

GOLNAZ FATHI



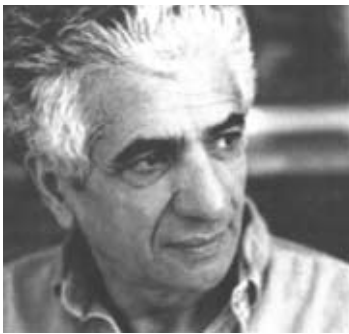
Born in Tehran in 1972, Golnaz Fathi is a contemporary Iranian artist who has attracted a popular following and international acclaim. She has received numerous prestigious fellowships and grants, including resident scholarships to study at Fabrica (Treviso, Italy) and Cité Internationale des Arts (Paris, France). Her work has been displayed worldwide, including exhibitions in Germany, UK, USA, France and Switzerland. In 2011, she was chosen as a Young Global Leader by the World Economic Forum.

Explained in her own words, Ms Fathi states, “My painting is the medium I have chosen to express both my limitations and my freedom. Everything I feel is magnified and at the same time purified by the time I paint the last stroke. My brush is both my weapon and my shield.” Though inspired by Persian calligraphy, she chose to break free from the compass and rules of calligraphic convention and pursued the alphabet of abstraction. Her work is part of the permanent collection of Brighton & Hove Museum, England, Carnegie Mellon University in Doha, Qatar, Islamic Art Museum, Malaysia, Asian Civilization’s Museum, Singapore, The British Museum, London, Devi art foundation, New Delhi, India, Farjam collection, Dubai.

Untitled
Mixed media on canvas
150 x 200 cm
2010
£12,000 – 16,000



PARVIZ TANAVOLI



A leading practitioner of the Saqqakhaneh School, Tanavoli is a sculptor, painter, lithographer, collector, and a scholar of Persian art. Tanavoli has exhibited in major museums and art galleries around the world and his works reside in the permanent collection of museums such as the British Museum, UK – the Museum of Modern Art, New York – Walker Art Center, Minneapolis– New York University Art Collection– Minneapolis Institute of Art – Ludwig Forum, Aachen – Museum of Modern Art, Vienna – Museum of Contemporary Art, Tehran and numerous public and private collections. Tanavoli lives and works between Vancouver, Canada and Tehran.

One of the most symbolically profound themes, present in many phases of Tanavoli’s artistic career is the Heech. The Persian word for ‘nothing’, the Heech in Tanavoli’s work has been interpreted in many ways. The three letters that constitute the word Heech in Persian resemble the human body in Tanavoli’s sculptures. Heech could be read as a reflection of the feelings of unworthiness and frustration of the modern man. However, referring to Sufism and making use of spiritual metaphors of traditional Persian poetry, the artist explains, “‘nothing’ is an aspect of God who is in all things and therefore everything. The ‘nothing’ is not God, but is a place where God could be in his purest state.”

Heech Lovers

Fiberglass

106 x 75 x 40 cm.

Signed Parviz 07;

This work is number 11
from an edition of 25

£25,000 – 35,000



MEHRDAD SHOGHI

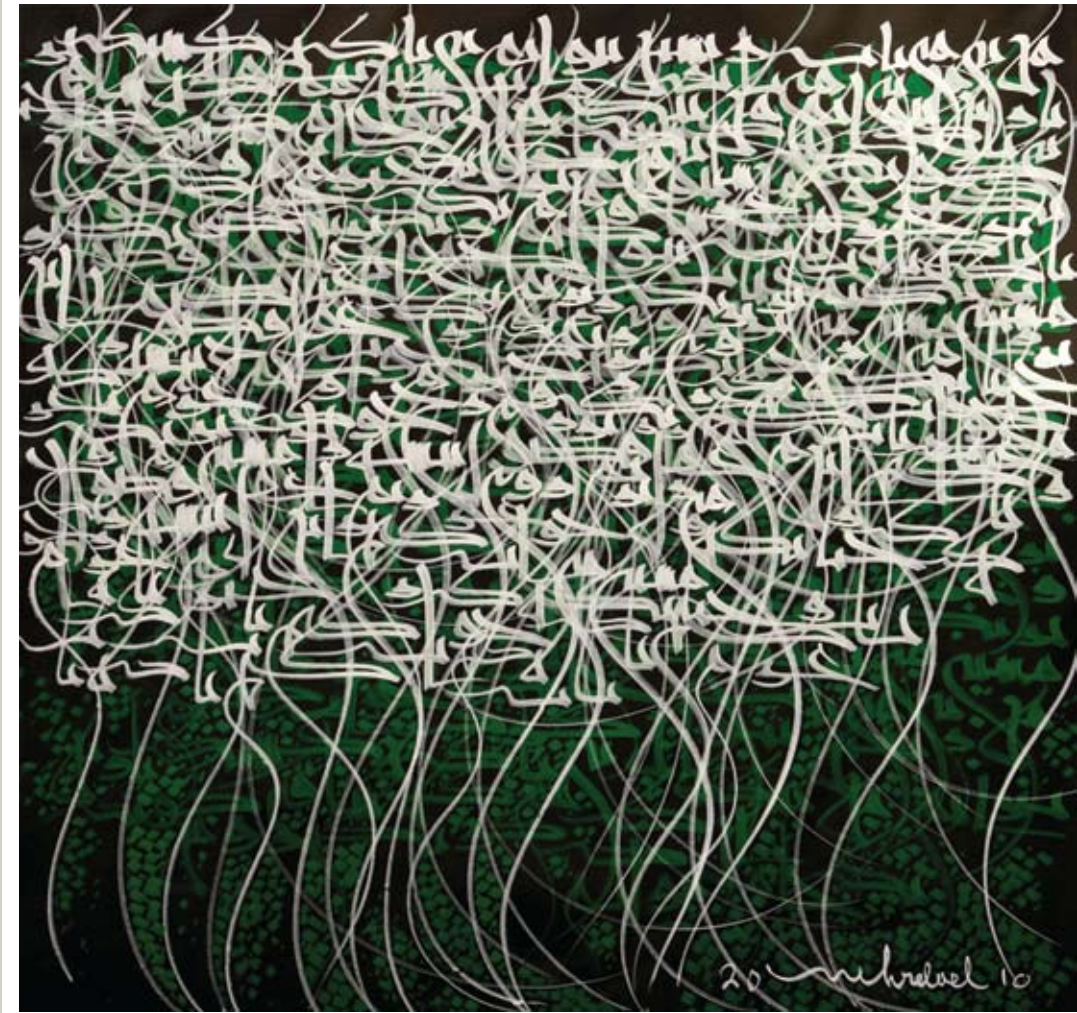


Mehdrdad Shoghi is one of the few artists who have made Kufic script their realm of creation, and are endeavouring to discover, or else, uncover, the capabilities of this ancient script. His particular art form is created by a combination of his extensive knowledge of traditional forms of calligraphy with his academic studies. The swift and revolving strokes combined with the inherent rigidity of Kufic have yielded a unique style of writing which comprises a platform for most of his works. The first group of his work using this new form of calligraphy was exhibited in the Reza Abbasi Museum in Tehran between 2000 and 2001.

A major characteristic of Shoghi’s work is the juxtaposition of words with no adherence to their readability – a quality that invites the viewer on a journey to a multi-faceted space, the souvenir is a spiritual contemplation.

Shoghi has created monumental works, demonstrating his ability as a calligrapher and painter. In this work, the artist renders a poem by *Khayyam*.

Untitled
Acrylic on Canvas
150 x 150 cm
Signed and dated 2010
£6,000 – 8,000



FARIDEH LASHAI



Throughout a distinguished career spanning over five decades, Farideh Lashai has always juggled with varying means of expression, without recognising any frontiers that might confine her to a rigidly defined identity. While painting and visual arts are her main practices, lyricism is the reigning characteristic in her works, whether it is painting, sculpture, writing, installation or a combination of animation and painting. Fascinated by the cinema, today she is a storyteller, through animated characters set against the background of her paintings. Her works can be found in major private and public collections such as the collections of Tehran Museum of Contemporary Art in Tehran, Demenga Public Collection in Basel, Deutsche Bank, Commerz Bank in Germany, Christie’s collection, NY, National Museum of Fine Arts, La Valetta, Abu Dhabi Authority for Culture and Heritage (ADACH) and Farjam Collection.

The Natural Elements¹

Lashai’s paintings speak of the influence of different artistic strains; the European tradition of Romantic landscape painting and the Post-Impressionist emphasis on the solidity of colour. Yet for all these influences, Lashai is difficult to characterise.

Lashai explains that the natural forms we tend to see in her paintings are not “the representation of external shapes” but rather reflections of moments she is chasing in nature. Hills, oceans and trees defy our conditioned associations and become moments that are aligned with inner feelings.

Lashai is sealing her legacy by conscientiously working toward what she describes as “a fundamental task.” She says, “I have to arrest the moment the time, the mood and then do them justice. I have never painted from nature; in the sense of painting a landscape I can look at. But I suppose I have painted by nature. The richness of nature amazes me, and amazement is the starting point for all artistic pursuits.”

Pomegranates
Oil and acrylic on canvas

150 x 100 cm
Signed and dated 2011

£20,000 – 25,000



¹Taken from: Artist profile, *Canvas Magazine*, 2007, Volume 3, Issue 6, p. 137

HAMIDREZA HAKIMI



Born in 1963, Hamid Reza Hakimi is a celebrated Iranian sculptor. He was the first winner of the Contemporary Iranian Artists’ Biennial Exhibition in 2000 at TMOCA. His work has been exhibited in renowned galleries, including Etemad Gallery, Niavaran Cultural Centre and Germany’s Signature Gallery. His sculptures are part of the permanent collection at numerous institutions and private collections.

Hakimi describes his work as a tool to tell a story. Where language is not sufficient, art will rescue the story as well as the storyteller. Even when a poem is created in an artistic structure, there are no other ways for the poet to achieve his vision but to cross the language borders.

The featured sculpture is an interpretation of the concept of yin yang, which is used to describe how seemingly conflicting forces are interconnected and interdependent in the natural world.

Untitled
Bronze

50 x 50 x 18 cm
Executed in 2006;
This work is number 4
from an Edition of 7
£3,500 – 4,500

