



**Iranian Contemporary
Group Exhibition**

**SUMMER
ART BASH
2019**

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**+ Book Launch & Signing Celebration of
TEHRAN by Pouya Afshar**

Public Reception: Sunday July 28th 5-8pm
at THE SPACE by ADVOCARTSY
924 S. San Pedro St. Downtown LA

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exhibiting selected new works by artists including,
Pouya Afshar, Afsoon, Mohammad Barrangi, Ali Dadgar,
Kaveh Irani, Aida Izadpanah, Simin Keramati, Ardalan Payvar,
Shilla Shakoori, Dana Nehdaran, Dariush Nehdaran,
Bahar Sabzevari, Hadi Salehi, Shadi Yousefian,
and Farnaz Zabetian.

*Exhibiting thru August 17th

In conjunction with

**Pouya Afshar's Book Launch and Signing
celebration of TEHRAN.**

A graphic novel published by UCI Jordan Center for Persian
studies, in collaboration with ADVOCARTSY.

Now available to order on
[Amazon.com](https://www.amazon.com) and [Alangoo.com](https://www.alangoo.com).

ADVOCARTSY is a collaborative visual arts platform
with the mission elevate awareness and engagement amongst
artists, collectors, and the fine art community, with focus on
Iranian contemporary art.

Pouya Afshar



Memories Transfigured IV
2019
Oil on canvas
44 x 44 in



Memories Transfigured III
2019
Oil on canvas
44 x 44 in

artist bio

Pouya Afshar is an alumnus from the California Institute of Arts Character Animation department and is a graduate of University of California Los Angeles Graduate Department of Film and Television focusing in Animation and Digital Media. He has exhibited his work as an animator and visual artist throughout Los Angeles and United States at renowned locations such as Harold M. Williams Auditorium at the Getty Center, Bovard Auditorium at University of Southern California, Royce Hall at University of California Los Angeles, Los Angeles County Museum of Art, Santa Monica Art studios, 18th street Art Center, and numerous galleries and art fairs around the world. Pouya has presented his research at Stanford University, Harvard University, University of Southern California, School of Museum of Fine Arts Boston, and Residency Unlimited NY. He is also the recipient of a Create Economy Grant in the state of Massachusetts as well as a Fulbright Scholar award. Pouya is the creator, character designer and producer of the animated series "Rostam in Wonderland" and the co-creator of IPA2PA comics. He is currently an assistant professor of art and Design at University of Massachusetts, Lowell.

En Masse

My latest project EN MASSE revolves around mourning rituals and cathartic approaches through Art and the historic elements that generate these traditions in Theatre. This series is a multimedia project that explores mourning in a personal and historical level. It dwells on the theatrical aspects of Ta'zieh or Passion Play in a non-linear format before transforming into animation and video projections as memories and dreams of the artist. This project also aims to create dialogue on how one can recover from a loved one's death and why community creates a platform to do so through Art.

Having to deal with the loss of my mentor recently, I have begun to explore sentimental relations to mourning habits and rituals. This experience has caused me to reflect upon my understanding of the reasons behind mourning rituals. To examine why theatre becomes a vehicle for individuals to move as a mass towards calm, hiding behind their role, whether on stage as actors/actresses or as the audience.

In this project, the process of creation is as equally substantial to me as the product itself and my interests often lay roots in how I aim to conclude but end up elsewhere. How I, as a mentee, am advised by my environment and his/her story. How I change in shape, texture, and effectiveness during the completion of a project is an integral emphasis in developing EN MASSE. Experiencing pain, sadness, anger, nostalgia, gratitude, joy, and anxiety during the completion of this project has pushed me to grow, both as an artists and more importantly, as a human being. It has pushed me to climb out of a protective shell into a vulnerable atmosphere. An atmosphere devoid of artistic ego. A place where I have no control over the context but can choose the form. EN MASSE is an homage. A memorial service for whomever we miss. A reminder for us to embrace life's inherited experiences and if necessary, leave them behind.

EN MASSE has started its journey in a different shape and form in Tehran, Iran and will conclude at LACMA's 'In the fields of empty days: the intersection of the past and present in Iranian art' in May, 2018.

Pouya Afshar's Character Series

In honor of the release of *TEHRAN* by Pouya Afshar, we are pleased to showcase his print series, *Characters* for the first time in the U.S.



Amir Kabir & Mahd-e-Olia, 2019, Digital Print on Eco Canvas, 36 x 36 in



Comrades, 2019, Digital Print on Eco Canvas, 27.50 x 55.50 in

Characters

Artists are the ones recording the history.

In storytelling, it is imperative to understand a character's personality and behavioral tendencies in order to capture an appealing characterization of that persona within the narrative structure. One has to live, breathe, and feel the surroundings alongside the characters he/she creates. I intend to re-structure real personalities visually and create new characters that exist in a parallel universe. In a way, I am distorting history by projecting these characters through a humorous lens.

I am implementing fictional characterizations of these individuals within the audience's mind regardless of the reality. My intention is to build these characters from the inside out, investing them with a past and an identity only hinted at in the history. I intend to re-imagine their roles within specific time periods of our contemporary culture and crystalize the clichés about them. To creep up on my audience, hinting on the importance of reviewing their story and how characters carry the weight of their narrative.

Afsoon

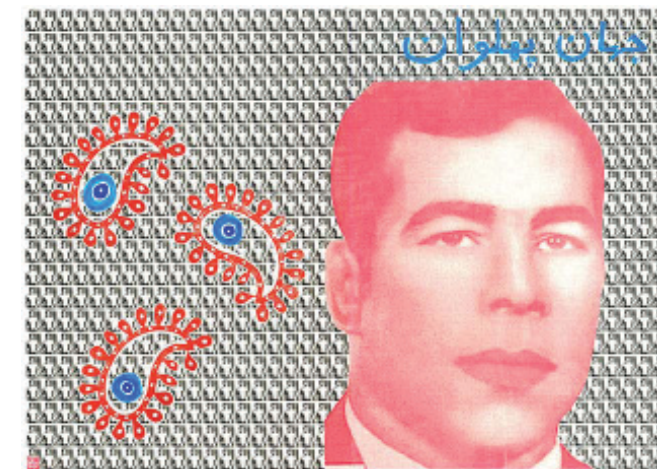
artist bio

Afsoon is an Iranian born, London based artist. Occident and Orient coexist in her works, which are multi layered and often combine text and sound with images, using various media such as Linocuts, watercolour, photography, collage, and etching. She returns emotionally to her motherland via her work, which results from painstaking research into her chosen subject matter.

Afsoon's works have been extensively exhibited and can be found worldwide in prominent collections and museums, including the British Museum, Los Angeles County Museum and Berger/YSL Collection, among others.

Fairytales Icons

As a child I was told many fairytales of beautiful princesses and brave heroes. They faced life's challenges and always emerged happy and victorious. I believed in fairytales. My chosen icons lived expectantly, hoping, wishing, dreaming. They were loved, admired and fulfilled many of their hopes and dreams. But what happened to them in the end? Did these fairytale icons really live happily ever after? And if not, what chance do we have of a fairytale ending?



top left: *Forough Poethands* (8/8), 2009, Archival Print on Somerset Artist Paper, 16.5 x 23.4 in
top right: *Forough Poetbird* (8/8), 2009, Archival Print on Somerset Artist Paper, 16.5 x 23.4 in
bottom left: *Champ Paisley* (6/8), 2010, Archival Print on Somerset Artist Paper, 16.5 x 23.4 in
bottom right: *Champ Green* (6/8), 2010, Archival Print on Somerset Artist Paper, 16.5 x 23.4 in

Mohammad Barrangi

artist bio

Mohammad Barrangi Fashtani is an illustrator and print-maker. Originally from Iran, currently he lives and works in the UK.

Barrangi's artworks combine elements of Persian calligraphy, storytelling and touches of humour. Using a unique creative process with handmade traditional calligraphy pens and a blend of mark making styles, Barrangi creates small pieces that are often expanded into large scale murals. This transformation is achieved through an exploration of laser photocopying, collagraph and collage. Fusing these elements in one process, the artist creates works that encompass a range of disparate visual motifs, each holding separate connotations of specific eras or cultures, but creating a unique cross-cultural style in combination. This otherworldly body of work is often inspired by ancient Persian scholars as well as the Persian Epic 'The Conference of the Birds' by Attar of Nishapur.

Barrangi regularly exhibits in the UK and internationally, and his work has been featured in multiple publications, festivals, and prizes. These include Muestra del IV Premi Internacional, Tragaluz; Pressing Matters; Shape Open 2018: Collective Influence; Illustrate 2018, Portugal; Art TSUM, Kiev; Ratata Festival, Macerata; The 6th International Tokyo Mini-Print Triennial; Bologna Illustrators Exhibition 2018; Story Museum, Oxford; and Hafez Gallery in Saudi Arabia 2019. As of June 2019, two of Barrangi's works have been acquired by the British Museum for their permanent collection.



Wonderland, 2018, printmaking on handmade paper, 13 x 19 in



Illusion, 2018, printmaking on handmade paper, 17.50 x 23.50 in



Untitled, 2018, printmaking on handmade paper, 12 x 16.50 in

A Journey Through Wonderland

Wonderland, noun:
'a land or place full of wonderful things'

Mohammad Barrangi is an individual whose life-story tells of difficult journeys and many challenges. In the literal sense of journey, Mohammed left his homeland of Iran two years ago, and currently lives and works in the UK. Conquering the challenges of disability, Mohammad is a true inspirational hero in his own narrative and personal journey - despite only having the full use of his right arm, Mohammad has represented Iran internationally in the 100m sprint, as well as having crafted an artistic career for himself. Relatively new on the art scene, in the last three years Mohammad has exhibited widely in Europe and Asia, collecting various prizes along the way. The media used in the artist's work are both traditional and modern. Whilst employing modern printmaking techniques, the artist makes his paper, the effect being that his work emulates archaic manuscripts in both colour and texture. Barrangi then adds the age-old medium of calligraphy to the paper - or as it is called in Iran, 'Nasta-liq' script, one of the most revered Perso-Arabic art-forms in Iran's history. The artist's depiction of beasts and human figures manipulate calligraphic forms to give a pseudo-Kufic like appearance. Thus, texture and depth on otherwise flat pictures is developed. Royal opulence is given to beasts and human figures suspended in action or battle. As we see in Mohammad Barrangi's imaginative artworks, beasts shape-shift into astrological visuality.

The artist's 'Wonderland' also makes reference to the mythical bird Simurgh, the bird from the Persian epic 'The Conference of the Birds' by Attar of Nishapur. In the epic poem, the birds take a journey as suggested and led by the 'hoopoe' (the wisest bird of all), through seven valleys, to reach enlightenment. 'The Conference of the Birds' is deeply allegorical; each bird represents a human fault, which prevents man from reaching enlightenment. This is in similarity, to 'The Wonders', wherein seven heavens and seven earths are explored. 'Wonderland' is heavily influenced by themes of spiritual journey and mystic experience.

When again looking at difficult journeys and the travel of birds themselves, migration carries a high cost for birds, in terms of predation from other animals and humans. The timing of migration is influenced by changes in lengths of days. Significantly, migrating birds travel using celestial cues from the sun and stars, the earth's magnetic field, and the instinctive use of mental maps. In Barrangi's 'Wonderland', it can be read that the artist is like the bird, having relocated; migration is necessary in order to survive both for birds and sometimes for people. The artist captures a sense of timelessness in his series, a result of merging the traditional and modern. Through 'Wonderland' Barrangi takes his viewer to Attar's seventh valley, 'where the self disappears into the universe and the Wayfarer becomes timeless, existing in both the past and the future'.



Mary Grant
2019
Printmaking
122 x 63 in
\$15,000



Playful
2016
printmaking on handmade paper
18.50 x 13 in



Dream
2018
printmaking on handmade paper
18 x 13.50 in



Frida Kahlo
2016
printmaking on handmade paper
20 x 14.50 in



New Year's Dinner
2016
printmaking on handmade paper
23.50 x 19.50 in

Ali Dadgar

artist bio

Iranian born Ali Dadgar, is a multi-disciplinary experimental artist working across performance, image, text and object based media. His recent performance; "Two Bald Chicarainians Taking a Bath", took place at Central Stage on May 25th and 26th 2019. Dadgar holds an MFA in Art Practice from UC Berkeley and a BFA from California College of Arts and Crafts.



World Map, 2019, Acrylic on digital print / paper, 39 x 51 in



Chicken Ali Khan
2019
Pigment Digital Print
48 x 25 in

Dadgar, in this series of work considers the aesthetics of the printed page; texts, charts, columns and grids—the structure that make newspapers, photographs, dictionaries and maps comprehensible. Intervening within these displays and arrangements of information, Dadgar focuses on the surface-ness of the page, editing as it pulls the page apart, creating new texts as it resurfaces the walls. If print culture represents the accumulated knowledge of a civilized society, its alteration conjures new meaning, linking literacy and illiteracy, knowledge and ignorance, artistic freedom and censorship.

Dadgar's digital prints integrate the work as a visual artist with his equally long-standing involvement in the performing arts in a very new way. These digital prints are generated from layers of staged photographic self-portraits as well as found photos, web based images, cloths, rugs and postcards that are either integrated, re-composed and/or layered to create particular scenes. The prints are manipulated either through various digital techniques or with manual treatment like painting or drawing.

Through these images Dadgar attempts to create figures of otherness in a place filled with tradition, history, humor and contradictions. The post-cold war nuclear Iran is the backdrop. This performative character is placed in uncanny relationships with different spaces such as the cultural facades or religious interiors of Iran, a hyper-real estranged homeland from long ago visited in a dream states. The main character is the otherness that moves through these hybrid places.

Kaveh Irani

artist bio

Kaveh Irani is an Iranian born visual artist. He received his BFA in visual arts from Emily Carr University in Vancouver, Canada and his MFA in painting from California College of the Arts in San Francisco, United States.

Prior to moving to North America he worked as banknote designer. His works include painting, collages, sculpture, and sound installations. His works mainly deals with the concept of identity diaspora and topophilia.

Kaveh Irani's works often take up the immigrant experience, transporting us out of the US entirely. Imbuing objects with significance of their origins, he brings disparate things together in ways that explore how they do and do not resonate with one another. His assemblage works call up the space of travel through the use of fabrics, acrylic paints, spray paint, and other elements that suggest another time and place, evoking remembered or misremembered moments and states of being.



Camouflage Man CMYK
2011
34.5 x 34.5 in
acrylic on wood

Aida Izadpanah

artist bio

Aida Izadpanah lives and works in New York City, specializing in large-format mixed media and porcelain sculptural painting. She holds a Ph.D. in Environmental Psychology from the Graduate Center of the City University of New York and a master's degree in Urban Planning from Tehran University (Iran). She was a Teaching Assistant in mixed media at The Art Students League of New York (ASL) from 2012-14. Recent solo exhibitions include Emancipation (Stony Brook, New York, 2017), Transcendence (New York City, 2015), and Revelation (Los Angeles, 2013).

Alignment

The sculptural paintings of the Alignment series consist of my hand-made, -fired, and -painted porcelain works mounted on wooden boards. I fashion each piece literally from raw blocks of earth: forming, carving, and arranging them in correspondence to the spirit of the moment. I also maintain and adapt the experimental qualities of texture, color, and composition of my previous large-format abstract painting series. Firing each piece multiple times at over 2,000 degrees Fahrenheit, I sometimes incorporate liquid 24 karat gold, which solidifies in my kiln. Porcelain clay fires to pure white and is extremely fine in texture, even translucent when thin. It is the least plastic of the ceramics and therefore the hardest to work with. But porcelain reflects pigments, glazes, and gold so beautifully that for thousands of years this exquisite material has been the most prized among ceramic arts around the world. An ancient and essential alchemy seems to connect humans and earth, such that in many cultures, the creation narrative tells of our species being made from a clay substance infused with spirit. Furthermore, porcelain's anthropological history involves a number of persistent tensions: fluidity and fixity, labor and luxury, desire and fulfillment. In the Alignment series I assimilate these material and spiritual legacies while drawing on my native and cultivated knowledge of renowned Persian traditions in ceramic arts, as well as my training and extensive practice in European porcelain techniques. Each piece in this body of work represents a process and product of aligning energies toward a delicate balance available in the minimalism of the present moment.



Alignment Series- Persian Design 5
2019
12 x 12 in
handmade, fired, painted porcelain and
24 karats gold on wooden board



Alignment Series- Persian Design 6
2019
12 x 12 in
handmade, fired, painted porcelain and
24 karats gold on wooden board



Alignment Series- Persian Design 7
2019
12 x 12 in
handmade, fired, painted porcelain and
24 karats gold on wooden board

Simin Keramati

artist bio

Simin Keramati is a multidisciplinary artist working with social-political themes presented through painting, drawing, video art and new media. She received her Master of Fine Arts from Tehran Art University and is the Winner of the Grand Prize from the Dhaka International Biennial 2004. Her paintings often address themes of identity, diasporic experience, and social issues. (Toronto)

Memories

The postcolonial double perspective skillfully emerges through the lens of the self and of memory in Simin Keramati's (b. 1970, Tehran, Iran; move to Canada, 2010) *Me, Myself, and a Memory*. Two self-portraits flank each edge of the painterly surface: one gazing on the viewer, the other looking away and out of the picture frame. The two figures are, nevertheless, tied together through a fuzzy, indistinguishable shape that occupies the space between them. This odd thing merges the identical figures and connects them to each other. The bind seems to be organically natural. Yet there is something amiss. A closer look reveals a chemical mask on Keramati's shoulder, enmeshed into her long, rich black hair. This thing is pigmented. Textured. Poisonous. Provoked by a century-long border dispute, the Iran-Iraq War (1980-88) is considered the worst conventional armed conflict since World War II. The ambivalent position of the superpowers about the conflict made the war a Third World affair, where Saddam Hussein violated the most fundamental international war tenets, including the use of chemical weapons. Right after World War II, German philosopher Theodor Adorno wrote of the impossibility to describe mass atrocities in poetry. Recently, Slovenian psychoanalytic philosopher Slavoj Žižek has reversed Adorno's claim: given the extent of contemporary violence, it is no longer impossible to talk in prose. There lays the power of Keramati's *Me, Myself, and a Memory*. She evokes a suffering that only painting is capable to convey.

— Talinn Grigor
on Simin Keramati's *Me, Myself, and a Memory*



Me, Myself, and a Memory
2014
32 x 45 in
Acrylic & Spangles on Canvas

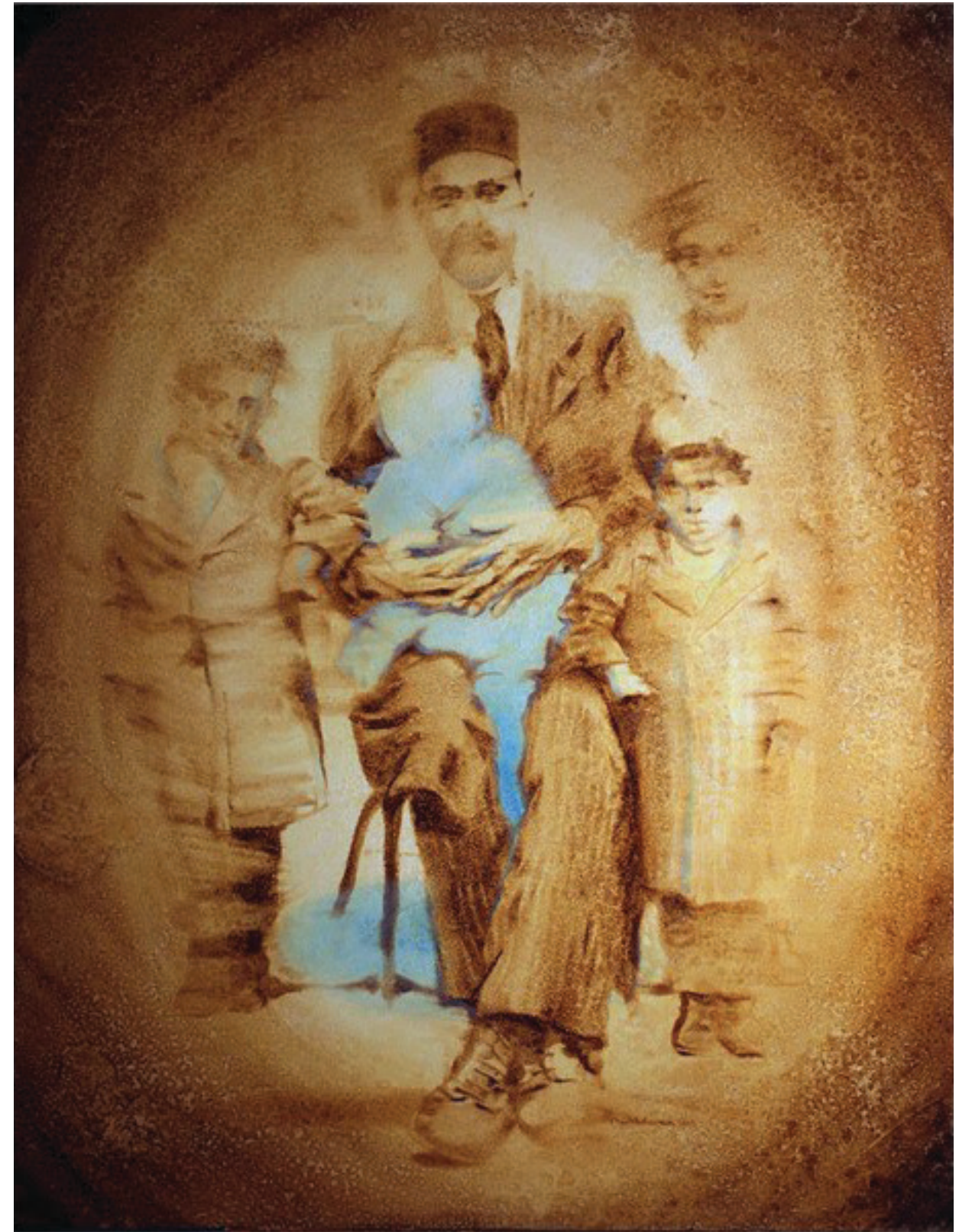
Dana Nehdaran

artist bio

Dana Nehdaran studied painting in Iran and recently migrated to New York. Nehdaran's portraits captivatingly capture the nostalgia and historical past, seamlessly connecting the past to contemporary culture. He uses abstraction to highlight the ways in which past and present weave together in both conflict and harmony. (New York City)

Esther's Children

When I first started painting the images of the photograph collection, "Esther's Children" by Houman Sarshar, I was only thinking about the origins of a tribe who immigrated to Iran during the Achaemenid Empire. At this point, I subconsciously added some faces to the photos, and took out some others; the reason for this is still not clear to me. The next stage was searching myself in those paintings. Nevertheless, after the painting process was over, a feeling grew in me, which is more important to me than any other experience during working on this series: it was the connection that those people in those old images were making with me, and thinking that they could very well be my own ancestors. I started seeing signs of their presence at home. Perhaps those signs had always existed, and I only noticed them after I did the paintings and experienced the feelings that followed them.

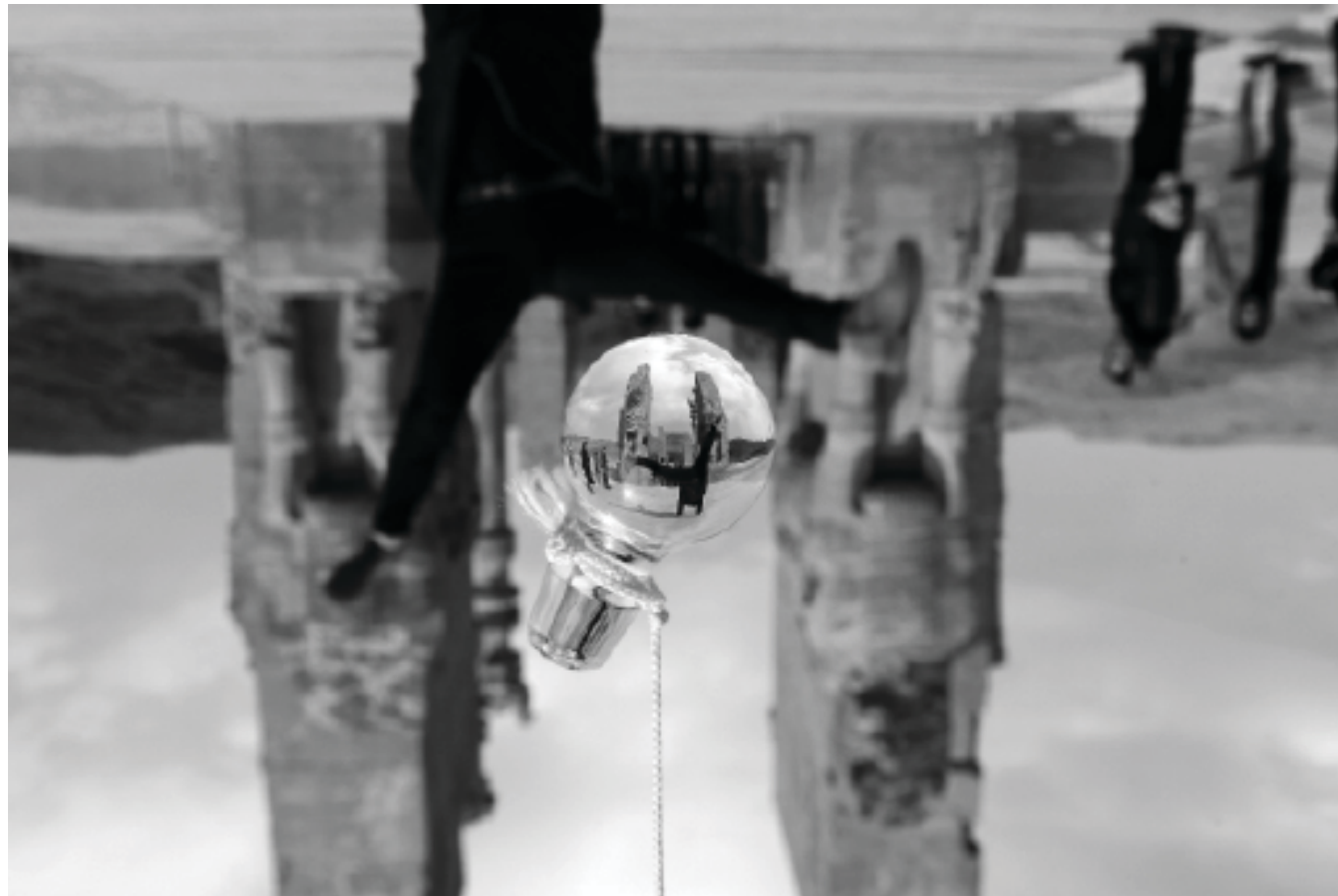


Father and Sons From Kashan, Esther's Children Series
2012
Oil on Canvas
48 x 36 in

Dariush Nehdaran

artist bio

Dariush Nehdaran's photography captures intimate moments suspended in time. He aims to turn spectators into participants, drawing them into contemporary Persian culture. His photographs and video works are available both in public and private collections worldwide including the Armando Reverón Contemporary Art Museum in Caracas-Venezuela 2018, the Los Angeles County Museum of Art (LACMA) in the US 2016, and the Salsali Private Museum in Dubai-UAE 2012. (San Francisco)



Persepolis - The Stopper Series (2/5), 2017, Digital photography/Gelatin silver print, 30 x 45 in

The Stopper

A stopper from an old wine decanter brought back memories of my childhood and gave life to this series of photographs. In Persian literature wine is somehow portrayed as the source of enlightenment and the path to clarity, coherence and knowledge but also this elixir characterizes pleasure and oblivion, obscurity and blurriness. The stopper is an object that stops the wine from pouring out. It is therefore able to directly manage the liquid's effect on the mind. The more you pour the more blurry things get creating an alternative way for us to see the world around us.

In these photographs, the stopper covers a specific part of the image and blurs the rest. The juxtaposition of the blurriness and clarity creates three different layers in each image, the Stopper itself, what is inside the stopper and the blurry background offering a parallel universe.

Loving gymnastics as a child was probably the reason why I have been fascinated by seeing things upside down. One of my all-time favorite poses was the handstand since it offered me a different view of everything. When pictures are upside down, they provide more for the viewer. By rotating my images I try to give them an infinite meaning and by starting this conversation, I re-evaluate the relationship between right and wrong, up and down, back and forth... and like the Persian poet Hafez allow each interpreter to have his own understanding of the subject.

In this series my glass stopper has the power of showing everything upside down, but I still chose to rotate the images one more time to allow the stopper to narrate the story. These additional rotations trick the viewer into seeing an upright image through the stopper when scientifically one should see an inverted picture. By doing so, I invite my viewer to see the world in an alternative way, and I encourage him/her to discover the ambiguities and uncertainties found in our surroundings.

What makes the stopper even more interesting to me is its circular shape and the paradox it creates through the images it captivates. Like life, a circle has unlimited turns. It keeps turning until it is stopped, but ironically here, my Stopper does not keep turning. It is meant to stop the liquid from flowing. I like playing with the rules. Maybe, there is no right and wrong or good and bad. Everything in life can be seen differently through different eyes. It is up to each of us how we choose to interpret this infinite cycle.

Ardalan Payvar

artist bio

Ardalan Payvar draws inspiration from deconstructive typography and works to incorporate elements of its composition into his abstract, calligraphic works. Fragmenting traditional and contemporary type, Ardalan finds ways to balance and fuse them together without sabotaging the integrity of either realm, combining formal studies in Graphic Design, Fine Art, Persian Calligraphy and his artistic intuition.

(Berkeley)

With a background in traditional Persian calligraphy and having studied the Western tradition of graphic design and art, Ardalan incorporates elements of modern typography and composition in combination with traditional calligraphic forms and finds ways to balance and fuse them together without sabotaging the integrity of either realm. Drawing inspiration from deconstructive typography and abstract expressionist painting, he takes words and phrases from old poems and sayings, fragmentates them into individual letter forms, and meticulously rearranges them to create whole compositions. Working in layers, Ardalan constantly switches back and forth between painting and collage, continuously marking his canvas with expressive and spontaneous paint drips and strokes while carefully cutting and pasting fragments of modern and traditional letter forms to create his carefully preplanned compo-

sitions. Throughout this process, he is constantly trying to find ways to make the spontaneous and planned interact and co-exist. Through this process of deconstruction and reconstruction, Ardalan makes the messages of these otherwise clichéd and sentimental sayings relatable to contemporary sensibilities which are often unsentimental, rational and even ironic. In a way, Ardalan is attempting to reclaim these old poems that carry valuable and potent universal and philosophical messages and to appropriate them in a modern and Western context.



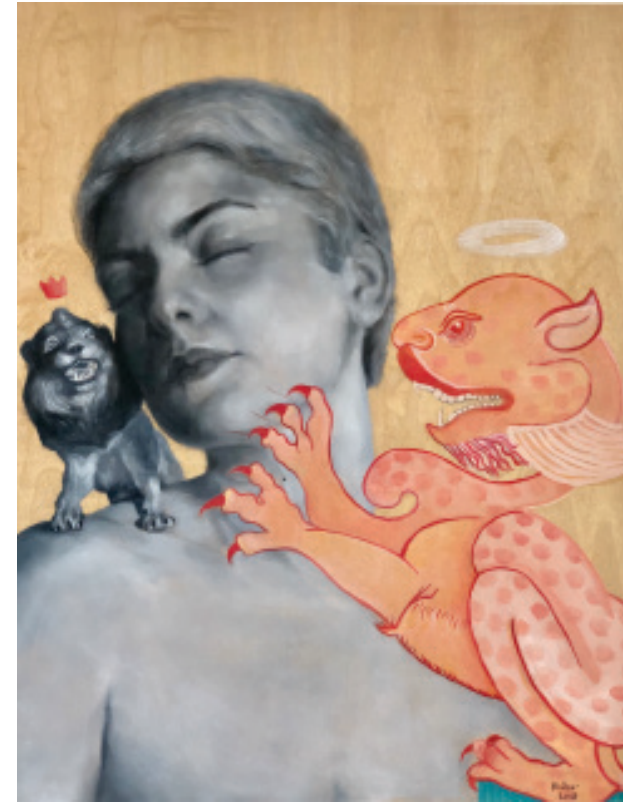
Gham Makhor Triptych
2019
Acrylic on wood panel
36 x 108 in

Bahar Sabzevari

artist bio

Bahar Sabzevari is an Iranian artist exploring identity through self-portraiture, narrative painting and video art. In her most recent series of self-portraits, she questions the Iranians' tendency and obsession to praise the past. She received her MFA in painting at the New York Academy of Art in 2018 and she has been the recipient of the Central Academy of Fine Arts Residency in Beijing, China summer of 2017. (New York City)

Bahar Sabzevari is an Iranian artist exploring identity through self-portraiture, narrative painting and video art. In her most recent series of self-portraits, she questions the Iranians' tendency and obsession to praise the past. Why do we romanticize Persian history which is so far from the realities of our contemporary life? Integrating Persian motifs, religious details and characters into her self-portraits, Sabzevari explores the concept of nostalgia and creates illusions of a lost age of glory. Sabzevari earlier self-portraits focus on contemporary Iranian society. In the "Bad Girls" series, Sabzevari explores the paradoxes she has experienced, being a woman caught between the restrictions of the Islamic cultural regime and everyday existence living in modern time. Sabzevari lives and works in New York. She was born in 1980, Shahroud, Iran, and spent most of her life in Tehran before leaving for Paris in 2003 to study and experience art in Europe.. She moved to New York in 2012 and gained an MFA in painting at the New York Academy of Art in 2018 and she has been the recipient of the Central Academy of Fine Arts Residency in Beijing, China summer of 2017.



Untitled- Crown Series
2019
Oil on wood panel
14 x 11 in



Untitled- Crown Series, 2019, Oil and Pen on wood panel, 16 x 24 in

Hadi Salehi

artist bio

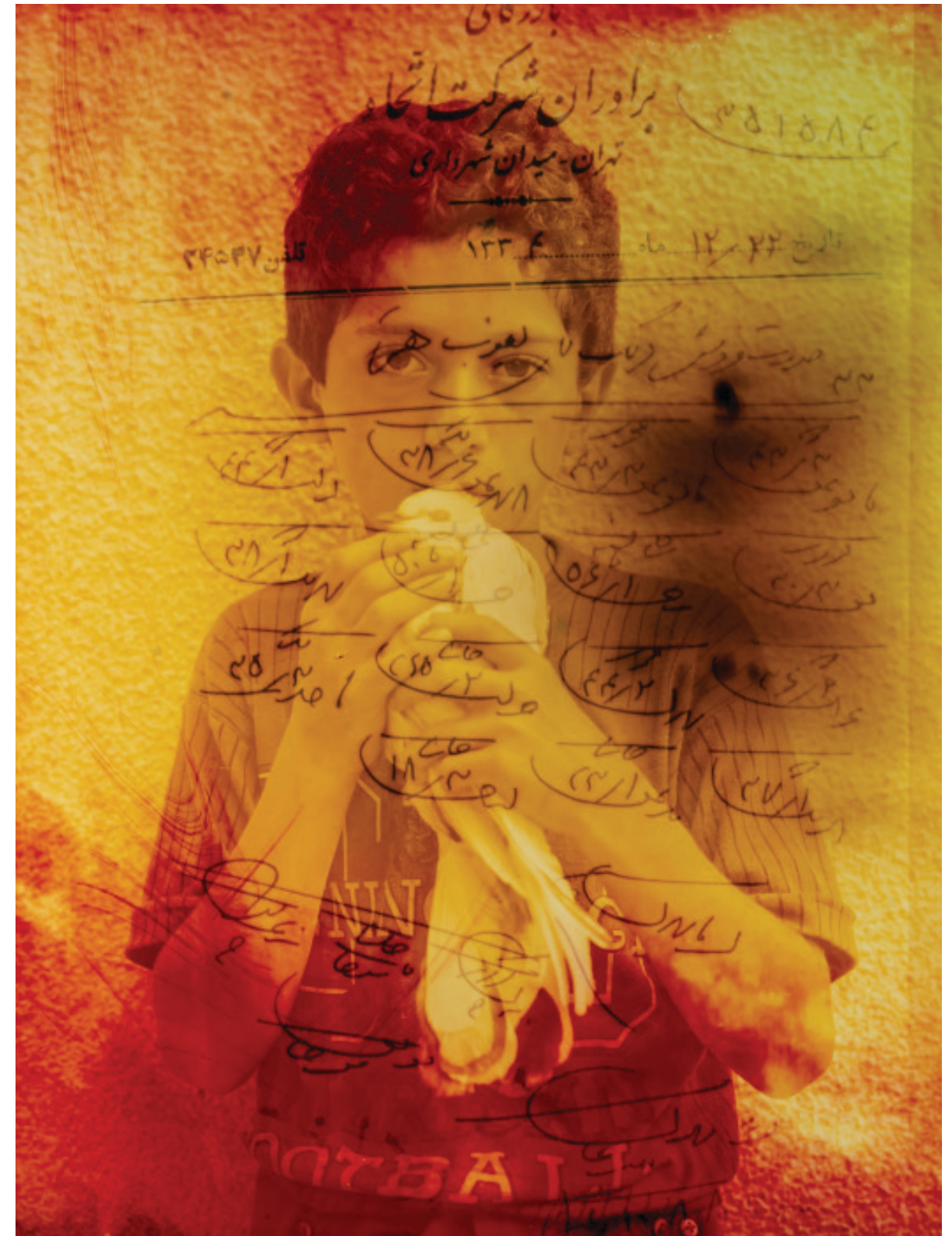
Hadi Salehi is a master of the art of analog photography. Salehi's images capture diverse portraits that are nostalgic, powerful and soft, leaving a haunting quality that lingers in the psyche. He seeks to create a collective awareness and be a cultural messenger through his images. His career now spans almost 40 years and has closely photographed cultural innovators like Keith Haring. He is a graduate of Art Center College of Design, Pasadena.

(Los Angeles)

Hadi creates in layers, he is always experimenting with the developing process of each photograph. Using a myriad of antique cameras, Hadi's work begins with an analog portrait of his subjects, followed by the manipulation of those images. Hadi carefully pulls each photograph apart in their base negative form, and applies emulsion in a painterly fashion to create spontaneous and dynamic effects to the ink of the photograph. Through this layering of positives and negatives, text and imagery, Hadi creates imagery that is unique and soulful, and as modern as it is vintage.



Untitled
2011
digital inkjet print with
handwritten calligraphy
31 x 39.5 in



Dove
2004
Layered Analog C-Print
40 x 30 in

Shilla Shakoori

artist bio

Shilla Shakoori's diverse artistic expression springs from an exploration of the synthesis between native and adopted cultures. Shakoori's works are strongly influenced by Iranian philosophy and myth. Her work often reflects a meditative process of cutting, sewing and incorporating language and forms. (Los Angeles)

See Me Not!

In this series of works, I have tried an intimacy with the letter N in Persian alphabet which is represented in the shape of an elongated half-circle with a dangling dot usually placed somewhere within the belly of the circle. I have contemplated the resemblance of this shape to a "desire to stay" and a "temptation to leave" where the dot is the "self" and the circle represents varying spaces one occupies (professional, personal, familial, etc.). The freedom with which the dot is located and placed by each writer, says something about where we are in our desire to "be attached" or to "take separation", to "belong" or not to.



Unkown
2019
mixed media on paper
30 x 22 in

Shadi Yousefian

artist bio

Shadi Yousefian's mixed media work reflects and addresses issues that touch on universal themes such as loss, dislocation, alienation, and reinvention. She received both her Bachelor's (2003) and Master's (2006) of Fine Arts in photography from San Francisco State University. Shadi's work engages personal and social issues of contemporary life, particularly, cultural identity and the immigrant experience. Her work has been exhibited internationally and is in the permanent collection of The Los Angeles County Museum of Art (LACMA).
(Bay Area)

Memories Series

Although memories are essential to understanding our contemporary selves, one also has to relinquish aspects of the past in order to be fully present. Going through old photo albums that she had once carefully put together, Yousefian revisits these treasured containers of memories, cutting out faces and places with which she had once felt a strong attachment. Some of the pieces in her Memories series are also coated over with multiple layers of resin to further distance the viewer from these representations of memories. The effect is to both preserve this archive of sentiments and attachments, but to also embrace the passage of time and fragility of memory. Her work in this series evokes a holistic approach — the idea that represented in each face, place, and memory is the entire composition of a life.



Memories I
2018
Photographs, translucent paper, fabric packets, nails, and
epoxy resin on wood panel
48 x 48 in



Subsistence 6
2019
Paper, Paraffin Wax, and Epoxy Resin on Wood Panel
36 x 36 in



Subsistence 7
2019
Paper, Paraffin Wax, and Epoxy Resin on Wood Panel
36 x 36 in

Subsistence Series

In most of her works, Shadi has been dealing with the concepts of identity, immigration, and separation from one's homeland. In this series, Shadi is exploring a part of her identity that is shaped by her cultural heritage. In her previous series such as Letters and Memories series, she has examined her identity by cutting up her old letters and album photos into fragments and rearranging them in new forms, making them unreadable and

unrecognizable. Through that process, she has shown how memory fails to preserve the details of the past, yet maintains a totality of feelings and emotions that have been embedded into one's being. To create the Subsistence series, Shadi takes a similar approach, this time going through books of Persian art and calligraphy (which represent a part of her cultural heritage) cutting the pages into small fragments and pasting them in a new

arrangement on wooden panels. A coat of beeswax and a layer of epoxy resin poured on top of these panels further distances the viewer from these once perfect and meaningful calligraphic scripts. These scripts which have once served as the backbone of a nation's cultural identity are now merely abstract and partly blurred shapes and lines, still pleasing to look at but impossible to decipher.

Farnaz Zabetian

artist bio

Farnaz Zabetian paints manifestations of daily life, exploring the struggles of Eastern women as they are forced to navigate social taboos and ideals since birth. Her symbolic and expressive portraits of these women depict their private thoughts and yearnings, as well as their perceived relationship with the rapidly modernizing world. Her work has been exhibited internationally, including Sondouzi Art Museum of Tehran in 2008; the Saad Abad Museum of Tehran in 2009; and the Peninsula Museum of Art in Burlingame in 2017. (San Francisco)

Altered Reality Series

The prevalent discourse of modern societies, with its focus on concepts such as evil, war, and destruction, pushes people further and further inside themselves, preoccupying them with mental and psychological struggles. The modern person is always trying to create a bubble around him, to isolate himself against the insecure world around and create a safe space. The result of this isolation, however, is nothing but personality disorders and psychological dreamscapes. The melancholic mood of the modern person comes from this putting a distance between the self and the society, and from retreating inside, which sparks internal mental battles. Although there are many ways one could experience these internal mental battles, one way is lucid dreaming. Such feats of dream manipulation may not seem possible to the same extent in our real lives, but they are not altogether absent in our own minds.



Euneirophrenia
2019
Mixed media on canvas
60 x 60 in

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