

modern
beauty



Galerie
Nicolas
Flamel



Hessam KHALATBARI & Yassi METGHALCHI
ont le plaisir de vous convier au vernissage de l'exposition

modern beauty

JEUDI 8 MARS 2018 À PARTIR DE 18H00

Parviz Tanavoli | Kambiz Sabri | Samira Alikhanzadeh | Hamed
Rashtian | Mohsen Fouladpour | Alireza Astaneh | Alireza Rasoulzadeh
Nastaran Safaei | Amirali Izadi | Morteza Shabani | Mojtaba Ramzi

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preface

MODERN BEAUTY: MEMORY & LIGHT

Being an Iranian who grew up outside of Iran, I have always felt a deep connection to its ancient culture and its remarkable people. Over the past decade, I have been drawn to Iran's flourishing contemporary art scene, which arguably includes some of the most talented and highly acclaimed artists in the Middle East today. Iran's rich history and culture has had a significant influence on its art. Contemporary Iranian artists, both emerging and internationally renowned, are expressing their independence in a very insightful and meaningful manner. Their vibrant and imaginative work has been profoundly impactful.

In today's world, the international media does not fairly represent Iran and its people and they are often misunderstood. It is Iranian artists who are able to meaningfully and aesthetically represent Iranian culture and heritage, and through their creativity cross the cultural divide. The exhibition of art is crucial in helping to break down barriers, especially in a world where we seem to be building more.

As a trustee of the Iran Heritage Foundation, one of the ways we work to foster the cultural heritage of Iran is via the promotion of its art. The artists take you on a journey through the intricate culture and history of a country that has been veiled and misinterpreted by many. This form of communication through their work is invaluable and enriching. Galerie Nicolas Flamel's exhibition 'Modern Beauty: Memory and Light' reveals the musings of extraordinary artists. Iranian art has always had a flirtation with beauty in all its forms; it projects the memory of its history and light in the hope of its future. Many of these works give us a glimpse into Iran's past and present, allowing the viewer a deeper understanding of this ancient and multi-faceted culture.

Leila Garadaghi
London, March 2018

Samira
ALIKHANZADEH



I carry inside myself my earlier faces
as a tree contains its rings.
The sum of them is "me."
The mirror only sees my latest face
while I know all my previous ones.
Tomas Tranströmer

Old family albums arouse my imagination. They take me to
times when they were considered "new days" but now?

It has been a while that I am engaged with old photographs and these
faces. I know some of them but they are mostly strangers to me. In the
language of imagery, through visibility and non-visibility, through the
sense of being and absence, I confront them in each photograph
and communicate with their eyes and their gaze. Mirrors helped us
step into each other's world; I greet them through the passage of
time. But I get lost looking into bulging mirrors; I stand in front of them
and can't find myself. Just like being in old mirror halls, I am lost in
between reflections of images. Sometimes when I look into a mirror
carefully, the nostalgic quality of the mirror reminds me of a woman's
beautiful face that has not yet faded completely. I think to myself,
this would be my last experimental journey with mirrors and images.
But I am still obsessed; I carry on looking at old family photos and
staring into the mirrors. Face to face we stand and we talk in silence.



SAMIRA ALIKHANZADEH

23 FROM THE SELF-PORTRAIT SERIES, 2012

Digital print, mirror fragments and acrylic on board, 140x100 cm, Edition 3/3

kambiz SABRI



« Nostalgia in Media Era »

With a tendency toward a new concept inspired by the Iranian architecture, Sabri tries to reconstruct the memory of the symbolic buildings of Iran's different historical periods.

He seeks narratives that are rooted in the ancient history and traditions of his country, and reflects on its nostalgia, a nation forced to leave its cultural generative ground after withstanding the pressures of social, cultural and economic restrictions in the past decades. They moved on to postmodernism without experiencing modernism or preserving their ecological and urban relations.

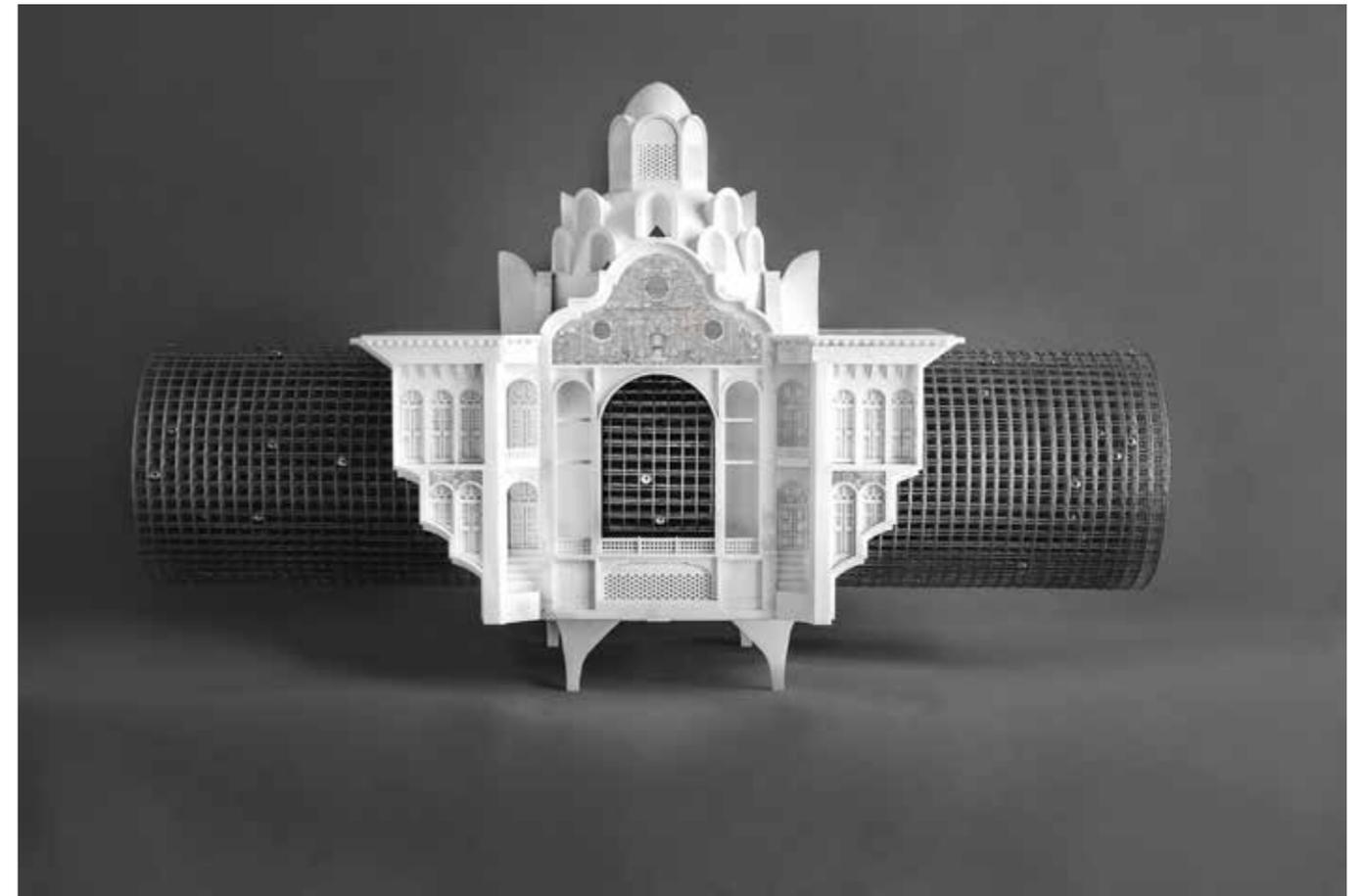
Sabri pursues the turning point in ancient art and traditional architecture to convert it into a dual past-present axis. Upon assessing this axis he will be able to find a worthy synthesis for his time, the contemporary art.

Ziai Mob, Critic and editor

"Kambiz Sabri was born in 1967 in Iran. He has a BA in sculpture and an MA in graphic design. He is teaching at a number of art faculties in Tehran, namely at Tehran University.

Kambiz has held various solo exhibitions and participated in many group exhibitions in contemporary art museums and galleries. He has won prizes from the 3rd Sculpture Biennial and the 2nd Sculpture Symposium of Iran. He is also a winner of the Emirates Airlines Skywards Future Artists competition 2011.

International activities include being the coordinator for the Iran pavilion in the 51st Venice Biennial and participation in Toyomora Sculpture biennial 2007 in Japan, Art Dubai 2011, Art Paris 2011, Bangladesh biennial 2012 and Art 13 London. He also has been judge 3 times in Persbook competition. At the first of 2016 one of his outdoor sculpture will install in front of NPM (National Palace Museum), the museum of Asian art and culture in Taiwan."



KAMBIZ SABRI

TO THE BEST OF MY MIND, 2017

Fiberglass & metal galvanised fences, stainless steel balls, 25 x 40 x 15 cm, Edition 1/5



Nastaran Safaei was born in 1984 in Tehran, Iran. She was mostly self taught in her experience until attending Parviz Tanavoli's workshops in 2006 focusing on the Bronze technique which resulted in her first solo sculpture exhibition at Assar art gallery. The successful show made her a member of the association of Iranian sculptors.

The main inspiration for her work is inner explorations of femininity by using mundane objects to express her experiences. She is deeply inspired by the mythological archetypes of Jung and the psychological methods of self-realization and ancient Iranian myths. Social and cultural issues influence her work deeply. She is currently working on the concept of time and the sub-conscious, focusing on the therapeutic aspect of her work in regards to her own psychological healing in relation to herself and the exterior. She regularly uses the human form to convey her ideas.

GROUPS

Member of the association of Iranian sculptors since 2006
Member of Makoos art collective since 2006

SOLO EXHIBITIONS

- 2015 > "Something important", Installation Exhibition, Zirpelleh, Tehran
"30", Video Art and installation Exhibition, Etemad Art Gallery, Tehran
- 2014 > Sculpture Exhibition, AB Gallery, Lucerne, Switzerland
Sculpture Exhibition, Etemad Art Gallery, Dubai, UAE
- 2012 > Sculpture Exhibition, Etemad Art Gallery, Tehran
- 2010 > Sculpture Exhibition, Etemad Art Gallery, Tehran
- 2008 > Sculpture Exhibition, Assar Art Gallery, Tehran
Painting Exhibition, Iranian Art Museum Garden, Tehran
Painting Exhibition, Iranian Artists Forum, Tehran



NASTARAN SAFAEI

RED SHOES, 2009-2018
Fiberglass, 30x22x13 cm, Edition 1/8



EDUCATION

2006 > B.A in Sculpture- Tehran University of Art

SOLO EXHIBITIONS

2016 > Mah Art Gallery - Tehran

2014 > Sabz Art Gallery - Tehran

2011 > Mah Art Gallery - Tehran

2007 > Homa Art Gallery - Tehran

GROUP EXHIBITIONS

2018 > Afrand Art Gallery - Tehran

Azad Art Gallery - Tehran

Hooman Charity Auction - Tehran

Shirin Art Gallery - Tehran

Pardis Mellat Art Gallery - Tehran

2017 > Iranshahr Art Gallery - Tehran

Farmanfarma Art Gallery - Tehran

Farmanfarma Art Gallery - Tehran

Afrand Art Gallery - Tehran

Fereshteh Art Gallery - Tehran

Mah Art Gallery - Tehran

2016 > Saless Art Gallery - Tehran

Nicolas Flamel Art Gallery - Paris

Lajevardi Foundation-Tehran

Ordibehesht Art Gallery- Tehran

2015 > Mah Art Gallery - Tehran

Fereshteh Art Gallery - Tehran

Homa Art Gallery - Tehran

2014 > Atbin Art Gallery - Tehran

Seyhoun Art Gallery - Tehran

Shirin Art Gallery - Tehran

Dubai Art Fair

2013 > Haft Negah Art Show-Niavaran Artistic Creations

Foundation - Tehran

Graduates of Tehran University of Art-Momayez

Gallery -Iranian Artists Forum-Tehran

2012 > Art Expo - Tehran

Sareban Art Gallery

Magic of Persia's Auction - Dubai UAE

2011 > The 6th Sculptor Biennale - Tehran

Elaheh Art Gallery - Tehran

Hoor Art Gallery - Tehran

2010 > Dubai Art Fair - Mah Art Gallery - UAE

Haft Negah - Niavaran Artistic Creations Foundation - Tehran

Emam Ali Museum- Ceramic Art Show - Tehran

2009 > Ceramic Biennale - Tehran

Haft Negah Art Show - Tehran

Sculptors Society Exhibition - Barg Gallery - Tehran

Graduates of Tehran University of Art-Momayez

Gallery - Iranian Artists Forum - Tehran

Day Gallery - Tehran

Mah Art Gallery- Tehran

2008 > The First Iranian Annual Sculpture Expo

Sculptors Society Exhibition - Tehran

Mah Art Gallery - Tehran

2007 > Sculptors Society Exhibition - Momayez Gallery - Tehran

The 5th Sculptor Biennale - Tehran

2006 > Sculptors Society Exhibition - Momayez Gallery - Tehran

2005 > Graduates of Tehran University

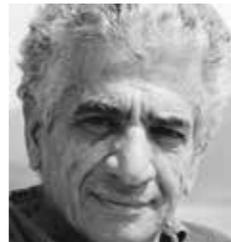
of Art - Laleh Gallery - Tehran



MOHSEN FOULAPOUR

SOHRAB KOSHI 2, 2018

Ceramic, 33 x 26 x 57 cm, Unique piece



Parviz Tanavoli is one of the most influential and pioneering artists of the Middle East. He was born in 1937 and lives and works between Iran and Canada. Tanavoli is a founder member of the Saqqakhaneh School (a school of art that derives inspiration from Iranian folk art and culture), described as a 'spiritual Pop Art' and is now considered the inspiration for progressive modern Iranian art.

Upon graduating from the Brera Academy of Milan in 1959, Tanavoli taught sculpture for three years at the Minneapolis College of Art and Design. He then returned to Iran and assumed the directorship of the sculpture department at the University of Tehran, a position he held for 18 years.

His latest solo exhibitions were a retrospective held in 2003 at the Tehran Museum of Contemporary Art and at the Davis Museum in the Wellesley College, USA in 2015. Prior to that he had held solo and group exhibitions internationally. His work has been displayed at the British Museum, the Grey Art Gallery, New York University, the Isfahan City Center, Nelson Rockefeller Collection, New York, Olympic Park, Seoul, South Korea, the Royal Museum of Jordan, the Museum of Modern Art, Vienna, Museum of Modern Art, Walker Art Center, Minneapolis and Shiraz University, Iran, Tate Modern UK.

His key work is the calligraphic figure of Heech (Nothingness), a recurring theme in his sculptural repertory which contains reference to the human figure.



PARVIZ TANAVOLI

TWISTED HEECH, 2012
Fiberglass, 60 X 20 X 20 cm, Edition AP

Morteza SHABANI



Born in Tehran 1980

- Graduate of Tehran University Faculty of Fine Arts Sculpture
- Atbin Gallery Expatriate Apadana Exhibit February 2014
- The Iron Workshop Supervisor of the Seventh Symposium on the Tehran Stone in September 2015.
- Painting and Sculpture Group (Persian garden party)
Exhibition by Nicolas Flamel Gallery Paris, France 2015
- Selected Works at IBS Charity College, London, Oct. 2015
- Construction of a Height 7.30m (Sarve Chaman)
city sculpture in Tehran, June-2016
- Selected Artist in the fourth Symposium of the Holy Defense Metal of Tehran in September 2016
- Selected Effect in the 5th Urban Banner of the Beautification Organization of Tehran 2016
- Art lecturer at Tehran Art and Architecture University since 2010
- Executive of the eighth Tehran Symposium on the Tehran Milad Tower April 2017
- The Selection of the Baku International Symposium stone on Sept.30, 2017
- Selected Works at IBS Charity College, London, Oct. 2017



MORTEZA SHABANI

CYRUS CYLINDER, 2018

Electroforming copper and bronze (silver), 44 x 25 x 15 cm, Edition 1/6

Mojtaba RAMZI



*I have lived three thousands years,
each thousand was a day; a long
time for an ephemeral gambler.*

*«You can play till you have
something to lose» Dealer said.*

*It was the first day. And I was the
best, even better than Leylaj,
who was the greatest, as people
believed so.*

*On the second day I lost every
thing I had, worse than him ,sitting
on cold ashes.*

*But when I opened my eye on 3rd
day, the Dealer had gone. I could
look at the numbers and cards
through the eyes of the most winner
Phoenix with nothing to lose.*

Mojtaba Ramzi was born in Tehran in 1973. After finishing high school for graphic design diploma, he continued his studies to get B.A in painting and M.A in animation in Tehran. He has taught art in different universities since 2000. Moji (as his friends call him and he signs his sculptures) started to sculpturing more than two decades ago. He held 3 solo exhibitions and participated in more than 50 group exhibitions, biennial, auction, art fair in Tehran. London, Paris, Dubai and Beirut.

Moji is also a wildlife conservation activist and member of Iranian Cheetah Society (ICS). He performed several installation and recycle art according to this interest. He is one of two founders of «Yahya Prize» an annual prize for game wardens, in memory of Yahya, a famous warden who got shot and killed by poachers.

Moji works and teaches at his own studio «Ring Atelier». These days he works on his new sculptures collection.



MOJTABA RAMZI

LEYLAAJ, MINOTAURE, 2017
Bronze, 31 x 18 x 12,5 cm, Edition 4/7

Hamed RASHTIAN



Following the theme of visual delirium in my latest project, Reverie-Part 3 explores the interconnection between ancient Lion tombstones and architecture.

The works are bronze sculptures aiming to address two of the "three-dimensional" elements in Iran's history of art and craftsmanship.

Considering the problematic consequences of making sculpture in the post Islamic period, Iran has a treasury of three-dimensional craftsmanship which, from a closer look, the aesthetic aspects are sometimes connected to each other.

In this series of works I've tried to emphasize on this quality and to realize mixtures of the above mentioned elements.

Hamed was born in 1984 in Tehran, he is a student of pure mathematics at Beheshti University, when he became familiar with sculpting. He enrolled in sculpting classes of "KargahHonar" institute. That is where he realized, he was talented in sculpting. At the time, having studied at Beheshti University for 5 semesters, he felt like he had drifted away from what he was actually studying in university. Soon he dropped out and started taking independent courses at Ma'at Mehr private art school in sculpting, history of contemporary art, philosophy of art, art history of Iran, all taught by elite scholars of the field. After that he spent two years working as Parviz Tanavoli's assistant. Along with other students of Tanavoli's class, they formed the group Ma'koos. With their first group exhibition, his professional artistic career started.



HAMED RASHTIAN

« REVERIE - PART 3 » SERIES, 2018
Bronze, 23 x 16 x 5 cm, Edition 3/10

HAMED RASHTIAN

« REVERIE - PART 3 » SERIES, 2018
Bronze, 30 x 25 x 10 cm, Edition 5/10

Alireza RASOULZADEH



Alireza Rasoulzadeh was born in 1984 in Tehran. He is a M.A student in international business law, and started his sculpturing works since 2009, after being trained by M.H EMAD.

SCULPTURING – COURSES / EXPERIENCES:

- > Mahe-Mehr Academy affiliated with Parviz Tanavoli, master of Modern Iranian sculpture.
- > Attended to sculpturing techniques and use by M.H EMAD for 2 years.
- > Attended to material and modern sculpturing by Setareh Azmoudeh for 4 years.
- > Participated in Niyavaran cultural exhibition as a member of Parviz Tanavoli Students.
- > Participated in DD Gallery museum by demonstrating two of his artworks.



ALIREZA RASOULZADEH

«UNTITLED» FROM THE MIRROR SERIES, 2018
Fiberglass, 108 x 68 x 25 cm, Edition 1/3



Alireza Astaneh was born on 1982, he received the A degree of artistic license, Ministry of Culture, Iran in 2014 and the elite diploma of the "Iranian calligraphers society" in 1997.

SOLO EXHIBITION

- 2015 > "Function of Flowers", Homa Art Gallery, Tehran, Iran
- 2013 > "The Verbal Cage series", Homa Art Gallery, Tehran, Iran
- 2012 > "Tehran Taxi series", Homa Art Gallery, Tehran, Iran
- 2011 > "Castelli series", Homa Art Gallery, Tehran, Iran,

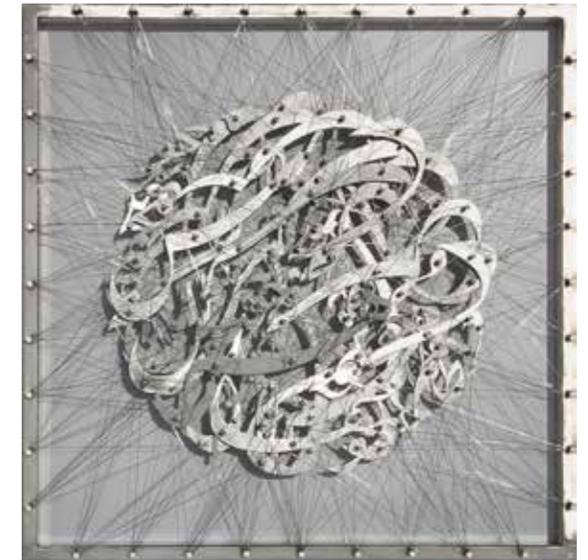
SELECTED GROUP EXHIBITION

- 2016-2013 > "Modern & Contemporary Iranian Art", Tehran Auction, Azadi Grand Hotel, Tehran, Iran
- 2015 > "The Great Game", 56th Venice Biennale, Pavilion of Iran, Venice, Italy
- "IBS" Auction, London, UK
- "Rebirth", Nicolas Flamel Gallery, Paris, France
- 2014-2015 > "Neo- Traditionalism in Contemporary Iranian Art", Tehran Museum of Contemporary Art
- 2014 > "Inspiration/ Insistence", Sotheby's Los Angeles, USA 4
- "City of Tales", Nicolas Flamel Gallery, Paris, France
- 2014-2013 > "The Young Collectors Auction", Ayyam Gallery, Dubai, UAE
- 2013 > "Voyage", Nicolas Flamel Gallery, Paris, France
- 2012 > "Words Unveiled", Geneva, Switzerland
- The first Middle Eastern auction of "Millon auction house", Dubai, UAE
- "7th Vienna fair", Vienna, Austria
- "9th Shanghai biennial", Shanghai, China
- "Art Dubai", Kashya Hildebrand Art Gallery, Dubai, UAE
- "Magic of Persia", Dubai, UAE
- 2012- 2011 > "11th & 10th Art Basel- Miami Beach", Miami, US
- 2011 > "Christie's orientalist auction", Paris, France
- 2008 > "Nastaliq masters", Tehran Museum of Contemporary Arts, Tehran, Iran



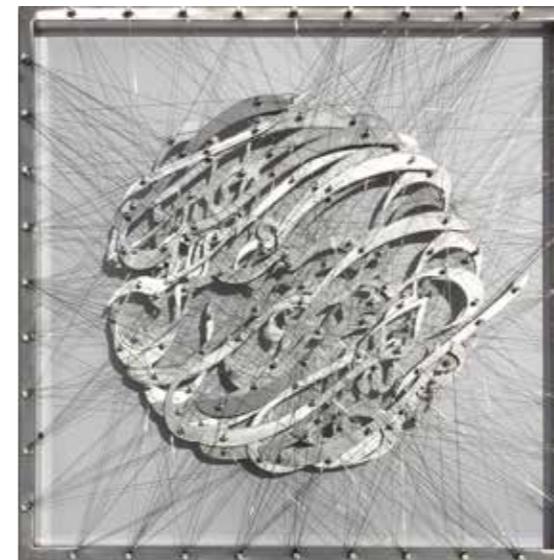
ALIREZA ASTANEH

« FUNCTION OF FLOWERS » SERIES, 2018
Aluminium and steel, 70 x 70 cm, Unique edition



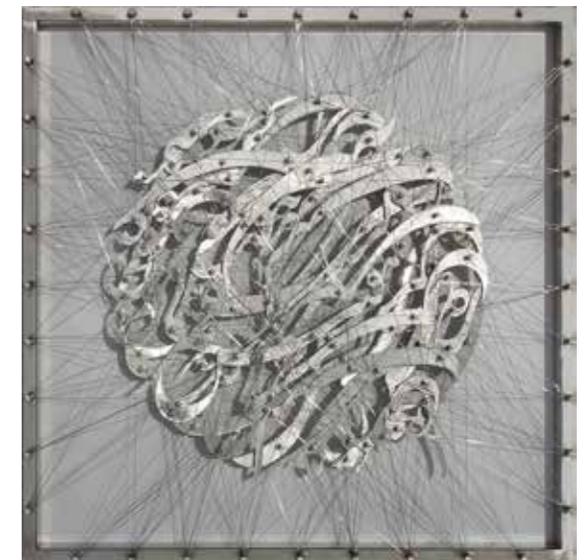
ALIREZA ASTANEH

« FUNCTION OF FLOWERS » SERIES, 2018
Aluminium and steel, 70 x 70 cm, Unique edition



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ALIREZA ASTANEH

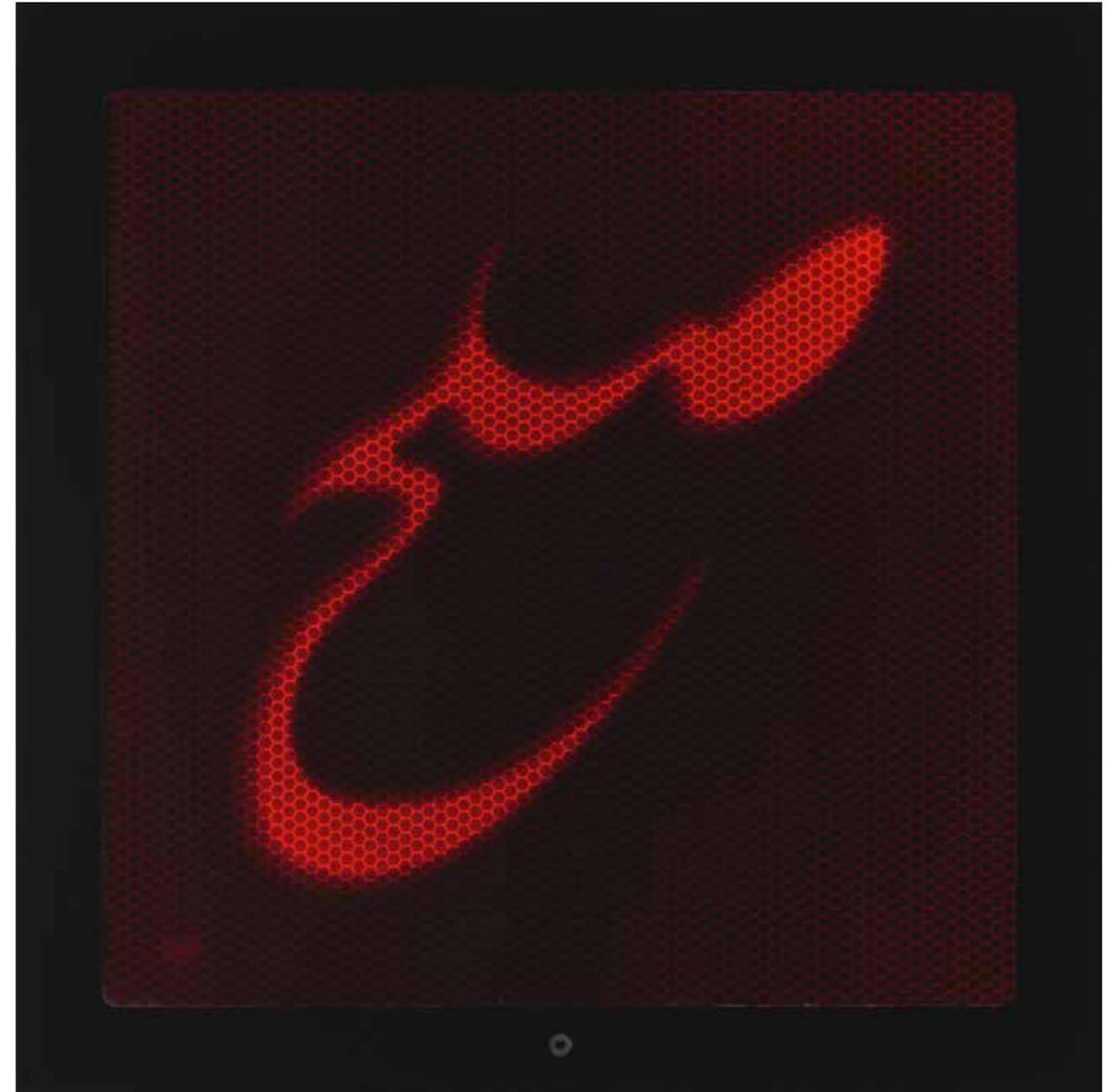
« FUNCTION OF FLOWERS » SERIES, 2018
Aluminium and steel, 70 x 70 cm, Unique edition

Amirali IZADI



Born in 1981, Amirali Izadi grew up in an artistic family in Tehran. Calligraphy runs in his blood as Dabirkhaghan his great grand father was a renowned Persian calligrapher of past century. Since childhood, he was trained under the supervision of Master Yadollah Kaboli, the pioneer of Shekaste Calligraphy. Studied computer hardware engineering, Izadi uses different media and material to express his feelings, in addition to works on canvas. In a series of works he has emphasized on the word « peace », in which his pieces are made out of burnt layers of cardboard and bullets or presented as installations of interactive light boxes.

Izadi's past exhibitions include a solo show in Tehran's Henna gallery for the UN's 70th anniversary followed by Pen-Peace-Pace exhibition at Shirin art gallery for international peace day, both in collaboration with the UN in Iran.



AMIRALI IZADI

PEACE OF LIGHT, 2016

Interactive light box with plexiglass, 40 x 40 cm, Edition 3/7

EXPOSITION

du 08 au 17 mars 2018



modern beauty

CURATEURS

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