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I N T R O D U C T I O N

Iranian contemporary art has been considered the powerhouse of Middle Eastern art, and one of the most unique forces within the global art scene. In making modern Iran, art has played a fundamental role to break the rules of conventions, to crack open cemented opinions and has challenged and looked at the world and its own society with a critical eye. Iran's modern history is full of segmented episodes of artistic inquisitions for creating a native, yet a modern artistic language.

The modern movements of Iranian art began during the 1940s; at the time of increased relations and contact with the West and right after the death of Iran's master painter Kamal-ol-Molk (1852 – 1940) that symbolically ended the rigid adherence to academic painting. For the first time Iranian artists and intellectuals began to openly question authority and push boundaries, and this resulted in the creation of a group of artists dedicated to creating a uniquely Iranian and modern idiom. As artistic expectations gradually evolved, teaching establishments began to also transform; shifting their teaching methodologies from what were long traditionally practiced and began to encourage innovation instead of copying.

The three decades before the 1979 revolution saw the opening of Iran's first galleries and Iranian artists becoming active in the international art scene by participating in solo and group exhibitions and art fairs around the world. Iran also gradually became the cultural hub of the region, regularly holding events and festivals and attracting the most well-known and most influential artists, collectors and art patrons of the world. The infamous Shiraz Art Festival for example was held annually in the city of Shiraz between 1967 until 1977 hosting and celebrating an array of avant-garde artistic productions and performances from around the world.

Many of the country's most important art centres, cinemas, theatres, concert halls, national galleries and museums were built between 1950s and the end of 1970s albeit having been directly inspired by the west, to encourage and flourish the domestic artistic and cultural scene. Tehran's Vahdat Hall (initially Roudaki Hall) constructed during the 60s for example, was home to Tehran's Opera Company, Iranian National Ballet Company and Tehran's Symphony Orchestra that regularly produced and held opera, dance and music performances. Tehran's Museum of Contemporary Art (TMOCA) that opened in 1977, is still home to some of the world's most important and finest collections of Iranian and Western art.

The revolution of 1979 however, opened a whole new chapter in the history of Iranian art and even though it put the breaks on the modernist and subversive artistic movements of the pre-revolutionary Iran, it ultimately gave birth to a whole new era of socially and politically engaged art. Today, what is referred to as "Contemporary Iranian Art" is what has been produced after the 1979 revolution, during the Iran-Iraq conflict and the post war period up until now.

For the first few years after the revolution, Iranian art was dominated and highly influenced by the after shocks of the revolution and the Iran-Iraq conflict that lasted eight long years (1980 – 1988). Many Iranian artists directly covered the war or were inspired by the atrocities this conflict caused and left behind.

The war years also highly influenced certain visual developments in urban art, graphic arts, cinema and music all at work to foster national support and to commemorate the many lives lost. Logistically however, Iran's museums, art centres and independent galleries were some of the most hardly affected units no longer supported or funded and no longer allowed the freedom of artistic exploitation the way they had experienced during the years prior to the revolution. For some time and despite many artists working independently inside the country developing a whole new vocabulary suitable for this challenging atmosphere, it was mainly Iran's new wave cinema and some visual artists on exile who gained most of the world's attention and defined Iranian art.

Iranian artists on exile unlike their peers inside the country were the group who could explore the effects of revolution and war freely and be outspoken about their inner emotional upheavals as Iranians. They could also be able to openly criticise traditions and effects of religion without the need to censor their views.

Limitations inside Iran however, ultimately contributed to the birth of a highly unique and astonishing artistic language. Literature, music, films and all of the visual arts produced during this time in Iran's history have predominantly managed to act as frontiers of opening horizons and of social psyche. It is also during this time that art eventually came out of its elitist shell and interacted and engaged with a much wider audience because it dealt with relevant key issues affecting all Iranians.

Despite domestic challenges and limitations, and the country's poor relations with the world and especially the west, attention to Iranian art began to really flourish after the revolution because of its deeply moving content, unique approach and representational technique in such critical times in its history.

From the late 1990s up until today, Iran has seen an explosion of artistic activity and production. There have been numerous exhibitions and festivals held highlighting Iranian contemporary art globally. Some of the

most prestigious museums and galleries in the world have acquired and presented some of the best of what Iran has artistically produced. Iranian art has also dominated and has highly influenced the art market of the region, holding record sales numbers and prices. A sculpture by Parviz Tanavoli sold in 2008 for \$2.8 million at the Christie's in Dubai still holds the record of a highest price ever achieved for a work of art at an auction in Dubai and a world auction record for a piece of art by any Middle Eastern artist, and this trend although bumpy at times, has continued.

The attention to Iranian art and its rising prices at auction houses around the world has subsequently greatly influenced the art scene inside the country and the domestic market. These days, the number of first time buyers are on the rise and the established and emerging Iranian collectors are eager more than ever to acquire works of art for investment or for love. The newly established Tehran Auction (2011) and many active art galleries in the capital are also the testimony that the business of art is booming and the demand for art rising. Today, art galleries in Tehran are fulfilling the increasing demand and interest in modern and contemporary Iranian art. They act as facilitators for not only the acquisition of the best of art the country has to offer but also to support and promote the best of artists in need of agents.

Iranian galleries today go beyond being just businesses. They have a long history for having a central role in stimulating imagination, desire and continuity despite receiving little support from authorities.

For years, Tehran art galleries were the only available public spaces in the country for artistic presentation, dialogue, experimentation and promotion. It is not far from the truth to claim that the history of art galleries in Tehran for the past 35 years or so has been the story of overcoming extraordinary challenges, and of survival.

These days, despite the country being home to dozens of active art centres, museums and government funded institutions; it is dominantly the privately funded galleries and institutions that discover and promote the vibrant side of Iranian art, carry out quality presentations, exchange programs, collaborate worldwide and develop and fund cultural ideas. Tehran is an interesting example of a city that has managed to organically develop its own unique artistic scene using its available own capacity, talent and format for doing so. Galleries of Tehran promote such a diverse range of art to such a wide range of the city's audiences today.

The demand for art has never been this high post revolution and as the diplomatic mood is shifting and Iran is once again on the verge of a positive political and economical change, focusing on Iranian art and the future of its market seems favourable. In this edition of Contemporary Istanbul, the fair is especially focusing on Iranian art through collaboration with some of Tehran's most active and upbeat galleries showcasing an interesting range of art by some of the country's established and emerging artists.

What is presented in this event will be a unique chance for global art lovers to get closer to the allure of the diverse range of art represented in Iran today and to get closer to the art of a country that has never failed to influence and touch its viewers, and to speak of messages universal yet consequential. This event will also be a rare opportunity to present what Tehran's alternative artistic scene has managed to achieve with this hope that such public platforms will pave the way for new beginnings in cultural collaborations, education and future of the art market in the region.

Leila Sajjadi

Tehran, October 2015



Aaran Gallery Tehran (Founded 2008)
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Tel +9821 88829086-9
www.aarangallery.com
info@aarangallery.com

Aaran Projects (Founded 2015)
No. 5 Lolagar St., Neauphle le Chateau Ave.
Tel +98 21 66707975
www.aarangallery.com
info@aarangallery.com

A A R A N A R T G A L L E R Y

Aaran Gallery was established in 2008 with a special focus on representing young and emerging Iranian artists. The gallery has been active ever since introducing and promoting some of Iran's most important and vibrant emerging artists to the global audience.

Situated in downtown Tehran and in the city's cultural district, the gallery holds regular exhibitions of the works of some of the country's most interesting selection of young and emerging artists working with a wide range of mediums. Aaran is also an avid supporter of cultural exchange programs and embraces interdisciplinary initiatives in different forms.

Aaran Projects, a new branch of the gallery was opened recently to accommodate Aaran's group shows, special installations and projects. The new exhibition space is located within vicinity of Tehran's major theatre and concert halls in the city's historic district and in a recently renovated building. Aaran gallery is also a regular presence in the international scene where most of its in-house artists hold regular exhibitions and participate in cultural projects all over the world.

Represented artists:

Sasan Abri (b. 1984)
Hadi Alijani (b. 1987)
Mojtaba Amini (b. 1979)
Nasser Bakhshi (b. 1982)
Dadbeh Bassir (b. 1978)
Majid Biglari (b. 1986)
Nasim Davari (b. 1981)
Shahram Entekhabi (b. 1965)
Reza Eshlaghi (b. 1986)
Amin Eskandari (b. 1986)
Mohammad Eskandari (b. 1982)
Siamak Filizadeh (b. 1970)
Korosh Ghazimorad (b. 1969)
Barbad Golshiri (b. 1982)
Shahryar Hatami (b. 1983)
Amir Nasr Kamgooyan (b. 1982)
Behdad Lahooti (b. 1976)
Mandana Moghaddam (b. 1962)
Amir Mousavi (b. 1979)
Aliyar Rasti (b. 1988)
Behrang Samadzadegan (b. 1979)
Baktash Sarang (b. 1981)
Arash Sedaghat Kish (b. 1972)
Newsha Tavakolian (b. 1981)

Exhibiting Artists:

Mojtaba Amini (b. 1979)
Nasser Bakhshi (b. 1982)
Barbad Golshiri (b. 1982)
Shahryar Hatami (b. 1983)

Joint, 2013
Installation - charcoal and metal joints
245x70cm
Ed. 3 of 3

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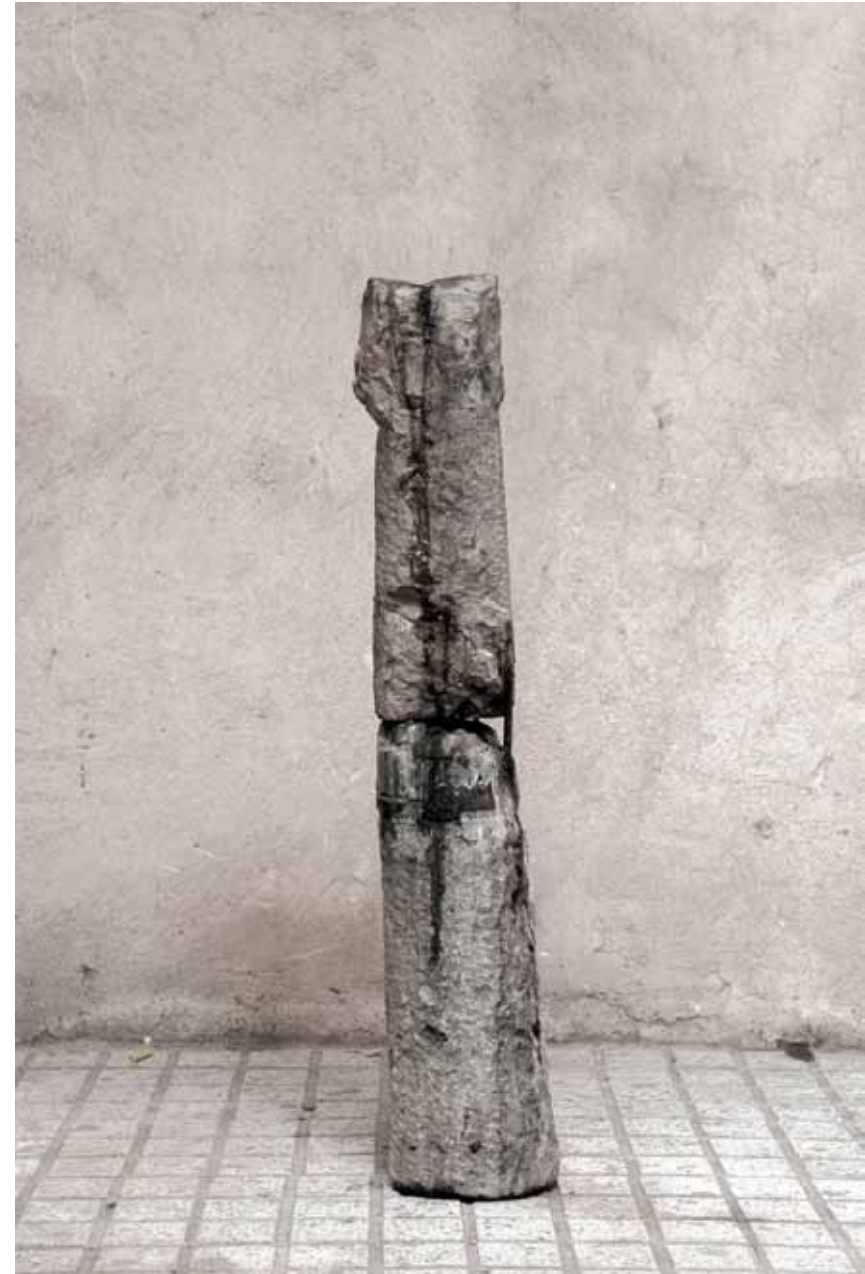
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Cenotaph of the Crimson Zunnar (eleuthe`romane), 2015
Stone, iron, steel, vinum and gore. Epitaph: Arabic, early Kufic
H: 105.5cm, Ø: 19cm

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Devoid of All Desires, 2015
 Installation - drawing and paintings in a found suitcase
 87x47x24cm as closed suitcase

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Study for a Fall, 2015
 Installation - pencil and chalk, steel mirror panels and mirror
 Drawing: overall width: 180cm and overall height: 180cm (with 2 steel mirror panels)
 Main panel: 180cmx90cm and two Mirror panels, one is convex mirror and the other concave.

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Assar Art Gallery (founded 1999)

16 Barforushan Alley, Iranshahr St., Karimkhan Zand St.,
Postal Code: 1583666115, Tehran-Iran
www.assarartgallery.com
T: +98(21) 22 63 33 46
E: info@assarartgallery.com

ASSAR ART GALLERY

With a large collection of modern and contemporary Iranian art and 11 well-known visual artists in attendance, Assar Art Gallery plays a significant role in Tehran's artistic landscape. Founded in 1999, Assar remains to be one of the leading galleries in Tehran, regularly highlighting works by its representing and some of Iran's most notable emerging and established artists. Assar is a regular presence in international art fairs promoting contemporary Iranian art and showcasing selected works by its representing artists to a wider audience.

With a particular focus on the Iranian Modern Art and years of experience in the art market, Assar is also specialized in consulting and advising private, institutional and international clients with regard to formation, development and management of their art collections. The gallery has been giving confidential consultation to a wide range of clients and collectors about the trends within the market and encourages collectors to quality practice in professional sourcing, research and documentation of their collections.

Being focused on cultural and educational programs, Assar is committed to make some of the country's best-kept collections accessible to growing audiences. The gallery is also dedicated to quality conservation, archiving and publication and has been actively supporting and sponsoring various related projects.

Assar Art Gallery's mission is to engage artists and audiences through an ambitious program of quality exhibitions, collections, collaborations and publications both domestically and internationally. It also identifies and supports the most significant works of art within the Iranian cultural scene and aims to bring 20th century Iranian art to the attention of the rest of the world.

Represented artists:

Alireza Adambakan (b. 1976)
Iman Afsarian (b. 1974)
Samira Alikhanzadeh (b. 1966)
Reza Azimian (b. 1977)
Mohammad-Hossein Emad (b. 1957)
Reza Lavassani (b. 1962)
Roxana Manouchehri (b. 1974)
Payam Mofidi (b. 1980)
Ahmad Morshedloo (b. 1973)
Babak Roshaninejad (b. 1977)
Mojtaba Tajik (b. 1966)

Exhibiting Artists:

Alireza Adambakan (b. 1976)
Samira Alikhanzadeh (b. 1966)
Mohammad-Hossein Emad (b. 1957)
Babak Roshaninejad (b. 1977)

In this very recent painting from his renowned Haftad-o-du-Tan series - Illusions Appear Sub Rosa - Alireza Adambakan (b.1976) once again reflects his innermost feelings juxtaposed with religious narratives. Through his expressive visual language, he portrays his critical approach towards current human conditions intermingled with the religious stories he has brought up with. Adambakan lives and works in Tehran and has participated in more than 50 national and international exhibitions. His work has been exposed in several art fairs and is in some important private collections. In addition to painting, Adambakan teaches and has over the years collaborated with art magazines and newspaper as a researcher and writer.

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Illusions Appear Sub Rosa from the Haftad-o-Du-Tan/ha series, 2015
Ink, pencil, acrylic and chalk pastel on canvas
200x150cm

Samira Alikhanzadeh's (b. 1967) latest work is the second from her new series Glorious Decay made using damaged or disposed photographs she has found on the streets or in trash. Being fascinated with the issues of identity and reality in relation to past and present and finding inspiration in the melancholic and humoristic quality of old images, Alikhanzadeh uses old found photographs, mainly family photos of the 1940s and 50s to create her artworks. Samira Alikhanzadeh has been part of many national and international exhibitions and art fairs in North America, Europe and the Middle East since 1995. Her work has been acquired for important collections and museums such as LACMA (Los Angeles County Museum of Art).

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No.2 from the Glorious Decay series, 2015
Digital print, acrylic and mirror fragments on board
Triptych, 120x180cm overall, 120x60cm each panel
Unique

In this untitled work from the Lit Shadow series, Mohammad-Hossein Emad (b. 1957) portrays his lifetime concern - the driving force of nature and the interconnection between contrary forces. Regarded as one of the most influential sculptors of Iran, Emad goes through a reverse path of creation in his latest series, by adding layers of synthetic material rather than his routine method of hollowing out natural tree trunks. With his choice of combined natural and synthetic material, the spatial stability he achieves and the play of light and shadow, Emad once again invites his audience to view the work interactively.

Mohammad-Hossein Emad lives and works in Tehran. He has exhibited worldwide in the past twenty years and won many awards. Several of his works are installed in public spaces in Tehran and other cities of Iran and his work has been exposed in various art fairs and national and international biennials.

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Untitled, 2013
Cartonplast sheet, aluminum, wood and light
95x187x155cm

Being inspired and influenced by culture and social philosophy, Babak Roshaninejad (b. 1977) recurrently takes an ironic tone towards social and political power with his choice of objects, themes, the titles that he picks, the dimensions of his canvases, his painterly technique and the overall imagery of his compositions.

To Roshaninejad, there is an aesthetic aspect to using forms and objects. More than anything else, his compositions create a visual quality that he believes to be much more important than what that object or form might ironically imply about any subject.

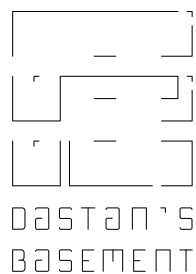
Roshaninejad lives and works between Hamedan and Tehran. His work has been exposed in a number of art fairs and has been the subject of several exhibitions worldwide. As well as being part of several prominent private collections, his work is in the permanent collection of The Tehran Museum of Contemporary Art. Apart from painting, he has also published several books of fiction and aphorism.

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A Trio for Hansel, Gretel and the Witch from the Trilogy series, 2009
Oil on canvas
triptych, 200x420cm overall, 200x140cm each panel



Dastan's Basement (founded 2012)

6, Beedar St. Fereshteh St. Postal Code: 1583666115,
Tehran-Iran
www.dastangallery.com
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E: info@dastangallery.com

D A S T A N ' S B A S E M E N T

Dastan's Basement was established in 2012 in Northern Tehran. The gallery is dedicated to exhibiting artworks by Iranian emerging artists as well as supporting experimental projects by established Iranian artists. Dastan is also devoted to research and education on Iranian visual arts and regularly hosts documentary film screenings, book launches, and publications.

Since 2014, the gallery extended outside the Basement in order to reach a wider number of audiences and to break the confines of a single gallery space. These ventures operate under the framework of Dastan Outside the Basement. Most notably, Sam Art; a 150 meter pop up gallery, exhibited the artworks of Iranian masters and established artists for over 6 months in the heart of Tehran's retail center.

The gallery opened its newest space titled Dastan +2 within walking distance of the Basement in October 2015. +2 is dedicated to showcasing the artworks of Iranian established artists and with a more versatile exhibition space that allows for changes in its layout, the viewer can experience the art in a more comprehensive manner.

Represented artists:

Fereydoun Ave (1945)
Sina Choopani (1990)
Farhad Gavzan (1974)
Morteza Ghasemi (1982)
Mohammad Hossein Gholamzadeh (1986)
Amin Montazeri (1992)
Houman Mortazavi (1964)
Lucien Murat (1986)
Bahareh Navabi (1985)
Mamali Shafahi (1982)
Nima Zaare Nahandi (1983)

Exhibiting Artists:

Nariman Farrokhi (b.1985)
Ardehsir Mohassess (b.1938-2008)
Hooman Mortazavi (b.1964)
Milad Musavi (b.1987)
Peybak (Peyman Barabadi b. 1983 &
Babak Alebrahmi Dehkordi b.1983)

The artworks on view are the results of years of obsessed, almost repetitive practice without much concern for the artistic medium, which often results in the artist's work becoming macabre and untrendy to the classical taste. As with the late Ardehsir Mohassess' body of work, these works are examples of artworks that have not yet become the norm of the contemporary Iranian art.

At Dastan's booth at Contemporary Istanbul, Nariman Farokhi's (b.1985) notebook takes center stage with several of his drawings on sports and games alongside two pages from Ardehsir Mohassess's (1938-2008) studies of a female figure and her dog in color pencil. Milad Mousavi's (b.1987) illustrated memoirs titled Istanbul's ghosts were selected with the location of the art fair in mind. On the outside walls of the booth drawing and paintings of Abrakan by the artistic duo Peybak (Peyman Barabadi, b. 1983 & Babak Alebrahmi Dehkordi b.1983) are displayed and Houman Mortazavi's (b.1964) scepters and head gears, part of his latest project, "Sister! Your Existence Is My Issue", made out of papier-mâché are exhibited at the entrances of the booth.

Colored pencils on paper
34x24cm
1972

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Untitled (AKA Bullhorn) from the My Sister Your Existence Is My Issue series, 2010-2015
Papier-mâché
13x17x20cm

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From the Abrakan series, 2015
Gesso, acrylic, ink and pastel on canvas
70x70cm
Unique

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Didim, We Aain't See Anything, 2015
Acrylic on cardboard
50x70 cm

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Untitled
Oil and spray on cardboard
26x19cm
2015

Oil on cardboard
33x26cm
2015

Oil and spray on cardboard
33x26cm
2015

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Shirin Art Gallery (Founded 2005)

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www.shiringalleryny.com
T: +1 (212) 242 4684
E: info@shiringalleryny.com

SHIRIN ART GALLERY

Shirin Art Gallery, established in 2005 is regarded as one of Tehran's most active galleries operating internationally through its branches in Tehran and New York. The gallery is one of the city's key players in promoting Iranian modern and contemporary art to a wide range of audiences. Ever since its establishment, the gallery has served as a platform to present works of at least 20 contemporary artists each year. The multi-floor showroom features separate exhibition spaces for permanent collections and bi-weekly showcases of works by some of Iran's most celebrated artists, as well as some its leading young talents. Located in the heart of Iran's bustling capital and acting as a cultural exchange bridge between Iran and the international community, the gallery's commitment to contemporary art has garnered invites to some of the most prestigious art fairs in the world, and international attention from leading news organizations and art publications. The gallery's branch in New York opened its doors to the public with a mission to introduce Iranian contemporary art to the western market, while challenging international perceptions of Iran and the Middle East through cultural dialogue. Shirin Art Gallery has equally been committed to charity with fundraisers throughout the year. In 2011, the gallery's annual art auction raised more than \$400,000 to help cancer patients.

Represented artists:

Ali Akbar Sadeghi (b.1937)

Masoumeh Abirinia (b.1972)

Nasim Abolghasem (b.1975)

Sepehr Bakhtiyari (b.1982)

Jamshid Bayrami (b.1961)

Vahid Ezatpanah (b.1971)

Hadi Hazavei (b.1940)

Kavian Hazeli (b.1986)

Amirhossein Heshmati (b.1961)

Adel Hosseininik (b.1982)

Ardeshtir Mohassess (b.1938)

Mallahat Mohebkah (b.1987)

Hooman Nobakht (b.1972)

Farah Ossouli (b.1953)

Shakiba Parvareh (b.1980)

Farnaz Rabieijah (b.1981)

Sara Sameri (b.1985)

Kourosh Shishegaran (b.1945)

Gizella Varga Sinai (b.1944)

Behrouz Zindashti (b.1978)

Exhibiting Artists:

Masoumeh Abirinia (b.1972)

Sepehr Bakhtiyari (b.1982)

Hadi Hazavei (b.1940)

Adel Hosseininik (b.1982)

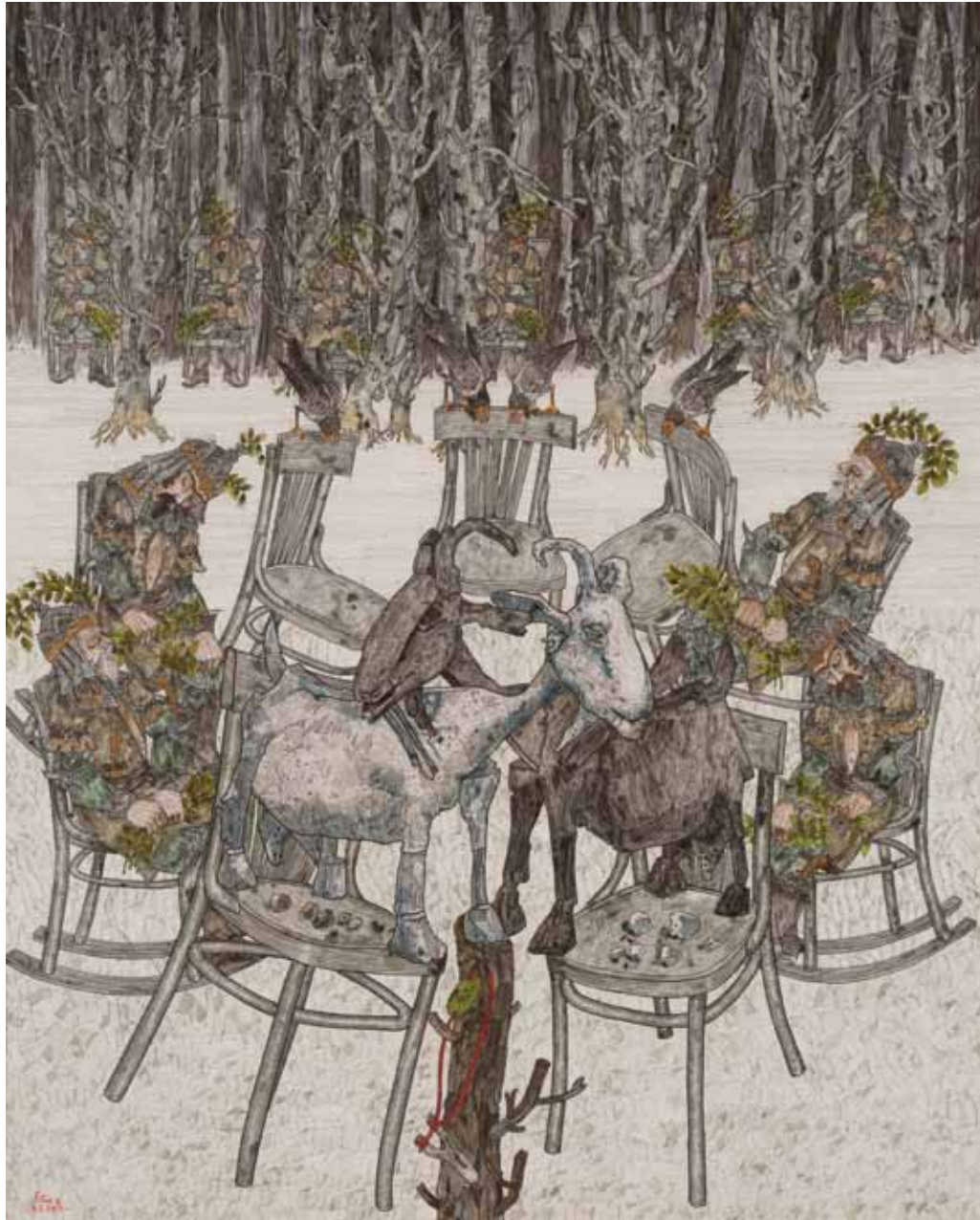
Farnaz Rabieijah (b.1981)

Ali Akbar Sadeghi (b.1937)

Picasso from the Lost in Fame series, 2015
Acrylic and ink on canvas
150x120cm

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Untitled, from Bricks on Bricks with Bricks series, 2015
Brick
35x35x220cm

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I 0

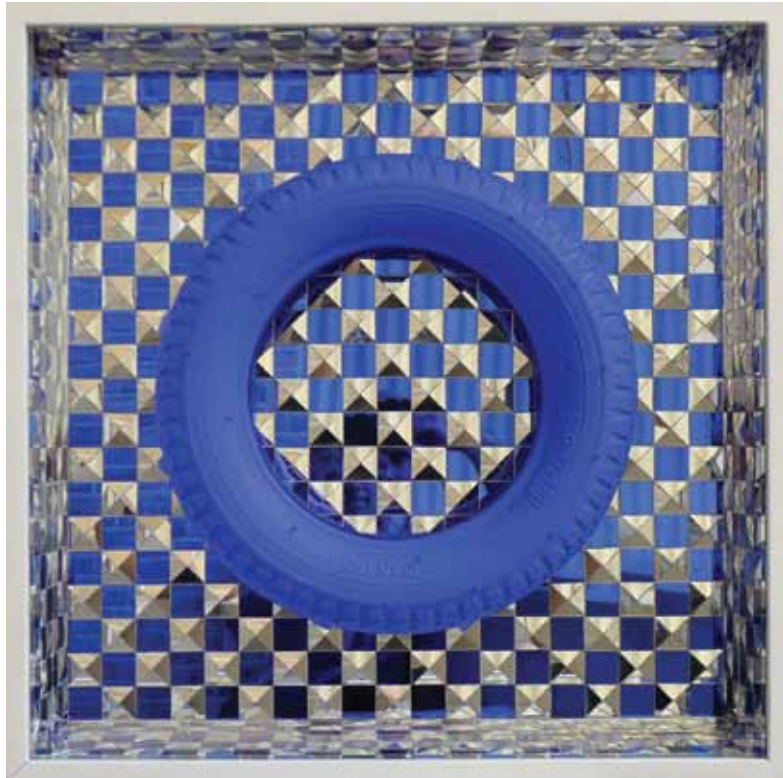
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Untitled, 2015
Mirror and painted tire placed in wooden box
65x65cm

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Apathy, 2015
Fiber, bronz
180x25x215cm
Ed. 3+A.P

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Untitled, 2013
Porcelain and gold luster
20x20x68cm
Unique

S E P T E M B E R
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B A K H T I A R I



Untitled, 2015
Oil on canvas
140x200cm

A D E L
1 9 8 2
H O S S E I N I K



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Website: www.ehsanlajevardi.com

L A J E V A R D I F O U N D A T I O N

Lajevardi Foundation started its activities in 2005 with the publication of two magazines 'The Visual Arts Magazine' and 'Contemporary Art'. Today Lajevardi Foundation is an independent, non-profit cultural institution built on promoting the contemporary visual culture through a range of activities. It aims to provide opportunities for crucial encounters with various practices within the field of publishing, art and design, and by creating quality programs for both private and public interaction in addition to strengthening international ties and collaboration through organizations, collectives and networks; all wrapped with simple yet high standard quality, creativity and charm.



THE MOBARQA COLLECTION

The featured works are a selection of paintings from one of the most outstanding private collections of Iranian Modern art, the Mobarqa collection. This collection numbers more than 600 works of art including paintings, drawings, photographs, prints and video arts that have been assembled passionately in the past 15 years, currently kept between Tehran and Vancouver. This remarkable collection will soon be housed in the glorious Mobarqa residence, which is currently under construction in Vancouver by Hossein Amanat, one of the most renowned Iranian architects who also designed the landmark of Tehran; the Azadi Tower back in 1971.

The twelve paintings on display are exclusively selected for the 10th edition of Contemporary Istanbul with a special focus on Tehran, aiming to portray the celebrated Modernist movement of the pre-revolution Iran that was originated in the late 1940s and early '50s and flourished in the spirited 1960s and developed 1970s.

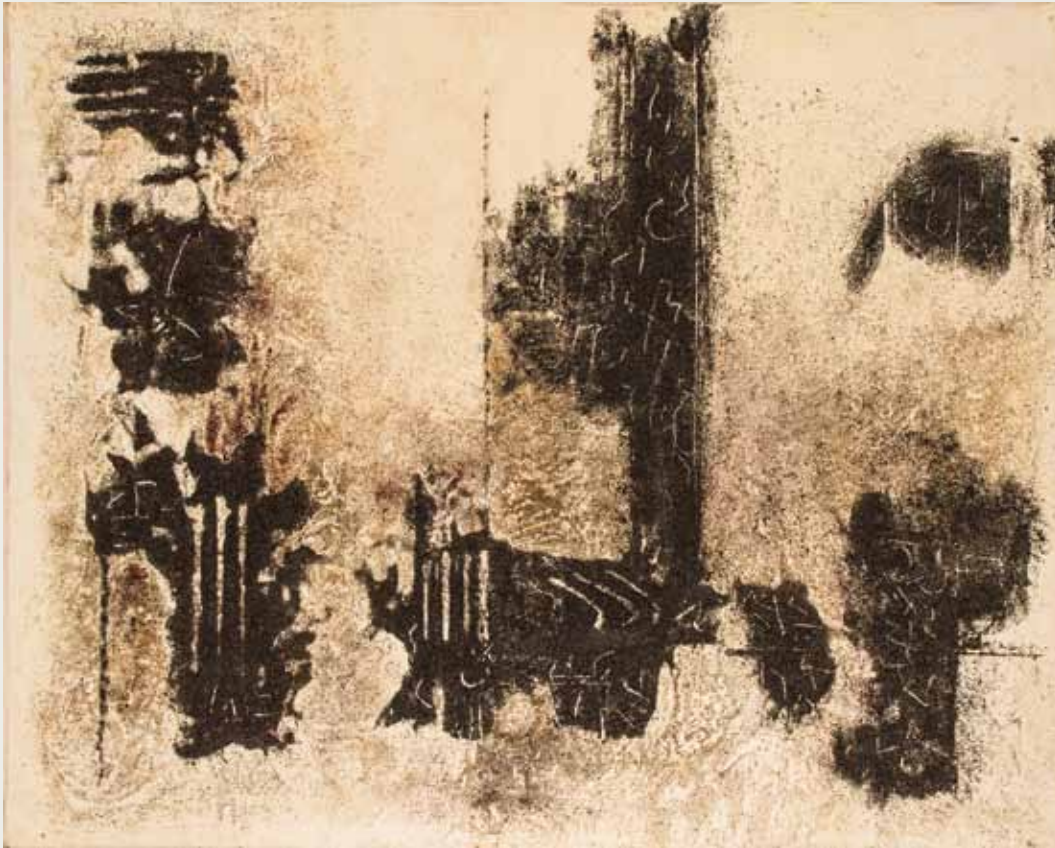
All featured artists are of the most important influential Iranian Modernists includings Mohsen Vaziri-Moghaddam (1924), Abolghassem Saidi (1925), Marcos Grigorian (1925-2007), Sohrab Sepehri (1928-1980), Mansour Ghandriz (1935-1966), Faramarz Pilaram (1937-1982), Hossein Zenderoudi (1937), Kourosh Shishegaran (1945), Ghassem Hajizadeh (1947), Parvaneh Etemadi (1948) & Reza Derakhshani (1952).

An Iranian painter and a professor of art, Mohasen Vaziri-Moghadam is one of the prominent figures among the first generation of Iranian Modern art movement. Vaziri graduated from the Tehran Faculty of Fine Arts in 1948. In 1956, he moved to Rome and attended the Accademia di Belle Arti de Roma and continued his career in Italy where he held many exhibitions at different European galleries and participated in different editions of Venice Biennale.

A series made by black sand on wood and canvas signifies the summit of his career. A prominent Italian art critic has indicated that these pieces are prior in date comparing to the similar series by Jasper Jones. Vaziri Moghaddam mentions the amazing contrast of black marks made by sand on the light tone of human skin as the source of inspiration for these works, which marked him as a pioneer artist in the course of art history.

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Oil and sand on primed canvas, 100x125cm, 1961

Abolghassem Saidi is one of the most important Iranian painters of the past 50 years. He started his career when the young generation of artists had just begun searching for the new definitions in the realm of painting. He graduated from the School of Fine Arts, Paris (École des Beaux-Arts de Paris) in 1956 where he still lives and works. Saidi has been awarded with many prestigious international awards including the prize of the Salon of the Jeune Peinture (1959), the prize of the Biennale of Tehran (1960, 1986) and the prize of Monte-Carlo (1993) only to name a few.

Saidi adheres the spirit of eastern traditions and enduringly follows a meditative repetition of elements of nature, trees and gardens in particular. Saidi's perpetual theme has been trees in a palette of infinite colours. He is an artist with decades of involvement in creating the abstract trees of his own, each time generating a new variation of his symbolic language.

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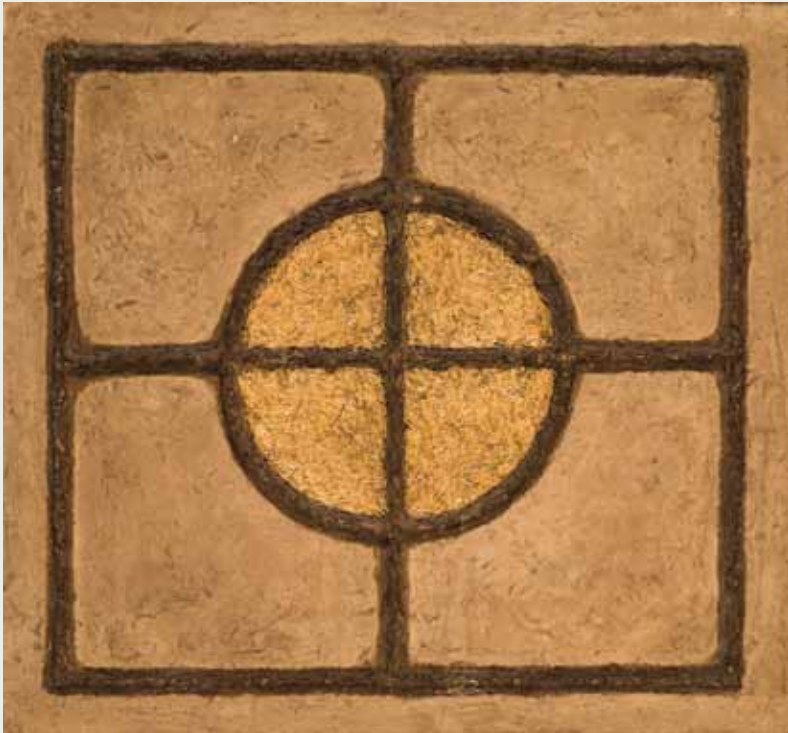
Oil on canvas, 146x89cm, Circa 1970

This Iranian-Armenian artist, actor, teacher, gallery owner, and collector played a pioneering role in the development of Iranian modern art movement.

Marcos Grigorian, better known as Marco, was born in Russia to an Armenian family and moved to Iran in 1930. In 1950 he went to Rome to study at the Accademia di Belle Arti. Graduating from there in 1954, he returned to Iran, opened the Galerie Esthétique, an important gallery in Tehran. In 1958, under the patronage of the Ministry of Culture, he organized the first Tehran Biennial. Grigorian was also an instrumental teacher at the Fine Arts Academy, where he disseminated his enthusiasm for local popular culture, including coffee-house paintings, a type of folk art named after the locations in which they were often displayed.

In his own work, however, he concentrated on the materials of the earth such as straw, wood, soil compound, raw earth, coarse burlap canvas that evoke those of nature. Most of his works were simple and square became his compositional signature. During 1960's and 1970's Grigorian produced a big series of earthworks for which he is very famous. A cosmopolitan and a multifaceted artist, Grigorian introduced the Iranian audience to the unconventional arts and innovative European sensibilities.

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Four Season, mud, straw and resin on burlap, 110.5x119cm, 1971

One of the most highly acclaimed modern masters of Iran who has left an incredible mark on the Iranian art scene, Sohrab Sepehri, belongs to a generation of Iranian Modern artists known as the 'poet painters'. Rising from the context of Iranian modern thought and literature, this movement was set by poets and writers who started painting alongside literary creation.

Sepehri's unique perception of nature and its representation come from his extensive traveling. He first attended the Faculty of Fine Arts, University of Tehran before travelling to Europe. Paris, in particular, was vital giving him a comprehensive understanding of European Modernism. Travelling to Japan for a printmaking apprenticeship in Tokyo in early 1960s, he was influenced by the Zen culture and minimalism from Far Eastern art that became one of the most significant characteristics of his paintings. This Eastern insight also led the artist to develop a minimalistic, meditative approach to nature. His unrelenting attention to the beauty of his childhood home, Kashan, a small town on the edge of the desert, also led to creating semi-abstract and minimal groves of trees, sweeping boughs and impressionistic landscapes.

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Oil on canvas, 70x100cm, mid to late 1960s

Mansour Ghandriz is one of the most influential painters of Iranian Modern movement who tragically died in a car accident at the age of thirty. One of the leading figures of the neo-traditionalist movement Saqqakhaneh, Ghandriz delicately brought together tradition and modernity. Like other founder/followers of the Saqqakhaneh School, Ghandriz looked to cults, rituals, and visual elements of folk and local vernacular culture for inspiration. Ghandriz was actively involved in the contemporary debates revolving around Iranian art. Using traditional designs, he developed a semi-abstract style with geometric patterns and graphically articulated mythic creatures. Particularly his rare depictions of humans are amongst his most valuable works of art.

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Oil on canvas, 91x68cm

Faramarz Pilemar was a pioneering figure in calligraphic painting who played an instrumental role in popularizing the potential of script as an element to create modern works. He was among the first group of artists who focused on Iranian heritage and mythical motifs, making him one of the founders of the Saqqakhaneh movement.

Pilemar favored two colors, gold and silver, and used them along with bold colors in many of his works, which recall a similar use of color in calligraphy and illumination. His work also features distinctive use of stamps, and decorative ornaments in a repetitive form. In this particular work, the Ambassador of Egypt to Iran gave him the stamp he has used repetitively in the background before the 1979 Islamic evolution.

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Oil, rapid pen, gold leaf and wooden stamp on canvas, 260x180cm, 1978

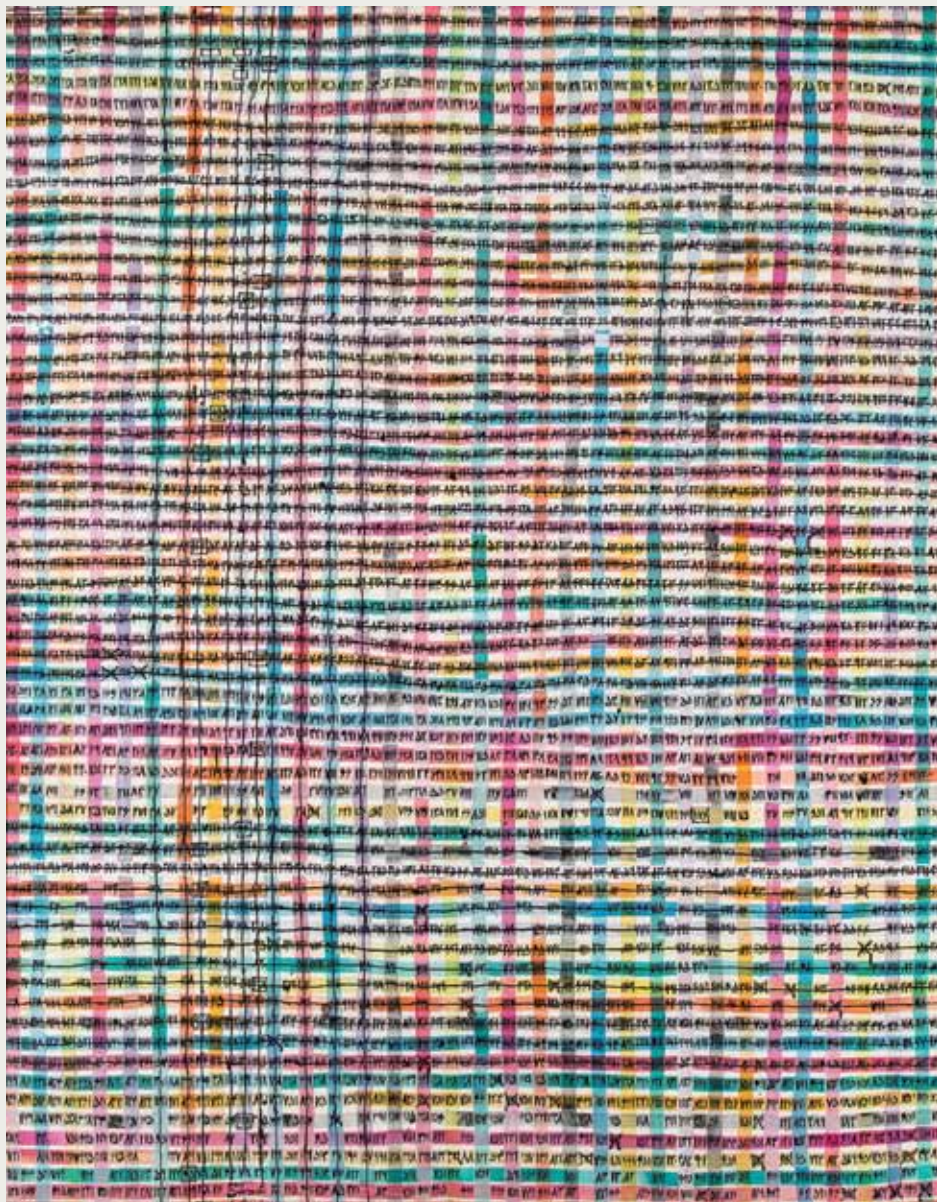
A leading figure of the Iranian modernist movement, Charles Hossein Zenderoudi was still a student in Tehran when he co-founded the Saqqakhaneh School in 1962 and embarked on creating a manifestly artistic form of Persian expression that was fundamentally linked to modern styles. After winning a prestigious prize at the Paris Biennale in early 1960s, Zenderoudi settled in Paris where he still works and lives. While allowing himself to be influenced by the European art scene, he preserved an essential connection with his homeland. This double-rooting shaped his artistic style, establishing himself as a middle ground between Western abstraction and the Iranian cultural movement of the time.

Like other members of the Saqqakhaneh School, Zenderoudi looked to cults, rituals, and visual elements of folk and local vernacular culture for inspiration. This included Persian calligraphy, religious icons, talismans, old manuscripts and more. Zenderoudi's work is housed in the Tehran Museum of Contemporary Art, the Museum of Modern Art (MoMA), New York, the Modern Art Museum of the City of Paris, the Georges Pompidou center and the British Museum only to name a few.

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Ink and ecoline on canvas, 162x130cm, 1976

Although Shishegaran experienced different periods throughout his career, the present work typically introduces his signature style; a series that began in the 1980s with endless twists of line and color. His distinctive doodling style has roots in his long search within Iranian visual culture in which Persian calligraphy plays a major role. The use of stripes in his compositions is, in fact, inspired by movements of a calligraphy reed pen and therefore, as in Persian calligraphy, they produce a vision of volumes.

Similar to many abstract paintings of this kind, decorative quality and visual energy of twisting lines in Shishegaran's painting are translated into an explicit, powerful expression. Unlike random application of paint by abstract painters, however, the structure of lines that produce deliberate, solid compositions reveals a logical geometry as in architecture, similar to arrangement and structure of melodious tones.

The most recognizable works of Kouroush Shishegaran are his abstract portraits full of emotion and artistic expression with their ever-shifting limits and spiraling inner energy.

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Acrylic on canvas, 184x299cm, 1991

Ghassem Hajizadeh is a leading artist of his generation living and working in Paris. His admiration for old photographs and Iranian popular culture in addition to the diverse painting techniques he employs result in some unique and hearty pictorial expressions. Ever since his graduation from the Tehran School of Fine Arts in 1967, Hajizadeh's work has touched on the Persian Miniature and Coffee House paintings. This, however, has not made him technically or conceptually subdued by such traditional genres. What stands out in Hajizadeh's 40 years of artistry in Iran and abroad is his individual pictorial tone in depicting a blend of his dreams and hopes overlaid on his native historic memory without being captive of emigrants' nostalgia. In his paintings, Hajizadeh abstracts old photos by reproducing some sections and combining some related and unrelated images into a new unity. By using a mixture of techniques of watercolor, acrylic, gouache, pencil, pastel and varnish he creates incredibly contemporary imagery with a sense of nostalgia. By adding his own futuristic perspective to the old snapshots, he twists and twirls the documental value of each photograph and creates an artistic interpretation of the popular culture. Hajizadeh has extensively exhibited worldwide over the last 40 years and his work can be found in myriad of private and public collections such as the Tehran Museum of Contemporary Art, the National Museum of Seoul, the National Museum of Bangladesh and the International Museum of Naïve Art in France only to name a few.

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Oil on canvas, 134x134cm, 1974

Painter, musician and performance artist Reza Derakhshani's artistry addresses his Persian ancestry through mythology, folklore and nature. In his large-scale paintings, Derakhshani draws from the decorative style of traditional Persian art. His themes range from trees signifying life, leaves, pomegranates, the renowned love story of Khosrow and Shireen and Hunting, all treasuring life. Working generally on an epic scale, Derakhshani's paintings range from stark symbolism to dense, abstracted pieces which emerge through accreted layers of densely-textured encaustic colours, paints, tars and heavy impasto in dynamic, textured surfaces. Derakhshani graduated from the faculty of Fine Art at the University of Tehran in 1976 and continued his studies at the Pasadena School of Art, California, USA. After spending a few years in Iran, he fled the country in 1983 for New York where he lived for almost two decades. Derakhshani's career also includes a variety of collaborations with renowned international musicians, poets and dancers such as: John Densmore of the Doors, Bill T. Jones, Branford Marsalis, Colman Barks, Robert Bly, Deepack Chopra, Madonna, David Darling and Clara Ponti to name a few. Derakhshani's works have been increasingly prominent in recent years, with acclaimed solo shows in Paris, London and New York as well as being featured in collections at the Metropolitan museum of New York, the Farjam Foundation in Dubai, the Tehran Museum of Contemporary Art, the collection of Sting and Trudy Styler and the Leon Black collection, New York. Reza Derakhshani currently lives and works in Austin, Texas.

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Oil and encaustic on canvas, 220x200cm, 2002

Etemadi studied painting at the College of Fine Arts of Tehran University, where she became associated with a group of progressive, innovative painters. Throughout her career spanning over 4 decades, Etemadi has constantly reinvented herself and her artistic practice.

In the early years of her artistic activity, Etemadi appeared as an abstract painter. The second period of her artistic practice, which took shape in the 1970s, was a synthesis of constructivism of her first period with a return to figurative art. The works of this period to which the current work belongs, are predominantly still lifes and figures with rough, sketchy textures of oil colour on a cement base and a modern, minimal structure. They depict objects and forms from everyday life: flowers, fruit, flower pots, chairs and household utensils, executed with the least amount of lines and colour.

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Oil and cement on plywood, 79x59cm, 1976



Oil and cement on plywood, 60x45cm, 1979

I N D E P E N D E N T A R T I S T I C S I N T E R N A T I O N A L F O U N D A T I O N S A R T I S T I C S P R O G R A M S

Iran is home to many independent art foundations, institutes and galleries specialized in professional artistic developments. These institutes are mostly funded privately and promote and support a comprehensive range of creative programs such as artistic collaborations, curatorial projects, residency series, seminars, workshops and the development of site-specific exhibitions and more. The list below introduces some of Iran's most important and active of such institutes and foundations:

- [Sazmanab](#)
- [Kaarnamaa](#)
- [Kooshk Residency](#)
- [Ab Anbar](#)
- [New Media Society / Parking Gallery](#)

Founder: Sohrab Kashani
Contact: info@sazmanab.org
Address: Apt. B-3, No. 40, Moayyer Alley,
Junction of Taleghani Ave. and South
Mofatteh St., Tehran, Iran
Website: www.sazmanab.org

S A Z M A N A B

Sazmanab is an independent non-profit artist-run initiative established in 2008. Sazmanab supports artistic work in a wide range of media through exhibitions and events, residencies for artists and curators, educational initiatives, workshops, talks, and publications. Sazmanab's mission has been to establish interactive relationships between local and international creative communities, artists and curators, as well as to diversify both the practitioners and audiences of contemporary art through expanding knowledge, appreciation and promotion of contemporary art in Iran and abroad. Sazmanab has hosted many artists, curators and researchers in Tehran since 2010 as part of its residency programs and has collaborated with numerous galleries, museums and institutions worldwide. Among some of the highlighted programs were the lecture in 2012 by art historian and critic James Elkins entitled 'Beyond the Aesthetic and the Anti-Aesthetic', and the retrospective of the works of Harun Farocki, the German filmmaker and author entitled 'The Tehran Retrospective of Harun Farocki' which was held in 2015.

P A R K I N G G A L L E R Y

Founder: Amirali Ghasemi
Contact: info@parkingallery.com
Address: Parking Gallery, Tehran, Iran.
Website: www.parkingallery.com

Parking Gallery is an independent project space dedicated to new media art, based in Tehran. Established in 1998, it functioned originally as a temporary exhibition space, and graphic design studio. In the summer 2002, the online project Parkingallery.com went online and since then along with introducing numerous young artists to Tehran's emerging contemporary art scene initiated various International exhibitions and workshop projects. Parking Gallery has a long list of collaborations in different projects all over the country and internationally. It has been one of the most involved galleries in representing and organizing events and experimental shows in order to introduce the best of the country's new media artists. It is also involved in organizing educational programs, talks and workshops. The film festival entitled Future Shorts and the screening event 'Limited Access' which is an ongoing project that lands in various venues and places across Iran and region throughout the year are some of Parking Gallery's notable projects.

Founder: Alireza Sahafzadeh
Contact: tamaas@kaarnamaa.com
Address: No. 24, Shaghaghi St., North West side
of Seyed Khandan Bridge, Tehran, Iran
Website: www.kaarnamaa.com

K A A R N A M A A

Kaarnamaa is an institute organizing and delivering events, lectures and round-table discussions mainly about the academic topics related to the arts for the public. Its projects take place at Charsoo Art and Cultural Centre that regularly organizes events, talks and lectures in Tehran. Kaarnamaa's mission is to provide an open space where artists, authors, educators and students can interact and exchange knowledge and ideas, and also to discuss up to date topics in the field of art and culture. Kaarnamma began its activities in 2012 and has since organized and held over one hundred programs, such as a live talk with the famous New York based Iranian artists Shirin Neshat, the art theorist and curator Tirdad Zolghadr, Art critic and historial Media Farzin and the artist Nikzad Nojumi. All of Karnamaa's programs are the result of collaborations between Kaarnamaa's group of editors and Charsoo Centre, emphasizing on values, challenges and concerns in the field of art.



Founder: Tooraj Khameneh-Zadeh
Contact: info@kooshkresidency.com
Address: No10, Yazdaniyaz St., Bahar St.,
Taleghani St., Tehran, Iran
Website: www.kooshkresidency.com

KOUSHK RESIDENCY

Kooshk Residency is an independent cultural and artistic space in Tehran dedicated to providing intercultural dialogue and practice between artists, curators, researchers, writers and filmmakers. Established in 2014, Kooshk's mission is to contribute to the development of Iranian art and culture by facilitating and collaborating with international exchange programs that provoke creativity, blend cultures and cause beneficial connections among the creative communities and individuals around the world.

Kooshk has been active in organizing a series of residencies, talks, seminars, exchange and educational programs for artists and curators, and is also active in collaborating with a range of institutions, museums, foundations and art centers in Iran and around the world. Among the diverse range of programs organized and promoted by Kooshk is the collaboration with Norway's Stiftelsen 3,14 curators Malin Barth and Sissel Lillebosted in setting up a collaborative exhibitions in the city of Bergen and in Tehran, and the Festival of Experimental Film at Tehran Museum of Contemporary Art in 2015.

Since its establishment, Kooshk Residency has aimed to provide its attendees with a chance to develop their artistic language in their specialized medium and also to exchange ideas by taking part in international events via exchange programs and residencies.



Founder: Salman Matinfar
Contact: info@ab-anbar.com
Address: No.2, Roshan Manesh Alley, Khaghani
St., Bour Bour St., South Mofatteh St.,
Haftetir Sq. Tehran, Iran.
Website: www.ab-anbar.com
www.window-one.com

AB ANBAR

Ab Anbar is a newly established art gallery in the heart of Tehran that consists of three separate space aimed at organizing and presenting different set of activities for promoting a range of artistic exhibitions and cultural programs.

Ab Anbar Gallery is the main gallery space within the establishment presenting the gallery's major exhibitions, group exhibitions and retrospective shows.

Platform 28, a separate space within the complex was launched 2015 with specific focus on the crossroad between art and architecture. As big as a shipping container, this space has a multifunctional apparatus that constantly changes from one function to another, from exhibits to workshops or to temporary libraries. This space is focused on subjects as diverse as the built environment, visual arts, and wearable or product design.

Window No.1 is considered Tehran's smallest gallery space (also a separate exhibition space within the complex is focused only on the secondary art market and presents a single artwork per exhibition).



List of Tehran's Notable Galleries

<p>Seyhoun Gallery (founded 1966) W: www.seyhounartgallery.com T: +98 (21) 88 71 13 05</p>	<p>Tarahan-e- Azad Art Gallery (founded 1999) W: www.azadartgallery.com E: info@azadartgallery.com T: +98 (21) 88 00 86 76 +98 (21) 88 02 71 81</p>	<p>Homa Art Gallery (founded 2005) W: www.homaartgallery.com T: +98 (21) 88 86 35 96-8</p>	<p>Siin Gallery (founded 2009) W: www.siingallery.com E: info@siingallery.com T: +98 (21) 88 37 66 23</p>
<p>Niavaran Cultural Center (founded 1977) W: www.fniavaran.ir T: +98 (21) 26 11 21 70-2</p>	<p>Arte Gallery (founded 2000) W: www.artegallery.ir T: +98 (21) 88 03 16 52</p>	<p>Hoor Art Gallery (founded 2005) W: www.hoorgallery.com T: +98 (21) 88 70 69 84</p>	<p>Maryam Fassihi Harandi Gallery (founded 2010) W: www.maryamharandi.com E: info@maryamharandi.com T: +98 (21) 22 00 86 54</p>
<p>Golestan Gallery (founded 1988) W: www.golestangallery.com T : +98 (21) 22 54 15 89</p>	<p>Atbin Art Gallery (founded 2000) W: www.atbingallery.com T: +98 (21) 26 21 03 95</p>	<p>Mahe Mehr Gallery (founded 2005) W: www.mahe-mehr.com T: +98 (21) 22 05 91 31</p>	<p>Jorjani Gallery (founded 2011) W: www.jorjanigallery.com E : jorjanigallery@yahoo.com T : +98 (21) 22 66 87 40</p>
<p>Aria Gallery (founded 1991) W: www.ariagallery-artclasses.com T : +98 (21) 88 72 70 83</p>	<p>Silk Road Gallery (founded 2001) W: www.silkroadgallery.com E: info@silkroadgallery.com T: +98 (21) 22 72 70 10 +98 (21) 88 97 71 48</p>	<p>Shirin Art Gallery (founded 2005) W: www.shiringallery.com E: info@shiringallery.com T: +98 (21) 88 82 37 42 +98 (21) 88 82 84 82 +98 (21) 88 34 39 62</p>	<p>Dastan's Basement (founded 2012) W: www.dastangallery.com T: +98 (21) 22 02 31 14</p>
<p>Vali Gallery (founded 1992) W: www.valiartgallery.com E: info@valiartgallery.com T: +98 (21) 88 04 76 98</p>	<p>Etemad Gallery (founded 2002) W: www.galleryetemad.com E: info@galleryetemad.com T : +98 (21) 22 72 44 42</p>	<p>Mehrva Art Gallery (founded 2006) W: www.mehrvaartgallery.com E: info@mehrvaartgallery.com T: +98 (21) 88 93 90 46</p>	<p>Ab/Anbar (founded 2014) W: www.ab-anbar.com E : info@ab-anbar.com T: +98 (21) 88 86 07 03</p>
<p>7Samar Art Gallery (founded 1993) W: www.7samar.com E: info@7samar.com T : +98 (21) 88 73 14 03</p>	<p>Khak Gallery (founded 2002) W: www.khakgallery.com T: +98 (21) 22 60 54 65</p>	<p>Aaran Gallery (founded 2008) W: www.aarangallery.com E: info@aarangallery.com T: +98 (21) 88 82 90 86-9</p>	<p>O Gallery (founded 2014) W: www.ogallery.net E: info@ogallery.net T: +98 (21) 88 92 20 28</p>
<p>Assar Art Gallery (founded 1999) W: www.assarartgallery.com E: info@assarartgallery.com T: +98 (21) 88 32 66 89</p>	<p>Day Art Gallery (founded 2004) W: www.dayartgallery.com E: info@dayartgallery.com T: +98 (21) 22 05 93 23</p>	<p>Aun Gallery (founded 2009) W: www.aungallery.com E: info@aungallery.com T: +98 (21) 88 60 30 50</p>	<p>Ag Galerie (founded 2015) W: www.ag-galerie.com E: info@ag-galerie.com T: +98 (21) 26 85 17 48</p>
<p>Elahe Gallery (founded 1999 W: www.elahe.net E: elahe@elahe.net T: +98 (21) 26 20 26 11</p>	<p>Mah Art Gallery (founded 2004) W: www.mahartgallery.com E: info@mahartgallery.com T: +98 (21) 22 04 58 79</p>	<p>Henna Art Gallery (founded 2009) W: www.hennaartgallery.com E: info@hennaartgallery.com T: +98 (21) 22 58 78 79</p>	
		<p>Mohsen Gallery (founded 2009) W: www.mohsen.gallery T: +98 (21) 22 25 53 54</p>	

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