

ADVOCARTSY

VINTAGE MODERN

Summer Group Exhibition 2024

July 25, 2024 - September 21, 2024

Samira Abbassy, Pouya Afshar, Afsoon, Mohammad Barrangi,
Kourosh Beigpour, Ali Dadgar, Parastou Forouhar,
Sara Soliemani Ghashghai, Nahid Hagigat, Hadi Salehi,
Tahmineh Jahanbakht, Delbar Shahbaz, Foroozan Shighani,
and Shadi Yousefian.

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

VINTAGE MODERN

Summer Group Exhibition 2024

ADVOCARTSY's Summer 2024 group exhibition, VINTAGE MODERN, explores the diverse ways in which contemporary artists of Iranian origin frame and examine the past through the lens of the present. Iran's complex sociopolitical, mythological, and art-historical traditions are recalled, reinterpreted and reclaimed via a wide range of creative expressions. Each of the represented artists conjures up the past in their own manner – be it through theme, technique, imagery, style, material, and/or subject matter – and dispatches it to speak in their own voice. Placed in a modern context, the past is not only invoked but interrogated and illuminated in new and unexpected ways.

Whether they are referencing elements of Qajar painting (as do Barrangi & Abbasy) or portraying historical personages (as do Afshar & Afsoon), each artist brings their distinct perspective to this process; Vintage Modern showcases these disparate voices while also highlighting how they remain organically in dialogue with each other. Ultimately the exhibition speaks to the way memory works and how a shared cultural history can be processed and iterated in myriad ways. Larger themes like the elasticity of time and the mechanics of remembering also emerge, indicating a congruity of experience that transcends nationality and approaches the universal.

Statement written by Omid Arabian

Samira Abbassy



Samira Abbassy, *Lovers*, 2014, oil on gesso panel, 24 x 18 in

Samira Abbassy's works grapple with the psychological and metaphysical aspects of selfhood, in which her figures are allegories representing the depths of our subconscious. Leaving Iran as a small child to live in London, Abbassy's work acts as a bridge between the dichotomy of cultures, both fusing and exploring disparate entities to create an aesthetic synthesis rooted in her own identity. This collection of drawings and paintings creates a surreal realm of figures which allude to the history of proto-Renaissance religious Icons, and ancient manuscripts of the Middle East.

Pouya Afshar



Pouya Afshar, *Out of Character Installation: Women of Iran*

Pouya Afshar's installation of his *Out of Character* series, honors Iranian Women of Influence over time, with newly released works:

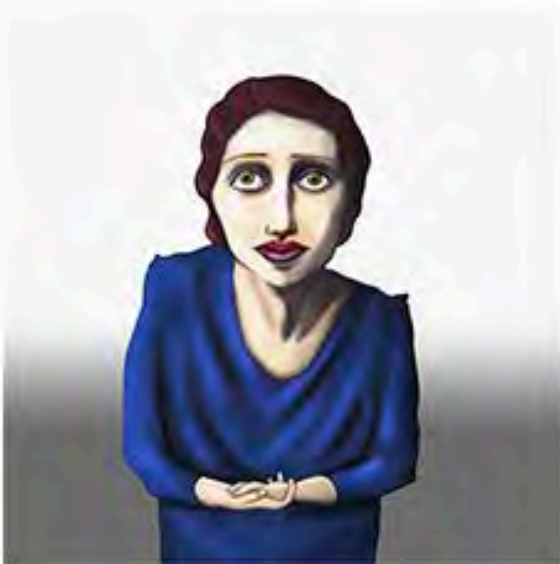
"Artists are the ones recording the history. In storytelling, it is imperative to understand a character's personality and behavioral tendencies in order to capture an appealing characterization of that persona within the narrative structure. One has to live, breathe, and feel the surroundings alongside 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, Seddigeh Dolatabadi, 2019, Digital Print on Paper, ed. 5 + 3 AP, 25.5 x 23.35



Pouya Afshar, Najm Ol-Saltaneh, 2019, Digital Print on Paper, ed. 5 + 3 AP, 25.5 x 23.35



Pouya Afshar, Badri Teymourash, 2024, Digital Print on Paper, ed. 5 + 3 AP, 25.5 x 23.35



Pouya Afshar, Najm Ol-Saltaneh, 2024, Digital Print on Paper, ed. 5 + 3 AP, 25.5 x 23.35



Pouya Afshar, Roshanak Nodost, 2024, Digital Print on Paper, ed. 5 + 3 AP, 25.5 x 23.35



Pouya Afshar, Maryam Firouz, 2024, Digital Print on Paper, ed. 5 + 3 AP, 25.5 x 23.35



Pouya Afshar, Ghamar, 2021, Digital Print on Paper, ed. 5 + 3 AP, 25.5 x 23.35



Pouya Afshar, Nasrin Sotoudeh, 2023, Digital Print on Paper, ed. 5 + 3 AP, 25.5 x 23.35



Pouya Afshar, Fatemeh Sayyah, 2024, Digital Print on Paper, ed. 5 + 3 AP, 25.5 x 23.35



Pouya Afshar, Mohtaram Eskandari, 2024, Digital Print on Paper, ed. 5 + 3 AP, 25.5 x 23.35



Pouya Afshar, Forough Azarakhsh'i, 2024, Digital Print on Paper, ed. 5 + 3 AP, 25.5 x 23.35

AFSOON



AFSOON, Fairytale Icons

AFSOON's Fairytale Icons (2009-2012) explore the fantasy of 'happily-ever-after endings' through colorful collage based limited edition prints:

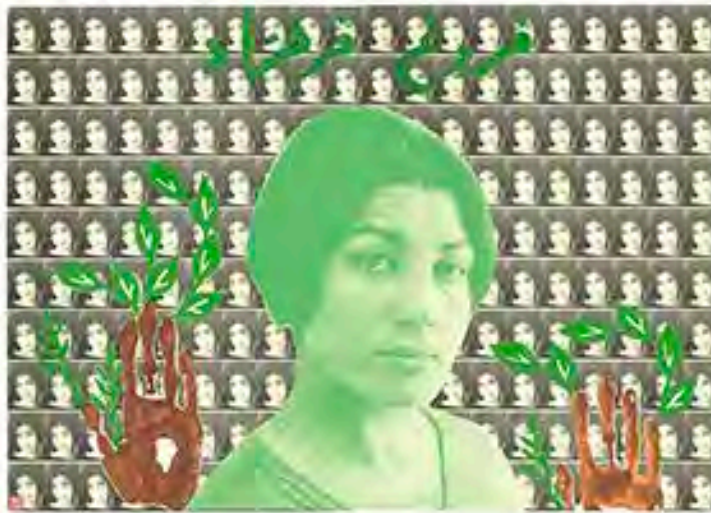
"As a child I was told many fairytales of beautiful princesses and brave heroes. They faced life's challenges and always emerged happy and victorious. I believed in fairytales. My chosen icons lived expectantly, hoping, wishing, dreaming. They were loved, admired and fulfilled many of their hopes and 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?"



AFSOON, *Googoosh II Roses*, 2010, Archival artist print of a mixed media collage on sommerset artist paper, ed. 8 + 2 AP, 27.5 x 34 in



AFSOON, *Champ Green*, 2018, Archival artist print of a mixed media collage on sommerset artist paper, ed. 8 + 2 AP, 27.5 x 34 in



AFSOON, *Forough Poethands*, 2009, Archival artist print of a mixed media collage on sommerset artist paper, ed. 8 + 2 AP, 27.5 x 34 in



AFSOON, *Googoosh III* 2010, Archival artist print of a mixed media collage on sommerset artist paper, ed. 8 + 2 AP, 27.5 x 34 in



AFSOON, *Champ Paisley*, 2018, Archival artist print of a mixed media collage on sommerset artist paper, ed. 8 + 2 AP, 27.5 x 34 in



AFSOON, *Forough Poetbird 2009*, Archival artist print of a mixed media collage on sommerset artist paper, ed. 8 + 2 AP, 27.5 x 34 in



AFSOON, *Nasserdin Shah, 2010*, Archival artist print of a mixed media collage on sommerset artist paper, ed. 8 + 2 AP, 27.5 x 34 in



AFSOON, *Champ Birds, 2010*, Archival artist print of a mixed media collage on sommerset artist paper, ed. 8 + 2 AP, 27.5 x 34 in



AFSOON, *Forough Adam and Eve, 2009*, Archival artist print of a mixed media collage on sommerset artist paper, ed. 8 + 2 AP, 27.5 x 34 in

Mohammad Barrangi



Mohammad Barrangi, *Thousand and One Nights 1 & 2*, 2024, Reverse transfer printmaking on handmade paper, 35 x 24 in

Barrangi's newest body of work expands his fantasy and dream sequences as he references iconic Qajar paintings and 15th and 16th Century Talismanic Shirts:

"Lily is a girl from the north of Iran - a city named Anzali. A storyteller with many dreams in her head, Lily takes a small wooden boat to a seaside town in the south of England, and on a stormy and rainy night, the only shelter she finds is a lighthouse. As she goes up the stairs, she reaches a new world. She falls asleep due to fatigue and cold and her childhood dreams and memories begin....

When she was a child, her mother sewed her a shirt to wear whenever Lily was sick or in a difficult situation.



Mohammad Barrangi, *Lily's Shirt III*, 2024, Reverse transfer printmaking on handmade paper, 50 x 70 in



Mohammad Barrangi, *Lily's Shirt II*, 2024, Reverse transfer printmaking on handmade paper, 50 x 70 in

Kourosch Beigpour



Kourosch Beigpour, *Lion and Sun*, 2022, Screenprint on a 250 gsm cotton rag paper. 2 colors, 22 x 30 in

Beigpour's Lion & Sun is based on one of the most significant Iranian symbols, combined with the sacredness of the letter forms and their numerical values. By merging these elements, the Beigpour aims to present a unique perspective on Iranian culture and heritage. Each letter form has a specific aesthetic and significance that the artist seeks to emphasize and reveal. Just as the sun behind the lion, the Beigpour seeks to shed light on the meaning and sacredness of the letter forms.

Ali Dadgar



Ali Dadgar, *Persian Venus*, 2022, Painting & Screen print on Velvet, 43.25 x 24.25 in

Ali Dadgar explores universal themes of censorship, colonization, 'otherness', and identity filtered through his own Iranian and American experiences. By layering historical symbols and iconography, Dadgar maintains an undercurrent of dark humor that strives to recontextualize the unexpected. Dadgar often summons figures of otherness in a place filled with tradition, history, humor, and paradox.

Parastou Forouhar



Parastou Forouhar, *Bamboofield*, 2019-2023, Digital print on photo rag, 48.5 x 48.5 in

In the Papillon Collection, the simultaneity of beauty and horror is masterfully encapsulated within the delicate guise of butterflies. In the graceful contours of their wing pairs, scenes of terror unfold, saturated with aggression and raw brutality: bound, subjugated, executed. Each butterfly is endowed with its own name, retrospectively embodying a historically significant event in contemporary Iranian history.

Sara Soliemani Ghashghai



Sara Soliemani Ghashghai, *Shahnameh Series*, 2024, Patteh Douzi on fabric, 118 x 39 in

Iranian Pateh-embroidery artist, Sara Soleimani Qashqai, intricately weaves Shahnameh tales and its women into curtains, infusing childhood stories and playfulness into her delicate stitching. This work was recently exhibited at Mingei International Museum.

Pateh Douzi, or art of sewing Pateh, is a kind of embroidery in which all the textile is covered by colorful stitches. The makers of Pateh are most commonly young women of Kerman and to the vulnerability of textiles no Pateh product has survived from the ancient times, and very little is known about its history. However, according to travel documentaries and texts that belong to the Safavid dynasty, we can be almost certain that Pateh was quite popular in Kerman during that time. Pateh has long been considered a part of the dowry of young girls of Kerman and this is one of the reasons why it is still thriving.

Nahid Hagigat



Nahid Hagigat, *Kurdish Women in Red and Blue*, 2021, Hand-Painted Etching, 20.5 x 23.5 in



Nahid Hagigat, *Woman in Red Floral*, 2024, Hand-Painted Etching, 20.5 x 23.5 in

In 2015, Nahid Hagigat began printing her etching plates from the 1970s era in only black ink and decided to paint on them with colors, calling the series “hand-painted etchings.” She selected four plates mainly focusing on the subject of women for whom strength and passion for life surpasses their entanglement with oppression. The women in these etchings embrace aliveness and a willingness to thrive as they achieve their next level of greatness. The women in these etchings are showered with flowers, symbolizing power and resistance. Every print has thus been transformed and taken on a new life.

Tahmineh Jahanbakht



Tahmineh Jahanbakht, *Angel*, 2024, Gold Mirror, Wood, Car Paint, 63 x 43 in

Jahanbakht has always been captivated by feminine symbology, which manifests in her work through fertile natural landscapes, feminine silhouettes, sensuous shadows, her mother's rose garden, her pearls and the culture of believing in good and bad omens. Her mirror works also signify her desire for a renewed future and the hopes and dreams of Iranian women for a society where they can live freely and fully express themselves . By incorporating traditional elements into her collages, she honors the cultural heritage that shapes these women's identities, while also alluding to the aspects of tradition and universal symbolisms.

Hadi Salehi



Hadi Salehi, *Wedding IV & Wedding V*, 2020, Polaroid 55 Gelatin Silver Print, 26.75 x 22.5

Surreal figures adorned with jewels and black-tie finery dissipate into the air around them like bubbles from a champagne flute. These timeless poses are the candid images of wedding guests Hadi Salehi photographed at the marriage ceremony of a friend in 1999.

Accidents in the processing of the Type 55 Film led to the clouded atmosphere and disrupted textures found in many of the compositions. These unexpected motifs were treasured by Salehi, who took the film back to his studio and archived it for future use.

Printed by hand with the classic Gelatin Silver technique, this unique series of limited edition works epitomizes Salehi's trademark ethereal aesthetic and passionate devotion to analog methodology.

Suspended in sublime celebration, the mysterious subjects of "The Wedding" whisper enigmatic, intangible truths which echo throughout their shared reverie. Created in a series of serendipitous events, this body of work contemplates sacred and ineffable qualities of the human condition by virtue of time, spontaneous gestures, and fateful decisions.

Delbar Shahbaz



Delbar Shahbaz, *Bending Toward the Sun II* & *Bending Toward the Sun III*, 2023, Mixed media on paper, 22 x 18 in

Delbar Shahbaz, *No-where is behind us #4*, 2021, Acrylic on paper, 21 x 25.5 in

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, *Trembling Empire*, 2023, Acrylic and oil on canvas 60 x 48 in

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.

Shadi Yusefian



Shadi Yusefian, *Pallid 11*, 2020, Paper, Paraffin Wax, and Epoxy Resin on Wood Panel, 38 x 38 in

Shadi 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 conveyed how memory fails to preserve the details of the past, yet maintains a totality of feelings and emotions that are embedded into ones being. In her Pallid series, Shadi is exploring a part of her identity that is shaped by her cultural heritage. To create the works in this series, she takes a similar approach to her Letters and Memories series, but this time using books of Persian poetry and calligraphy, which signify absolute perfection and wisdom in Persian culture. Going through these precious books page by page, she cuts each page into small fragments and pastes them in new abstract arrangements on wooden panels finishing it with a coat of beeswax or paraffin and then a layer of epoxy resin. These elaborate scripts which once served as the backbone of a nation's cultural identity and still act as a vehicle for its survival, are now stripped of their original meaning and taken out of their original aesthetic context and are presented as abstracted fragments within Shadi's modern minimalistic compositions.

Artist Biographies

Samira Abbassy

Samira Abbassy was born in Ahwaz, Iran in 1965 and moved to London, UK as a child. After graduating from Canterbury College of Art, she began showing in London then moved to New York in 1998. Her work has been included in shows at the Metropolitan and the British Museum and is in private and public collections worldwide, including the Metropolitan Museum, British Museum, the British Government Art Collection, the Grey Art Gallery at NYU, the Burger Collection, the Donald Rubin collection (Rubin Museum, NY), the Los Angeles County Museum and the Afkhami Collection.

Pouya Afshar

Pouya Afshar is an alumnus of the California Institute of Arts and a graduate of the University of California Los Angeles Graduate Department of Film and Television focusing on Animation and Digital Media. He has exhibited his work as a visual artist throughout the United States and the Middle East, including Harold M. Williams Auditorium at the Getty Center, Bovard Auditorium at the University of Southern California, Royce Hall at the University of California Los Angeles, Los Angeles County Museum of Art, Santa Monica Art Studios, 18th street Art Center, Craft Contemporary Museum.

Afsoon

A self-taught artist, Afsoon spent her childhood in Iran and youth in California before settling in London in 1988. Working across mediums including photography, linocut, collage and etching, Afsoon's practice aims to preserve her cultural past and explore nostalgia through visual storytelling and iconography. Her art reveals the introspective and often difficult nature of being a woman artist in the Iranian diaspora, contending with historical allusions and the artist's own carefully crafted, playful visual language. Afsoon has exhibited internationally, and her works are held in the collections of LACMA, the British Museum, the Pierre Bergé-Yves Saint Laurent Collection, and the Farjam Collection amongst others.

Mohammad Barrangi

Mohammad Barrangi was born in Rasht, Iran, in 1988 and is now based in the UK. 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, canvases and murals. Barrangi holds a degree from the Islamic Azad University of Tonekabon and graduated from the Royal Drawing School in London. 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, amongst others.

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 Limkokwing University in 2011. Beigpour's use of typography and graphic design has been published in more than twenty countries around the globe. Beigpour has designed for a wide range of clientele, including Google, The Broad, The J. Paul Getty Museum, University of California Irvine (UCI), University of California Los Angeles (UCLA), Northeastern Illinois University (NEIU), Oklahoma State University (OSU), Canada Type, Powerhouse Museum, DoppelHouse Press, and The Samuel Jordan Center for Persian Studies and Culture, and had work acquired by LACMA in 2023.

Ali Dadgar

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. Dadgar (b. 1962) received 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. His work has been placed in prominent private and public collections, including the University of California Berkeley Morrison Library.

Parastou Forouhar

Living and working in German exile since the 1990s, themes like the violation of Human Rights and the oppression of women are of major concern for the artist and activist Parastou Forouhar, who employs a powerful feminist language in her art. Her work blurs the boundaries between form and concept, biography and artistry. With artistic techniques such as installation, graphic print or performative photography, Forouhar engages with the positionality of the female body, and how diversity and ambivalence shape the meaning and ownership of the space in relation to gender, ethnicity and migration. Her work has been widely exhibited around the world and is included in prestigious permanent collections, including The Queensland Art Museum, the British Museum, Belvedere in Vienna, the Museum of Modern Art in Frankfurt, the Deutsche Bank Art Collection and the Walker Art Center.

Sara Soliemani Ghashghai

Sara Soleimani Qashqayi grew up in Iran. The nomadic lifestyle Ghashghai witnessed as a child hardly exists anymore and the collapse of this culture has left a deep mark on the artist's psyche. In response she began a path of discovery by studying the artistic imagery and legacy connected to Iranian nomads, alongside her academic career. She studied Conservation of Historical Artifacts & Restoration at Bahonar University of Kerman and Master's in Beaux-Arts from Tehran Azad University. She incorporates her own narratives on the rich tapestry that she creates using the technique and knowhow of lady artisans of Kerman province. Juxtaposing the old and the new, the artist shows her concerns, fears and hopes.

Nahid Hagigat

For the past five decades Nahid Hagigat (b. 1943) has dedicated her work to political and social commentary and is regarded as one of Iran's most important feminist artists of her generation. After graduating in Fine Arts from Tehran University she continued her education in NYU in the sixties with a focus on etching which became core to her practice at the time and received her Ph.D. from New York University in Art and Art Education, specializing in painting and printmaking. She often exhibited her art in Tehran prior to the revolution and was instrumental in introducing printmaking to Tehran art galleries. Her work is included in major public and private collections such the Metropolitan Museum of Art, The British Museum, Tehran Museum of Modern Art, JP Morgan-Chase, New York University, and World Bank in Washington, D.C., among others.

Tahmineh Jahanbakht

Born in Iran and growing up in Isfahan till age 16, Tahmineh Jahanbakht is a Los Angeles based multi-disciplinary artist who dedicates her art to the exploration of identity, memory, and cultural heritage. Jahanbakht is the co-founder of Artecnic, a Los Angeles-based design firm whose designs have been included in collections at MOMA-NY, LACMA, and the Victoria and Albert Museum in London to name a few and has taught experimental painting at her alma mater, the Art Center College of Design in Pasadena, California. She has exhibited worldwide.

Mobina Nouri

Born in Isfahan, Iran, Mobina Nouri currently lives and works in San Francisco, USA. Mobina Nouri is a multi-disciplinary artist whose practice reflects her personal history as a female immigrant who left Iran to live in the UK and later the US. Working across a variety of media, the artist mines her country's tradition of storytelling, often turning to Persia's literature, philosophies, and mysticism to contemplate and reconsider the complexities she bears witness to in the contemporary moment. Nouri received her BA in Performance Art and MA in Product Design from the Fine Art Faculty of Tehran University, Iran, and her Ph.D. in Creativity Science from City University London, UK. Nouri has exhibited her work internationally.

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.

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 engages with self-identity as fluid, socially constructed, and multifaceted. Delbar 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. Delbar 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. Delbar has exhibited as a solo artist and in group shows extensively internationally.

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. Shirghani works across mediums, including painting, drawing, ceramic sculptures, abstract video, and textiles. Her work has been featured in over sixty exhibitions worldwide and featured in numerous publications.

Shadi Yousefian

Shadi Yousefian is an artist whose 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. Her work engages personal and social issues of contemporary life, particularly cultural identity and the immigrant experience. Shadi 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 also been acquired by the Los Angeles County Museum of Art and the San Diego Museum of Art.

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