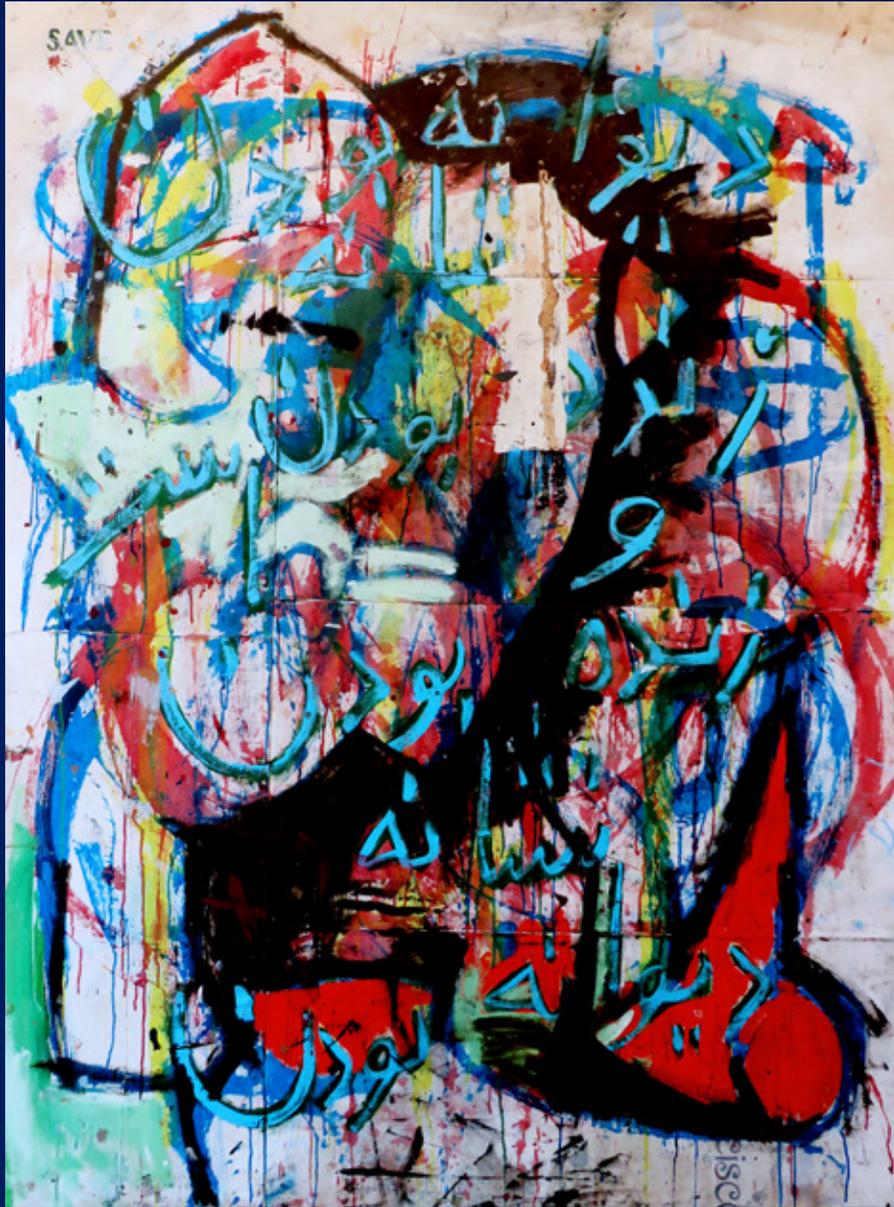


Holiday Hang 2021



Ali Dadgar, *Mad to Live*, 2018, Mixed Media Silk Screen and Acrylic Paint on Canvas, 78 x 58 in

Public Reception: Saturday, December 18th, 4-7 pm
at ADVOCARTSY West Hollywood
434 N. La Cienega Blvd (Just South of Melrose)
West Hollywood, CA 90048

Holiday Hang 2021

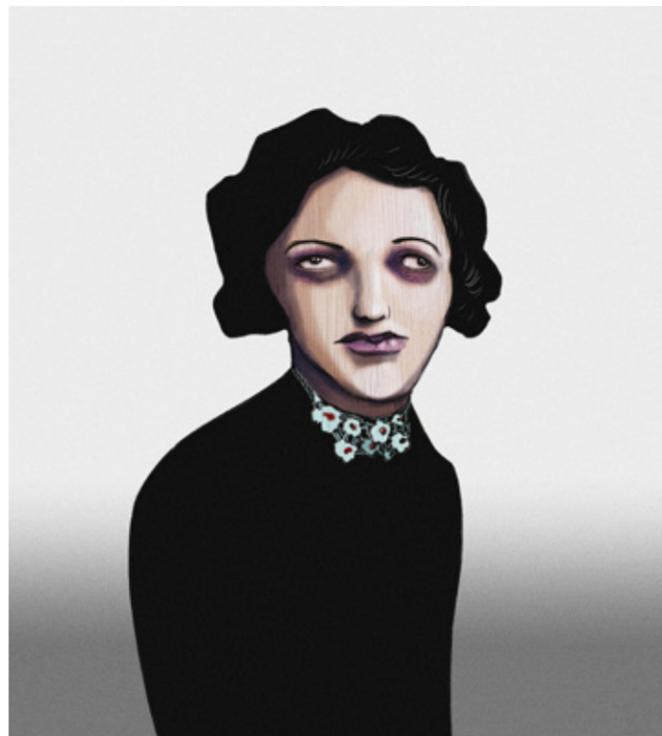
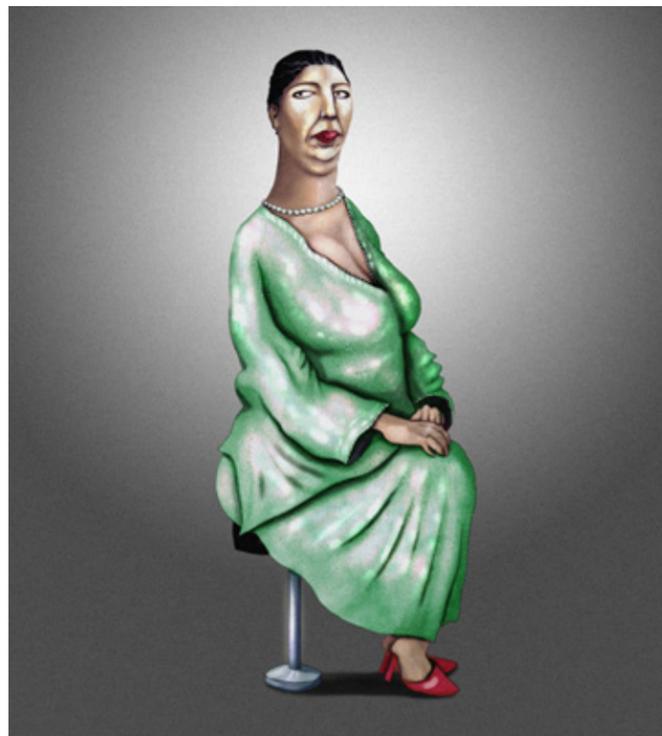
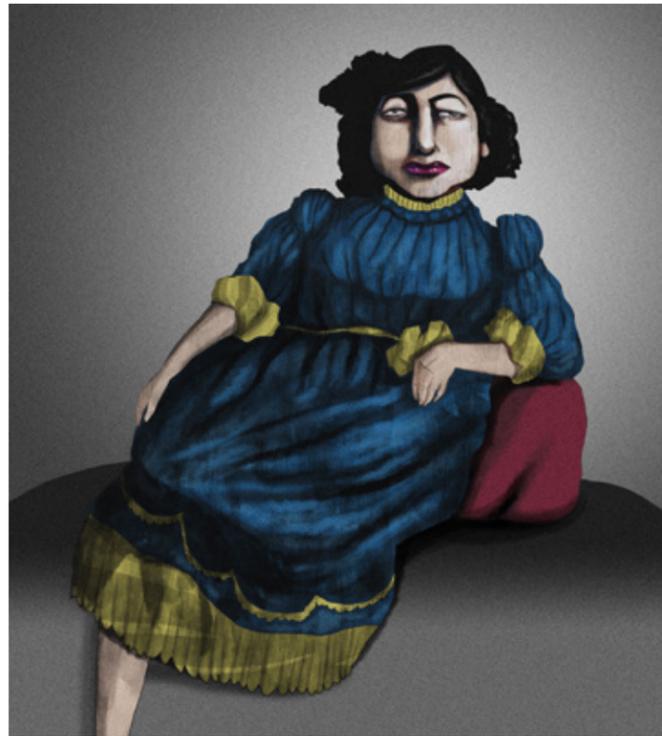
ADVOCARTSY is pleased to be celebrating the season by presenting works from an exciting range of Iranian Contemporary Artists. Please enjoy this festive collection of new works of art, ADVOCARTSY wishes a joyous holiday to all.

Featuring works by:

Pouya Afshar
Afsoon
Mohamad Ariyaei
Mohammad Barrangi
Mohammad Bozorgi
Ali Dadgar
Kourosh Golnari
Mobina Nouri
Hamed Sadrarhami
Hadi Salehi
Shadi Yousefian

Opening Reception: Saturday, December 18th, 4-7 pm
Exhibition on view thru December 29th, 2021

at ADVOCARTSY West Hollywood
434 N. La Cienega Blvd (Just South of Melrose)
West Hollywood, CA 90048



Pouya Afshar,
(Clockwise from top left) *Najm Ol-Saltaneh*, *Bibi Astar*, *Seddigheh Dolatabadi*, *Ghamar*
Each a Limited Edition of 5+3 AP
Digital Print on Paper
20 x 18 in ea.

Pouya Afshar - Artist Biography

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. Pouya 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.

Artist Statement - Characters Series

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.



Pouya Afshar,
Disorderly I, 2019
Oil on fabric
45 x 73 in

Artist Statement - Disorderly Series

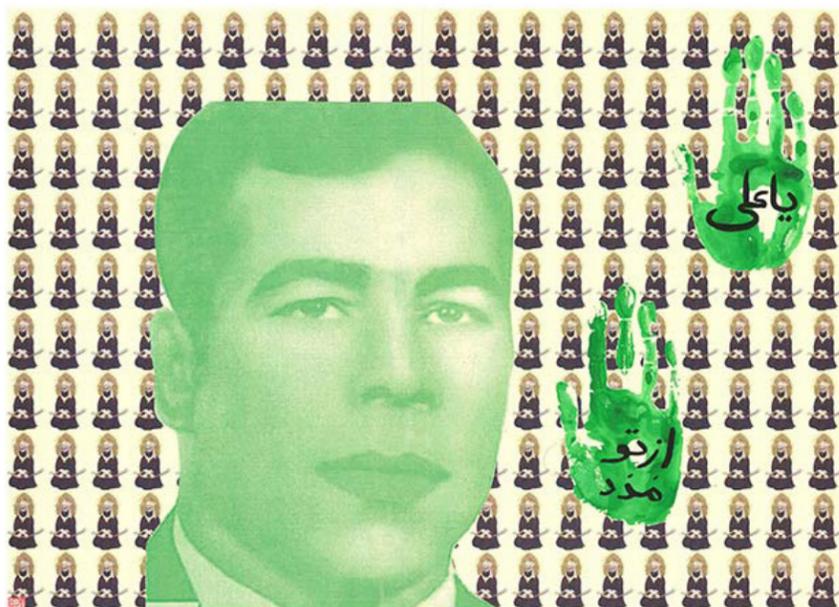
The Disorderly Series is comprised of renovated pieces that exist in a timeless mindset of metamorphosis. It examines the duality of one's personal taste in visual arts and how it concludes on the canvas. The rough, gruesome nature of a factory farm against a delicate body of Persian miniaturesque creature, represents this duality



Afsoon
Forough Poethands
 Limited Edition of 8
 2009
 Archival Print on Somerset Artist Paper
 16.50 x 23.40 in



Afsoon
Forough Poetbird
 Limited Edition of 8
 2009
 Archival Print on Somerset Artist Paper
 16.50 x 23.40 in



Afsoon
Champ Green
 Limited Edition of 8
 2010
 Archival Print on Somerset Artist Paper
 16.50 x 23.40 in

Afsoon - Artist Biography

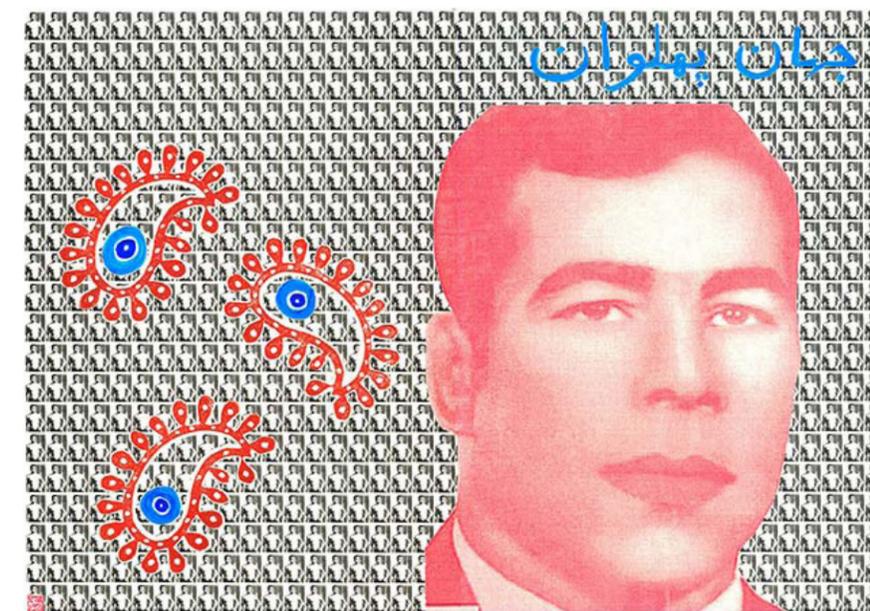
Afsoon is an Iranian artist. She spent her childhood in Iran and youth in California before settling in London in 1988. Her nomadic life is reflected in her work where East merges with West, and the result is simultaneously familiar and foreign.

Afsoon is unafraid to combine text and images as well as various techniques such as linocut, photography, collage and etching in a single piece. Though her art is frequently deeply personal, it contains multiple meanings and speaks to different people in a myriad of ways. Despite the layered interpretations and methods, her work is not convoluted and the viewer is easily engaged as her art can be humorous, playful and sophisticated all at once.

Her works have been extensively exhibited and can be found worldwide in prominent collections and museums, including the British Museum, LACMA (Los Angeles County Museum), and the Berger/YSL Collection amongst others.

Artist Statement - *Fairytale Icons Series*

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
Champ Paisley
 Limited Edition of 8
 2010
 Archival Print on Somerset Artist Paper
 16.50 x 23.40 in



Mohamad Ariyaei - Artist Biography

Born in Esfahan, 1987, Mohamad Ariyaei is a self taught artist who currently lives and works in Iran. His densely embellished imagery opens a window to a parallel universe, a surreal world of fantasy and imaginary characters the artist has cultivated since childhood. Ariyaei's works are heavily influenced by his grandmother, who introduced him to the world of spiritualism and the occult through Iranian folklore and mysticism.

Frequently compared to Jean-Michael Basquiat and Carlo Zinelli, Mohamad Ariyaei's practice is informed solely by his own innate aesthetic sense and unrestrained imagination. Through pure and primal techniques, Ariyaei creates overflowing, surreal dreamscapes that demand discovery. Unable to look away, spectators find themselves lost in a wilderness of dissonant patterns and mysterious creatures, each requiring full attention and careful contemplation.

Mohamad Ariyaei
Untitled, 2021
Mixed media on canvas
63 x 70 in

Mohammad Barrangi - Artist Biography

Mohammad Barrangi is an illustrator and printmaker. Originally from Iran, he currently lives and works in Wakefield, 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 International, 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. In 2021, two of Mohammad's works were selected for acquisition by the Los Angeles County Museum of Art (LACMA).



Mohammad Barrangi
Top: *Two Views*, 2018
Printmaking on Handmade Paper
16.5 x 11.5 in

Mohammad Barrangi
Bottom: *Simorgh Attar*, 2018
Printmaking on Handmade Paper
18.5 x 13.5 in

Artist Statement - *The Conference of the Birds Series*

The legend of The Conference of the Birds takes the form of an allegorical epic poem where a flock of birds are led by the wisest amongst them to journey through the seven valleys to seek Simorgh, the legendary figure they hope will serve as their sovereign. In the story, each bird represents a human fault which prevents man from reaching enlightenment. The journey is a treacherous one, claiming the lives of many along the way. Despite this, thirty birds make it to the abode of Simorgh, only to realize that they themselves are collectively the Simorgh. In Persian, Simorgh means "thirty" (si) "birds" (morgh). Through this adventure, they eventually come to understand that the majesty of enlightenment is like that of the sun, it can only be observed when reflected in the mirror, meaning that anyone who seeks it will also behold his or her own image.

The story of The Conference of the Birds is a universal one, it is a tale that any individual can find themselves in, but one that especially resonates with artist Mohammad Barrangi. Having left his homeland of Iran nearly 3 years ago, Barrangi feels a deep connection to the concept of migration, "something that birds and sometimes humans must do in order to survive." Through his work, Barrangi reimagines traditional Persian folklore, imbuing each work with a modern energy that expands beyond mythology, echoing across various cultures and generations.



Mohammad Barrangi
Untitled no. 62, 2020
Printmaking on Raw Canvas
42.5 x 56.5 in



Mohammad Bozorgi - Artist Biography

For many centuries, calligraphy has been considered one of the highest forms of spiritual art, especially in Iran. To this day, artists have continued to investigate this highly appreciated form of art. In keeping with the aesthetic principles of Islamic art, Mohammad Bozorgi maps his compositions according to precise mathematical structures and symmetry, and never deviates from the meaning of words despite the innovation of his script.

Recognised as a leading figure among a 'New Generation' of contemporary calligraphers, Bozorgi builds on the breakthroughs of modern predecessors, as he seeks to advance the art of calligraphy through experimental formalism. Within his meticulously designed compositions, text multiplies as it is infused with energy and appears to move across the canvas or paper in unison, originating from and returning to the center like the cyclical rhythms of nature.

Born in Tehran in 1978, Bozorgi was originally educated as a biomedical engineer before entering the visual arts with a decade of training at the Society of Iranian Calligraphers, where he mastered a number of calligraphic forms, and earned 'Momtaz' degrees. This robust background has inspired Bozorgi to use the directives of geometry to create abstract illusions of depth and space while developing stylised characters based on Arabic and Persian examples.

Bozorgi has participated in recent solo and group exhibitions at For-Site Foundation, San Francisco (2017); Ayyam Gallery DIFC, Dubai (2017, 2016); Ayyam Gallery, Beirut (2016) Sharjah Calligraphy Biennial, Sharjah (2016); Ayyam Gallery Al Quoz, Dubai (2015); Ayyam Gallery, Jeddah (2014); Homa Gallery, Tehran (2014); Galerie Nicolas Flamel, Paris (2013); Kashya Hildebrand Gallery, Zurich (2012); Shirin Art Gallery, Tehran (2012); and Endjavi-Barbé Art Projects, Geneva (2012). His works are housed in private and public collections, including the Islamic Arts Museum Malaysia.

Mohammad Bozorgi

Back to Square One, 2014

More than 12,000 swarovski crystals on canvas
60 x 60 in

Ali Dadgar - Artist Biography

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. 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 CSI Award, 2007. His work is placed in prominent private and public collections including the University of California, Berkeley Morrison Library.

Since the late 1980s, Dadgar has exhibited extensively in both solo and group exhibitions. As part of his artistic practice, he regularly collaborates with visual and performing artists in the Bay Area and has been a member of the Berkeley-based theatre company, Darvag since 1988.

Artist Statement - *Re-Oriental Series*

Ali Dadgar's Re-Oriental series is an ongoing, mixed-media, body of work contributed to over more than a decade.

Dadgar's art is consistently created in dialogue with post-colonial discourse and forms an ongoing enquiry into ideologies, identity, cultural hegemonies, and systems of dominance departing from personal experiences in Iran and America.

Re-oriental evokes Edward Said's notions of Orientalism and 'The Other' which Dadgar translates into visual enquiry. Dadgar understands that images operate as systems of knowledge and form a visual vocabulary that has been assigned, for various social and political agendas, to the people, places and cultures subsumed within what has been termed 'the orient'. Dadgar problematises these icons contending, as Said did, that they impose limitations and inaccurate framings upon their subjects.

The deconstruction and the erasure of detail from iconic imagery in order to unsettle the viewer's acceptance of reality is central to this series. Throughout his practice Dadgar upturns traditional printing approaches in order to expose the fragility in our systems of meaning making. For Re-Oriental the artist continues this approach by employing silk screen printing and stencilling techniques to base materials spanning velvet, wood, paper and canvas. Dadgar aims to materialise the manner in which orientalist termings gloss over detail through his manipulation of the visibility and quality of his faceless subjects



Ali Dadgar
Mad to Live, 2017-2018
Mixed Media Silk Screen and Acrylic Paint on Canvas
78 x 58 in



Kourosh Golnari - Artist Biography

Born in 1960 Shiraz, Kourosh Golnari is an Iranian sculptor, installation, video, and environmental artist. He received his Master of Fine Arts in Advanced Studies in Art and his Bachelor of Fine Arts in Sculpture from the Arts University of Tehran. Golnari has had multiple solo exhibitions and has participated in more than 100 group exhibitions worldwide. He has served as a juror for a variety of art festivals and competitions both nationally and internationally, also acting as the 7th Tehran Sculpture Biennial Secretary.

His works have been placed in numerous private collections, as well as acquired by the Los Angeles County Museum of Art (LACMA) and Mortazavi Treasury Foundation for their permanent collections. To this day, he is a professor of sculpture at the Arts University of Tehran.

Kourosh Golnari
Goddess of Centuries, 2018, Limited Edition of 5
Bronze
34 x 18.50 x 15 in

Mobina Nouri - Artist Biography

Born in Esfahan, Iran, Mobina Nouri currently lives and works in San Francisco, USA.

Nouri received her BA in Stage Design and MA in Product Design from Tehran Art University, Iran and her PhD in Creativity Science from City University London, UK.

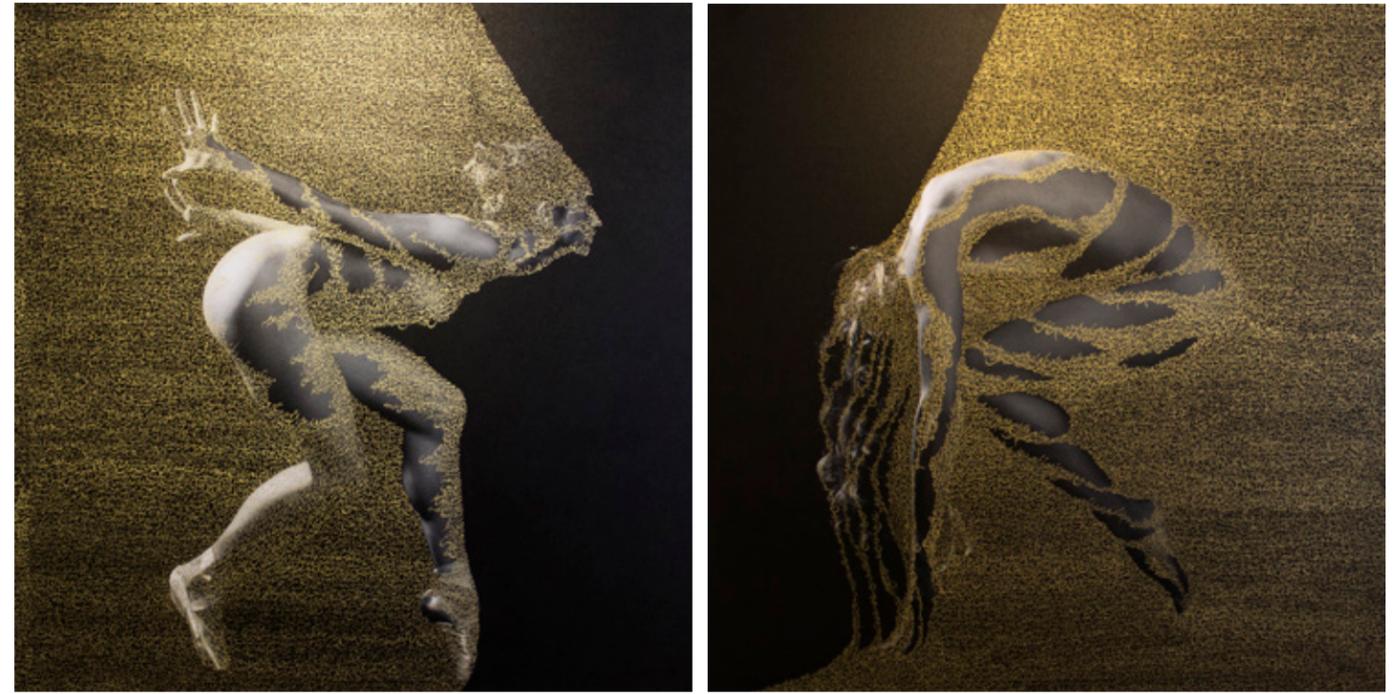
Mobina Nouri is a cross-disciplinary artist whose practice reflects her personal history as a female immigrant who left Iran to live in the UK and later in the USA. Working across a variety of media, the artist mines her country's tradition of storytelling, often turning to Persia's hand-drawn calligraphy techniques, philosophies and mysticism to contemplate and reconsider the complexities which she bears witness to in the contemporary moment.

Explorations of the body, the self, gender, and unity are central to her practice which she approaches through a reimagining of linguistic and social schemas. Through the construction of densely detailed visual narratives, Nouri dismantles traditional value systems and foregrounds tensions in gender relations.

Artist Statement - Poetography Series

Persian poetry, with its concern for life's lessons, forms Mobina Nouri's anchor between the past and present in the Poetography series. Using the traditional Siah-Mashgh method of calligraphy, the artist transposes poetic verses, rooted in philosophy and mysticism, like a tattoo onto photographs of the female form. Converging the two, she seeks to dismantle the various cultural and religious orders that have been imposed upon both women's bodies and Iran's cultural texts. Nouri questions how ritual and regime relate to the elevation of language and what these words, associated with a high social space, mean to the viewer when inscribed across the naked body. By subtly distorting poetic verses so that the sentiments are recognisable yet barely legible Nouri crafts a language that might speak of the sublime but remains lost in translation.

Poetography lies at the intersection of multiple axes: East and West; figurative and abstraction; contemporary and traditional and was produced in collaboration with other musicians and photographers, combining multiple visions to collapse unilinear thinking.



Mobina Nouri, L: *Freedom (Free Them)* and R: *Tensile*, 2019, Unique editions of 7, Gold ink on premium canvas, 40 x 40 in each



Detail: *Freedom (Free Them)*.



Hamed Sadrarhami
Van Gogh's Cigarette,
2016
Oil on canvas
79 x 39 in

Hamed Sadrarhami - Artist Biography

Born in 1360 (1981), Isfahan

Hamed has more than 10 solo exhibitions and 50 group exhibitions in Tehran, Isfahan, Paris, Istanbul, and elsewhere in the world. His works have been exhibited at three Tehran auction periods and other international auctions and art fairs. One of his works, as the youngest artist at the 2015 Christie's Auction, achieved significant success. In addition to his painting, he is professional in other fields of art, such as sculpture, poetry, and literature. Frequently, he has been a member of juries at prominent art festivals in Iran. His works have been placed in the collections of the most renowned art patrons of Iran and the world. Now, many of his works are kept in the Mortazavi's Treasury Foundation.



Hadi Salehi, *Reconfigured 1, 2, 5, & 6*, Unique, 2020, Gelatin Silver Print Collage with Persian Calligraphy by the Artist, 24 x 20 in each

Hadi Salehi - Artist Biography

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.

Artist Statement - *Reconfigured Series*

During the past year under lockdown, Hadi Salehi has had time to reflect and look inward. Early on in the pandemic, the 70 year old LA based analogue photographer began combing through his extensive archive of prints and film, eventually coming across a series of never before used photos from 2015. First, the artist developed each image by hand using the gelatin silver print process on ilford warm tone double weight fiber based paper, then Salehi began experimenting with combining the images through layering and collage.

Throughout this cathartic process, Salehi contemplates the past, reflecting on the shifting nature of memory. This became the basis of the *Reconfigured* series. Remembering the joys and sorrows of his life, Salehi realized that his feelings toward certain memories had changed as time went on, his present self retouching and at times reconstructing the past altogether. Salehi works to embody this complex feeling in the *Reconfigured* series, where images are cut, broken, and disintegrated, only to take on new life once combined with other prints.

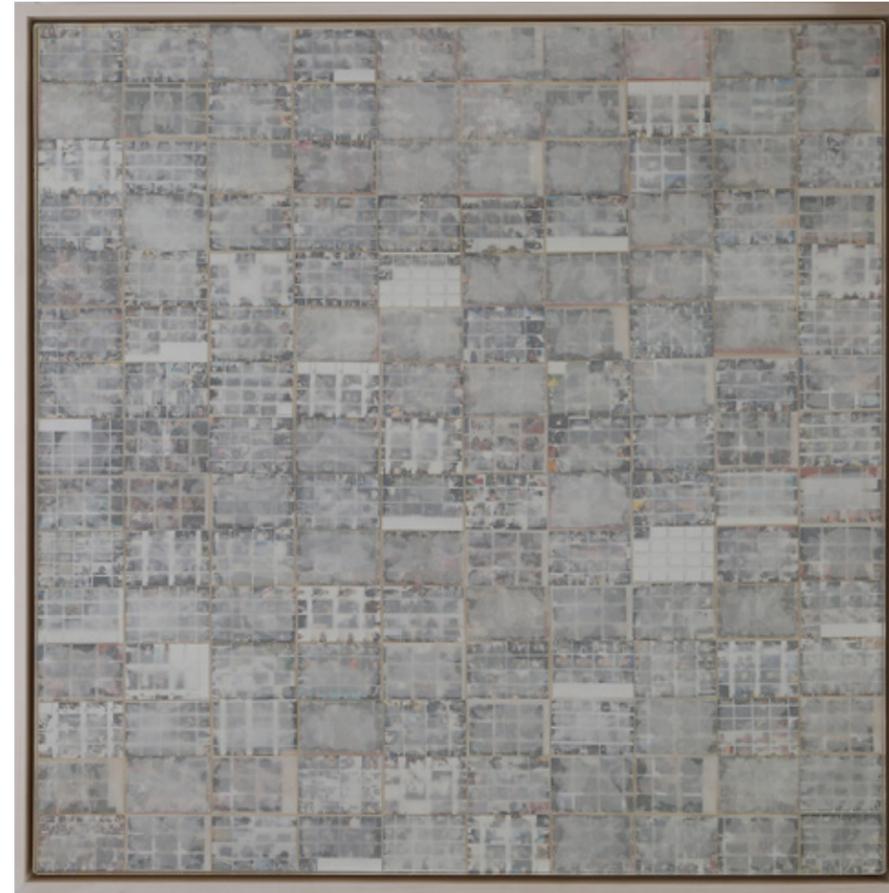
Shadi Yousefian - Artist Biography

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 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. 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., and 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.

Artist Statement - *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.



Shadi Yousefian
Memories 6, 2018
Photographs, clear paper packets,
translucent paper, and epoxy resin on wood
36 x 36 in



Shadi Yousefian
Memories 7 (Places), 2018
Photographs, clear paper packets,
translucent paper, and epoxy resin on wood
36 x 36 in

Artist Statement - 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.



Left:

Examination #9, 2006

Negative Collage printed on
transparency, Wood, Plexiglass,
Fluorescent light
20.5 x 12 x 9 in

Examination #13, 2006

Negative Collage printed on
transparency, Wood, Plexiglass,
Fluorescent light
26 x 14 x 6 in

Right:

Examination #3, 2006

Negative Collage printed on
transparency, Wood, Plexiglass,
Fluorescent light
13 x 8.5 x 6 in

Examination #5, 2006

Negative Collage printed on
transparency, Wood, Plexiglass,
Fluorescent light
17 x 9 x 5 in

Examination #6, 2006

Negative Collage printed on
transparency, Wood, Plexiglass,
Fluorescent light
17 x 10 x 7 in



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advocartsy.com | info@advocartsy.com | [@advocartsy](https://www.instagram.com/advocartsy)