



FOR IMMEDIATE RELEASE

**ADVOCARTSY PRESENTS
A GAZE THROUGH TIME: CONTEMPORARY REFLECTIONS ON MEMORY AND HISTORY**



L: Nicky Nodjourni. *Play Me A Love Song*, 2012. Oil on Canvas 72 x 52 in
R: Nicky Nodjourni. *The Long Day*, 2017. Oil on canvas 70 x 50 in

**A Gaze Through Time: Contemporary Reflections on Memory and History opened to the public on Sunday, July 26th, 2026
at ADVOCARTSY's new Downtown Los Angeles gallery,
located at 711 East 9th Place, Suite A, Los Angeles, CA 90021**

ADVOCARTSY is proud to present *A Gaze Through Time: Contemporary Reflections on Memory and History*, a group exhibition featuring works by Tahmineh Javanbakht, Shadi Yousefian, Rashin Kheiriyeh, Mohammad Barrangi, and Nicky Nodjourni.

Presented as the inaugural exhibition in ADVOCARTSY's new Downtown Los Angeles gallery, *A Gaze Through Time* marks the gallery's return to DTLA while reaffirming its longstanding commitment to presenting contemporary Iranian art and fostering cross-cultural dialogue through exhibition programming.

On view through September 26, 2026, the exhibition brings together artists working across generations and media, offering visitors an opportunity to encounter diverse perspectives within contemporary Iranian and Iranian diasporic artistic practice. By exploring themes of memory, cultural continuity, and historical reflection, *A Gaze Through Time* contributes to ongoing conversations about how art preserves, questions, and reimagines the stories that shape our understanding of the present.



From L to R: Rashin Kheiriyeh. *Me Time (Shahnameh)*, 2025. Oil, acrylic, ink, and gold leaf on canvas, 60 x 48 in
 Rashin Kheiriyeh. *The Conference of the Birds*, 2025. Oil, acrylic, ink, and gold leaf on canvas, 60 x 48 in
 Rashin Kheiriyeh. *The Lion (Shahnameh)*, 2025. Oil, acrylic, ink, and gold leaf on canvas, 60 x 48 in

Curatorial Statement

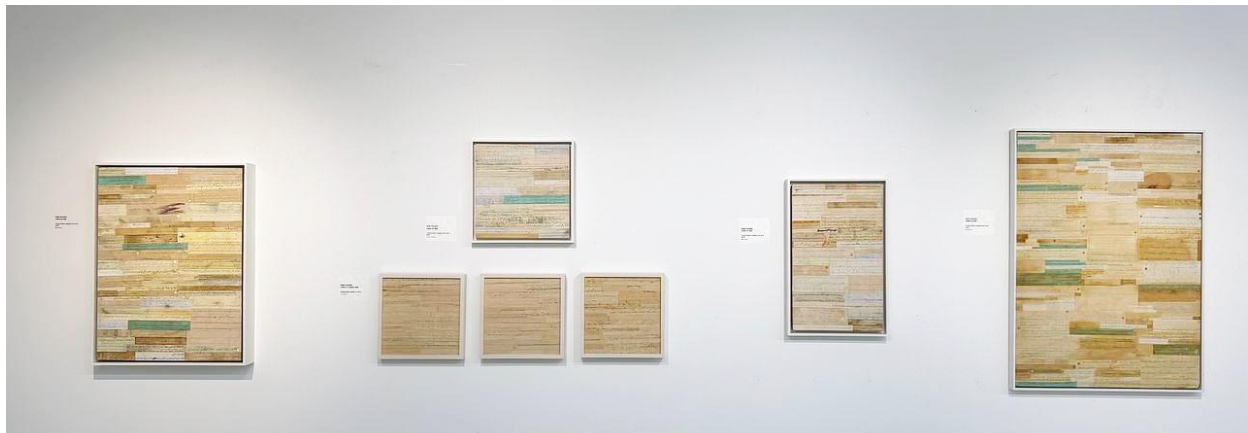
A Gaze Through Time brings together artists whose practices examine the ways in which memory is preserved, transformed, and reimagined across time. Spanning personal recollection, migration, mythology, political critique, and historical representation, the exhibition considers memory not as a fixed archive, but as a dynamic force through which the past continually informs the present.

As ADVOCARTSY's inaugural exhibition in its new Downtown Los Angeles gallery, *A Gaze Through Time* also marks the gallery's return to DTLA, where it first established its presence in the city's cultural landscape.

At the heart of the exhibition is the act of looking itself: the gaze as witness, as remembrance, and as a means of negotiating both intimate and collective histories. Through diverse media and visual languages, the artists reveal how images carry traces of lived experience, cultural inheritance, and political realities.

Tahmineh Javanbakht's mirror-based works draw upon the rich traditions of mirrored ornamentation and geometry found throughout Iranian architecture and sacred spaces. Reflective surfaces become sites of contemplation, evoking memory, beauty, and the fragmented nature of identity and recollection.

Shadi Yousefian's works engage themes of migration, displacement, and belonging. Through the use of handwritten letters and layered script, Yousefian transforms personal narratives into meditations on memory, language, and the enduring emotional landscapes of exile.



Titles are listed in clockwise order, beginning with the leftmost work:

Shadi Yousefian. *Letters 33*, 2020. Original letters collaged onto wood panel, 25 x 19 in

Shadi Yousefian. *Letters 32*, 2020. Original letters collaged onto wood panel, 13.5 x 13.5 in

Shadi Yousefian. *Letters 31*, 2020. Original letters collaged onto wood panel, 20 x 13 in

Shadi Yousefian. *Letters 34*, 2020. Original letters collaged onto wood panel, 33 x 24 in

Shadi Yousefian. *Letters 27 Triptych*, 2020. Original letters pasted on wood, 11 x 33 in

Rashin Kheiriyeh revisits scenes from the *Shahnameh*, the monumental Persian epic, reanimating historical and literary narratives through a distinctly contemporary sensibility. Her works bridge myth and modernity, inviting viewers to reconsider the continuing resonance of cultural memory and storytelling.

Mohammad Barrangi's reimagined Qajar portraits draw upon nineteenth-century Persian visual traditions while challenging established narratives of identity, representation, and history. Through acts of reinterpretation and transformation, Barrangi creates new dialogues between past and present, tradition and contemporaneity.



Mohammad Barrangi. *Grant me such a dance right at the center of the floor I & II*, 2025
Reverse transfer printmaking on raw canvas, 60.8 x 76.4 in.

ADVOCARTSY is particularly honored to present two special works by the acclaimed Iranian-American artist Nicky Nodjoumi, whose decades-long practice has offered some of the most incisive and enduring critiques of political power and authoritarianism. The inclusion of these important works presents a unique opportunity to revisit Nodjoumi's prescient vision at a moment when questions surrounding democracy, leadership, and global political instability have once again assumed urgent relevance. Through satire, allegory, and carefully staged compositions, Nodjoumi exposes the contradictions and performative dimensions of power, revealing how historical struggles continue to echo across time and geography.



From L to R: Tahmineh Javanbakht. *The ball is in my court*, 2026. Color mirrors, powder coated steel, wood, and paint, 49.5 x 75 x 1.5 in

Tahmineh Javanbakht. *S shape*, 2026. Color mirrors, powder coated steel, wood, and paint, 75 x 65 x 1.5 in

Tahmineh Javanbakht. *Green is the warmest color*, 2026. Color mirror, metal, and digital collage print on wood, 48 x 67 x 1.5 in

Tahmineh Javanbakht. *I want that blue sky*, 2026. Color mirrors, 24k gold leaf, powder coated steel, wood, and paint, 28.25 x 32.5 x 1.5 in

Artist Biographies

Tahmineh Javanbakht (b. Iran) is a Los Angeles-based multidisciplinary artist whose practice explores the intersections of reflection, beauty, identity, memory, and cultural inheritance. Born in Iran and raised in Isfahan until the age of sixteen, she draws inspiration from one of Iran's most architecturally significant cities, whose Safavid-era mosques, palaces, gardens, and decorative traditions continue to inform her artistic vocabulary.



Central to Javanbakht's practice are her mirror works, which reinterpret the Iranian tradition of *āyeneh-kāri* (mirror mosaic work). Employing mirrored surfaces, geometry, and light, she creates dynamic compositions that invite contemplation of memory, selfhood, and belonging. Drawing upon the sophisticated geometric systems that define Iranian architecture and design, her works transform historical visual languages into contemporary meditations on perception and cultural continuity.

Javanbakht's artistic practice is fundamentally concerned with beauty, femininity, and the lived experiences of women. Her mirrored compositions frequently position women at the center of the narrative, reflecting both personal memory and collective experience. Often incorporating imagery derived from classical representations of Venus and ancient goddess sculptures, she situates contemporary womanhood within broader histories of femininity, resilience, and cultural memory.

Javanbakht is the co-founder of Artecnic, the internationally recognized Los Angeles-based design company whose works are included in the permanent collections of the Museum of Modern Art, the Los Angeles County Museum of Art, and the Victoria and Albert Museum. She received her Bachelor of Arts degree from ArtCenter College of Design, where she later taught experimental painting. Her work has been exhibited in galleries, art fairs, and cultural institutions throughout the United States and internationally.

Shadi Yousefian is an artist whose mixed media practice addresses universal themes of loss, dislocation, alienation, and reinvention. She received both her Bachelor of Fine Arts (2003) and Master of Fine Arts (2006) in photography from San Francisco State University.

Her work engages with personal and social issues of contemporary life, with a particular focus on cultural identity and the immigrant experience. Yousefian has been the recipient of several awards, including the Best of Photography Award at the 13th Annual Stillwell Show, the International Photo Awards (IPA, 2004 and 2005), the Murphy & Cadogan Fellowship in the Fine Arts, and the International Photography Competition (Latitude Life).

Her work has been acquired by the permanent collection of the Los Angeles County Museum of Art.

Rashin Kheiriyeh (b. 1979, Khorramshahr, Iran) is an Iranian-American multidisciplinary artist, author, and illustrator known for her vibrant, surreal, and imaginative work inspired by Persian classical narratives. A war survivor, she was introduced to the world of art through her mother,



an artist and midwife, and grew up immersed in Persian miniatures and classical literature. Working in oil, Indian ink, gold leaf and printmaking on canvas, Kheiriyeh developed a deep connection to both historical texts and contemporary society. Featured in *The New Yorker* and *The New York Times*, the artist explores themes of identity, feminism, belonging, conflict, and cultural heritage, blending historical depth with contemporary imagination.

In 2007, Kheiriyeh was among a group of contemporary Iranian painters featured in the traveling exhibition *Wishes and Dreams*, organized by the Meridian International Center and the U.S. State Department's International Cultural Exchange Program. Her paintings have been exhibited internationally, including the notable exhibitions *To Be a Woman* at Dana Gallery, Montana; *Two Parrots* at Shirin Gallery, New York; *Isfahan* at Syra Arts Gallery, D.C.; and *Cherry Garden* at the Smithsonian American Art Museum, D.C. Kheiriyeh has also authored and illustrated over 100 children's books, including *Rumi: Poet of Joy and Love* and *The Shape of Home*.

Mohammad Barrangi was born in Rasht, Iran, in 1988. Now based in the UK, he is both a globally recognized artist and a medal-winning athlete who has represented Iran internationally in the 100m sprint. Born without full mobility in his left arm, Barrangi has developed a unique artistic practice that utilizes his right hand and both feet to create his distinctive works. Blending traditional calligraphy with experimental mark-making techniques, Barrangi combines elements of Persian calligraphy, storytelling, text, and touches of humor to create intimate works on handmade paper that are selectively expanded into large-scale murals.

Barrangi holds a degree in graphic design from the Islamic Azad University of Tonekabon and recently graduated from the Royal Drawing School in London. Barrangi has extensively exhibited his work around the world, winning numerous awards and recognition that has led to the prolific publication of his illustrations in a variety of books. His works have been acquired by the permanent collections of the British Museum, Los Angeles County Museum of Art (LACMA), the Royal Family Collection, the National Government Collection in the UK, the San Diego Museum of Art in the USA, the Cluj-Napoka Art Museum, Romania as well as Leeds Art Gallery, UK.

Nicky Nodjoumi is a Brooklyn-based artist born in Kermanshah, Iran, in 1942. After earning a Bachelor's degree in Art from the Tehran University of Fine Arts, Nodjoumi relocated to the United States in the late 1960s, where he received his Master of Fine Arts degree from The City College of New York in 1974. He later returned to Tehran to join the faculty of his alma mater,



continuing a trajectory of political engagement that has been foundational to his work for decades. During this period, he began designing political posters inspired by the revolutionary spirit sweeping the country, only to be forced into exile once again following the 1979 revolution.

Nodjoumi's political engagement continues to the present day. His nuanced figurative paintings enter political discourse through a light, satirical touch, layering personal heritage and lived experiences in Iran and the United States into scenes that resonate beyond specific contexts or geographic boundaries. His works function as theatrical stages, where compositions of figures both serious and absurd, in the words of Phong Bui, "house meanings without irony, narratives without stories, humor without morality, above all creating a space that heightens the awareness of old and new history." Serious in subject matter yet witty in execution, these rich and diverse characters animate Nodjoumi's narratives and allude to collective experiences shaped by sociopolitical struggle, articulating a full spectrum of emotions ranging from aggression to victimhood.

Nicky Nodjoumi's work is held in numerous prominent institutional collections worldwide, including The Metropolitan Museum of Art in New York, the British Museum in London, the Guggenheim Museum in Abu Dhabi, the DePaul Art Museum in Chicago, and the National Museum of Cuba. The artist lives and works in Brooklyn.

Exhibition On View:

July 26th through September 26, 2026

Regular Gallery Hours: Wed - Sat 11-5pm or by appointment

For more information or to request a preview catalogue, email info@advocartsy.com.