

MATERIAL CULTURE

Curated by: Roya Khadjavi

Featuring works by:
Aida Izadpanah
Dana Nehdaran
Maryam Khosrovani
Maryam Palizgir
Massy Nasser Ghandi

Date: April 4 - April 18, 2019

Opening Reception: Thursday, April 4, 6 to 8 PM

Press and VIP: Thursday April 4, 5 to 6 pm

Opening Hours: 12 to 6 pm or by appointment

Place: Elga Wimmer PCC - 526 West 26Th Street,
3 rd floor #310 - New York, NY, 10001

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www.royakhadjaviprojects.com



Art is language understood by most people, as images can be read without knowledge of any specific characters or glyphs. This exhibit, featuring five artists who grew up and became artists in Iran, speaking and reading Farsi, seeing differing forms and designs in locations and light other than they now encounter, shows the cultural symbols and signs they have created for their new world, making art that reacts to and comments on the integration of both cultures. Their abstract language, incorporating ancient materials, adapts to a new civilization with the artists' invention of new techniques, modes of expression and iconography.

In Maryam Palizgir's photograph, *Epiphany 1*, standing planes of shadow and light intersect and disturb geometric forms, presenting an illusion of collision and juxtaposition of solid and immaterial. The solid structure of her youth collides with her new culture. *Epiphany 2*, in landscape orientation recalls a slatted vertical barrier, opposing mountain-like forms extending off the paper. With yellow sky above, the green land becomes grey, ultimately stopped by the brown form. Straight, architectural man-made bars lead to a cold, grey field; from the green landscape into the grimy city. In Palizgir's *Epiphany 3*, I see a green grid in the foreground and a yellow building in the background. There is an opening, and Palizgir doesn't show us what is inside. It could be a book, hiding its contents. What secrets are there, hidden and revealed? Books and buildings are similar. Closed, they hold secrets and knowledge and stories. This revelatory, quiet work in so many ways demonstrates the epiphany the artist titles it. The consolations of her imagined communities, spoken of in her artist's statement are held in by walled structures.

In Maryam Khosrovani's series, *Imaginary Connections*; plaster relief replicas of her photographs of clothes hanging on a line, continues this sense of ephemerality. She emphasizes, in her artist's statement how banal objects of one's past, here a clothesline, trigger present memories. In this series, Khosrovani turns remembered images of those objects into "graphic elements and visual pixels", the alphabet of our time. A line is not real, but merely the edge between two spaces, alluding to her division from the homeland of her youth. Her separation from her ancestral culture and home literally hangs here from a thread, or a remembered, now imaginary, threatened line supporting the identifying garments of her new world. It speaks to cultural change and exchange and to the development from material

to iconography to a vocabulary to show and talk about that change. The materials used by Ms. Khosrovani recall past times, from bones ground to make porcelain to ancient gold in the mines, deep within the earth. The iconography, the incised linear patterning of her panels resemble Sumerian letters that first expressed thoughts and enumerated goods and population and means of exchange. Here, lines of laundry, the identifying clothing of people, hanging from horizontal lines become marks describing people, a vocabulary for a society new to her.

In Massy Nasser-Ghandi's work, concrete structures emerge from amorphous surroundings, resembling land masses rising from night-dark waters. We often cannot be sure of the nature of the imagery; the tree-like form that foregrounds the sunset emerging from the night darkness may be covered with frost or its dead limbs may be encrusted with white mold. Coral like structures against cloud-covered grey skies, with bits of green showing through, could also be waves, flowing upon the earth, permeated by air holes. We see bits of brown, perhaps mud or wet sand, bits of green foliage; the living inundated by creeping coral, or a sea wave overtaking the land. In his Number Five, sea and sky, sand and wave, seem peaceful and quiet. But there are cracks in the mud and roils in the wave, All is not right with this world. It is this vibration, this sense of nature at risk that permeates the work, and asks us to think about what we face in this landscape, this erupting sea, and in the world it portrays.

In the sculptural paintings mounted on wooden boards comprising her Alignment series, Aida Izadpanah recognizes the history of clay, and how its qualities relate to the mythological origins of many peoples. In her artist's statement, she points out that in many traditions, humans emerged from clay, noting "an ancient and essential alchemy connecting humans and earth". Dealing with the materiality and spirituality of clay, taken from the earth, formed by human hands and fire, she emphasizes the inherent similarities of clay, society and culture and their delicate and breakable nature. Transforming clay into porcelain and adding veins of gold to it adds strength and shine to the work. Izadpanah's media reflects her dual allegiance to Persian tradition and European porcelain techniques. This work is unifying, showing our origin from one material, clay, and the bonds, with the strength and pliability of gold, that hold us together.

In his Fe26 series, Dana Nehdaran employs iron, decaying and eating into the surrounding canvas as it establishes itself, adhering to the ground, clinging to the surface. This tension between past and present informs his work as material becomes subject. The linear patterns, of iron wire, on wood and linen primed with gesso, grids of iron sheet, and half-hidden Albers-like squares of iron powder and oil on aluminum sheet, in There is Always A Way, and Squares, recalls the banal, industrial objects found in the city. His gold leaf, brushed brass or stainless steel on linen

crosses the border of planes, recalling forms that jump over sidewalks or across buildings. His silk and aluminum, wood and linen constructions in the Fe26 series recall the geometry of big city buildings while his media enable him to “paint without paint” as he terms it. His grids of iron powder, acrylic and oil appear to decay and gather mold. His copper leaf, with oil and iron powder on linen attains verdigris and rust, accumulating the age and wear of the city. He calls it his beautiful language, full of “rust and beautiful imperfections”, rendering the surfaces “unstable”, as all our lives and histories in the city are. He emphasizes in this work the changing nature of his material, “As the works transform themselves over time” abstractly alluding to the changing nature of the artists and their work in response to their new environment.

Dana Nehdaran repeatedly attempts to paint over the new and shiny as the old, decaying remnants of civilization seep through, beginning at the edges, or dripping from the top. His artistic language expresses the replacement of his native civilization by his new surroundings. His drips and verdigris seem to move slowly, ultimately yielding to a covering of white paint. A canvas shade is pulled down to cover three quarters of a canvas bleeding verdigris and rust. A bare canvas overlays another in a geometric transformation of space, with all these canvases representing a new life in a new nation. Dana Nehdaran’s work no longer allows natural forces: rust, verdigris, to overtake his canvas, but here exhibits the initiative of an artist using paint and fabric to illustrate a new beginning covering the old.

The non-representational nature of all of the work in Material Culture allows no strict cultural allusions or boundaries. The work of Aida Izadpanah, Massy Nasser-Ghandi, Dana Nehdaran, and Maryam Palizgir show the amalgamation of two cultures, amorphous, united through the language of line and form. Maryam Khosrovani’s glyphs based on hanging lines of clothes become a new language drawn from her new surroundings. Whereas the artists concede that the dichotomies of each culture are often not understandable to others, the revelation of material and line and form by each artist provides the steps toward understanding. That is perhaps the purpose of art, to reveal and to provide an understanding of the culture and mind of the artist, and to draw an empathic response from the viewer. Certainly, the artists in this show are successful at that mission.

Fashioned from raw blocks of earth, the hand-made, formed, carved and fired glazed porcelain works mounted on wooden boards of my Alignment series are inspired by the texture, color and composition of my previous large-format abstract paintings. Firing each piece multiple times at temperatures over 2,000 degrees Fahrenheit, I sometimes incorporate liquid 24-karat gold, which solidifies in the kiln. Porcelain clay fires to pure white and is extremely fine in texture, and translucent when thin, reflecting pigments, glazes and gold so beautifully that, for thousands of years, this exquisite material has been the most prized among ceramic arts around the world.

An ancient and essential alchemy seems to connect humans and earth. The creation narrative of many cultures tells of being made from clay infused with spirit. Porcelain's anthropological history involves a number of persistent tensions: fluidity and fixity; labor and luxury; desire and fulfillment. In the Alignment series, I assimilate these material and spiritual legacies while drawing on my Persian traditions in ceramic arts and my training and extensive practice in European porcelain techniques. Each piece in the Alignment series represents a process and product of aligning energies toward a delicate balance.



Alignment series, 02 Handmade,
fired, painted porcelain on wooden board,
30x24 inch



Alignment series, 01 Handmade,
fired, painted porcelain on wooden board,
40x30 inch



Alignment series, Handmade, fired, painted porcelain on wooden board, 12x12 inch



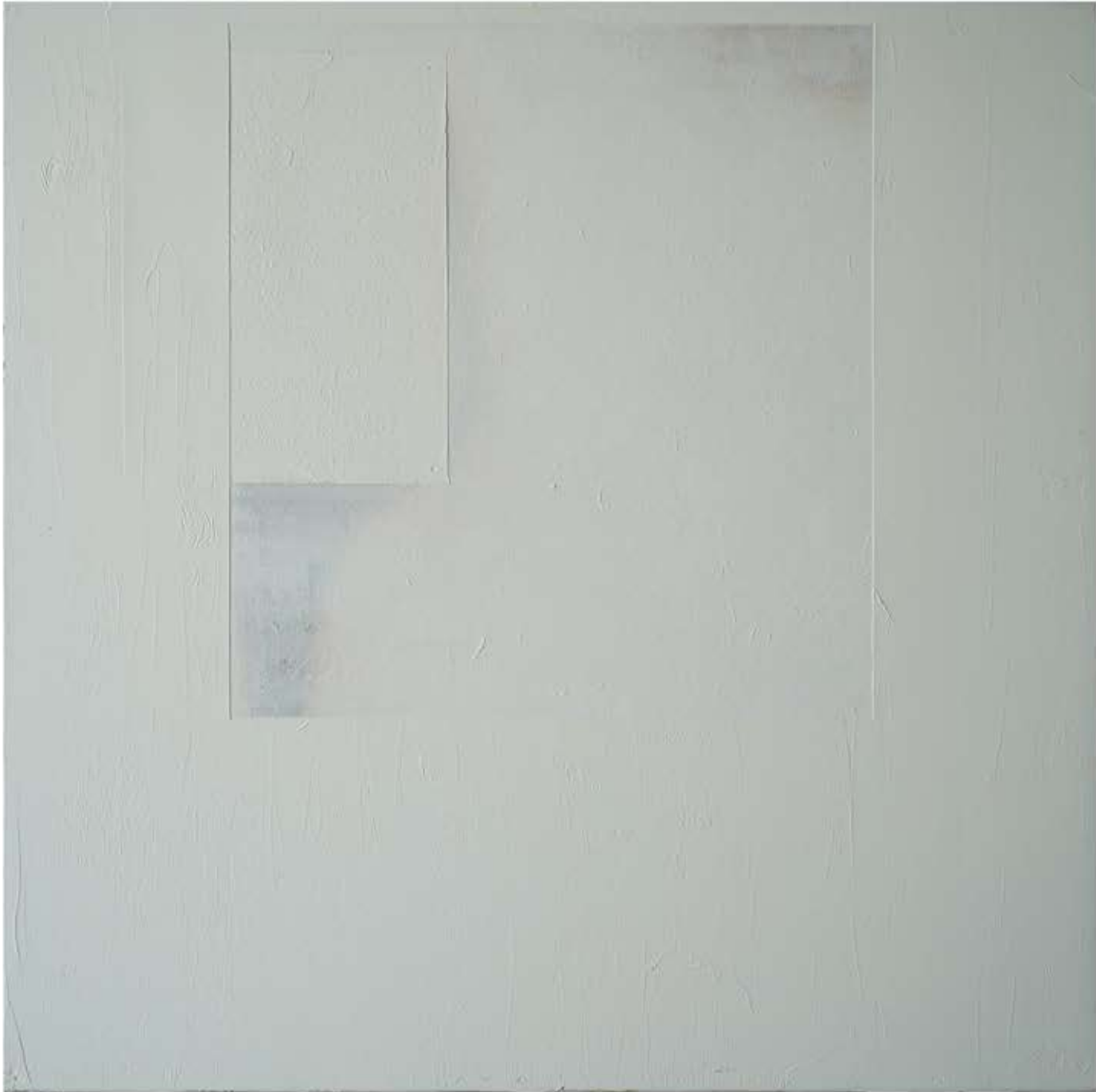
Alignment series, Handmade, fired, painted porcelain on wooden board, 12x12 inch



Alignment series, Handmade, fired, painted porcelain on wooden board, 12x12 inch

I explore how the process of painting mirrors historical flows. Whereas my former work explored content in historical photography, I investigate the material history of iron in this series, Fe26. Oxidation allowed the creation of images that faded into the canvas: unstable surfaces that betrayed a deeply personal relationship to images of the past. The current series takes this exploration of material further.

Upon arrival in New York, I was surrounded with old iron rebar, beams, storm water covers and other ironwork, the backbone of the city, a visual language full of rust and beautiful imperfections. Titled Fe26, the chemical symbol and atomic number for iron, this new body of work is created in a dialogue with my new surroundings, a result of the mindful observation of the everyday experience. Fe26 documents the meticulously controlled process of oxidation, with the basic element showing both the history of the painting's creation and references to its larger urban context.



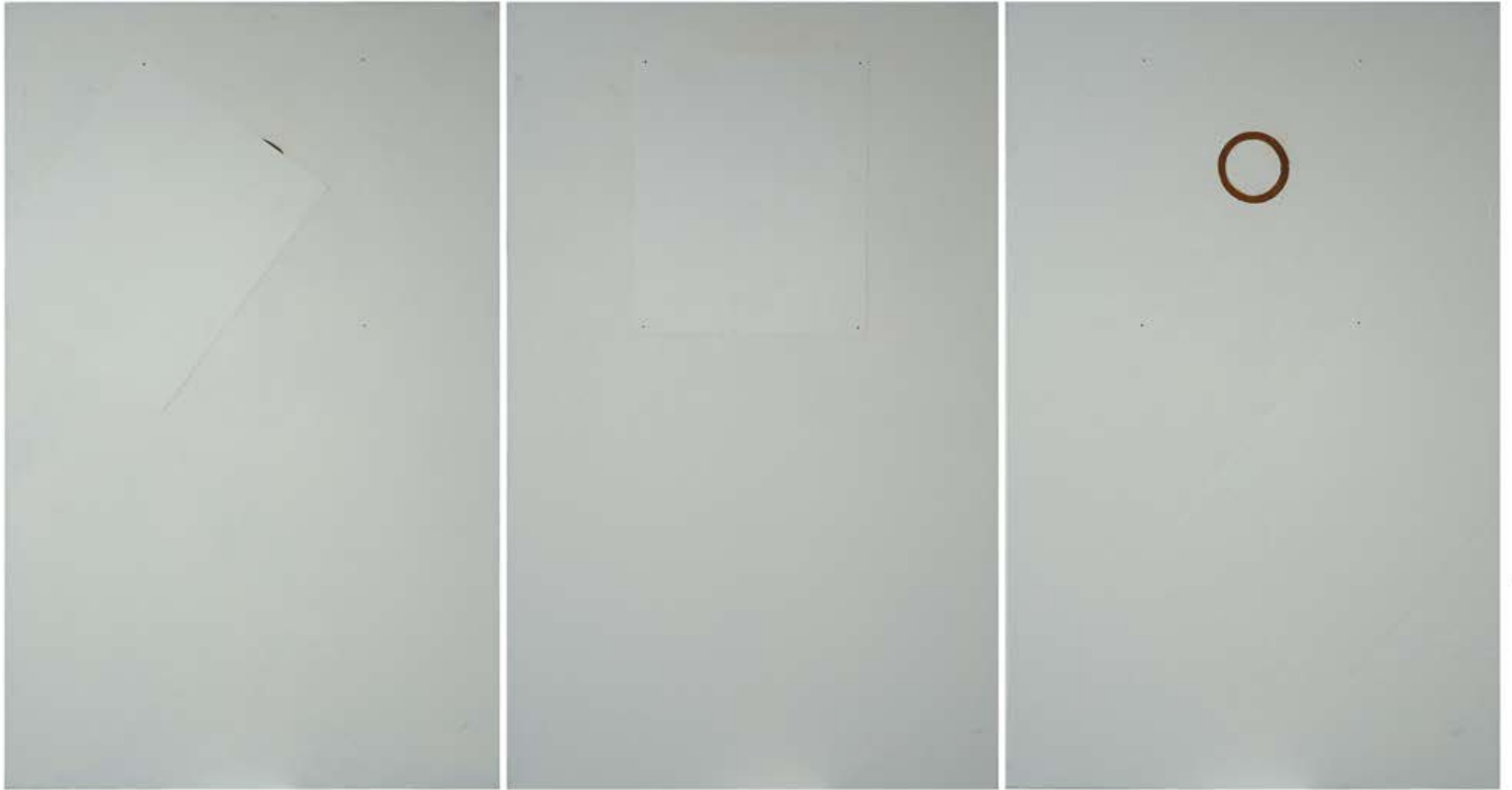
Stealthy, Fe26 series, Iron powder and oil on canvas, 40x40 Inch, 2018



Three material at the same time I
Fe26 series, Iron powder and oil on linen,
66x66 inch, 2018



Three material at the same time II
Fe26 series, Iron powder and oil on linen,
66x66 inch, 2018



Behind the cover, Fe26 series, 48x90 inch, triptych, each 48x30 inch, Iron powder and oil on canvas, 2017



□ Six 3D squares, Polyptych 40 x 53.5 x 2 inch, each 21.4 x 17.5 x 2 inch and 17.5 x 17.5 x 2 inch
Gold leaf, copper leaf, silver leaf, oil, canvas, wood frame, 2019



Appear, Fe26 series, 20x16 inch, Iron powder and oil on canvas, 2019



The Bung, Fe26 series, 20x16 inch, Iron powder and oil on canvas, 2018



Perform, Fe26 series, 20x16 inch, Iron powder, acrylic, oil and epoxy on canvas, 2017



The Blue, Fe26 series, 20x16 inch, Iron powder and oil on canvas, 2019



Shining, Fe26 series, 20x16 inch, Iron powder, silver leaf and oil on canvas, 2017



Rectangular, Fe26 series, 20x16 inch, Iron powder, acrylic and oil on canvas, 2018



From left to right

A square, Fe26 series, 30x27x2 inch, Iron powder and oil on linen, 2018

A square, Fe26 series, 30x27x2 inch, Iron, wood, linen, 2018

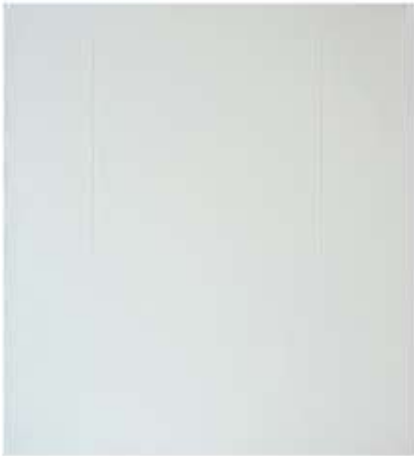
A square, Fe26 series, 30x27 inch, Iron powder and oil on linen, 2017



A square, Fe26 series, Iron powder and oil on Aluminum sheet, wood and linen, 30x27x2 inch, 2018

A square, Fe26 series, 27x24 inch, Iron powder, acrylic, and oil on linen, 2017

Not a square, Fe26 series, 30x27x2 inch, stainless steel, wood and linen, 2018



A square, Fe26 series, 30x27 inch, Oil on linen, 2018

Tring to be A square, Fe26 series, Wood, iron, oil, 30x27x2 inch, 2018

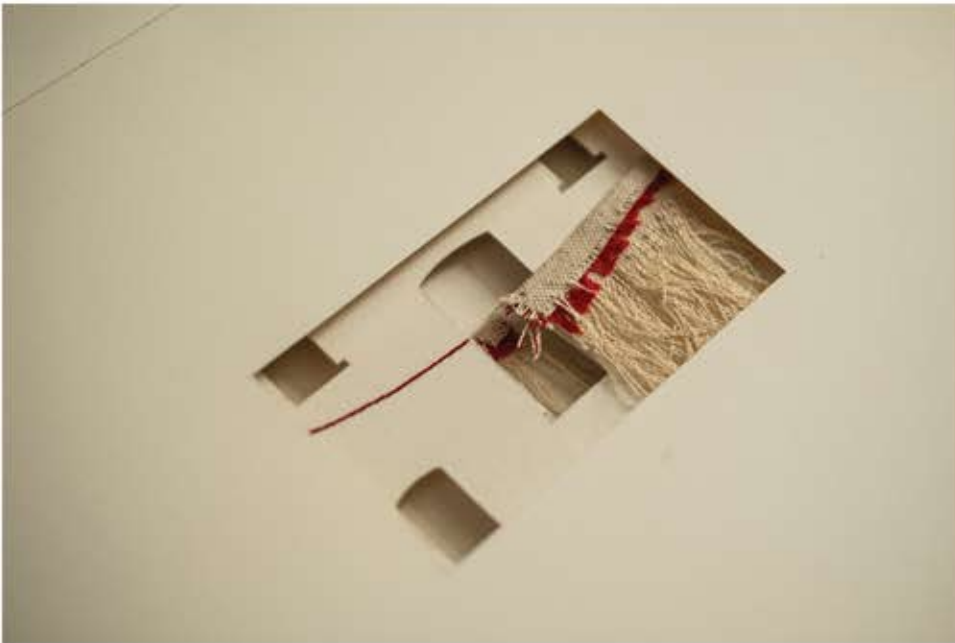
A square, Fe26 series, 30x28x2 inches, Aluminium leaf, stainless steel, oil on linen, 2018

“ Our memory of the past engraves itself onto our perception of the banal objects we use. Seeing and recognizing their formal characteristics recalls our forgotten feelings, largely lost over time. The effort to revive those exact primal feelings is futile as our memory of them is blurry and imperfect.

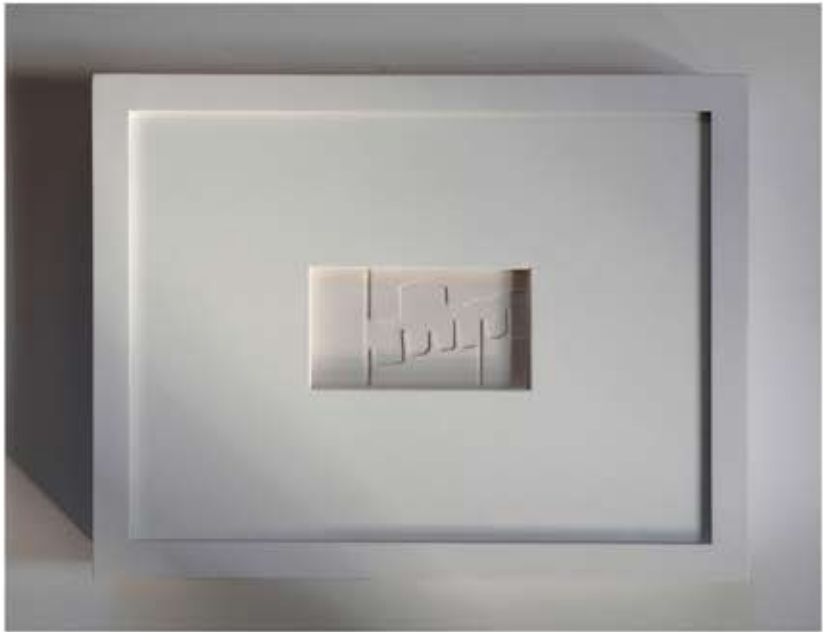
In my work, I strive to reverse the banality of the objects I use by restructuring and turning them into graphic elements and visual pixels, in a simplistic style, not to strengthen the source of pale memories but to show the common emotions, agitations and consolations experienced by my imagined communities.

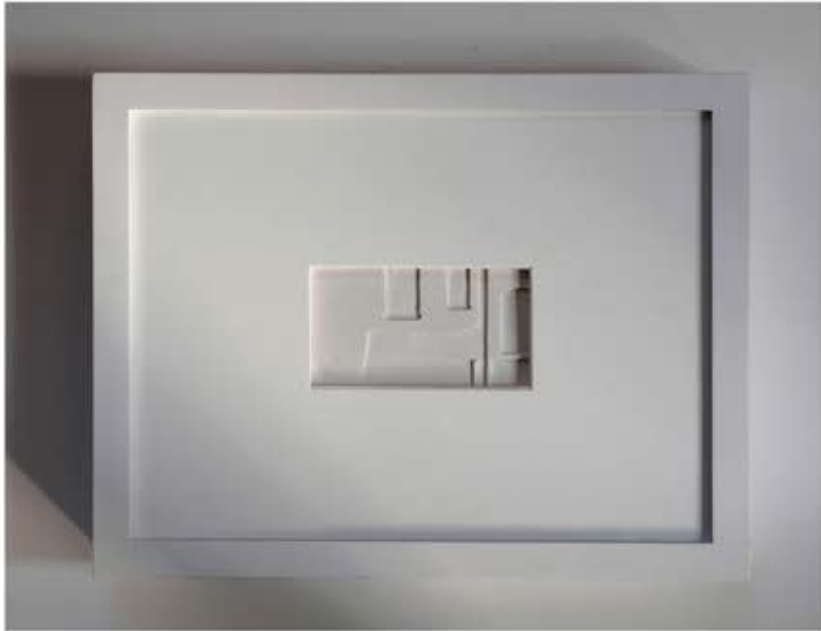
Close to the ground:

Close to the ground is a photography, plaster and collage project I started four years ago upon moving to NYC. The sight of New Yorkers drawing their clothes on drying lines outside their windows would trigger an imagination of the life behind those windows and the people that wear those clothes. Their life clashed with my solitude, which I resolved by blurring the lines between the buildings in a series of plastered replicas of the photos. The project aims to illustrate the way garment, architecture and people are bound to one another to become one.















Le vide series,
installation photography,
60x40 cm,
editions of 5 + 2 AP,
2017

Maryam Palizgir
Statement

Epiphany is a moment of sudden discovery that changes you. This project is a response to a shift in contemporary perception of real and unreal, in physical or constructed landscapes. Vibrant color, harsh natural lighting, painted wood panels and transparent or translucent architectural sample material was installed to expose the moment of mental realism. I want to question how urban architecture can have a phenomenological effect and to what extent the presence of a body in space can change our way of contemplating real and unreal. The scenography brings out the viewer's curiosity and desire to find out how the illusion of space was created.

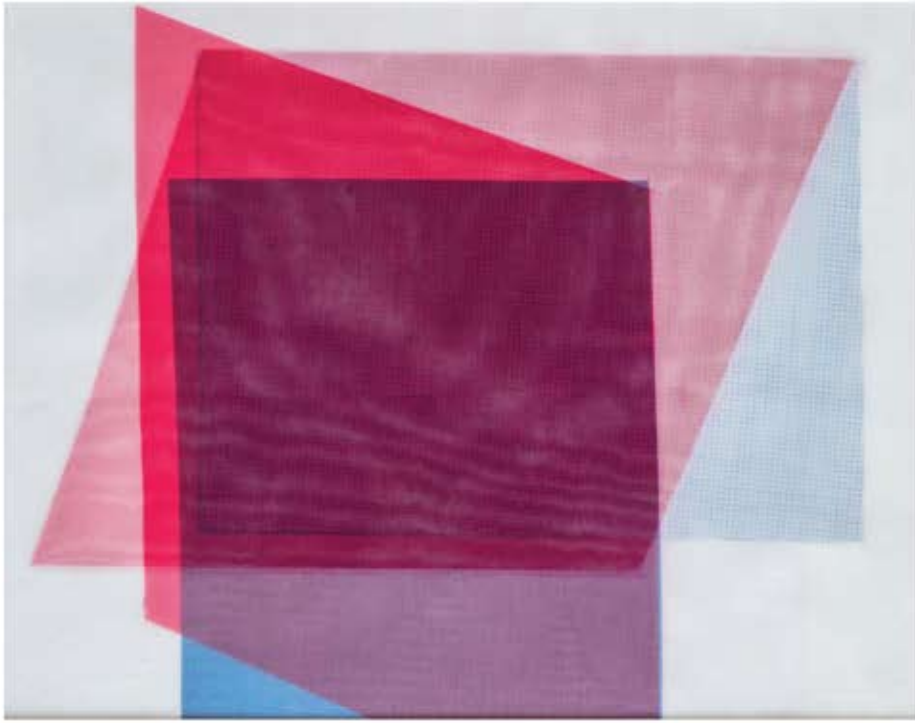


Epiphany#0078, 2018
18 x 24 inches
Archival Pigment Print
Edition of 8+2AP

Epiphany#0084, 2018
36 x 48 inches
Archival Pigment Print on Canvas
Edition of 8+2AP



Epiphany#7992, 2018, 32 x 28 inches
Paint on multi-layered veil fabric + Artist made frame
Unique



Epiphany#0133, 2018, 17 x 22 inches
Paint on multi-layered veil fabric, Unique

Epiphany#0136, 2018, 17 x 22 inches
Paint on multi-layered veil fabric, Unique





Epiphany#0517, 2018, 18 x 24 inches
Archival Pigment Print, Edition of 8+2AP

Epiphany#0517, 2018, 18 x 24 inches
Archival Pigment Print, Edition of 8+2AP



I have been living in Nice for eighteen years now. Eighteen years of fascinating sunsets over the sea, glimpsed from my terrace, up there in the hilly part of the city. The layers of colours create several pictures rather than just one. Porcelain proves a wonderful canvas to recreate the liquid beauty of the sun, a dramatic sky enflamed by sunset piercing through or even the crystal quality of sea foam.



An Interpretation of the Horizon
Porcelain plate
24.5 x 18.5 cm (unframed)
43 x 37 cm (framed)



31

An Interpretation of the Horizon
Porcelain plate
22 x 31 cm (unframed)
32 x 41 cm (framed)



┌
An Interpretation of the Horizon
Porcelain plate
26 x 26 cm (unframed)
33 x 33 cm (framed)



An Interpretation of the Horizon
Porcelain plate
41 x 21 cm (unframed)
55 x 34 cm (framed)



An Interpretation of the Horizon
Porcelain plate
31 x 15 cm (unframed)
40 x 24 cm (framed)

Aida Izadpanah lives and works in New York City, specializing in large-format mixed media and porcelain sculptural painting. She holds a Ph.D. in Environmental Psychology from the Graduate Center of the City University of New York and a master's degree in Urban Planning from Tehran University (Iran). She was a Teaching Assistant in mixed media at The Art Students League of New York (ASL) from 2012-14. Solo exhibitions include Emancipation (Stony Brook, NY, 2017), Transcendence (New York City, 2015), and Revelation (Los Angeles, 2013). Recent group shows include Art Brief IV: Iranian Contemporary San Francisco (San Francisco, 2018), An Art + Design Collaboration: A Curated Selection of Iranian Contemporary Art, ADVOCARTSY and Ryan Saghian (Los Angeles, 2018), If So, What? Art Fair (San Francisco, 2018), The Poetics of Diaspora: Iranian Contemporary Art (Los Angeles, 2017), States of Being in Abstract (NYC, 2016), Art Brief II: Iranian Contemporary North America (Santa Monica, CA, 2016), ASL Grant Winners Exhibition (NYC, 2016), In The Abstract (Setauket, NY, 2016), the 73rd Annual Exhibition of Audubon Artists (NYC, 2015), Global Perspective (Bridgehampton and Riverdale, NY, 2015), Affordable Art Fair (NYC, 2014), and the 100th Annual Exhibition of the Allied Artists of America (NYC, 2013). Distinctions include Benham Bakhtiar Award Shortlisted Finalist (Fondation Behnam Bakhtiar, Cote d'Azur, France, 2017), Artist in Residence at Stony Brook University's College of Arts, Culture, and Humanities (Stony Brook, NY, 2017), Fantasy Fountain Fund painting fellowship (Paris, France, 2014), cover story in Lines from the League magazine (2014), distinction and exhibition of Revelation 26 by Chief Curator & Director of Collections of the National September 11 Memorial Museum (2013), and the Jeffery Berman Director's Award in Collage or Mixed Media from Audubon Artists (2012).



Aida Izadpanah

HISTORY

Doctor of Philosophy in Environmental Psychology 2012
The Graduate Center of the City University of New York
Master of Arts in Urban Planning 2003
University of Tehran, Iran
Bachelor of Arts in Theoretical Economics 1999
University of Tehran, Iran
Mentorship in Painting and Mixed Media 2007-2013
Bruce Dorfman, Art Students League of New York, NYC
Born in Tehran, Iran 1977

SOLO PAINTING EXHIBITIONS

Emancipation, Tabler Cntr. for Arts, Culture, & Humanities, Stony Brook, NY Apr. 2017
Transcendence, Narthex Gallery, New York, NY May-July 2015
Revelation, Seyhoun Art Gallery, Los Angeles, CA Dec. 2013

GROUP PAINTING EXHIBITIONS

Art Brief IV: Iranian Contemporary San Francisco, ADVOCARTSY, SOMArts Cultural Center, San Francisco, CA, Dec. 2018
An Art + Design Collaboration: A Curated Selection of Iranian Contemporary Art, ADVOCARTSY and Ryan Saghian, THE SPACE, Los Angeles, CA, Nov. 2018
If So, What? Art Fair, Roya Khadjavi Projects, Palace of Fine Arts, San Francisco, CA, Apr. 2018
The Poetics of Diaspora: Iranian Contemporary Art, Artnet Auction in collaboration with ADVOCARTSY, The Space, Los Angeles, CA, Nov. 2017
States of Being in Abstract, Roya Khadjavi Projects and Asia Contemporary Art Week, Elga Wimmer Gallery, New York, NY, Nov. 2016
Grant Winners Exhibition. Phyllis Harriman Mason Gallery, NY, NY, Nov. 2016
In The Abstract, Gallery North, Setauket, NY, July-Aug. 2016
Art Brief II: Iranian Contemporary North America, ADVOCARTSY, Arena 1 Gallery, Santa Monica, CA, June 2016
73rd Annual Exhibition of Audubon Artists, Incorporated, Salmagundi Art Club New York, NY, Oct.-Nov. 2015
Global Perspective, Elisa Contemporary Art, Bridgehampton and Riverdale, NY, Nov.-Jan. 2015
Affordable Art Fair, Elisa Contemporary Art, New York, NY, Apr. 2014
Alwan for the Arts Auction, Shirin Gallery, NY, NY, June 2014
100th Annual Exhibition of the Allied Artists of America, The National Arts Club, New York, NY, Nov. 2013
71st Annual Exhibition of Audubon Artists, Incorporated, Salmagundi Art Club (online due to gallery repairs), Oct.-Dec. 2013
Manhattan Borough President's Offices Exhibition, New York, NY, July-Aug. 2013
Phyllis Harriman Mason Gallery Red Dot Exhibition, Art Students League, New York, NY, June 2013
Gramercy Neighborhood Associates Annual Arts Exhibit, The National Arts Club, New York, NY, Feb. 2013

99th Annual Exhibition of the Allied Artists of America, The National Arts Club, New York, NY, Nov. 2012
70th Annual Exhibition of Audubon Artists, Incorporated, Salmagundi Art Club (online due to gallery repairs). Award-winner, Oct.-Dec. 2012
Phyllis Harriman Mason Gallery Annual Exhibition, Art Students League, New York, NY, 2009-2013
12/12: Arts United for Iran, West Chelsea Building, NY, NY, Dec. 2009

DISTINCTIONS

Behnam Bakhtiar Award, "Future. Iran." Fondation Behnam Bakhtiar – Shortlisted Finalist 2017, Saint-Jean-Cap-Ferrat, Cote d'Azur, France
Artist in Residence at the College of Arts, Culture, and Humanities, Stony Brook University – Awardee, Stony Brook, NY, Spring 2017
Sing for Hope Pianos project – Commissioned Selectee, NYC, Spring 2016
Fantasy Fountain Fund Scholarship, sponsoring a month of painting in Paris, France – Scholarship Winner, July 2014
Painting Revelation 26 chosen among 1,900 submissions by Jan Seidler Ramirez, Chief Curator & Director of Collections of the National September 11 Memorial Museum, for online exhibition by Curate NYC, Nov. 2013
The Jeffery Berman Director's Award in Collage or Mixed Media, Audubon Artists Incorporated – Recipient, 2012 Annual Exhibition
Women's International Leadership Program, International House, New York City – Scholarship Winner, 2006-2007
Member: Art Students League of New York, Allied Artists of America, New York Artists Equity Association

INSTRUCTION

In-Studio Porcelain Painting Instruction, New York City 2009-present
Private and group classes, all levels
Children's Art Workshop and Art History Instruction (freelance) 2015-present
Metropolitan Museum of Art, Asia Society, Children's Museum of Manhattan
Art Students League of New York, New York City 2012-2014
Teacher Assistant to Bruce Dorfman, Mixed Media class
The Isabel O'Neil Studio Workshop, New York City June 2012
Porcelain Painting Instructor

BOOKS AUTHORED

A Humanitarian Rhetoric of Visual Representations of War-Affected Children. In progress. (In English)
Child, Play and City: Processes, Principles and Criteria for Planning and Design of Children's Play Spaces. Tehran: Shahrdariha, 2004. (In Persian)

BIBLIOGRAPHY

"Revelation and Transcendence." Cover story of LINES from the League magazine. Fall 2015.
"Art Brief II: Iranian Contemporary North American at Arena 1 Gallery - in pictures." Art Radar. 1 June 2016.

Dana Nehdaran was born in Isfahan, Iran on the anniversary of his maternal grandfather's death in 1982. He took his given name, Rahmatollah, from his grandfather who was an art, antique and rare gem merchant; however, he has always been known by his Persian name, Dana, meaning wise. His grandparents' home held a marvelous collection of paintings and antiques, and his mother and father were art aficionados, traveling the world to view noted institutional and residential collections. As a child, Dana took great wonder and inspiration from this family's passion for art and became motivated to study painting after discovering an uncle's discarded box of art supplies at his grandmother's house. His mother recognized his passion and talent, nurtured by sharing images from her world travels, and enrolled Dana in private art classes with Hassanpour, a well-known artist who taught Dana fundamentals of art that would eventually lead him to study painting at the Soureh Art University in Shiraz. The most recent series of Esther's Children was shown in Tehran, Dubai and Los Angeles. Of the more than eight series that Dana has created, all have a focus on the tension between past and present. Dana has been a member of the Iranian Painter Association from 2007.



DANA NEHDARAN (B. 1982)

Education

2007 - BA Painting, Soureh University, Shiraz, Iran

2002 - Associate degree, Carpet design, Isfahan, Iran

Solo Exhibitions

2016/2017 - Agitations of Pleasure, Shirin Gallery, Tehran, Iran

2013 - Esther's children, Rira Gallery, Dubai, UAE

2011 - Esther's children, Shirin Art Gallery, Tehran, Iran

2010 - My Mona Lisa, Nar Gallery, Tehran, Iran

2008 - The Inside Layers, Morteza Momayez Gallery, Iran Art Organisation, Tehran, Iran

Group Exhibitions

2018 - The World is My Home, Advorcartsy gallery, Los Angeles, CA, USA

2017 - Art Show for a Cause, Mim Gallery, Los Angeles, Ca, USA

2017 - Art Brief III, The (UN)DRAPED WOMAN, Arena 1, LA, Ca, USA

2017 - The First Bayaan, Bayaan Art Gallery, Isfahan, Iran

2017 - Red, Negar Art Gallery, Tehran, Iran

2017 - Perception, Fereshteh Book City Gallery, Tehran, Iran

2016 - States of Being Abstract, Elga Wimmer Gallery New York, USA

2016 - Art Brief II: Iranian Contemporary North America, Los Angeles, California, USA

2016 - Untitled, Smash Gallery, San Francisco, USA

2016 - On Figures, Vista Gaallery, Tehran, Iran

2016 - The Young Artist, Sareban Gallery, Tehran, Iran

2014 - Eraser, Shirin art center, Tehran, Iran

2013 - History Game, Etemad Gallery, Tehran, Iran

2012 - WONDERLAND, Shokouh Art Gallery, Tehran, Iran

2012 - Opening RIRA gallery, Dubai, UAE

2012 - Jinn (painting), Seyhoun Gallery, Tehran, Iran

2012 - Haft Negah (painting), Farhangsara Niavaran, Tehran, Iran

2012 - Magic of Persia, Art Exhibition & Auction Gala, Salsali Private Museum, Dubai, UAE

2012 - Iranian Contemporary Artist (painting), Middle East Art Gallery, Tehran, Iran

2011 - 1st Modern & Contemporary Visual Art Auction, Tehran, Iran

2011 - Cutting Edge Artists (painting), Mellat Cinema Gallery, Tehran, Iran

2011 - Iranian Painter Association (painting), Contemporary Arts Museum, Isfahan, Iran

2011 - The first Tehran painting market: Barg Gallery, Tehran, Iran

2011 - little dancer (painting), Henna Art gallery, Tehran, Iran

2010 - Young Avant-garde (painting), Mellat Cinema Gallery, Tehran, Iran

2010 - Encyclopaedia Iranica (Charity Art Exhibition), New York, USA

2010 - Auto-portraits II, Silk road gallery, Tehran, Iran

2010 - Untitled (painting), Art Center, Tehran, Iran

2010 - Untitled (painting), Neel Gallery, Tehran, Iran

2009 - 1001 Colours (painting), Canvas Gallery, New York, USA

2009 - Colours for the Green (painting), Mellat Cinema Gallery, Tehran, Iran

2008 - Global Generation Freiburg Group Exhibition, Freiburg, Germany

2008 - Untitled (painting), Nar Gallery, Tehran, Iran

2007 - Photography Expo, Esteqlal hotel, Tehran, Iran

2007 - Eternal Papers (photography), Contemporary Arts Museum, Isfahan, Iran

Professional Experience

2010/2013 - Graphic design for Ofogh-E-Bina Journal (Tehran Jewish Committee)

2008 - Painter for stage/set for feature film, 'The Remember', Iran

2007 - Painter for stage/set for TV series, The Forbidden Fruit, IRIB, Iran Membership

2007-Present - Member of the Iranian Painter Association

Competitions

2012 - Selected for 9th Image of the year Festival, Short Film Category for 'Last Supper' Iran Art Organization, Tehran, Iran

2011 - Selected for short list of MOP CAP, Traffic gallery, Dubai, UAE

2008 - Selected for Damoonfar Festival, Tehran, Iran

2006 - Selected for Damoonfar Festival, Tehran, Iran Art Fair

2018 - If so, what? San Fransisco, CA, USA

2016 - Art Miami Basel, Miami, Florida, USA

Biennial

2017 - Venezuela, Caracas

Museum

Salsali Private Museum, Two Pieces from Esther's Children series, Dubai, UAE

DD Art & Cultural Center, Six pieces from The Inside Layers series, My Mona Lisa series, Esther's Children series and Agitation of Pleasure series, Mazandaran, IRAN

Awards

2004 - Winner of Special Prize in Persian New Year Photography, Isfahan, Iran

2003 - Winner of Special Prize in Sketching, Hafezieh Competition, Shiraz, Iran

Auction

2017 - artnet, Advorcartsy gallery, Los Angeles, CA, USA

2014 - Third Tehran Auction, Parsian Azadi Hotel, Tehran, Iran

2013 - Second Tehran auction, Parsian Azadi Hotel, Tehran, Iran

2012 - First Tehran auction, Parsian Azadi Hotel, Tehran, Iran

Born in Tehran in 1981, **Maryam Khosrovani** received her Masters degree in Art Direction and Graphic Design in 2011 from the prestigious ESAG Penninghen (Julien Academie) in Paris from which famous artists such as Matisse and Louise Bourgeois, Rauschenberg, and Duchamp graduated. Maryam grew up in an art loving family close to many great artists including Farideh Lashai who was her first major artistic influence. In her artwork, Maryam focuses on her ongoing interest in the duality of female identity. She tries to overcome the barrier of her culture and communicates in a global language to a wider audience through a fusion of digital codes. As a graphic designer she uses a concept-oriented approach and illustrates her ideas in non-linear narratives. The significant absence of ornaments and unnecessary detail in her work effectively portrays her perception and expresses her vision.

Maryam has gained experience working with famous graphic designers such as Reza Abedini, SARL LM Communiquer, and Michel Bouvet's graphic design studio in Tehran and Paris. In 2012, Maryam's solo exhibition *Incubus, Succubus, Pendulus: The Secret Rules of Gravity* curated at Aun Gallery in Tehran was praised by the critics, the press and the art scene. Since then her work has been shown in many galleries in Tehran. Maryam moved to New York City in 2013 and now resides in Brooklyn where she works as an artist, graphic designer and educator. Her critically acclaimed group show *Iran X Cuba: beyond the headlines*, was curated in Rogue Space Chelsea Gallery in 2016.



Maryam Khosrovani (B.1981)

Education

2011- Master degree- Art direction ESAG Penninghen (Julien Academy) | Paris
2006- Bachelor of Fine Arts in Graphic Design-Art and Architecture University |Tehran- Iran
2008- Vije Graphic Design Institute | Reza Abedini | Certified typographer and poster designer | Tehran- Iran

Solo Show:

2012- Incubus, Succubus, Pendulus, the secret rules of gravity | Aun Gallery
Solo exhibition | Tehran-Iran

Group Exhibitions and publication

2019- Photo London art fair- work selected| London
2019- Material culture-Group show | Elga Wimmer Gallery | NewYork
2018- Artnet auction | NewYork
2016- Iran X Cuba: Beyond the Headline | Group Exhibition | Rogue Space
Chelsea NewYork
2015- Sandu publication | Work selected "Micro Culture"| Conceptual art | Japan
2012- Intersection group exhibition | Urban Art House group show |
Tehran-Iran
2012- Work selected for "The Second Painting and Sculpture Annual Exhibition"
Iranian Artists' Forum group show | Tehran-Iran
2011- Migration to Europe: Can it Work for Development? | Poster selected by
Dox Center for Contemporary Art | Paris
2005- Poster, Poster | Haft Rang Publication | Poster Design | Tehran-Iran
2005- Momayez | Work selected for Iranian Artists' Forum | Tehran-Iran

Professional experience

2011- Present | Founder and art director at "Maryam Khosrovani Creation
Studio"

Selected clients:

2017- Berkeley Art Museum and Pacific Film Archive (BAMPFA), Claire Chase |
Poster Design | San Francisco
2011- Present- Ali Raffi, Theatre Director| Poster design | Tehran-Iran
2017- Cabaret Sauvage - Performance hall in Paris | Poster design | Paris
2016- Odéon-Théâtre de l'Europe| Poster Design | Paris
2016- Ludwig Maximilian University | Logo Design| Munich
2015-2016 | FlickrLab Animation Studio | Animation Frame Design, Game
Design | NY

Teaching experience

2018- The Rockefeller University, Child and Family Center | Art Instructor |
NewYork
2014- present | Pardis for children | Art Instructor | NewYork
2012-2013, Kherad high school | Conceptual Art, and Sculptor Instructor |
Tehran-Iran
2012-2013, Iran Game Development Institute | Fundamentals of Graphic
Communication Instructor | Tehran-Iran
2002-2006- French high school | Fine Arts Instructor | Tehran-Iran
Attachments area

Maryam Palizgir is an interdisciplinary artist and educator who was born and raised in Iran. She received her MFA from Georgia State University in 2018. She has presented her work in solo and group exhibitions in the United States, UK, France, Russia, Germany, and Iran. Palizgir's work has been featured in many major publications. She won the first prize for conceptual arts in the 6th Iran International Green Film and Visual art Festival (IIGFF6). She was an artist in residence at the Cornelius Art Foundation in Lagamas, France in 2014, and received a grant from Triangle Network in London.

Maryam Palizgir practice is an amalgam of subject matter process study and material- manipulation of forms in space. She seeks to capture the tensions existing between traditions and contemporaneity, reality and aspirations, individuality and community, localism and universality, authority and freedom, conformism and self-expression. She is preoccupied with finding new ways of seeing through the experimental cross-fertilization of drawing, printmaking, sculpture, painting, and photography which stimulated a philosophically oriented questioning of vision and perception. Exploring the ways we exchange knowledge, and how perception widens our perspective, and how observation deepens our understanding of the reality in which we live. She challenges viewers' perception and seeks works of art that activate once the viewer is involved.

The material study steers her to think about the flexibility of materials. Palizgir has been working with multi-layered industrial materials like fiberglass screen mesh, reflective sheets, natural and artificial light, and acrylic paint. The net visual embodiment of her installation creates a transition of dimensionality, depicting the state of ephemerality and constant change, combined with the possibility of the viewers' displacement.



Maryam Palizgir

Education

2018 Georgia State University, Atlanta, Georgia
Master of Fine Arts, Studio Art

2004 Alzahra Art University, Tehran, Iran
Bachelor of Fine Arts, Visual Communications

Solo and group Exhibitions

2019

Photo London, International Photography Fair with "Roya Khadjavi Projects", London, UK

The Minimalism show, group exhibition with "Roya Khadjavi Projects", Elga Wimmer Gallery Chelsea, NYC, NY

The Anthropocene, group exhibition, The Clemente Center, NYC, NY

2018

Folded Mystery, Solo show, Gallery 72, Atlanta, Georgia

The Summer Swan Invitational, Swan Coach Gallery, Atlanta, Georgia

2017

Aqua art Miami contemporary art fair 2017, group show, Miami, FL

Iran International Green Film Festival, group show, Saba Gallery, Tehran, Iran

FSU/ GSU, group show, Thomas Dean Fine Art Gallery, Atlanta, GA

Trifecta , group show, Welch School Gallery, Atlanta, GA

limited access festival 7, group show, Aaran art gallery, Tehran, Iran

2016

Home, group show, The Arts Exchange Gallery, Atlanta, GA

GSU Thread Count, group show, Mammal Gallery, Atlanta, GA

Limited Access Festival 6, An International Festival of moving images, sound and performance, AARAN gallery, Tehran, Iran

2015

Hijab, group show, Cage Space Show, Atlanta, Georgia GSU Thread Count, group show, Mammal Gallery, Atlanta, GA

Art of Conversation-Happy City, group show, The Cornelius Foundation, London, UK

2014

Identities, 3 Person Show, Chapel of Lagamas, Lagamas, France

2012

For God's Sake, 3 Person Show, United Arts & Design Gallery, Berlin, Germany

Right to Left, Arabic and Iranian Visual Cultures group show, Berlin, Germany

It's Normal, group show, curated by Amirali Ghasemi, Visual Art exhibition, Berlin, Germany

2011

Silver Cypress, group show, The Second Iranian Graphic Society Annual Exhibition, Tehran, Iran

Gereh, group Pattern & Texture Exhibition, Yazd, Iran

The virtual solo exhibition on VitrinRooz gallery , vitrinrooz.com, web

2010

1th Standard Image Festival , group show, Saba Gallery, Tehran, Iran

9th Golden Bee Exhibition, group exhibition, Russia

A Colorful Day, group show, Artist`s Forum gallery, Tehran, Iran

Image of Year, group show, Artist`s Forum gallery, Tehran, Iran

2008

Urban Jealousy Poster Exhibition, group show, Berlin, Germany

Environment Poster Exhibition, Harakat gallery, Tehran, Iran

2006

Deeper Depression group art project, curated by Amirali Ghasemi, Atbin gallery, Tehran, Iran

Residencies/ Grants & Awards

2017 1st Prize of the Iran International Green Film & visual art Festival, Conceptual art section, Iranian Academy of the Arts ,Tehran, Iran

2017 Artist in residence, Hearts to Nourish Hope, Riverdale, GA

2016 Honorable in Annual Dean's Art Award, Atlanta, GA, the College of Arts and Sciences at Georgia State University

2015 - 2018 Ernest G. Welch fellowship award, 3 years, Atlanta, GA, Georgia State University

2014 Triangle Network, London, UK, Residency at The Cornelius Foundation

2014 Residency at the Cornelius Art Foundation, Lagamas, France

PROFESSIONAL Affiliations

Member of the College Art Association (CAA), USA

Member of The Provincetown Art Association and Museum (PAAM)

Member of Artist Association Iranian Sculptor (AIS)

Member of Iranian Graphic Designers Society (IGDS)

Member of Institute for Promotion of Contemporary Visual Art

Member of editorial of "Rang" e-magazine (The First Iranian Graphic Designers Online Magazine)

Teaching experiences

2018- present Adjunct Professor Foundation program, Ernest G.Welch school of art & design, Georgia State University, Atlanta, GA

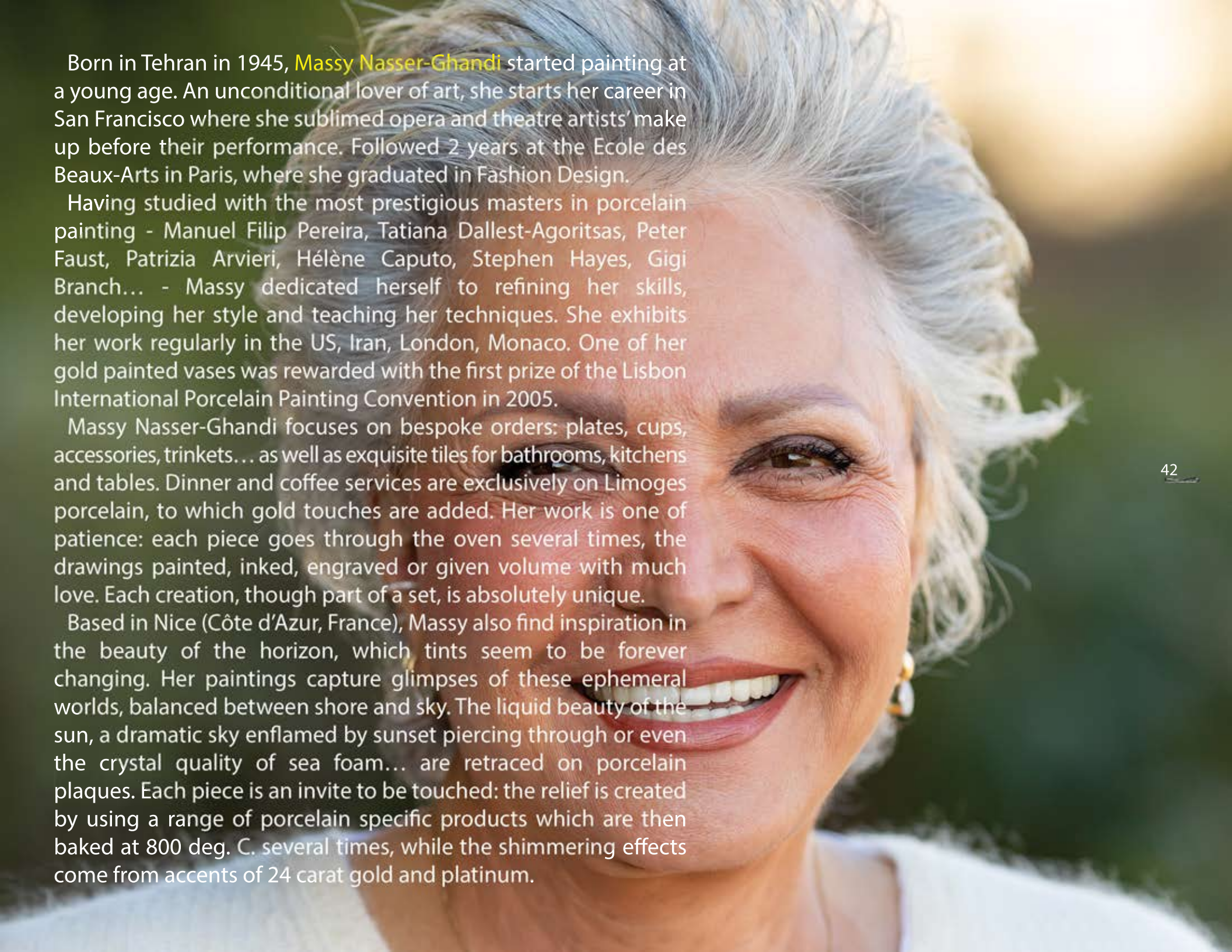
2016-2018 Art Instructor, 2D Design, Introductory to studio art and textile, Georgia State University, Atlanta, GA

2010-2015 Graphic Design instructor, Jahad Daneshgahi Academic Institute, Karaj, Iran

LANGUAGES

Persian – Native Language

English – speak fluently and read/write with good proficiency



Born in Tehran in 1945, **Massy Nasser-Ghandi** started painting at a young age. An unconditional lover of art, she starts her career in San Francisco where she sublimed opera and theatre artists' make up before their performance. Followed 2 years at the Ecole des Beaux-Arts in Paris, where she graduated in Fashion Design.

Having studied with the most prestigious masters in porcelain painting - Manuel Filip Pereira, Tatiana Dallest-Agoritsas, Peter Faust, Patrizia Arvieri, Hélène Caputo, Stephen Hayes, Gigi Branch... - Massy dedicated herself to refining her skills, developing her style and teaching her techniques. She exhibits her work regularly in the US, Iran, London, Monaco. One of her gold painted vases was rewarded with the first prize of the Lisbon International Porcelain Painting Convention in 2005.

Massy Nasser-Ghandi focuses on bespoke orders: plates, cups, accessories, trinkets... as well as exquisite tiles for bathrooms, kitchens and tables. Dinner and coffee services are exclusively on Limoges porcelain, to which gold touches are added. Her work is one of patience: each piece goes through the oven several times, the drawings painted, inked, engraved or given volume with much love. Each creation, though part of a set, is absolutely unique.

Based in Nice (Côte d'Azur, France), Massy also find inspiration in the beauty of the horizon, which tints seem to be forever changing. Her paintings capture glimpses of these ephemeral worlds, balanced between shore and sky. The liquid beauty of the sun, a dramatic sky enflamed by sunset piercing through or even the crystal quality of sea foam... are retraced on porcelain plaques. Each piece is an invite to be touched: the relief is created by using a range of porcelain specific products which are then baked at 800 deg. C. several times, while the shimmering effects come from accents of 24 carat gold and platinum.

Massy Nasser-Ghandi

September 17, 1945: born in Tehran

1980-1982: make-up styling for opera and theatre artists, San Francisco

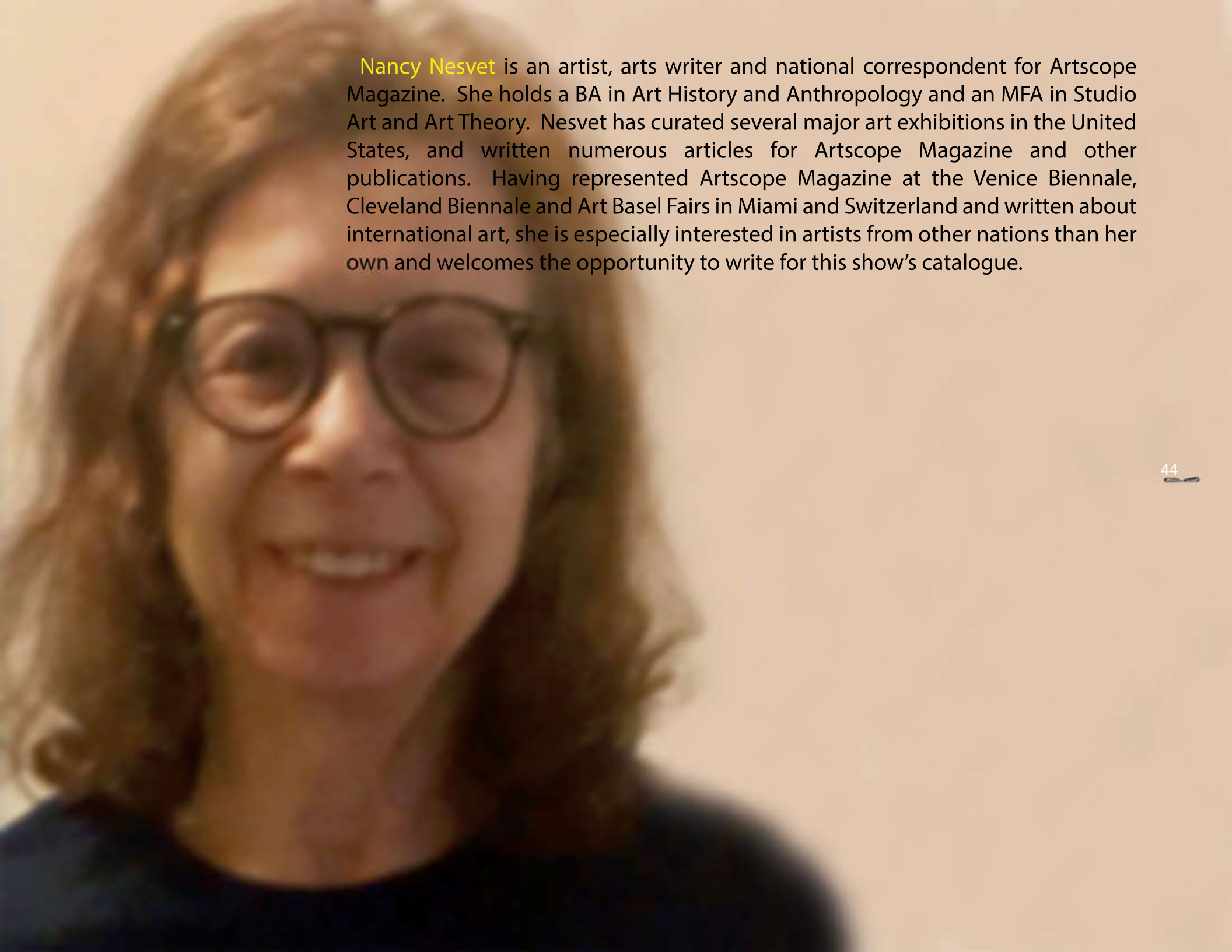
1989: graduation in Fashion Design, Ecole des Beaux-Arts, Paris

2000: first exhibition at the Seyhoun Art Gallery, Tehran

2005: wins the first prize at first prize of the Lisbon International Porcelain Painting Convention (450 participants).

2011: exhibition at the Xerxes Art Gallery, London

2015, 2016 and 2018: various exhibitions in Monaco

A portrait of Nancy Nesvet, a woman with long, wavy brown hair and glasses, smiling. She is wearing a dark blue top. The background is a plain, light-colored wall.

Nancy Nesvet is an artist, arts writer and national correspondent for Artscope Magazine. She holds a BA in Art History and Anthropology and an MFA in Studio Art and Art Theory. Nesvet has curated several major art exhibitions in the United States, and written numerous articles for Artscope Magazine and other publications. Having represented Artscope Magazine at the Venice Biennale, Cleveland Biennale and Art Basel Fairs in Miami and Switzerland and written about international art, she is especially interested in artists from other nations than her own and welcomes the opportunity to write for this show's catalogue.

Roya Khadjavi is an independent curator and cultural producer based in New York. She has largely focused on the work of young Iranian artists working both in Iran and beyond its borders, seeking not only to support their artistic endeavors but to also facilitate awareness and cultural dialogue between artistic communities.

Since 2008, she has actively led exhibition committee efforts to show the art of the Middle East for institutions including the Guggenheim Museum and the Asia Society, where she sat on the steering committee of the critically acclaimed exhibit *Iran Modern* (2013). Khadjavi co-founded the Institute of International Education's Iran Opportunities Fund, and currently serves as president of the board of New York based non-profit Art in General. For her pioneering efforts to advance, support, and promote international education she has been honored with the Women's Global Leadership Award by the Institute of International Education, and an Order of Academic Palms (Chevalier dans L'Ordre des Palmes Académiques), by the French Minister of Education.





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