

ADVOCARTSY

SHADI YOUSEFIAN

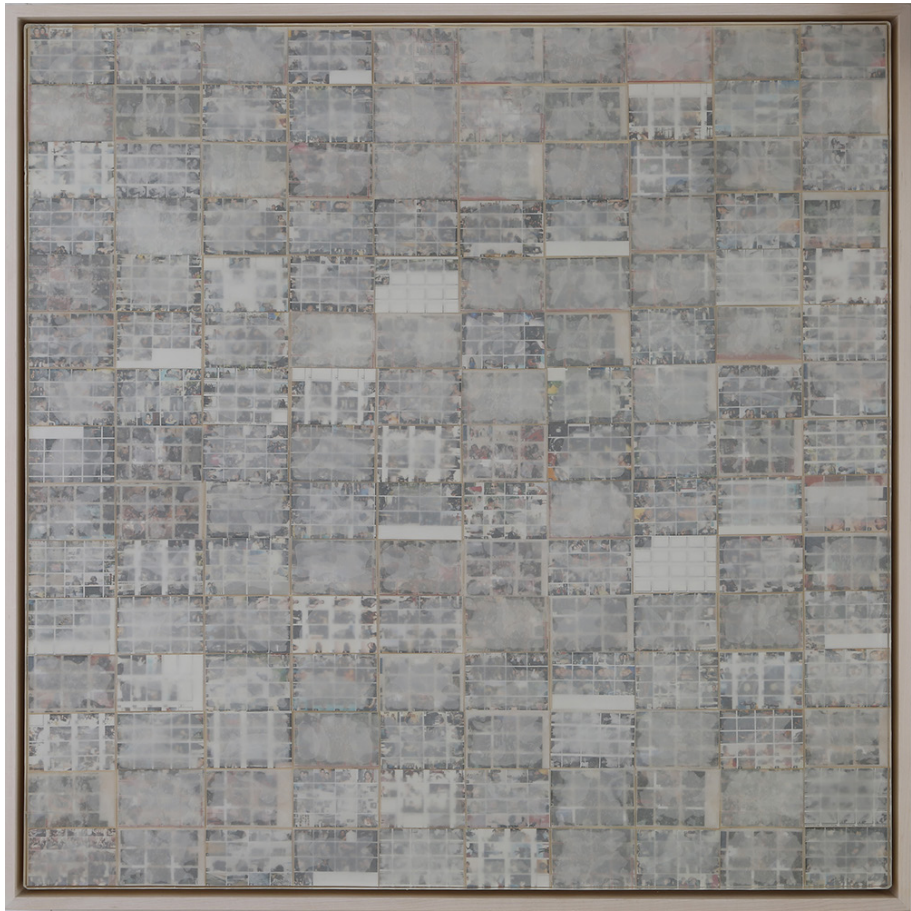
## biography:

Shadi Yousefian was born in Tehran, Iran in 1978 and moved to the United States when she was sixteen. At a time when she lacked the language skills in English to express herself, she felt drawn to art to express her longing, her vision, and her experiences. 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. As an Iranian immigrant, her work reflects and addresses issues that touch on universal themes such as loss, dislocation, alienation, and reinvention. Her training in photography has given her a unique perspective on ways to employ and explore photography as a medium within larger sculptural and installation pieces.

Shadi's work has evolved to include mixed media in combination with photographic prints as well as incorporating other materials such as wood panels, glue, canvas, and light boxes to create larger and more sculptural pieces. In her most current work, the Letters and Memories series, her subject matter has not significantly changed, but in these new series, she has moved from a more spontaneous expressionistic approach toward a carefully planned minimalistic and repetitive approach. All of Shadi's work to date reflects the desire to capture and distill some of the essence of her own life as an immigrant, but to also connect it to a more universal experience. Her work suggests and builds upon a kind of fragmentation and dissolution, but also the endeavor to reinvent and reconstruct a self in a new social and cultural context.

In each of the series, Shadi uses techniques that appear to destroy and distort something of the whole—cutting up letters, using only specific features of a photograph, scratching a negative, etc., she reassembles them as parts of a new image that captures both memory as passage of time, and memory as the willful looking again at something anew. This process conveys a mirroring effect of the past and present, articulating both a distortion as well as a reconstruction.

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*Memories 6*  
2018  
Photographs, clear paper packets,  
translucent paper, and epoxy resin on  
wood  
36 x 36 in  
\$4,500

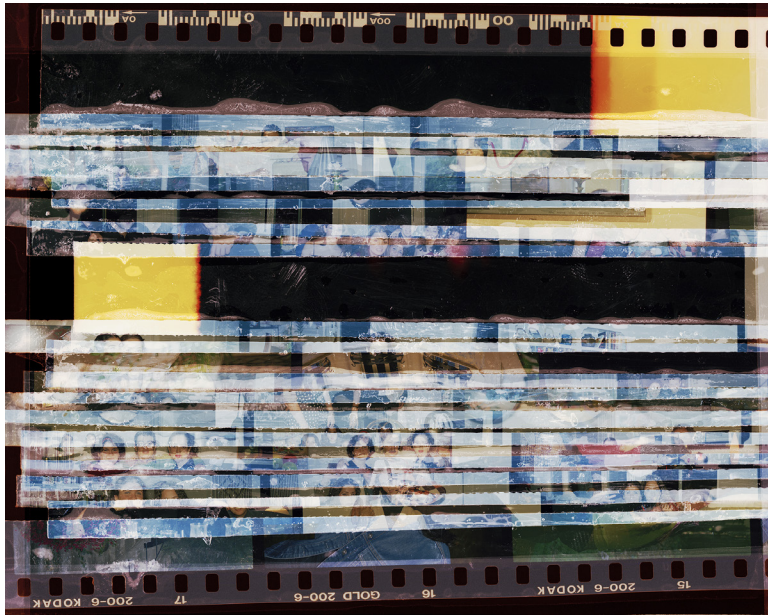


*Memories 7 (Places)*  
2018  
Photographs, clear paper packets,  
translucent paper, and epoxy resin on  
wood  
36 x 36 in  
\$4,500

***The 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.

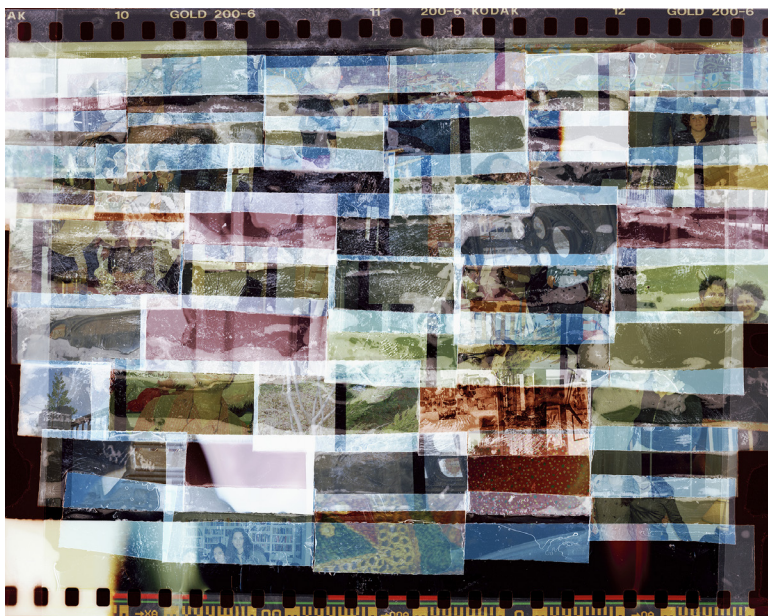




*Fading Memories 6, 1/2*  
 2019  
 Archival Print  
 24 x 30 in  
 \$3,500



*Fading Memories 7, 1/2*  
 2019  
 Archival Print  
 24 x 30 in  
 \$3,500



*Fading Memories 8, 1/2*  
 2019  
 Archival Print  
 24 x 30 in  
 \$3,500



### ***The Fading Memories Series***

In Fading Memories series, Yousefian employs the same technique as in her Self-Portraits series, creating “negative collages” by cutting bits and pieces out of different negatives from her old photo albums of friends and family and glueing them back together in new arrangements. In her previous Memories series, she uses her original album photos to part with her past memories which have been preserved in these images. In this series, she takes it one step further and uses the negatives from which those images were reproduced, thus eliminating any chance of reproducing the destroyed album photos.

above:  
*Fading Memories 5, 1/2*  
 2019  
 Archival Print  
 24 x 30 in  
 \$3,500





### ***The Examination Series***

This series, like the previous Universal Identity series, deals with the complexity and fluidity of identity and how it is dynamically constructed, shaped, and continually reshaped through experiences that each individual goes through. The series consists of sixteen light boxes, showcasing sixteen X-ray-like images. To create each of these “X-rays”, Shadi took pictures of different people, of various nationalities, genders and ages, and cut and glued fragments of different negatives to produce a negative collage which was then printed on transparency. She made the light boxes using wood panels, plexiglass, and florescent light bulbs. These “X-rays” reflect the composition of one whole person with aspects and attributes of other people. The images play with our assumptions and the ways that we tend to frame an identity without considering the complex and nuanced ways that it is actually formed. In a way, these “X-rays” symbolize the artists’ close examination (hence the title Examination) of identity as a medical doctor would examine a patient’s X-ray.

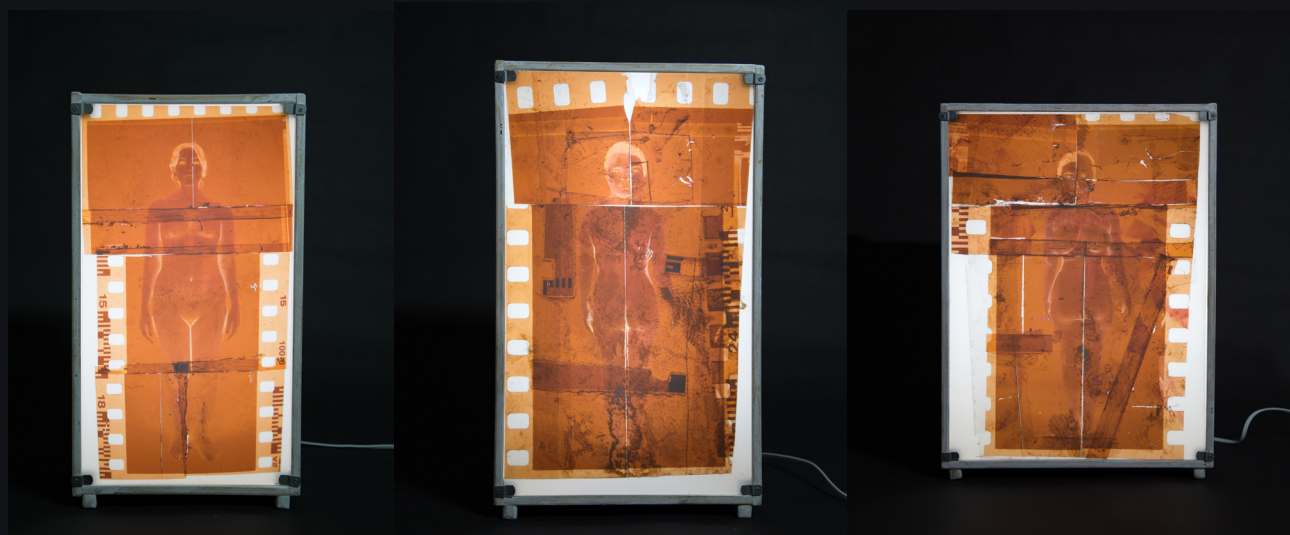




*Examination #3, 2006*  
Negative Collage printed on  
transparency, Wood, Plexiglass,  
Fluorescent light  
13 x 8.50 x 6 in  
\$1,500

*Examination #4, 2006*  
Negative Collage printed on  
transparency, Wood, Plexiglass,  
Fluorescent light  
13 x 9 x 10 in  
\$1,500

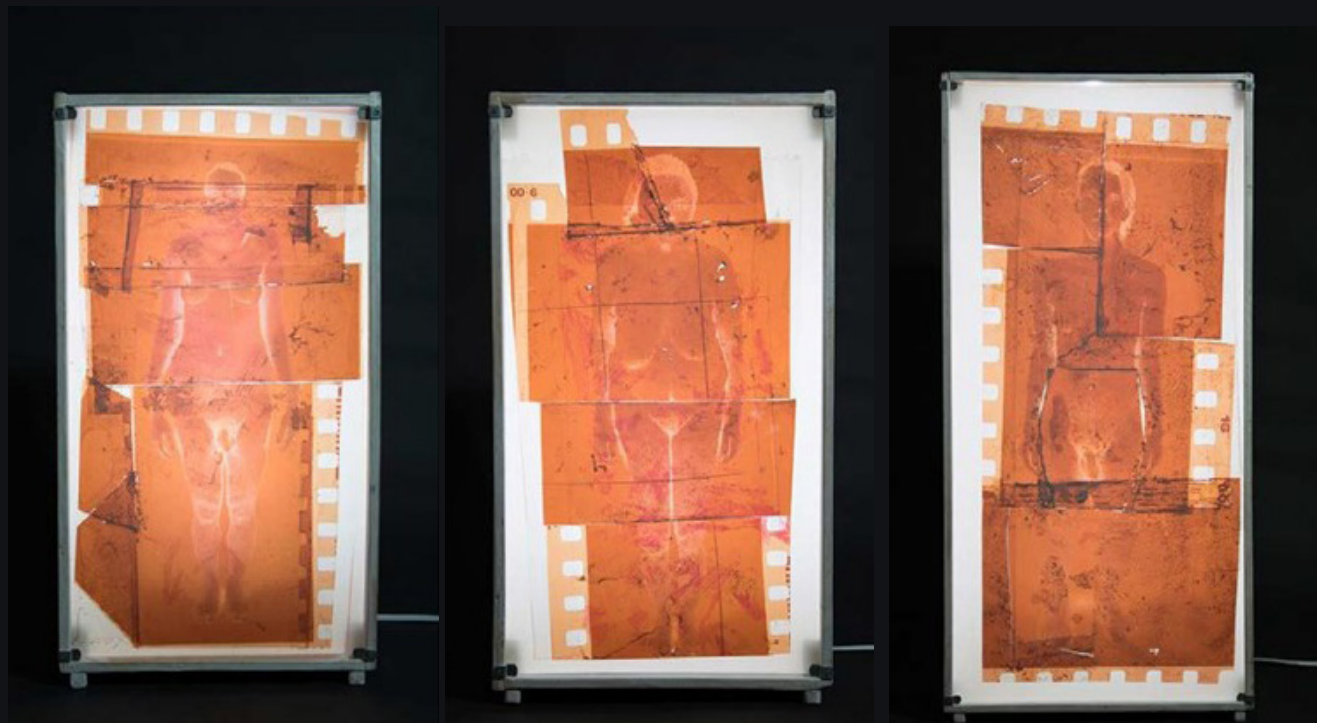
*Examination #5, 2006*  
Negative Collage printed on  
transparency, Wood, Plexiglass,  
Fluorescent light  
17 x 9 x 5 in  
\$1,500



*Examination #6, 2006*  
Negative Collage printed on  
transparency, Wood, Plexiglass,  
Fluorescent light  
17 x 10 x 7 in  
\$1,500

*Examination #9, 2006*  
Negative Collage printed on  
transparency, Wood, Plexiglass,  
Fluorescent light  
20.50 x 12 x 9 in  
\$1,500

*Examination #10, 2006*  
Negative Collage printed on  
transparency, Wood, Plexiglass,  
Fluorescent light  
20.50 x 13.50 x 13 in  
\$1,500



*Examination #13, 2006*  
Negative Collage printed on  
transparency, Wood, Plexiglass,  
Fluorescent light  
26 x 14 x 6 in  
\$1,500

*Examination #14, 2006*  
Negative Collage printed on  
transparency, Wood, Plexiglass,  
Fluorescent light  
26 x 14.50 x 8 in  
\$1,500

*Examination #16, 2006*  
Negative Collage printed on  
transparency, Wood, Plexiglass,  
Fluorescent light  
38 x 18.50 x 10 in  
\$1,500

