

Resilience

July 27 - August 26, 2023

*featuring works by Pouya Afshar, Farshid
Bazmandegan, Kourosh Beigpour, Ali Dadgar,
Marjan Hormozi, Hadi Salehi, Delbar Shahbaz
and Foroozan Shirghani*

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

RESILIENCE

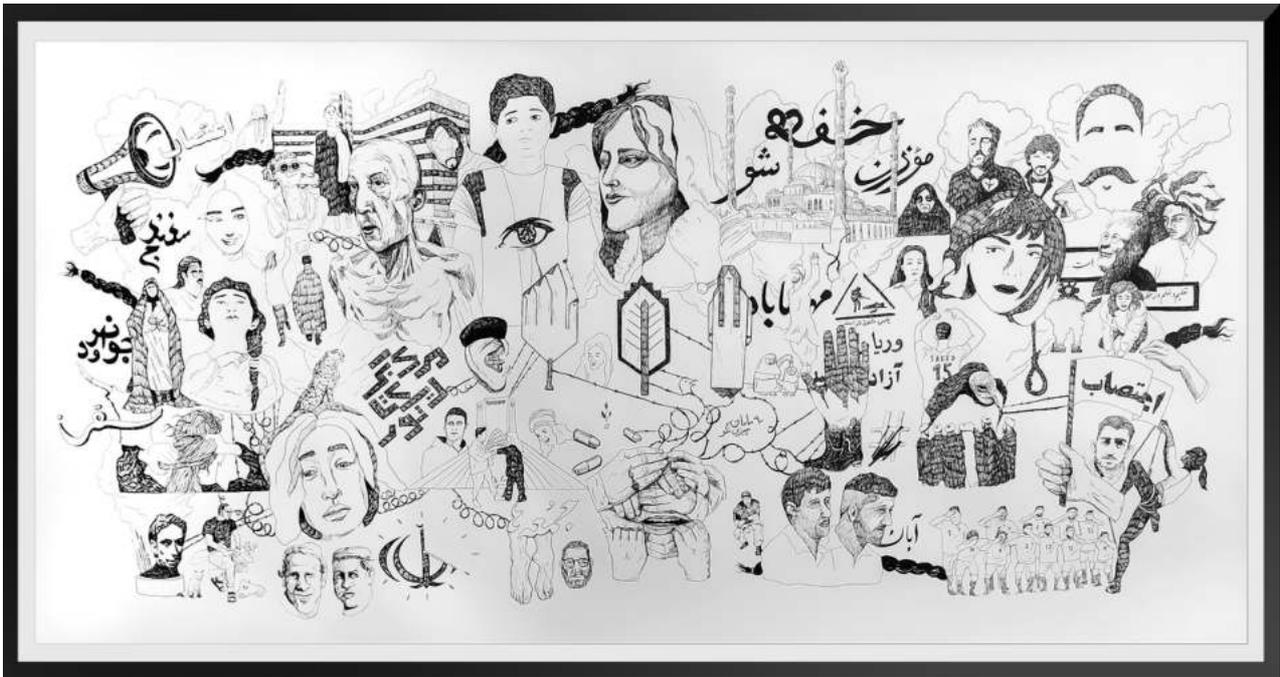
summer group exhibition 2023

ADVOCARTSY's summer group exhibition 2023, explores the profound theme of resilience as depicted through the diverse artistic expressions of contemporary artists of Iranian origin, including Pouya Afshar, Farshid Bazmandegan, Kourosh Beighpour, Ali Dadgar, Marjan Hormozi,

Hadi Salehi, Delbar Shahbaz and Foroozan Shighani. The works exhibited delve into the intricate facets of the human condition, focusing on various aspects of grappling with, navigating, and triumphing over arduous life, political and human experiences. Each artwork thoughtfully encapsulates the resilience intrinsic to our existence, serving as a visual testament to the indomitable spirit of the human journey as individuals confront and conquer adversity. The exhibition showcases works in varied mediums including paintings, drawings, sculptures and analog photography and addresses the myriad of ways individuals confront and conquer adversity.

POUYA AFSHAR

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 a visual artist throughout the United States and Middle East, including 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, Craft Contemporary Museum, and numerous galleries and art fairs around the world. Afshar has presented his research at Stanford University, Harvard University, University of Southern California, The School of Museum of Fine Arts Boston, University of California Los Angeles, and Residency Unlimited NY. He is the creator, character designer, and producer of the animated series 'Rostam in Wonderland' and the co-creator of '1PA2PA' comics and the creator of 'TEHRAN' graphic novel. He is currently an associate professor of art at University of Massachusetts, Lowell.



Pouya Afshar. *Her Revolution I*, 2023. Pen on paper. 85.25 x 43.75 inches.

Her Revolution I

'Her Revolution I' is the inaugural installment of a new series that emerged out of the urgent need for social engagement. In the wake of the 'Woman, Life, Freedom' revolution in Iran, it is incumbent upon every artist to respond to and participate in the unfolding events following the tragic death of Mahsa (Jhina) Amini. Artists, as the chroniclers of history, bear the responsibility of documenting these moments. This piece, inspired by the structure of the 'Romance with the Crow I killed, 2012' series, enables me to navigate my thoughts about my homeland without becoming entangled and contributes to the collective memory of my people.



Pouya Afshar
Disorderly Tangled, 2023
Oil on canvas
59 x 44.5 inches

Disorderly

“What I am exploring in these pieces is racialized emotion and how it manifests physically, within our flesh and skin, when we go through racially charged situations. How we metamorphose internally but also externally. How we circulate, assess, and express emotions in physical form. How we process collective guilt, pleasure, shame, or other emotional gains and losses. How the body transforms when we struggle for inclusion and how it reshapes itself when in need of racial contestation.”

Pouya Afshar
Nasrin Sotoudeh, 2023, (1/5 + 3 AP)
 Digital print on paper
 20 x 18 in



Pouya Afshar
Seddigheh Dolatadabi, 2019, (1/5 + 3 AP)
 Digital print on paper
 20 x 18 in

Out of Character

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. For me, within this context, I intend to restructure real personalities visually and create a new persona. 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 a persona only hinted at in the history.

Pouya Afshar
Najm Ol-Saltaneh, 2019, (1/5 + 3 AP)
Digital print on paper
20 x 18 in



Pouya Afshar
Ghamar, 2021, (3/5 + 3 AP)
Digital print on paper
20 x 18 in

FARSHID BAZMANDEGAN

Farshid Bazmandegan is an Iranian American artist working between installation and object making. His work explores themes of displacement, identity, and geopolitics. He is currently a MFA candidate in the UCLA Department of Art.



Farshid Bazmandegan

What would my life look like, if my democratic government had not been overthrown?, 2023

Steel oil barrel, photo paper, gold leaf, polypropylene sand-bags, nylon & automotive paint

66 x 66 inches

Statement

Bazmandegan's ongoing practice explores how Western policies and interests have affected many lives in the Middle East. "What would my life look like, If my democratic government had not been overthrown" is an exploration in regards to the 1953 coup in Iran co-organized by the United States CIA. The far reaching effects of this coup would in the end lead to his own displacement and separation from his home.

KOUROSH BEIGPOUR

Kourosh Beigpour is an LA-based award-winning graphic artist and type designer. He received his BFA in 2003 from the Tehran University of Art, which is one of Asia's oldest and most prestigious art schools and received an MFA in International Contemporary Art and Design from the Limkokwing University. Beigpour's use of typography and graphic design have been published in more than 30 countries around the globe. Beigpour has an impressive portfolio that showcases his remarkable creative energy and signature designs. He is especially interested in Persian and Arabic typography and identity design where he uses illustration backgrounds to create those eye-catching works of art that stand out and ultimately show his love and appreciation for millennia old Iranian art and culture. He has designed graphic works for a different range of the client such as Google, The Broad Museum, The Getty, UCI, UCLA, Northeastern Illinois University, Oklahoma State University, Canada Type, Powerhouse Museum, DoppelHouse Press, Hands Media Publication and The Samuel Jordan Center for Persian Studies.



Kouros Beigpour. *The Reasons of the Arc*, 2023. Digital print on cypress cotton canvas. 38 x 54 inches.

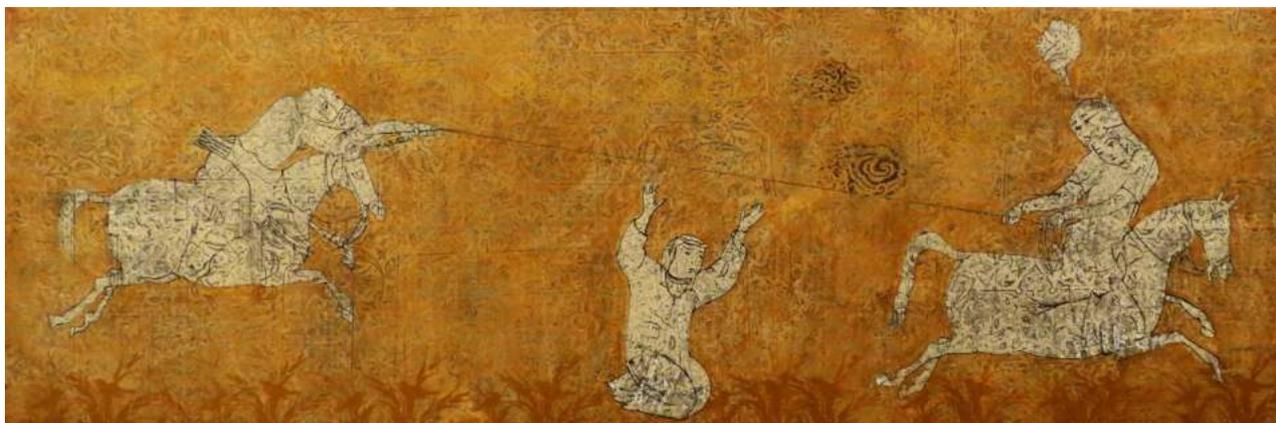
Statement

We are carriers of names, and in each name, pronunciation creates life. With each forgetfulness, something remains; In a fleeting glance, a gentle touch, and the words we speak...

This collection is fragments of forgotten bodies and names that no longer find voice on our tongues.

ALI DADGAR

Born in 1960s Iran, Ali Dadgar immigrated to the U.S. in the late 1970s. He went on to receive his BFA from the California College of Arts and Crafts, Oakland, in 1989 followed by an MFA in Art Practice from the University of California, Berkeley in 2007. He was a lecturer in the Department of Art Practice at the University of California Berkeley between 2006 and 2009 and is the recipient of multiple awards, including the UC Berkeley Outstanding GSI Award in 2007. His work has been placed in prominent private and public collections, including the University of California Berkeley Morrison Library.



Ali Dadgar. *The Pull*, 2013. Mixed media silk screen and acrylic paint on wood. 32 x 96 inches.

Statement

Over several decades, Oakland-based multimedia artist Ali Dadgar has explored universal themes of censorship, colonization, 'otherness', and identity filtered through his own Iranian and American experiences. Working across multiple mediums and series simultaneously, Dadgar's ideas take shape through performance and 2-dimensional mixed media art. He is deeply familiar with the conventions of printmaking and formal Western approaches to art, which he absorbs and upturns through his practice. By layering historical symbols, handwritten notes, photographs, self-portraits, and found materials from rugs to maps, Dadgar's art maintains an undercurrent of dark humor that strives to recontextualize the unexpected. These elements are manipulated either digitally or manually, through painting or drawing, and form a new visual language - one of redaction, remapping, and erasure. Through autobiography and self-deprecation, Dadgar summons figures of otherness in a place filled with tradition, history, humor, and paradox.

MARJAN HORMOZI

Marjan Hormozi was born to an Iranian family in Tehran. Her father and uncle were in the advertising industry and in her early life she grew up in a very busy household that was like an around-the-clock ad agency. This very free and creative environment gave Marjan her initial love and passion for making art and storytelling. Marjan received her MFA from Slade School of Fine Arts, London. Her solo and group shows include, PØST, Track 16 gallery, Los Angeles, Crucial Gallery, London, the Royal Academy of Art, London, Torrance Museum of Art and LACE, Los Angeles. She is the recipient of several awards and fellowships including the Cheltenham fellowship (UK), Artist in Residence at the Stroud Museum (UK) and Artist in Residence at the University of North London (UK). Her work has appeared in various print and broadcast media including L.A. Weekly, KCRW, Ritz magazine UK, Studio International UK, BBC UK and is included in international private collections. Professor Marjan Hormozi is the Area Head for Drawing Studio at Otis College of Art And Design and teaches Drawing and Painting at CalArts.

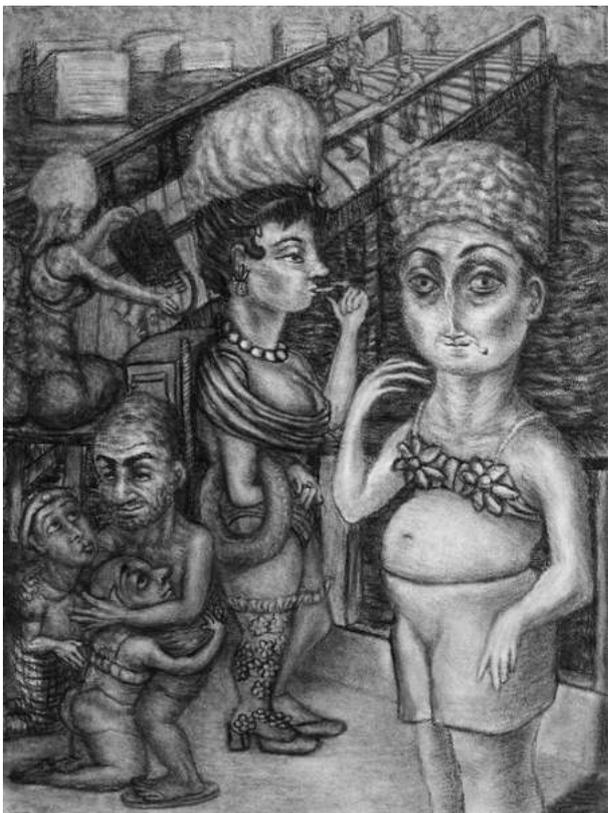


Marjan Hormozi. *The Kissing Booth*, 2008. Charcoal on paper. 44 x 62 inches.

Statement

Marjan Hormozi works with satirical themes within a historical precedent: filtering them through contemporary actors and staging them in theater-like settings suggesting Southern California locations. The social concerns addressed in her work are not portrayed as dogmatic, pedagogical, nor do they offer tidy solutions. For Marjan, the creative driving force is the narrative that presents itself to be reinterpreted. Her work could be considered a modern take on a Shakespearean tragedy; the compositions are lyrical and robust with complex characters in elaborate costumes interacting in an unconventional environment.

Without the hand of a highly skilled draftsman, these epic interpretations of societal and personal concerns could be clumsy or ill conceived, however, she directs the stage with a deft touch and keen insight.



Marjan Hormozi
Departure, 2008
Charcoal on paper
33 x 26 inches



Marjan Hormozi
The Barrister's Folks, 2008.
Charcoal on paper
25 x 33 inches

HADI SALEHI

Hadi Salehi is a master of the art of analog photography. Salehi's images capture diverse portraits that are powerful and soft, leaving a haunting quality that lingers in the psyche. Salehi seeks to create a collective awareness as a cultural messenger through his images, revealing quiet truths through his process intensive works. With a career that spans more than 40 years, Salehi has closely documented cultural innovators such as Keith Haring, as well as developed an expansive body of analog, digital, film, and mixed media works. Hadi Salehi is a graduate of Art Center College of Design, Pasadena and currently resides in Los Angeles.

Statement

Using diverse methods of photographic manipulation, such as layering film emulsions and distressing the negative and the photographic print, Salehi takes photography beyond documentation and into the realm of exploration and discovery. In his evocative portraits, he subverts the genre by using slow shutter speeds to create an image that is as much about the passage of time as it is about the subject.



Hadi Salehi. *ATASHKADEH*, 2020. Polaroid 55 on archival paper with acrylic paint. 54 x 42 inches.

DELBAR SHAHBAZ

Multi-disciplinary artist Delbar Shahbaz works across painting, drawing, sculpture, installation, and video. Of central concern to her practice is the negotiation of gender identity, transformation, and emancipation as well as human connection to the natural realm. Delbar Shahbaz engages with self-identity as fluid, socially constructed, and multifaceted. She responds to her own experiences as a female migrant yet connects her subjectivity to the universal subject matter. Shahbaz received her MFA from Art University in Tehran, Iran in 2008. She went on to pursue a career as a professional artist and educator before migrating to the USA in 2013. Shahbaz received her second MFA from the Art Center College of Design in Los Angeles, CA; she has been working as a part-time faculty member there since 2016. Shahbaz has exhibited as a solo artist and in group shows extensively internationally.



Delbar Shahbaz, *Toward the Light*, 2023. Watercolor and accessories on paper. 11 x 15 inches.

Statement

Shahbaz exhibits paintings and collages that explore themes of empowerment and victory. In order to approach Working across multiple layers, she affords the audience a glimpse into a non-linear journey. She honors a journey through darkness and in response to this journey, her work celebrates a movement towards light.

In Shahbaz's compositions, figures devoid of ethnic or cultural distinction, speak of the artist's desire to engage with a universal audience and evoke a bodily connection to the land. Through the manipulation of scale, the artist dissolves hierarchies between humankind and the natural world instead, proposing a utopian environment where harmony between species and gender might be advanced.

FOROOZAN SHIRGHANI

Foroozan Shirghani, born in Iran (1981) is a multidisciplinary artist who received her BFA from Tehran Azad Art University in 2004 and her MFA from Alzahra University in 2008. She served as a lecturer and art instructor at the Share Rey Azad university and Shariati University in Tehran between 2008 to 2015. Her work has been featured in over sixty exhibitions worldwide and featured in numerous publications. She has been living and working in Los Angeles since 2015.

Shirghani's work stems from her personal experiences and focuses on psychological and socio-political issues, especially identity boundaries. Her art explores universal themes of displacement, alienation, and loss and pressure exerted on the human body by these forces. She addresses these life-altering situations by fragmenting, deforming, and often destruction of her subjects and mediums. In her work, objects have a symbolic nature expressing social behaviors. Shirghani works across mediums, including painting, drawing, ceramic sculptures, abstract video, and textiles.

Statement

This collection is about alienation - expressing constantly changing, fragmented lives. The figurations in this collection are an allegory to social pressures and psychological traumas, caused either by the endless drudgery of work or by the socio-political ruling systems. Alienation is usually an inevitable consequence of these bureaucracies and leads to distortion and deformation of human personality and life.

The initial idea of this collection was formed shortly after I immigrated to the States in 2015. I felt a sort of amputation from my homeland and a kinship with the crushed plastic water bottles that I used to line up on my desk every day. The bottles were pressed and deformed easily just like a person under pressure and that was the beginning of an ongoing experiment with various mediums to discover the potential of this symbolic form of the critical and fragile human condition.



Foroozan Shirghani
alienating 1, 2023
Marker on paper
23.5 x 35.5 inches



Foroozan Shirghani
alienating 2, 2023
Marker on paper
23.5 x 35.5 inches



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