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NEWS
FROM
IRAN**

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GOOD NEWS FROM IRAN

Good news from Iran? Iran – das sind in der öffentlichen Wahrnehmung in Deutschland und anderen westlichen Ländern Ayatollahs und in lange schwarze Gewänder gehüllte Frauen, das sind religiöse Fanatiker und verbohrte, manchmal lächerliche Politiker.

Iran – das ist aber auch eine sehr junge, sehr aktive Zivilgesellschaft, wie wir sie in den Protesten nach den Wahlen 2009 aufblitzen haben sehen. Das Durchschnittsalter der iranischen Bevölkerung liegt bei 28 Jahren (Deutschland: 46), die jungen Leute begeistern sich wie die jungen Leute hierzulande für dieselbe Mode, dieselbe Musik, sind Leute wie du und ich (bzw. wie unsere Kinder). Und: in Iran gibt es eine junge, ausgesprochen kreative Kunstszene.

Iranische Filme schaffen es regelmäßig auf die großen Filmfestivals und gewinnen nicht nur die Herzen des westlichen Publikums, sondern auch Oscars, Bären und Löwen. Aber das ist nur die Spitze des Eisberges. Darunter tummeln sich, für die westlichen Betrachter unsichtbar, zahlreiche weniger bekannte, teilweise im Untergrund arbeitende Künstlerinnen und Künstler, die unter manchmal sehr schwierigen Bedingungen Kunst-

werke, Filme, Theaterstücke und Texte produzieren, die eine ganz eigene und unerwartet positive, ja manchmal sogar heitere Perspektive auf ein Land werfen, wie sie uns hierzulande unbekannt ist. Einige von diesen wunderbaren Menschen durften wir während einer Reise in den Iran im Frühsommer dieses Jahres kennen lernen. Viele von Ihnen haben wir eingeladen, speziell zu diesem Festival aus Theheran und Shiraz um ihre Werke und Stücke in der Pasinger Fabrik zu präsentieren.

Good news from Iran!

Mit der Kunst-Ausstellung und dem Festival-Programm aus Tanz, Theater, Musik, Film und Literatur möchten wir Ihnen einen Einblick in die iranische Lebenswirklichkeit junger Künstlerinnen und Künstler gewähren, möchten wir Ihnen die Gelegenheit bieten, einen Blick hinter den Vorhang zu werfen und Iran von einer neuen Seite kennen zu lernen.

خوش آمدید – herzlich willkommen!
(chosch amadid)

Frank Przybilla – Geschäftsführer

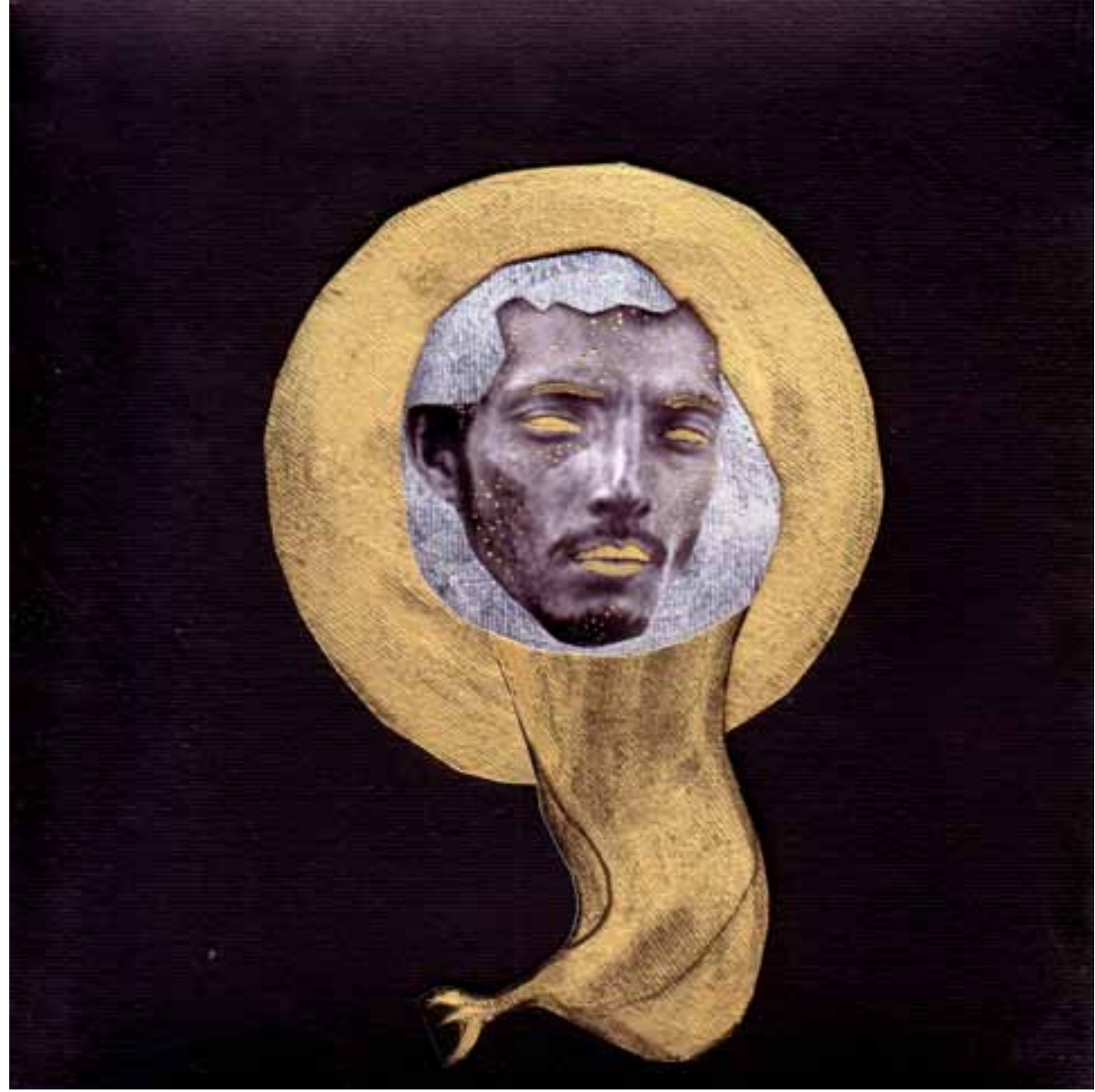
















EINE KARTOGRAFIE DES VISUELLEN HEUTIGEN IRAN

8 Eine vielleicht naive Empathie steht am Anfang des vorliegenden Ausstellungsprojekts „GOOD NEWS FROM IRAN“. Eine Faszination, die von vielen Artikeln, Berichten und redaktionellen Beiträgen über das Land genährt wurde. Gewiss gehörte ich zu den medialen Zaungästen, zu den „Onlookers“, bevor ich im Spätsommer 2014 zum ersten Mal in den Iran reiste, um mehr über Menschen, Bilder und visuelle Kultur eines Landes zu erfahren, deren Hintergründe ich erst vor Ort verstehen sollte. Gewiss war auch ich Teil jener westlichen Beobachter, deren Augenmerk auf der Kartografie des Politischen lag. In Teherans Cafés, in denen rauchende Frauen mit ihren schönen Söhnen sitzen, Holzgerahmte Bilder von Michael Jackson an den Wänden hängen, der Kellner mir einen Milchkaffee reicht und dabei flirtet, während er mit der anderen Hand auf seinem Smartphone tippt, vergesse ich bald, dass ich nicht in München bin, sondern in der Islamischen Republik Iran. Einem Land, in dem der Privatbesitz von Satellitenschüsseln gesetzlich verboten ist. Einem Land, in dem Homosexualität illegal ist. Einem Land, in dem allein 2013 laut UN-Berichten mindestens 500 Menschen hingerichtet wurden.

Das ist Teheran: eine Stadt voll Widerspruch. Westliche Ausländer, die diese Stadt besuchen, werden durch eklatante Widersprüche überrascht. Ein verblüffender Umstand ist der, dass die Klischees, welche die westlichen Medien von Iran aufgebaut haben und die aus einer Mischung aus Saudi-Arabien und Nordkorea mit publikumswirksamen Zutaten aus Gaddafis Libyen bestehen, so gar nicht zutreffen. Teheran ist völlig anders als eine derartige Mischung und es gleicht nur sich selbst. Es ist eine unkontrollierbare Ladung geballter Energie, die bei jeder Gelegenheit ihre erstaunliche Stärke zeigt. Als das Museum für zeitgenössische Kunst in Teheran im Jahr 2002 zum ersten Mal nach der Islamischen Revolution die Schätze aus seinem Archiv zur Besichtigung freigab, wusste niemand im Westen, dass die größte Sammlung moderner Gemälde außerhalb des abendländischen Kulturkreises im Herzen Teherans aufbewahrt wird. Die Sammlung repräsentiert die ganze Geschichte der Kunst aus der Epoche, in der sich die Moderne entwickelt hat: angefangen von Monet, Pissarro und Renoir über Gauguin bis hin zu Ernst, Dalí und schließlich die Pop-Art Ikone Warhol.

Die „GOOD NEWS FROM IRAN“ sind einerseits sehr nah dran an der heutigen Lebenswirklichkeit in Iran, andererseits sind sie weit weg, etwa 3.500 Flugkilometer von den Endjavi-Barbé Art Projects in Genf, wo diese Initiative im November 2013 ihren Ausgang nahm, oder zur Pasinger Fabrik in München, wohin die Bilder dieser Ausstellung weiter gereist sind – aktualisiert und ergänzt um neue künstlerische Werke einer iranischen Gegenwart, die uns kaum zugänglich gemacht wird. Zeitliche Nähe bei gleichzeitiger räumlicher Distanz – diese Konstellation bietet Raum für Missverständnisse.

In der Wahrnehmung des Westens wird der kulturelle Reichtum des Iran, ebenso wie die dort anzutreffende künstlerische Innovationskraft seit vielen Jahrzehnten von der bewegten Geschichte des Landes und seiner problematischen Beziehung zur westlichen Welt überschattet. In den Jahrzehnten seit der Revolution von 1979 ist die kulturell vielgestaltige Nation von der äußeren politischen Isolation geprägt.

„GOOD NEWS FROM IRAN“ rückt jenes breite Feld an „Bild-Akteuren“ in den Fokus, die die Kartografie des Visuellen heute in Iran ausmachen. Es ist eine junge Generation von Künstler/innen die gegen Stereotype anarbeitet und ihren Blick auf viel Positives und Unerwartetes richtet. Dafür haben sich die Künstler/innen die Strategie der kontrollierten Freiräume angeeignet. Denn sie haben längst registriert, dass die iranischen Behörden die Konfrontationen verringern wollen und die Zensuraufgaben gleichsam auf die Schultern der Akteure legen. Das ist letztlich eine freiwillige Selbstzensur. Andererseits, wenn so eine Öffnung zu erreichen ist, können Künstler/innen das nutzen und ihre Präsenz stärken.

Die für die Ausstellung ausgewählten Werke von 15 jungen iranischen Künstler/innen sind eine Sammlung von persönlichen Sichtweisen und Haltungen. Die Realität ist die Quelle jedes Kunstwerks, sie beeinflusst das Denken des „Bild-Akteurs“ und damit das Werk. Der Ausstellung geht es nicht um die Illusion eines homogenen Bildes des Iran, sondern um die Repräsentation

von Vielfalt, der Gleichzeitigkeit des Verschiedenen, um Offenheit und Neugierde für künstlerische Formen und inhaltliche Anliegen abseits des medialen- und tagespolitischen Diskurses über das Land. Aus der Vielfalt der Arbeiten entstehen Knotenpunkte um die Bildkomplexe Fotografie und Video; Comic, Illustration, Romantik und Symbolismus; Fiktion und Surrealismus; Zeichnung und Malerei. Das Widersprüchliche und Idiosynkratische der ausgewählten Werke zeichnet den Spannungsbogen von „GOOD NEWS FROM IRAN“.

Fotografie und Video

9 Einen Schwerpunkt der Ausstellung bilden fotografische und filmische Arbeiten. So verortet Kamran Heidari seine „Street Photography Shiraz“ explizit in der Tradition der dokumentarischen Fotografie. Heidari setzt sich mit der Gegenwart und Wirklichkeit seines direkten urbanen und sozialen Umfeldes immer wieder in unterschiedlichen Akzentuierungen auseinander. Golnar Adili, Ali & Ramyar, Gohar Dashti, Sadegh Tirafkan und Neda Zarfsaz bringen die vielfältigen Methoden der fotografischen oder filmischen Inszenierung zum Einsatz. In der Video-Performance „From Outside and Otherwise“ praktiziert Neda Zarfsaz die Autoinszenierung. Die Künstlerin selbst ist die Akteurin eines fiktiven Geschehens, bei dem mit Wasser gefüllte blaue Plastikeimer im Sysiphos-Modus an einem See entleert werden. In seiner inszenierten Fotoserie „Endless“ beleuchtet Sadegh Tirafkan die Wahrnehmung von Männlichkeit in der persischen Kultur jenseits der gängigen Debatte, welche um Geschlechterrollen geführt wird. Bemerkenswert ist, dass in den seriellen Fotografien „Volcano“ von Gohar Dashti lauter fröhlich-lachende Menschen auftreten. Es bleibt allerdings unklar, ob diese lachende Spezies Menschen, Schauspieler, Marionetten oder gar Puppenspieler sind. Alle diese Bilder sind nicht mehr ausschließlich in der realen Welt zu finden, sondern illustrieren die zu großen Teilen von der Realität gelöste Illustration einer Vorstellung von Welt bis hin zur Fiktion. Inhaltlich werden Fragen

nach Identität, Herkunft, Gegenwart und Zukunft verhandelt. Das Zusammenfügen realer und fiktiver Teile generiert Bildschöpfungen mit autonomen Charakter.

Comic, Illustration, Romantik und Symbolismus

Mit den Mitteln des Comics und der Illustration schreiben Amir Farhad, Mélodie Hojabr Sadat, Maryam Hosseini und Mohammad Piriaei die Tradition der persischen Miniatur fort. Allerdings stehen ihre zeitgenössischen Illustrationen im Hier und Jetzt, wie es Amir Farhad formuliert: „They are a comic vision of my Theran and my life as I see it here“. In Farhads Werken spielt das Motiv der Augen eine entscheidende Rolle: das Sehorgan ist nicht nur maßgebend für jede künstlerische Tätigkeit, es weist auch eine lange Tradition in der Bildkunst des Nahen Osten vor und in der Gegenwart mit seinen technischen Überwachungssystemen „is big brother always watching us“. Maryam Hosseini lässt viele Impulse aus der Welt der Mythologie und Legenden wie „Tausend und eine Nacht“ in ihre bildnerischen Formulierungen fließen und würzt diese mit einer ordentlichen Prise Romantik und Symbolismus.

Fiktion und Surrealismus

Die Gesichter der seltsamen Kreaturen der Portraits von Vahid Jafarnedjad bevölkern eine ganz und gar surrealistische Welt. Im freien Fall und mit ihren gold- und silberfarbenen schimmernden Körpern präsentieren sie sich als Miniaturausgaben von Heuschrecken, Schlangen oder deren fiktive Mutanten.

Zeichnung und Malerei

Elnaz Javani, Samaneh Motallebi, Taher Pourheidari und Salé Sharif widmen sich den künstlerischen Praktiken Zeichnung und Malerei. Javani und Motallebi transformieren die Praxis des Zeichnens in den bildkünstlerischen Umgang mit Nadel und Faden. Gestickte und genähte Zeichnungen auf Stoff künden von der Dualität des Mediums, der Materialität und der vermeintlich weiblichen Praxis. Pourheidari bearbeitet mit vorwiegend maleri-

schen Mitteln die Darstellung von Architektur und Sharif verschreibt sich der Poesie und Schönheit des klassischen Genres der Blumenstillleben aus zeitgenössischer Perspektive.

Dieser Katalog versteht sich nicht als Jubelbuch zum Iran; es ist kein Band, der die jüngsten politischen Ereignisse beleuchtet, und gibt genauso wenig vor, eine erschöpfende Analyse der Rolle der Bilder zu leisten. Vielmehr versucht es, eine Art typologischen Querschnitt durch die Bildproduktion einer jungen Generation von iranischen Künstler/innen zu liefern, eine Kartografie, welche die unterschiedlichen Gebrauchsweisen der Bilder absteckt, eine Art Album eines fremden Landes, in dem nicht nur die Bilder betrachtet werden sollen sondern auch zwischen den Zeilen gelesen werden darf. Es ist längst an der Zeit, dass die zeitgenössische Kunst in Iran den Schirm des vertrauten Heimischen zu-klappt und sich in die Sonne der Welt begibt.

Bei der Vorbereitung der Ausstellung und der Arbeit an diesem Katalog habe ich vielfältige Unterstützung erfahren, für die ich allen Beteiligten sehr herzlich danken möchte:

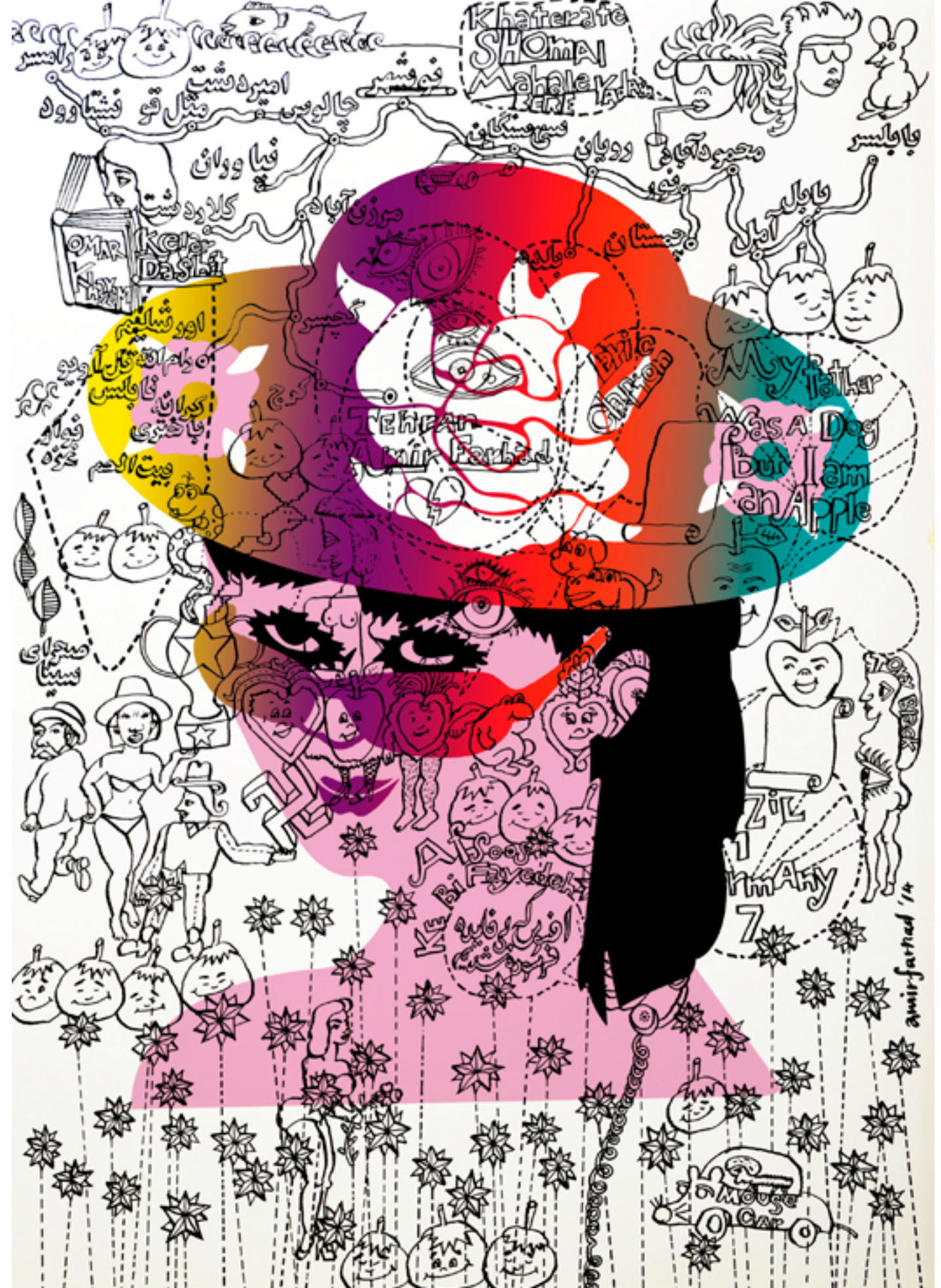
Dr. Martin Rohmer, Kulturreferat der Landeshauptstadt München, für den entscheidenden Impuls sich der zeitgenössischen Kunst im Iran zu widmen und kuratorisch umzusetzen; Frank Przybilla, Geschäftsführer der Pasinger Fabrik, für seine Begeisterung für das Thema und großzügige Förderung; Mojgan Endjavi-Barbé, Galeristin und Co-Kuratorin für ihre großartige Vermittlung der Künstler/innen und der visuellen Kultur in Iran; Amir Farhad und allen anderen teilnehmenden Künstler/innen für ihre Arbeiten und Leihgaben zur Ausstellung in München; allen Kolleg/innen der Pasinger Fabrik die unmittelbar oder mittelbar in das Projekt involviert sind, sowie allen Kooperationspartnern und Förderern von „GOOD NEWS FROM IRAN“.

Stefan-Maria Mittendorf
Kurator

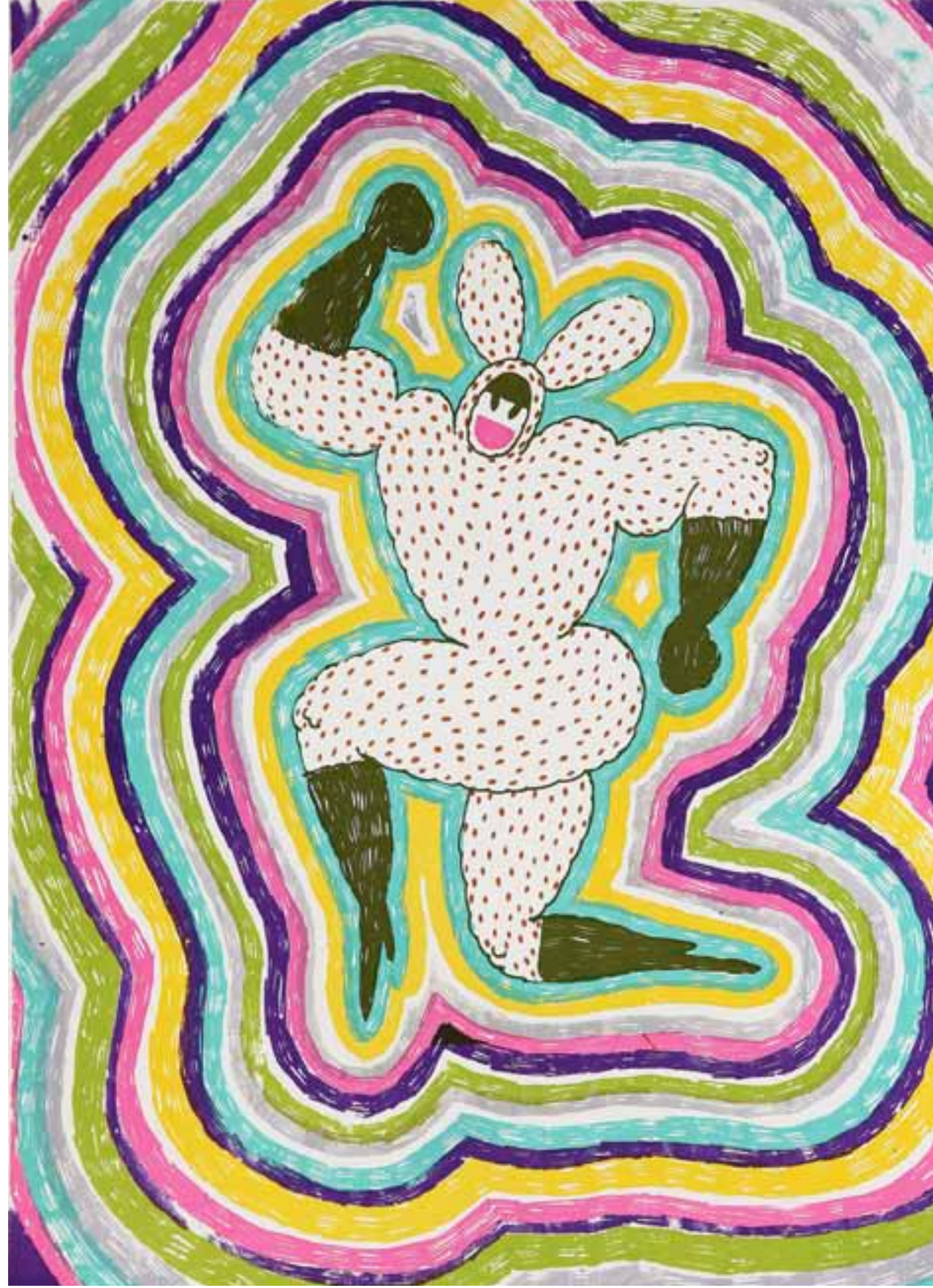
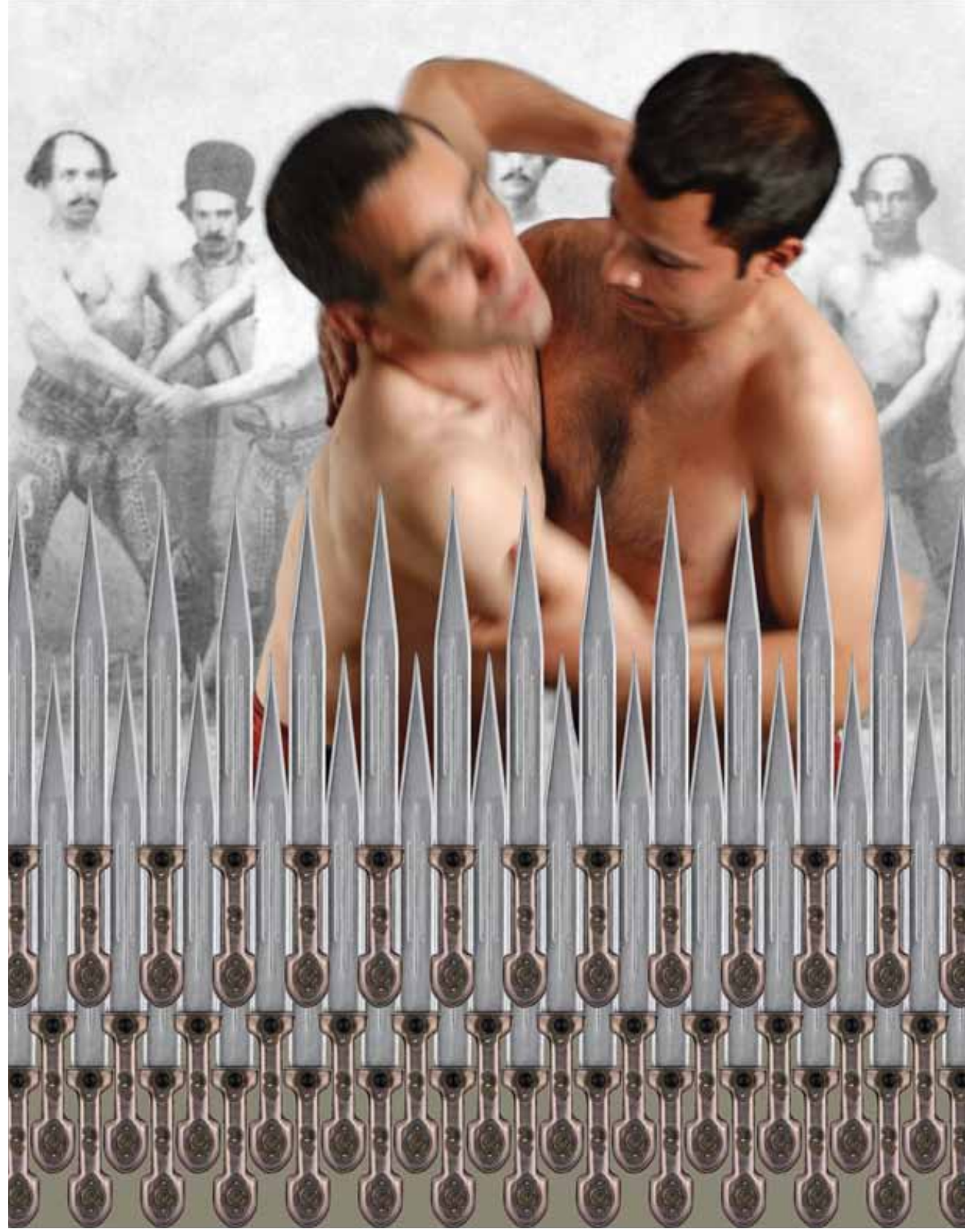
















GOLNAR ADILI



Art is my key to understanding the current underlying my identity and the world through fragments, abstraction and repetition. In doing so, I derive much of my inspiration from my own life.

As an Iranian growing up in post-1979 Tehran, I have experienced separation, uprooting and longing in its different manifestations. In my art I am compelled to decode the ways in which these events have marked me through poetry, craft and the body.

I work in different mediums and my process at times involves deconstructing and reconstructing an image or object through folding, mixing and material manipulation. Some of my inspiration stems from Persian poetry and biographical text investigating a landscape of longing and displacement. In doing so, I am very interested in exploring the language of the material I use. As such, in the photographic based works the photo paper is made tactile through repetitive cutting, weaving and sewing. This craft-intensive way of making mimics digital processes at times, creating juxtaposition in exploring new distortions and blurring the lines between design, craft and fine art.

Born in Virginia, 1976, lives and works in New York City, USA

EDUCATION

2004 MFA, University of Michigan of Architecture + Urban Planing, Ann Arbor, MI
2003 Prague Program, University of Michigan
1998 BFA, University of Virginia, Charlottesville, VA

SELECTED EXHIBITIONS

2014 Language forged out of Place, Lower East Side Printshop, New York, NY
2014 Displacements, Craft and Folk Art Museum, Los Angeles, CA
2013 After Effects: Group Show, Chashama, New York, NY
2012 Scope Miami: Art Fair, Victori Contemporary, Miami, FL
2012 In Plain View: Group Show, nuartlink, Westport, CT
2012 Dimensions Variable: A Group Show, Waterhouse and Dodd, New York, NY

2012 New Prints 2011: A Group Show, Visual Art Center, University of Texas-Austin, TX
2011 Touched by Virginia: A Group Show, Ruffin Hall Gallery, Charlottesville, VA
2011 Forged Patterning: Solo Show, Aun Gallery, Tehran, Iran
2011 Supple Displacement: Solo Show, Hudson D. Walker Gallery, Provincetown, MA
2011 Observed, Imagined and Recreated: A Group Show, Bronx Council on the Arts Longwood Art Gallery, Bronx, NY
2010 Soapbox II, Benefit Auction for The Laundromat Project, Collette Blanchard Gallery, New York, NY
2009 Prozess: A Group Show, Lyons Wier Gallery, New York, NY
2009 Clamoring To Become Visible: A Group Show, Brooklyn Arts Council, NY

WORKS IN THE EXHIBITION

„1+2+3 Study“, Three photographs hand cut and mixed, 20 x 90 cm, 2011 = S.25
„4+5+6+7 Study“, Three photographs hand cut and mixed, 20 x 120 cm, 2011 = S.25
„8+9 Study“, Three photographs hand cut and mixed, 20 x 60 cm, 2011 = S.25

ALI & RAMYAR



Through these images, we aim to illustrate the output of a dual life in a constricted atmosphere which leads to fear and indifference. This collection has an internal narrative which is the result of our thoughts and necessarily there is no rule that sub-narratives are happening in each image of it; meaning that no boundary can be

marked between reality and imagination, or between a documentary image and a subjective one. No people existing in the images are themselves but act as the actors and actresses playing a role instead of any other individual existing and living in the society.

Ali Nadijan

Born in Tehran, 1976, lives and works in Danmark

EDUCATION

2010 MFA Photography, Art University of Tehran, Iran
2006 BFA Photography, Tehran University of Fine Arts, Iran
1999 AA in Architecture, Soureh Art University, Iran

Ramyar Manouchehrzadeh

Born in Sanandaj, 1980, lives and works in Iran

EDUCATION

2008 MA Photography, Art University of Tehran, Iran
2005 BA Photography, Tehran University, Iran

SELECTED EXHIBITIONS

2014 Burnt Generation, The terrace rooms, London, UK
2014 Trace, collaboration between the embassy of Spain's Cultural Office in Theran and Silk Road Gallery, Silk Road Gallery, Tehran, Iran
2014 The Exterior, Max Mueller Gallery, Mumbai, India
2013 The Exterior, Mohsen Gallery, Tehran, Iran
2013 Middle Eastern Photography, the slide-show presentation, Chobi Mela, International Festival of Bangladesh
2012 conversation21: image, by LSE Middle East Centre Atrium Gallery, London, UK
2012 Survivants - Survivors, Endjavi-Barbé Art Projects, Geneva, Switzerland
2012 Ice, Silk Road Gallery, Tehran, Iran
2010 Magic Of Persia Contemporary Art Prize 2011, Dubai, UAE
2010 Paris Photo Art Fair, Paris, France
2010 Recent Self-Portraits, Silk Road Gallery, Tehran, Iran
2010 We Live in a Paradoxical Society, Silk Road Gallery, Tehran, Iran

WORKS IN THE EXHIBITION

„We live in a paradoxical society“, Digital Print, 100 x 100 cm, 2010 = S.10
„We live in a paradoxical society“, Digital Print, 60 x 60 cm, 2010 = S.33

GOHAR DASHTI



Volcano or Iran*

In the past thousands of years, there hasn't a volcano erupting in our country. But we mustn't forget the truth that the country of Iran in the past not so far away (in terms of geology), has put behind many volcanic activities, the evidence of which is hundreds of inactive and semi-active volcano. Thus one cannot positively claim that all volcanic in this land have grown silent.

*National Geoscience Database of Iran

The Tip of Evidence in Dashti's Volcano

Gohar Dashti's Volcano is a must seen. For in a time that everyone waits for some kind of catastrophe - some think of the Apocalypse, some in chase of desolation at their abode and unabashedly some have a head for making the catastrophe - she doesn't talk about catastrophe, not at least on the

surface. Pictures are occupied by human laugh as though the camera is observing their laughter. Not clear that these humans are human or actors, puppets or puppeteers.

Dashti's eyes are indeed thorough, acute and playful, they look everywhere around, from factory warehouses to laboratories of schoolgirls, from the yard of a modern house to the living room of an old one, from locker-room of schoolboys to an art gallery and etc. it's not apparent why everybody is laughing so much? Part of Dashti's art is how naturally she made them laugh! I don't know why I'm saying „she made them“, as if we have forgotten how to laugh and how to make one laugh and how to do it naturally. As though, Gohar Dashti has created another world. And in this strange world the tip of a strange creature is evident. And still it's not clear whether this tip tends to remain hidden like the rest of its body, or intends to reveal the mystery behind the laughs.

But one thing is clear, this tip is no stranger than those laughs; no, this tip is not the tip of the evidence.

Mehran Mohajer (Iranian author and artist)

Born in Ahvaz, 1980, lives and works in Tehran, Iran

EDUCATION

2005 MA Photography, Art University of Tehran, Iran
2003 BA Photography, Art University of Tehran, Iran

SELECTED EXHIBITIONS

2014 Disasters of War, Louvre-Lens Museum, Lens, France
2013 Inside Out, Officine Dell' Immagine Gallery, Milan, Italy
2013 She Who Tells a Story: Women Photographers from Iran and the Arab World, Museum of Fine Arts Boston, USA
2013 About Face: Contemporary Portraiture, Nelson-Atkins Museum of Art, Kansas City, USA
2013 The Eye is a Lonely Hunter-Images of Humankind, A selection from the 4th Fotofestival, Fotogalleriet, Oslo, Norway
2012 History is mine!, Le Printemps de Septembre à Toulouse, Toulouse, France
2011 Inauguration, White Project Gallery, Paris, France
2011 Staging Identity, Kashya Hildebrand Gallery, Zurich, Switzerland
2010 Recent self-portraits, Silk Road Art Gallery, Tehran, Iran
2010 Southern, Silk Road Gallery, Tehran, Iran
2009 Biennale des images du monde, Photoquai, Musée du quai branly, Paris, France

WORKS IN THE EXHIBITION

„Volcano“, Inject Print, 120 x 80 cm, 2012 = S.5
„Volcano“, Inject Print, 120 x 80 cm, 2012 = S.32 oben
„Volcano“, Inject Print, 120 x 80 cm, 2012 = S.32 unten

Courtesy Officine dell' Immagine, Milano, Italy

AMIR FARHAD



In the history of eastern art moreover, eyes also have theological sensibilities - from the painted eyes of the Egyptians, the big beautiful eyes of the Byzantines, to the eyes represented in the latest religious paintings.

Through the eyes of an Iranian, „eyes“ play a notable role in our contemporary social-political history.

There are many concepts that have an eye on us. The monster of the „other“ always watching; It actually can be interpreted as other people, other ideas and censorship. But eyes do not frustrate me; what impresses me are their human qualities. I simply want to analyze the relationship between the gaze and pressing issues of my society in which the collectivity of these elements gaze at you wherever they may happen to be.

Born in Tehran, 1977, lives and works in Tehran, Iran

EDUCATION

2002 BA Graphic Design, Tehran Art & Architecture College

SELECTED EXHIBITIONS

2013 Drawing week, Persian Contemporary Drawing, Homa Art Gallery, Tehran, Iran

2012 Shokoufe no series, Homa Art Gallery, Tehran, Iran

2012 New Perspectives in Persian Miniatures, Galerie Kashya Hildebrand, Zurich, Switzerland

2012 Survivant, 6 Iranian Artists, BAC Museum, Geneva, Switzerland

2011 Summer Collection, Young artists group show, Homa Art Gallery, Tehran, Iran

2010 In memory of Parviz Maleki, Homa Art Gallery, Tehran, Iran

2009 Iran/Painting/Now, Silk Road Art Gallery, Tehran, Iran

2009 Albuquerque's Fortune series, Homa Art Gallery, Tehran, Iran

2009 Iran on Paper, the last 10 years from Fereydoun Ave's collection, Aaran Art Gallery, Tehran, Iran

2008 The song of nightingales from the oil rich fields, Museum of Contemporary Arts, Isfahan, Iran

WORKS IN THE EXHIBITION

„Untitled“, Permanent Marker & Silkscreen on Cardboard, 130 x 92 cm, 2014 = S.14

„Untitled“, Permanent Marker & Silkscreen on Cardboard, 130 x 92 cm, 2014 = S.27

„Untitled“, Permanent Marker & Silkscreen on Cardboard, 130 x 92 cm, 2014 = S.29

KAMRAN HEIDARI



One day while I was taking photos in Shiraz's old neighbourhood near the bazaar where century-old houses were falling into ruin I saw some beautiful writing on a wall which said „don't know“. I took a picture of the wall. As I was editing the photo and looking again at the writing it made me wonder about the person who

wrote it? Did he or she write the words in a good mood or were they in a philosophical state of mind? Rumi, the great Persian poet and philosopher wrote that „I“ is a euphoric state - „What I know, what I know“. This „I“ is what I think about when I take photos - it has become my overall concept for the Shiraz Street Photos series. These old neighbourhoods serve as my photo workshop, the walls are my interior design and I carry my studio on my back. The subjects of these portraits stand in front of walls scrawled with the text - text full of sadness, happiness, pleasure, love, but also full of hope for life. Apart from text, these walls incorporate other elements such as telephone and electrical cables, heater vents, and cracks, which make this environment even more attractive to me. These people represent the „don't know“ text on the walls. One can view them from an anthropological perspective - the geographic sections of the city of Shiraz become the backdrops for its' inhabitants. In all of the photos the subjects look somewhat surreal.

Born in Gachsaran, 1977, lives and works in Shiraz, Iran

EDUCATION

2001 High School Diploma

FILMOGRAPHY

2014 Dingomaro, documentary

2012 I am Negahdar Jamali and I make Western films, documentary

2011 Mola Sadra, documentary

2010 The Dead Sea, documentary

2008 At the End of Perfect day, documentary

2007 Comfortably Numb, feature

FESTIVALS

2014 Iranian film festival, Munich

2014 Gene Siskel Film Center, festival of films from Iran, Chicago

2014 Film festival of Iranian, Prague

2013 International film festival, Katowice

2013 International film festival, Sydney

2013 International film festival, Goteborg

WORKS IN THE EXHIBITION

„Esphan Gate Series“, Photography, no size, 2014 = S.9 oben

„Esphan Gate Series“, Photography, no size, 2014 = S.9 unten

„Esphan Gate Series“, Photography, no size, 2014 = S.11

„Esphan Gate Series“, Photography, no size, 2014 = S.26 oben

„Esphan Gate Series“, Photography, no size, 2014 = S.26 unten

MÉLODIE HOJABR SADAT



Aware of life's difficulties, I focus on the light that emerges at the most unexpected of moments. My doodles, or tiny modern miniature, are based on reality and includes dash of imagination. Leaves and petals dance among characters and superheroes - they symbolize an ascendant leap. I share the love and happiness that has been given to me on a simple sheet of paper. It is true that perfection does not exist, but if I ignore this sublime love, my name might as well be Pinocchio.

Born in Paris, 1989, lives and works in Paris, France

EDUCATION

2006 Math and Physics Diploma, Mashad, Iran

Member of the MDI - The house of illustrators, France
Art studies: self-educated

SELECTED EXHIBITION

2014 Le Pied de Biche Bookshop-Gallery, Paris, France

2013 Good News From Iran, Endjavi-Barbé Art Projects, Frank Pages Gallery, Geneva, Switzerland

2013 1st illustration exhibition, „The Port in Fog“, Bandar-e Anzali Museum, Bandar-e Anzali, Iran

2013 2nd illustration exhibition, „The Port in Fog“, House of Culture and Art, Rasht, Iran

2013 Drawing Week I, Homa Art Gallery, Tehran, Iran

2013 Warm Up, Laleh Gallery, Tehran, Iran

2012 Voyage: regards et rencontres, Salon Du Livr, Montreuil, France

2010 Mirage, Iran ASC, Créteil, France

2009 New Talent, MUC Village, Créteil, France

WORKS IN THE EXHIBITION

„Peace“, Markers and Pen, 21 x 30 cm, 2010 = Cover

„Rainbow“, Markers and Pen, 21 x 30 cm, 2011 = S.15

„Education“, Markers and Pen, 21 x 30 cm, 2011 = S.34

MARYAM HOSSEINI



I always wanted my paintings to represent what I've seen and lived. A world of secrets, dreams and awakening. Just like walking in my father's garden. The sunny world and nights full of fears whispering in my ears. When I start a new painting, it feels like a „déjà vu“, inspirations are composed of images from my visual archives and personal

memories. As a child I lived in a mansion in middle of a garden with a forest atmosphere. It's like watching comic/horror movies, mixing fear with humor which enhances the surrealist in my work. Persian miniatures with its delicate details and complications, medieval allegorical paintings, biblical scenes from the works of Gustave Doré. French landscape painters of the 18th and 19th centuries and Surrealists paintings for René Magritte are sources of my inspirations. These wide range of topics can create energy and dynamics on the surface and the layers of my work, creating a new image. Doing this is like building a new fire in which I burn century-old trees.

On the other hand, it there are signs of symbolism in my works, I want them to serve a romantic fantasy. Although I know that symbolism was formed in response to romanticism. In addition to symbolism, I really like to analogize and I think the process of analogizing an imaginary picture to a character and a detail on painting paper is so attractive and close to the definition of contemporary painting that I have in mind. Despite I'm very interested in eastern mythology specifically the legends of One Thousand and One Nights, I have decisively avoided any form of depiction of legendary and mythological characters, but since there are usually mixtures of slivers of humor and grotesque in my works, the probably suggest a mythical atmosphere to the viewer. My paintings also have narratives that do not refer to anything nor they contain a story with beginning, middle and end. They only project what depicted in my paintings.

A wide range of topics, from humor and horror to nature and history of art, which could create a meaningful field of energy and lead it to the beginning of a new image. It's like I'm building a new stove to burn the woods of the very old trees.

Born in Iran, 1988, lives and works in Chicago, USA

EDUCATION

2014 – present MFA Milton Avery Graduate School of the Arts - Bard College, USA

2014 – present MFA School of teh Art Institute of Chicago, USA

2012 BA in Graphic Design, Soore Art University, Tehran, Iran

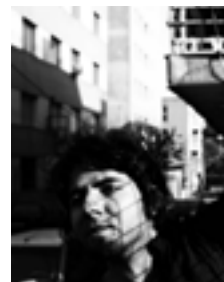
SELECTED EXHIBITIONS

2014 Paintingwall, Janus at 8:16, Touch Gallery, Cambridge, MA
 2013 Good News From Iran, Endjavi-Barbé Art Projects, Frank Pages Gallery, Geneva, Switzerland
 2012 Prestressed, Mah Art Gallery, Tehran

WORKS IN THE EXHIBITION

„Scholar girl“, Acrylic on Cardboard, 51 x 39 cm, 2013 = S.16
 „Sunset dogs“, Acrylic on Cardboard, 58 x 49 cm, 2013 = S.22

VAHID JAFARNEJAD



My portraits speak of unidentifiable creatures that constantly change the shape and form. They avoid being defined in order to save themselves from different organisms. They have no fear of facing their indefinable characteristics, and in fact celebrate these features. They live in a condition of free-fall, and in this context

grasp the potentials of life that all ideologies attempt to impede. They reach unique and one-of-a-kind emotions by taking risks. The various appendages that appear in these works describe the agitation of these creatures. In places they hang like gold and silver off their bodies, and in other places like plants and flowers or a snake's forked tongue, depicting the magical quality or us humans, a magic that has been frustrated by society and its existing ideologies. There is a grief visible on the faces of these portraits that no voyage will be able to cure. It points to survivors.

Born in Tehran, 1985, lives and works in Tehran, Iran

EDUCATION

Self thought artist

SELECTED EXHIBITIONS

2013 Year 2, House of Artists, Tehran, Iran
 2013 Some reflections, Homa Gallery, Tehran, Iran
 2012 Grey Room, Homa Gallery, Tehran
 2012 Survivants-Survivors, Endjavi-Barbé Art Projects, Geneva, Switzerland
 2011 Homa Gallery, Tehran, Iran
 2011 Mah Mehr Gallery, Tehran, Iran

WORKS IN THE EXHIBITION

„Untitled“, Collage on Carton, 17 x 17 cm, 2011 = S.13
 „Untitled“, Collage on Carton, 17 x 17 cm, 2011 = S.23

ELNAZ JAVANI



I turn what takes place around me into a metaphorical quest; the main theme of the quest is based on my concerns: violence, loss, and identity, Being raised as a woman in a fanatic religious society, I was inevitably sensitive to the subject of gender and violence. For me violence is not about swollen eyes, broken teeth,

and bloody noses. Violence can be the humiliation that comes from a demeaning gaze. A man opens a door and a woman becomes agitated at once, feeling conflicted and nervous, not knowing why. It is as if she is uneasy in the presence of the man, as if she is not herself, she fears his judgment. Violence is the fear that has slowly crept into the psyche of person. Violence is what a person thinks they should be rather than what they actually are. Gradually my sensitivity became more conscious and I confronted myself, my gender, and my identity over and over.

I am experimenting with objects and materials such as fabric, cloth, thread, image and sound that are tied to my memory, experiences, body, and sense of touch. I'm interested in the constant conflict between the conceptual and the three dimensional reality of things. I am also interested in the connections between process and materials and the way that they relate to images and spaces. In my work, I'm trying to approach the things that I don't understand in the world and the things that offend me.

It is important to me that the viewer becomes immersed in the works, that they become part of the environment and be able to experience it on their own terms. This immersion is a collision of my intimate world with the viewer's visceral experience. My world is my experience and what I experience comes back into my work. This relationship enables me to express and fight against perceived borders and beliefs.

Born in Tabriz, 1985, lives and works in Tehran, Iran

EDUCATION

2013-present MFA, School of the Art Institute of Chicago, USA
 2010 BFA in Painting, Art University of Tehran, Iran
 2004 Plastic Art School, Diploma, Tehran, Iran

SELECTED EXHIBITIONS

2014 Fractured yet Rising, ARC Gallery, Chicago, IL
 2013 Dealing with People was commissioned by CAC Ses Voltes International Residency Program, the works were produced in collaboration with Fundació Piar i Joan Miró Mallorca, Palma, Spain, Produced by Endjavi-Barbé Art Projects
 2013 Good news from Iran, Endjavi-Barbé Art Projects, Frank Pages Gallery, Geneva, Switzerland

2012 Drawing Week, Homa Art Gallery, Tehran, Iran
 2012 Play, Shirin Art Gallery, Tehran, Iran
 2012 Lost World, Endjavi-Barbé Art Projects, Bâtiment d'Art Contemporain, Geneva, Switzerland
 2011 Fate, Homa Art Gallery, Tehran, Iran
 2011 Pensbook Festival, Sin Art Gallery, Tehran, Iran
 2011 Window, Fanvabar Art Gallery, Tehran, Iran
 2011 Progressive Youth, Mellat Art Gallery, Tehran, Iran
 2011 Summer, Fanvabar Art Gallery, Tehran, Iran
 2010 Flood Carried Sarah Away, Homa Art Gallery, Tehran, Iran
 2010 15th Contemporary Emerging Artists, Mellat Art Gallery, Tehran, Iran
 2010 Drawing Festival, Aria Art Gallery, Tehran, Iran
 2009 Broken glasses, The Art Gallery of Tehran Art University of Arts, Tehran, Iran
 2008 Damounfar Festival, Niavaran Cultural Center, Tehran, Iran

WORKS IN THE EXHIBITION

„Excerpt“, Sewing on Fabric, 50 x 75 cm, 2014 = S.7

SAMANEH MOTALEBI



My grandfather was very religious. It seemed strange to hear him say: „Girls are beautiful, but their beauty should not be seen“. I was sure he meant to tell me „hold bunch of flowers in front of my face“ in front of my black straight long hair! I thought it should be such a great and amazing bouquet of flowers to bury my beauty and make me invisible. Hide behind the larger aesthetic beauty!

Born in Tehran, 1986, lives and works in Tehran, Iran

EDUCATION

2012 BA Graphic, Doctor Shariati University, Tehran, Iran

SELECTED EXHIBITIONS

2014 Iranian Artists under 30 years old, Visual Arts Biennial Vervs, House of Artists, Tehran
 2014 Symphony of death, Gallery Mohsen, Tehran
 2014 Exhibition of paintings and drawings, Gallery Arya, Tehran
 2013 Illustrations of the young Art, House of Art, Tehran
 2013 Shallal dream Exhibition, Gallery Tarahan Azad, Tehran
 2013 Exhibition Strange World, House of Artists, Tehran
 2012 Exhibition of small paintings, Gallery Arya, Tehran
 2012 Double Exhibition Illustrations, Arasbaran Art Center, Tehran

WORKS IN THE EXHIBITION

„Invisible Series“, Photo printed on Fabric and Sewing, no size, 2014 = S.6
 „Invisible Series“, Photo printed on Fabric and Sewing, no size, 2014 = S.28

MOHAMMAD PIRIAEI



I put a snapshot of everyday life in my geography with demonstration of the people, happiness, eruption, fertility and procreation. They sometimes seems very funny and even silly. Flowers at first glance make you relaxed, glamorous and seductive representing the Persian garden of flowers. As in the „going behind the fountain“ series Ardeshir Mohassess is my best guide with vision of the relations between these people.

Born in Qom, 1984, lives and works in Tehran, Iran

EDUCATION

2013 MA, Azad University-Painting, Tehran
 2007 BA, University of Kashan

SELECTED EXHIBITIONS

2014 Homa Gallery, Tehran, Iran
 2014 Sun Gallery, Lavasan, Iran
 2013 Accident behind the fountain series, Homa Gallery, Tehran, Iran
 2013 Good news from Iran, Endjavi-Barbé Art Projects, Frank Pages Gallery, Geneva, Switzerland

WORKS IN THE EXHIBITION

„Accident behind the fountain Series“ Silkscreen print & pvc color on Cardboard, 100 x 70 cm, 2013 = S.4
 „Accident behind the fountain Series“ Silkscreen print & pvc color on Cardboard, no size, no year = S.31

TAHER POURHEIDARI



I am a resident of Tehran. The largest and most populous city in Iran. Tehran like most developing cities is a combination of its past and present.

While I was living in Tehran I lived in the old area. My everyday sceneries were magnificent buildings and ancient architecture with their own form and charm. These elements slowly drew my attention, and after a while I began painting the space around me. I have

tried to portray the lived experience within those parameters.

It is my belief that mankind's primary life experience is inherent in architectural elements which are a part of our collective memory and tied to our identity.

In fact, Tehran is shaped by these forgotten and separated fragments isolated in every corner of the city.

These old parts contain life that is far more energetic than the rest even if they sometimes feel desolate.

Born in Rafsanjan, 1984, lives and works in Tehran, Iran

EDUCATION

2011 MFA in Painting, Art University of Tehran, Tehran

2009 BFA in Painting, Art University of Shahed, Tehran

SELECTED EXHIBITIONS

2014 At the Crossroads 2, Contemporary Art from Istanbul to Kabul, Sotheby's London, UK

2013 Painting and Sculpture annual exhibition of Iranian Forum, Tehran, Iran

2013 Drawing Week I, Homa Gallery, Tehran, Iran

2012 La belle mariée series, Homa Gallery, Tehran, Iran

2012 Long day's journey into night, Khorshid Café, Lavasan, Iran

2011 Nezam-Abadi series, Homa Gallery, Tehran, Iran

WORKS IN THE EXHIBITION

„Nezam abadi Series“, Oil on Canvas, 150 x 150 cm, 2011 = S.12

„Nezam abadi Series“, Oil on Canvas, 150 x 220 cm, 2011 = S.24 oben

„Nezam abadi Series“, Oil on Canvas, 115 x 220 cm, 2011 = S.24 unten

SALÉ SHARIF



Flowers? Flowers

First of all, what pulled me to this subject was the visual beauty of flowers. Little by little, painting and sketching flowers and plants, I figured out their expressiveness.

This series, primarily, is a visual study of flowers, on not knowing the names, makes and breeds of which, I have been consistently insistent, so that the study would remain pure, sensual, and visual.

My infatuation with four centuries of painting, from 16th century till the end of the 19th century, pulled me, naturally, towards painters like Rachel Raysch, Jan Davidsz de Heemm, Julie Harris and others. During this journey, I encountered with paintings by botanists who were not actually known as

painters in their lifetime. Works of these fantastic gardeners amazed me to a great extent and proved influential on this series.

Moreover, upon my daily practice, delicacy and technique in general, grew more and more important. The planning of the overall compositions of the works and the composition of each and every flower and plant was always accompanied by an adventurous challenge.

My intention was to work on an old subject with a contemporary perspective. Semantically, these works bring discursive words to my mind, which I will relate in the same sporadic manner: beauty / color / delicacy / eroticism / human / smoothness / despair / odor / sorrow / excitement / suspension / love / water / time / danger / body / food / liquid / war / sexuality / memory / fantasy / distress / delight / silence / life.

Born in Tehran, 1989, lives and works in Tehran, Iran

EDUCATION

2011 BA in Graphic Design, Azad University, Tehran

2009 Associate Degree in Painting, University of Yazad, Tehran

2006 Diploma in Painting, Fine Art School, Tehran

SELECTED EXHIBITIONS

2014 Works from Flowers? Flowers series, Khorshid Café Gallery in Association with Homa Art Gallery, Lavasan, Iran

2013 Ahwaz Museum of Contemporary Art, Ahwaz, Iran

2013 The Seventh Montakhab-e Nasl-e Now selected works by contemporary artists exhibition, Shirin Art Gallery, Tehran, Iran

2012 Oxygen, Iranian Artists' Forum, Tehran, Iran

2012 The Second small works exhibition, Aria Gallery, Tehran, Iran

2010 Kuranus, Ashian Naghs Mehr Gallery, Tehran

WORKS IN THE EXHIBITION

„Untitled“, Acrylic on Paperboard, 70 x 50 cm, 2012 = S.3

„Untitled“, Acrylic on Paperboard, 70 x 50 cm, 2012 = S.35

SADEGH TIRAFKAN



Tirafkan was six years of age his family fled the country before the start of the Islamic revolution. His family returned to Tehran where he grew up. As a young man, Tirafkan fought in the eight year long Iran - Iraq war in the 1980's as a Basiji or conscripted soldier. The artist works is characterised by a strong emphasis on the

intrinsic role of the male in traditional Iranian society. Tirafkan employs different media in his works: photography, video installation, and collage.

Tirafkan's work includes „Manhood“, which deals with the perception of masculinity in Persian culture.

Born in Karbala, Iraq, 1965, died 2013

EDUCATION

1989 Degree in Photography, University of Tehran, Tehran

SELECTED EXHIBITIONS

2012 Gallery Zilberman, Istanbul, Turkey

2012 Survivors, Endjavi-Barbé Art Projects, Le commun Batiment d'art Contemporaine, Geneva, Switzerland

2011 AB Gallery, Lucerne, Switzerland

2011 Homa Gallery, Tehran, Iran

2010 Selma Feriani Gallery, London, UK

2009 Osborne Samuel, Gallery, London, UK

2008 Assar Art Gallery, London, UK

WORKS IN THE EXHIBITION

„Endless“, Digital Photo Collage, 74 x 101 cm, 2009/2010 = S.8

„Endless“, Digital Photo Collage, 74 x 93 cm, 2009/2010 = S.30

NEDA ZARFSAZ



The video works entitled „From Outside or Otherwise“, which depicts two channel video-installations of the artist dumping buckets of water into the lake in attempt to reserve that trend and entering into the other space where she putting down the buckets. As the artist futilely attempts to resuscitate life, the artist's

initiative calls for human responsibility to the environment and other species in the global community. The force of these videos lies in their conceptual simplicity: they are just as they are staged. In a return to post-production concerns, the works suggest the priority of object over form as the material (water) - not its presentation - constitutes the works' primary meaning. Collapsing art and action, this performance combine works of art with the less romantic work of physical labour and fulfilling a duty. From a different perspective, this is a woman in the concept of malecentric context appears as an individual confronted with realities larger than herself.

Born in Urmia, 1981, lives and works in Iran

EDUCATION

2011 MFA in Fine Arts from Valand School of Fine Arts, Gothenburg University, Sweden

2008 BA in Visual Communication Design, Art Faculty of Alzahra University, Tehran, Iran

SELECTED EXHIBITIONS

2014 Black Gold, Shirin Art Gallery, Tehran, Iran

2013 Between Black and White, Mohtasham Gallery, Urmia, Iran

2013 From Outside or Otherwise, Mottahedan Projects, Dubai, UAE

2013 Chi controlla i controllori, The Notion of Reason no.I and no.III video work and photographs, Galleria Clou, Ragusa, Italy

2013 Open Door Project, The Notion of Reason no.II piece, Fórum Eugénio de Almeida, Évora, Portugal

2013 Surveiling the Naked City, Zoom In piece, Atopia, Oslo, Norway

2013 Drawing Week I, Homa Art Gallery, Tehran, Iran

2012 Kunstort, inbetween, Dance photography series, Gelsenkirchen, Germany

2012 Photography Show, Mohtasham Gallery, Urmia, Iran

2011 6th Iranian National Biennial of Sculpture, Niavaran Artistic Creation Foundation, Tehran, Iran

WORKS IN THE EXHIBITION

„From Outside or Otherwise“, Still from II Channel Video Performances, Dimension variable, Duration 23:11 Min., 2012/2013 = S.17

„From Outside or Otherwise“, Still from II Chanel Video Performances, Dimension variable, Duration 23:11 Min., 2012/2013 = S.21

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