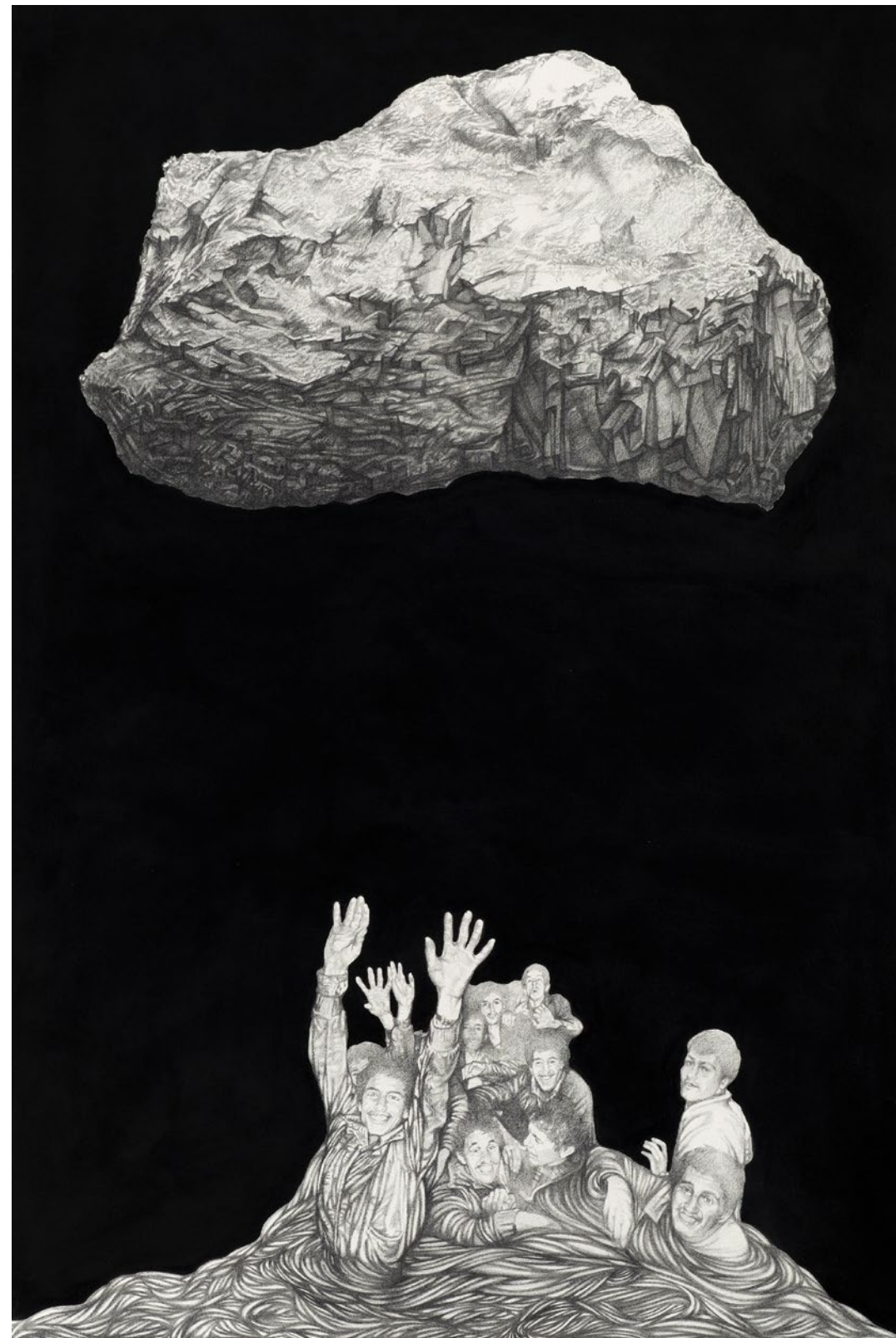






Remaining Time from the *Invisible-Indeterminate* series, box: drawing, painting and found pieces, 24×100×24 cm, 2016.

> *The Banality of the Good* from the *Banality of the Good* series, oil on canvas, 121×91 cm, 2022.









Untitled No 1, resin, 29×15×15 cm, edition of 10, 2020.

> *Untitled No 2*, resin, 26×12×12 cm, edition of 10, 2020.

>> *Untitled No 3*, resin, 32×17×11.5 cm, edition of 10, 2020.



Untitled from the *Portrait* series, ink on paper, 40×30 cm, 2019.

> *Woman No. 1* from the *Portrait* series, ink on stone paper, 100×70 cm, 2022.

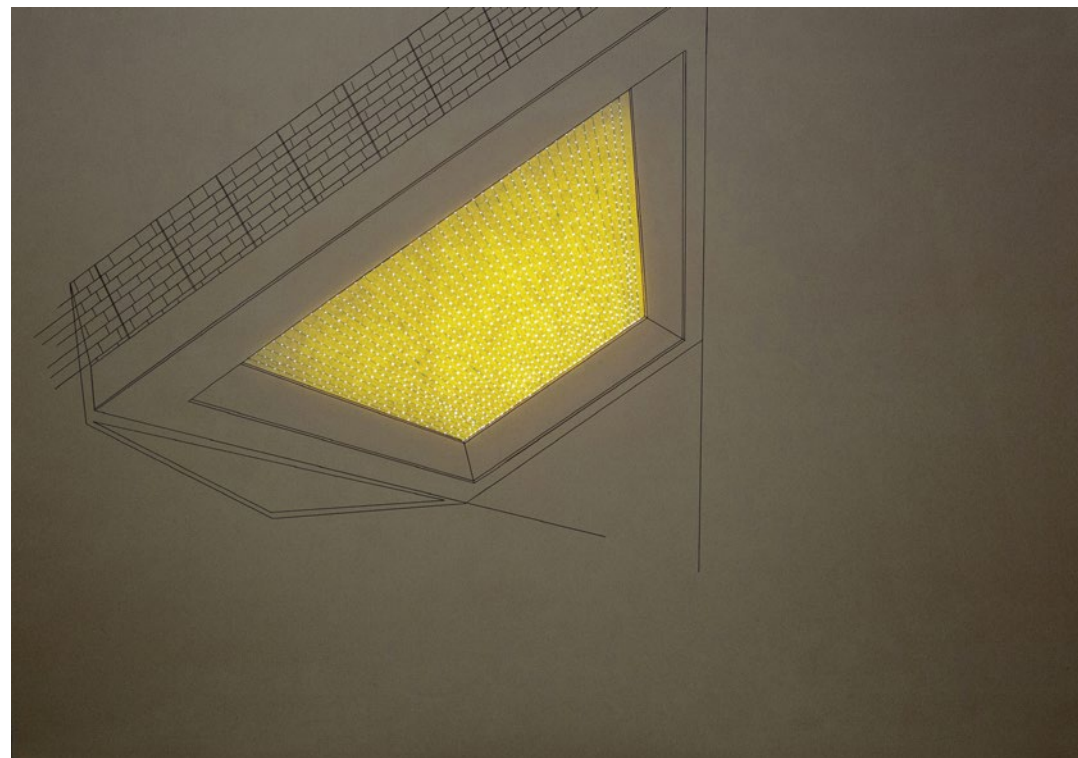
>> *Woman No. 2* from the *Portrait* series, ink on stone paper, 100×70 cm, 2022.



Family Feast, acrylic on canvas, 170×190 cm, 2022.
> Detail







Untitled from the *Which One Among You?* series, drawing with ink on paper, LED light and sewing, 70×100 cm, 2022.

> Untitled from the *Which One Among You?* series, drawing with ink on paper, LED light and sewing, 70×100 cm, 2022.

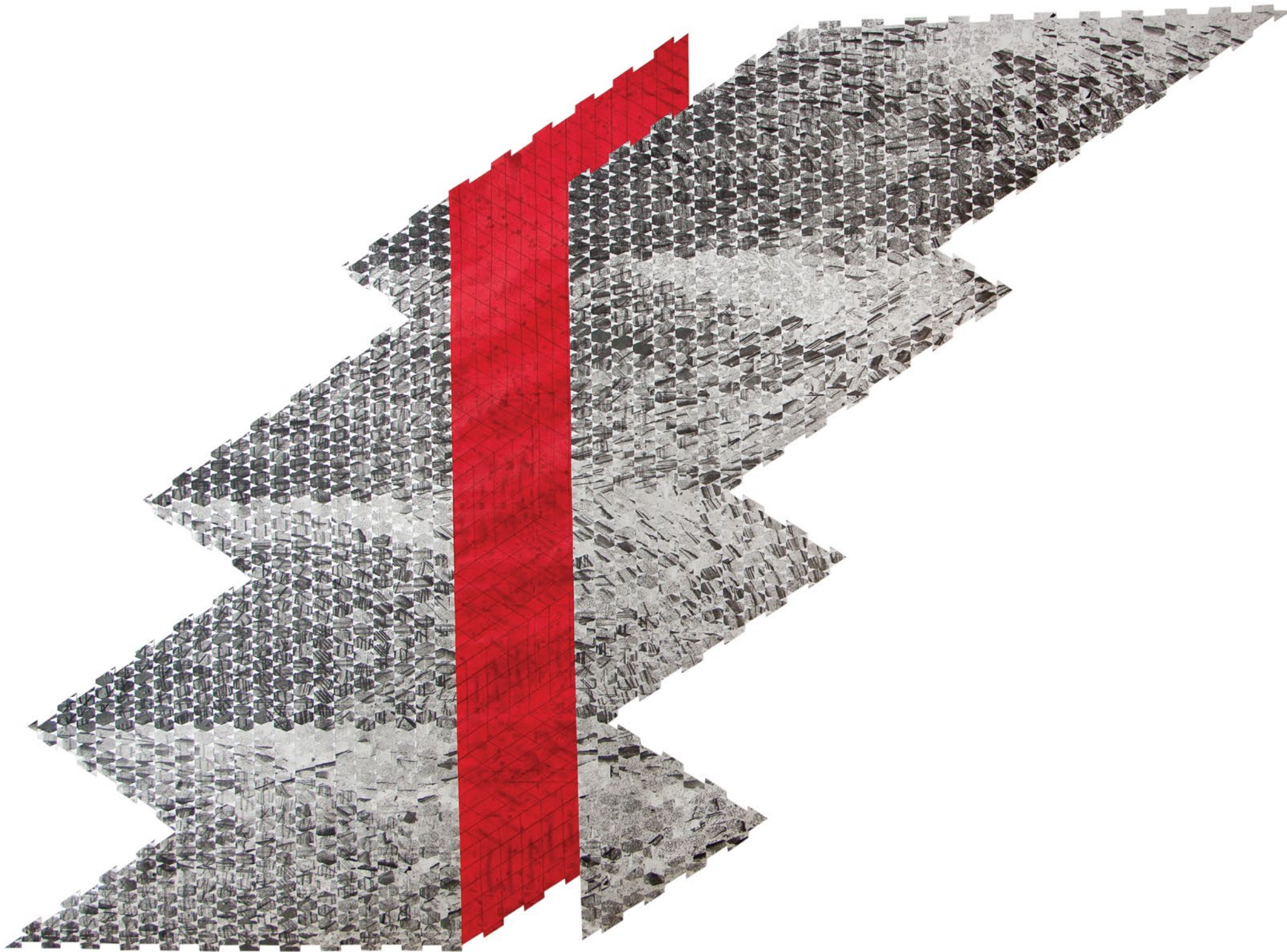




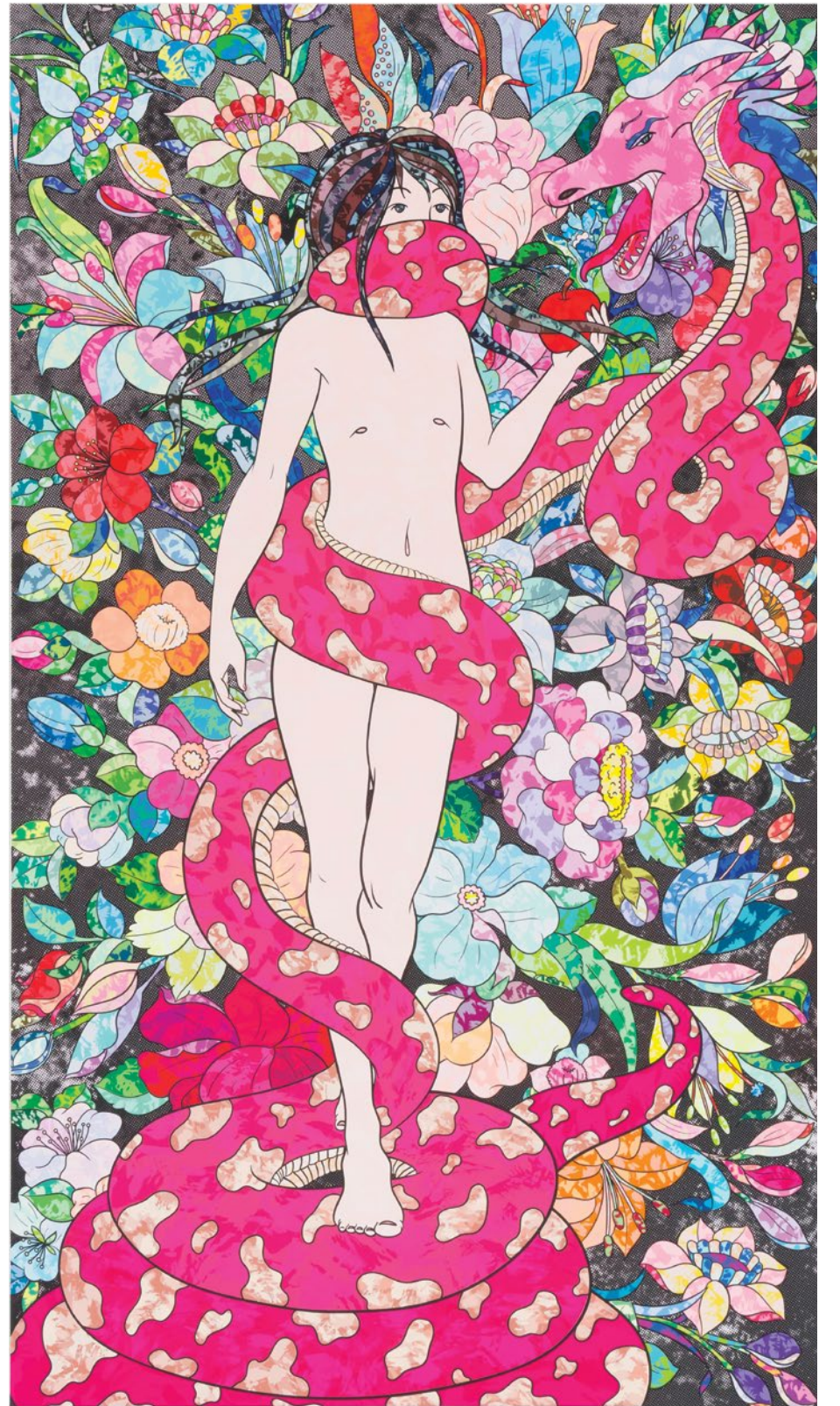




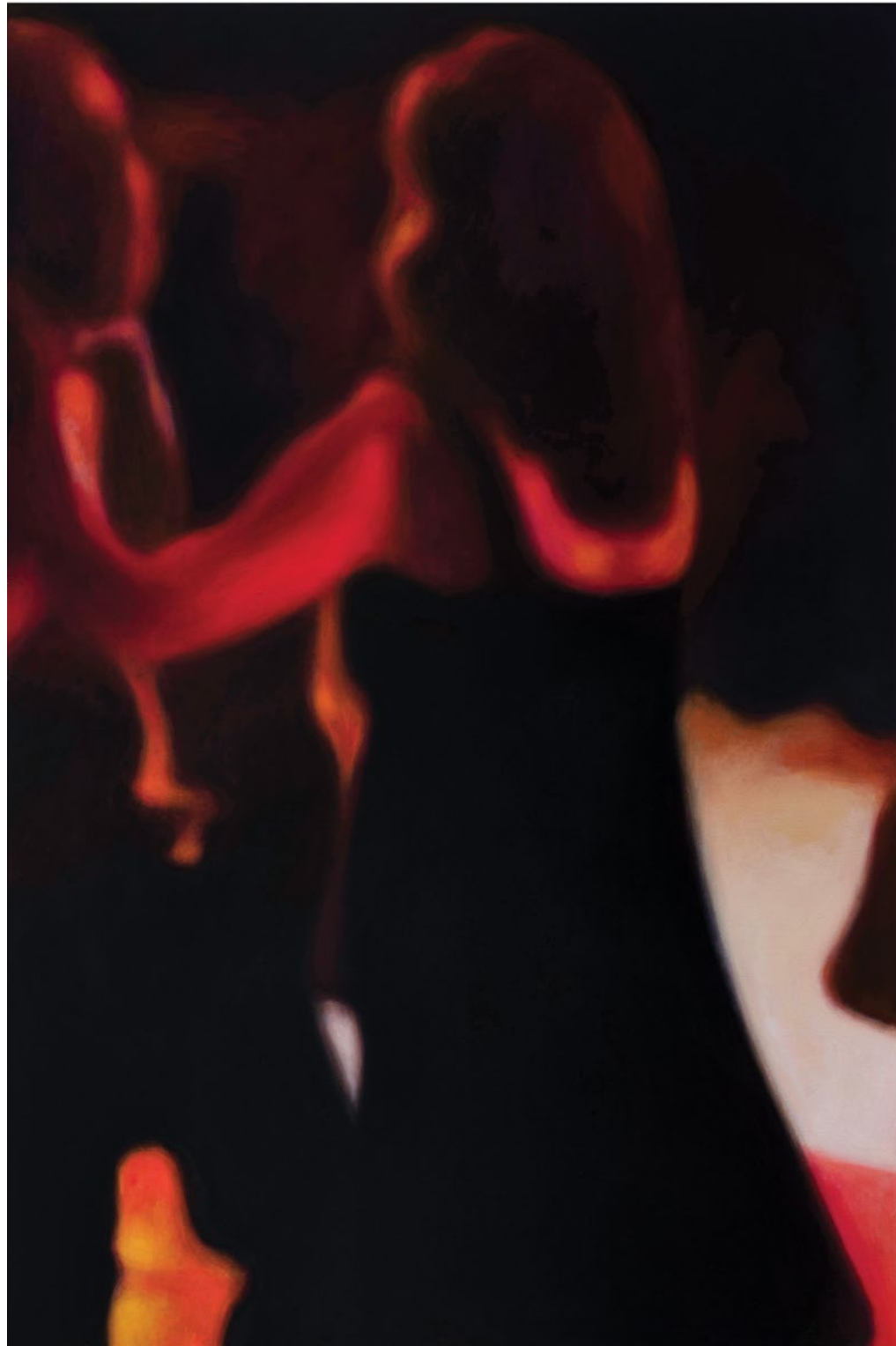












Interior from the *Interior/Exterior* series, oil on canvas, diptych, 150×200 cm (overall), 150×100 cm (each panel), 2019.





A Grand Love Story from the *Hunting Ground* series, oil on canvas, quadriptych, 260×200 cm (overall), 130×100 cm (each panel), 2023.
> Detail





Morteza Ahmadvand

(b. 1981, Khoram-Abad) is a multimedia artist and filmmaker based in Tehran. Ahmadvand holds a master's degree in painting from The University of Tehran, and traces of his painterly gestures and practice are prominent aspects of his work in video. Ahmadvand has held numerous solo exhibitions and his work has been featured in various shows in Italy, the USA, the UK, France, Canada, UAE, Qatar, Brazil, Turkey, and Iran. His work has been acquired by several national and international collections including Centre Pompidou (Paris), Musée de la Chasse et de la Nature (Paris), Boghossian Foundation (Brussels), and San Patrignano Foundation (Milan).



Samira Alikhanzadeh

(b. 1967, Tehran) lives and works in Tehran. In her practice, she uses old found photographs to address issues of identity and reality in relation to the past and present. Alikhanzadeh holds a master's degree in painting from Azad University and has taken part in over 30 exhibitions and art fairs in North America, Europe, and the Middle East since 1995. In addition to her works being part of important private collections worldwide, two works from her Persian Carpet series were acquired by LACMA (Los Angeles, USA) in 2010 and one dedicated to the British Museum.



Maryam "Mimi" Amini

(b. 1977, Isfahan) is a multimedia artist based in Tehran. Her artistic process indicates an exploration into the nature of being and the philosophy of life. Her pieces expose themselves as a form of self-portraiture, not in its general sense of depicting one's face but rather rendering a more expansive view that reflects the inner world of the artist. She holds a bachelor's degree in painting from the Tehran University of Arts and has held numerous solo exhibitions. Her work has been featured in various shows in France, the USA, Portugal, Taiwan, UAE, the UK, Sweden, Italy, Germany, Austria, Netherlands, Lebanon, and Iran.



Maryam Ashkanian

(b. 1988, Bandar-Anzali) works and lives in Bandar-Anzali. In her work, delicate yet bold and daring volumes of fabric, frame a historical body to narrate desires, fears, and sufferings of the contemporary human. In 2010, Ashkanian was the recipient of the New Iranian Generation Award and her works have been exhibited at eight local and international solo shows including exhibitions at Etemad Gallery (Tehran), Daniel Raphael Gallery (London), Air Institute (Antwerp), Homa Gallery (Tehran) and the Museum of Contemporary Art (Geneva) and group exhibitions in Art Dubai, Art 14 London, Textile Biennale Rijswijk Holland, Art Asia Miami, Salsali Museum (Dubai), Steuerepunkt Gallery (Munich).



Navid Azimi Sajadi

(b. 1982, Tehran) works and lives in Tehran and Rome. In his practice, he reviews his experience in-between two cultures through an esoteric language of signs and symbols from multiple mythologies and histories. Azimi has been the subject of solo exhibitions at numerous galleries and museums and his work is part of the permanent collections of many institutions including Getty Center (LA, USA); EMAAR Collection (Foundry, Dubai, UAE); Bilotti Museum of Contemporary Art (Rende, Italy); Cosenza Museum of Contemporary Art (Cosenza); AGI Verona, Italy; Morhaim Collection (Istanbul, Turkey); BIC Lazio (Rome, Italy); BUHL and Amin (NY, USA).



Nasser Bakhshi

(b. 1982, Tabriz) lives and works in Tabriz. In his practice, he narrates personal dreams and wishes, as well as collective failures and uncertainties through complex installations of paintings and found objects. His work has been widely exhibited in Iran, Belgium, and Turkey and he has participated in numerous international group exhibitions and art fairs.



Mojgun Bakhtiary

(b. 1966, Tehran) lives and works in Tehran. Paying special attention to the sociocultural context in which she lives as well as her intellectual approach towards the contemporary history of her homeland, Iran, have resulted in a meticulous minimal series of black and white paintings depicting the moment of confrontation: the point where individuals astonishingly freeze at the moment and forget how they are fully driven into an area they had hardly ever thought of. Bakhtiary earned her master's degree in animation from The University of Tehran and bachelor's degree in painting from Tarbiat Modares University. With ten solo exhibitions in Iran and abroad and participating in numerous domestic and international group shows, she is one of the celebrated figures of Iranian contemporary art.



Ladan Boroujerdi

(b. 1971, Tehran) earned her bachelor's degree in painting and her master's degree in art research from Al-Zahra University. In her practice, she combines her knowledge of traditional Persian Painting (Miniature) with modern implications and gives the viewer an experience that can be perceived as familiar but strange. She has held nine solo exhibitions and has participated in numerous group exhibitions worldwide.



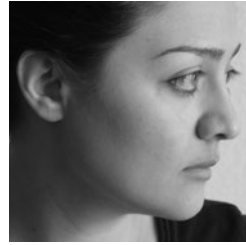
Homa Delvaray

(b. 1980, Karaj) is an Iranian graphic designer and visual artist living and working in Tehran. Since earning a degree in Visual Communication from the University of Tehran (2006), she has extended her work across a variety of mediums, from installation to sculpture, textile art to artist books. Her work has appeared in more than 100 national and international exhibitions and festivals and has been honored with many awards, including Distinction of Visual Communication Design, Taipei International Design Award, Taiwan (2005); Jury prize of Trnava Poster Triennial, Trnava, Slovakia (2009). Some of her works are part of private and permanent collections such as the State Hermitage Museum (Saint Petersburg, Russia); Cooper Hewitt, Smithsonian Design Museum (New York, USA); Wilson Library (North Carolina, USA); Musee Des Arts Decoratifs (Paris, France); Poster Museum in Wilanów, National Museum, Warsaw.



Bita Fayyazi

(b. 1962, Tehran) is a prominent multidisciplinary artist based in Tehran. Her work often addresses questions and problems of modern and postmodern civilization. The main focus of her practice in the past decade has been collaborative art projects. She has participated in numerous international and local art exhibitions, namely at the Barbican Art Centre, 51st International Venice Biennial, Espace Louis Vuitton, Thaddaeus Ropac Gallery (France); Pergamen Museum (Germany); Bonefantenmuseum (Netherlands); Maison Rouge (France); and the Benetton Group (Italy), among others.



Ahoor Hamedi

(b. 1981, Tehran) received her bachelor's degree in painting from Azad University. Her first solo exhibition was held in 2007, and since then her works were shown in 10 solo exhibitions and more than 30 group exhibitions domestically and internationally. Her style is characterized by a striking method that includes watercolor, ink, and plexiglass. Her work frequently depicts portraits of women engaged in acts that push their bodies to their limits and prompt reflection on gender and political authority.



Dariush Hosseini

(b. 1970, Tehran) is a contemporary Iranian painter based in Tehran. His body of paintings and drawings consists of oscillations between figuration and abstraction, not only throughout his career but at times even in the process of painting on a single canvas while rarely adhering to a pure end of this spectrum. Dariush Hosseini holds a bachelor's degree in painting and a master's degree in illustration from the University of Tehran where he was a lecturer and a member of the Faculty of Fine Arts until 2011. Hosseini has held 11 solo exhibitions in Iran and more than 50 group exhibitions and art fairs in Iran, Turkey, France, and the UAE.



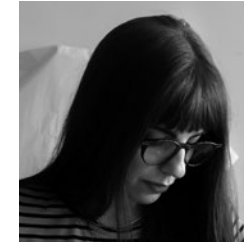
Shohreh Mehran

(b. 1957, Ardabil) is a painter and graphic designer based in Tehran. Often communicating by depicting absence rather than presence, Shohreh Mehran's images capture and distill contemporary Iranian scenes and people, particularly in the urban and social context of Tehran. Shohreh Mehran graduated with a degree in Graphic Arts from the Tehran College of Arts and she has exhibited widely in Iran. Her work has also been shown in group shows in Europe and the US including the Etemad Gallery at Slick, Palais de Tokyo (Paris), Brigitte Schenk Gallery (Cologne) and the United Nations Headquarters (New York).



Laleh Memarardestani

(b. 1972, Tehran) lives and works in Tehran. Memarardestani has a special interest in daily life not as a sort of repetitive action but as an endless trend of the passage of time and its effects on the individuality of people. She received her bachelor's degree in Visual Communication from Azad University. She has held eight solo exhibitions since 2004 and has participated in numerous group exhibitions and art fairs in the UK, the USA, the UAE, Turkey, and Iran.



Mina Mohseni

(b. 1984, Shiraz) is a multidisciplinary artist and printmaker based in Tehran. Her practice spans over drawing, installation, video, animation, and printed matter, using a socio-political and mythical approach engaged with research. She completed her bachelor's and master's degrees with a major in painting. She has held six solo exhibitions and her works have been included in more than 20 group exhibitions in Iran, Kuwait, England, Turkey, Austria, Finland, Lithuania, and Germany.



Koosha Moossavi

(b. 1976, Tehran) is an Iranian visual artist living between Tehran and Berlin. His work comprises paintings, sculptures, and graphic arts. Koosha Moossavi studied Interior Architecture and Design at the University of Applied Sciences in Darmstadt, Germany, and has participated in numerous solo and group exhibitions in Iran and Germany.



Elham Nafisi

(b. 1983, Tehran) is an Iranian painter based in Tehran. Her practice is deeply influenced by different styles of eastern traditional painting and rooted in middle-eastern literature and manuscripts such as "Kalileh and Damneh". She received her master's degree in painting from Azad University and has held numerous solo and group exhibitions in Iran.



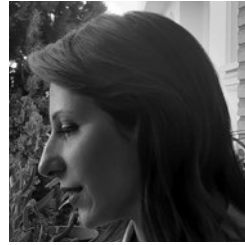
Roghayeh Najdi

(b. 1982, Tabriz) lives and works in Tabriz. Flowers are some of the most prominent elements in her paintings alluding to hope, feminism, and the ephemerality of human life, which are the main focuses of her practice. She has held and participated in numerous solo exhibitions, group exhibitions, and art fairs in Iran, Turkey, Australia, the Netherlands, and Belgium.



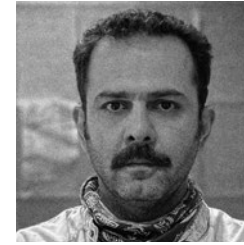
Pooneh Oshidari

(b. 1984, Tehran) lives and works in Tehran. Her research-based practice is rooted in Persian ancient culture and myths and has references to nature and the environment. She received her bachelor's degree in Graphic Design in 2006 and her master's degree in Illustration in 2010 from the Tehran University of Art. Her work has been exhibited in numerous solo exhibitions in Tehran, the US, and Kuwait. She has participated in more than 90 group exhibitions, festivals, art residencies, and art fairs in Iran and around the world.



Elham Pourkhani

(b. 1979, Tehran) lives and works in Tehran. In her practice, she combines the structures of Persian Painting (Miniature) with stories inspired by ancient literature and epic poetry, as well as narratives from the contemporary world. Pourkhani received her bachelor's degree in Persian Painting from the University of Applied Science and Technology.



Peyman Shafieezadeh

(b. 1983, Tehran) is currently based in London. He graduated with a degree in Painting from the Azad University's Faculty of Art and Architecture, Tehran. He has held six solo shows and participated in more than forty group exhibitions which include showing at Hinterland Gallery (Vienna), The Red Bull House of Arts (Detroit), Triumph Gallery (Moscow), and SOMArts Cultural Center (San Francisco). Shafieezadeh has also exhibited his work at the 8th Tehran National Sculpture Biennial in 2020, the 4th Guanlan International Print Biennial in Shenzhen, China in 2013, as well as in the 5th Beijing International Art Biennale in 2012. He was awarded the Tehran National Sculpture Biennale's first prize award in 2017, shortlisted for the MOPCAP award in 2015, and was among the top 10 selected artists by the 2013 Jury of the Façade Video Festival of Plovdiv.



Soraya Sharghi

(b. 1988, Tehran) is an Iranian artist living and working in New York City. Her artistic aim is to create new myths and narratives using ancient mythology including Persian mythology, revolving around power. She does not see her process as emulating the scenery of these tales, but instead molds them to serve her purpose and creates extraordinary or supernatural beings. Sharghi holds a master's degree from San Francisco Art Institute. She has received several awards and residences including MFA Fellowship from San Francisco Art Institute, the Murphy & Cadogan Contemporary Art Award, the Graduate Fellowship Alternate Award from Headlands Center for the Arts, and was a finalist for the Tournesol award and Blau Gold Fellowship. Her work has been shown locally and internationally such as at CICA Contemporary Museum (Korea), Today Art Museum (China), MOAH Museum (USA), Columbus Museum of Art (USA), Andrea Schwartz Gallery and SOMArts (USA), Aaran Gallery and Mah Gallery (Iran) among others.



Rozita Sharafjahan

(b. 1962, Tehran) is an Iranian contemporary sculptor, painter, and video artist based in Tehran. She holds a master's degree in Art Research and a bachelor's degree in painting from The University of Tehran. She is the founder and director of Azad Art Gallery, one of leading galleries in Tehran focusing on the cutting edge Iranian art. Aside from her work being featured in numerous exhibitions, she has participated in the 9th Shanghai Biennial curated by Nina Moaddel in Shanghai, China (2019), the 1st Paris Triennial of International Contemporary Art at Grand Arch in Paris, France (2013), the 5th art Biennial of Gyumri curated by Arpine Tokmajyan in Gyumri, Armenia (2006) and the 2nd Biennial of Painting at the Museum of Contemporary Art in Tehran, Iran (1994). Her work is part of international collections such as the Bilotti Museum in Italy.



Tarlan Tabar

(b. 1984, Qazvin) lives and works in Tehran. She uses a wide variety of techniques and mediums to produce paintings and three-dimensional work and focuses on subjects that include memory and amnesia, life and immortality, narcissism, cannibalism, and ambiguity. She received her bachelor's degree in Painting from the Tehran University of Art and her work has been featured in several solo and group exhibitions, as well as international art fairs such as Contemporary Istanbul (2022), London Art Fair (2021); Teer Art Fair, Tehran (2020).



Mojtaba Tabatabaie

(b. 1966, Tehran) is a contemporary painter based in Tehran. In his figurative paintings, Tabatabaie portrays the bitter aspects of social issues with his signature aesthetics. He received his bachelor's degree in painting from Tehran University of Art. Tabatabaie has held 15 solo exhibitions and more than 70 group exhibitions in Iran and abroad.



Shideh Tami

(b. 1962, Tehran) lives and works in Tehran. In her artistic practice, she aims to portray the complicity of the human psyche in the most direct and simple manner possible. Using her own self-portrait, investigating the mentality of humans and discovering their inner existence has been an attempt for Shideh to better understand and accomplish self-awareness. Shideh Tami's work has been extensively shown in Iran and abroad and is part of several national and international collections.



Mahsa Tehrani

(b. 1983, Tehran) lives and works in Tehran. In her practice, she creates her very own framework of an imaginary world with no particular border and geography to narrate her story. Her paintings often make a surreal combination between the influences of art history and the world we live in. Tehrani had participated in group exhibitions domestically and internationally, such as 'Wild Dreams', The Warehouse, China (2023), Asia Now Art Fair, Bavan Gallery, Paris (2022); 'In Drought, Rhymes Blossom', Foundry, Dubai (2022); 'I and the ME', Hong Kong (2021); London Art Fair, Online (2021); 'Photogenic' Tehran (2020); City Visual Arts festival, Tehran (2019).



Hoda Zarbaf

(1982-2020, Tehran) was an Iranian-Canadian artist who produced over 50 multimedia sculptures, compositions, and installations in the span of her short-yet-significant career. She received her bachelor's degree in Painting from the University of Tehran's Faculty of Fine Arts, followed by her first master's degree with a focus on Animation at the Tehran University of Art, and a second master's in Digital Media from the University of Windsor (Ontario, Canada). The uncanny and absurd characters of her pieces reference the basic human emotions that are derived from lack: fear, vulnerability, desire, pain, and melancholy. Over the years, these multimedia, whimsical sculptures have traveled internationally to cities like Berlin, Hamburg, New York, and Vancouver; some have been showcased in museums like Toronto's AGO and Tehran Museum of Contemporary Art. In 2019, Hoda Zarbaf was featured in 100 Sculptors of Tomorrow; however, on November 29th, 2020, she passed away quietly at home nine days after her final solo show titled "Honey, I am home!"

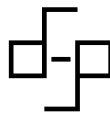
THE LAND OF CYPRESS TREES



CONNECTIVE STRINGS OF RESILIENCE



Foundry



MARYAM MAJD
ART PROJECTS

باوان
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