

آرتا کسپو تهران

Artexpo tehran Group Exhibition

19 Jan. - 5 Feb. 2012 ۱۳۹۰ دی - ۱۶ بهمن

گروهی
نمایشگاه



نگارخانه فروهر
FRAVAHR ART GALLERY

تهران، بلوار آفریقا (کردن)، نبش بلوار گلستان، پلاک ۲
تلفن: ۲۲۰ ۴۱ ۱۳۹ - ۲۲۰ ۴۶ ۶۳۹، فکس: ۲۲۰ ۱۸ ۶۵۵
No. 2, Golestan Blvd., Africa Blvd., (Jordan), Tehran
Tel: (021) 22046639 - 22041139, Fax: 22018655
www.fravahrgallery.com info@fravahrgallery.com



گشایش: آدینه ۳۰ دی از ساعت ۱۶ تا ۲۰
بازدید روزانه: (بهمن تا ۱۶ بهمن ۱۳۹۰ از ساعت ۱۲ تا ۲۰
پنجشنبه ها از ساعت ۱۲ تا ۱۸ و آدینه ۱۷ تا ۲۰
نگارخانه سه شنبه ها بسته می باشد

Opening: Friday 20th Jan. 2012 From 16-20
Public Viewing: 21th Jan. 2012 Till 5th Feb. 2012 12-20
Thu. from 12-18 and Fri. from 17-20
Gallery is Closed on Tuesdays

الهه نشاط . آرش طوسی . آرزو باباگلی . الناز بندگی . بهاره بیشه . بهاره ریسی . حسین مسافری
رویا زنده دل . رامین پروین . سولماز معاریان . سوده باقری . سودابه ذوالفقاری . سعیده حاتمی
سپیده کاظمی . شیرین پیله وری . علی میراقاسی . عسل فلاح . غزل اعلامی . فراز فلاحی
فردین نظری . فرناز کودک جهانی . گلناز افراز . مرضیه احمدی . مینا محمد بیگی . مریم سالیانه
مونا طیبیان . محسن حسینمردی . مارال جعفریان . مینا خان بابایی . نازلی عباس پور . نازلی شهوق
نازلی عطایه . نسرين ياورى . نسيم ازادى . نوید صنعتی . وحید سلیمی . هانا حضلی زاده . هوفر حقیقی



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The Prehistory of Art

We are still living in a period before the history of art. There were times when we followed “Pure Beauty” and kept “Concepts” aside. Today we seek concepts and relinquish beauty. But reality says that art must meet both of these features. There was always solemnity to pure beauty and concept in art. Sometimes one of them had more importance, and alternatively there were periods when the other was more dominant; there were also some times when both achieved equal status. Artists had nothing to do with determining the level of importance of either component. The truth is, giving priority to one or the other was always forced from the outside of the artistic arena, and in the turmoil of ideas and historical facets art has always been tossed from side to side. Art is not a deliberate process. Like any other members of society, artists have a limited personal choice for their behavior. Human behavior cannot be completely voluntary. History and geography, as well as the time we live in, are features determining our behavior. We can move along, with flexibility or rigidity, within the frame that history,

geography and time have provided for us, but we can't break this frame before the proper time. Moving within this frame that they have provided for us reveals obvious signs of that. For these reasons, artworks, and especially paintings, can be judged by artists' behavior more than by color, drawing or composition; painting is a façade of behavior. This art form is a very unique way of analyzing an artist. Manner reflection is of course not a characteristic of painting exclusively; other art forms are also a façade of behavior. But in order to achieve that, these other art forms use some sort of interface, in the same way that literature uses words to show the manner. In literature we can guess the artist's social intentions by analyzing words. But in painting, these intentions emanate directly from the vibrations of the artist's hand on the canvas. Painting is the most non-intermediate art form, and the painter's historical behavior, emotions, doubts and desires are shaped by the necessity of their own history. They are recorded on a white background simply with the use of one organ: the hand. Brush strokes can be called the "DNA" of behavior descriptions. Signs of hesitation, violence, and sometimes discipline..., any of those are behavioral signs of a critical need recorded on a canvas. In my opinion, by analyzing this "DNA" most naked tendencies of a generation can be reached; until the time that we get to such knowledge, I say we live in a period before the history of art.

The present book is a collection of a large group of Iranian artists' works. Most of these artists are beginners and some are professional artists. Some of these works can be analyzed by formal standards. It is natural for many of these works to be inspired by pioneer artists or created in today's world by considering these standards. But this measure alone does not interpret all the tendencies of these artists. The unseen part of these works reflects the behavioral aspects of their creators, behavioral features that are sometimes in sharp contrast with their formal aspects. Manners that are directly converted to form, color and composition are sometimes a timeline story of rising artists that has been given an image of their historic environment. But in so many of these arts there are behaviors completely different from forms provided. The traditional treatment is sometimes converted to non-traditional, and these non-traditional images sometimes show conservative behavior. A critical look at how artworks go by in every period, as well as analyzing artists' behavior in forming visual objects, can be a guide to the mental intention of an artist who is a representative of society. It is my opinion that this book is truly representative of our young generation. THIS IS IRAN.

Karim Nasr
January 2012



Amir Miraghasi | Untitled | 150 x 100 cm | Mixed Media



Golnaz Afraz | "Miroir" | 160 x 200 cm | Mixed Media on Canvas



Arash Toossi | "Death" | 100 x 70 cm | Macro Photography



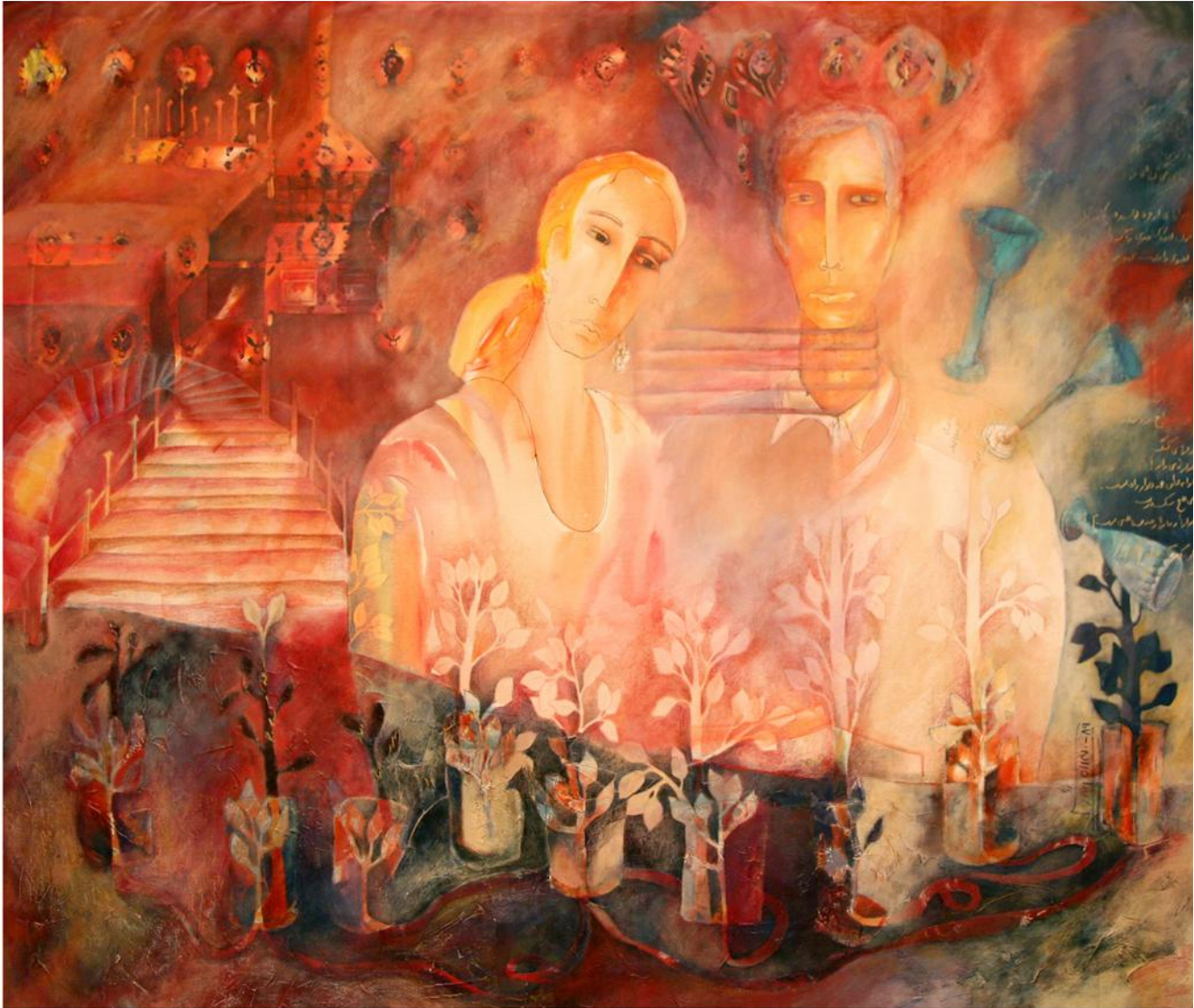
Arezoo Babagoli | Untitled | 100 x 100 cm | Oil on Canvas



Asal Fallah | From "My World" Collection | 100 x 70 cm | Black Pen on Cardboard



Bahareh B Sheh | "White House" | 50 x 70 cm



Bahareh Raeesi | "Walls" | 180 x 150 cm | Mixed Media



Elahe Neshat | "silence1" | 170 x 150 cm | Mixed Media



Elnaz Bandegi | "Pieces and Compositions" | 40 x 40 cm | Mixed Media



Faraz Fallahi | "Collection of my Memories" | 60 x 40 cm | Mixed Media



Fardin Nazari | "Mind Strings" | 100 x 70 cm



Farnaz Kodak Jahani | "The Breath of Eve" | 30 x 50 cm | Gouache on Paper



Ghazal Alami | "The sun" | Black & White Negative Film, ISO 200



Henna Hanzali Zadeh | Untitles | 120 x 150 cm | Oil on Canvas



Hoofar Haghghi | Landscapes | 100 x 70 cm



Hoeein Mosaferi | "Final Destination" | 76 x 114 cm | Digital Media



Maral Jafarian | Untitled | 120 x120 cm | Ink and Silver Sheet on Canvas



Maryam Saliانه | Untitled | 100 x 60 cm | Acrylic and Collage on Canvas



Marzieh Ahmadi | Untitled | 50 x 70 cm | Acrylic on Canvas



Mina Khanbabaie | Untitled | 60 x 60 cm | Acrylic on Canvas



Mina Mohammad Beigi | "The Promise" | 29.7 x 42 cm | Illustration



Mohsen Hoseinmardi | Untitled | 150 x 180 cm | Acrylic on Canvas



Mona Tayebian | "My Hands... My Experience" | 100 x 70 cm | Mixed Media



Nassim Azadi | "The Wish" | 120 x 120 cm | Multimedia

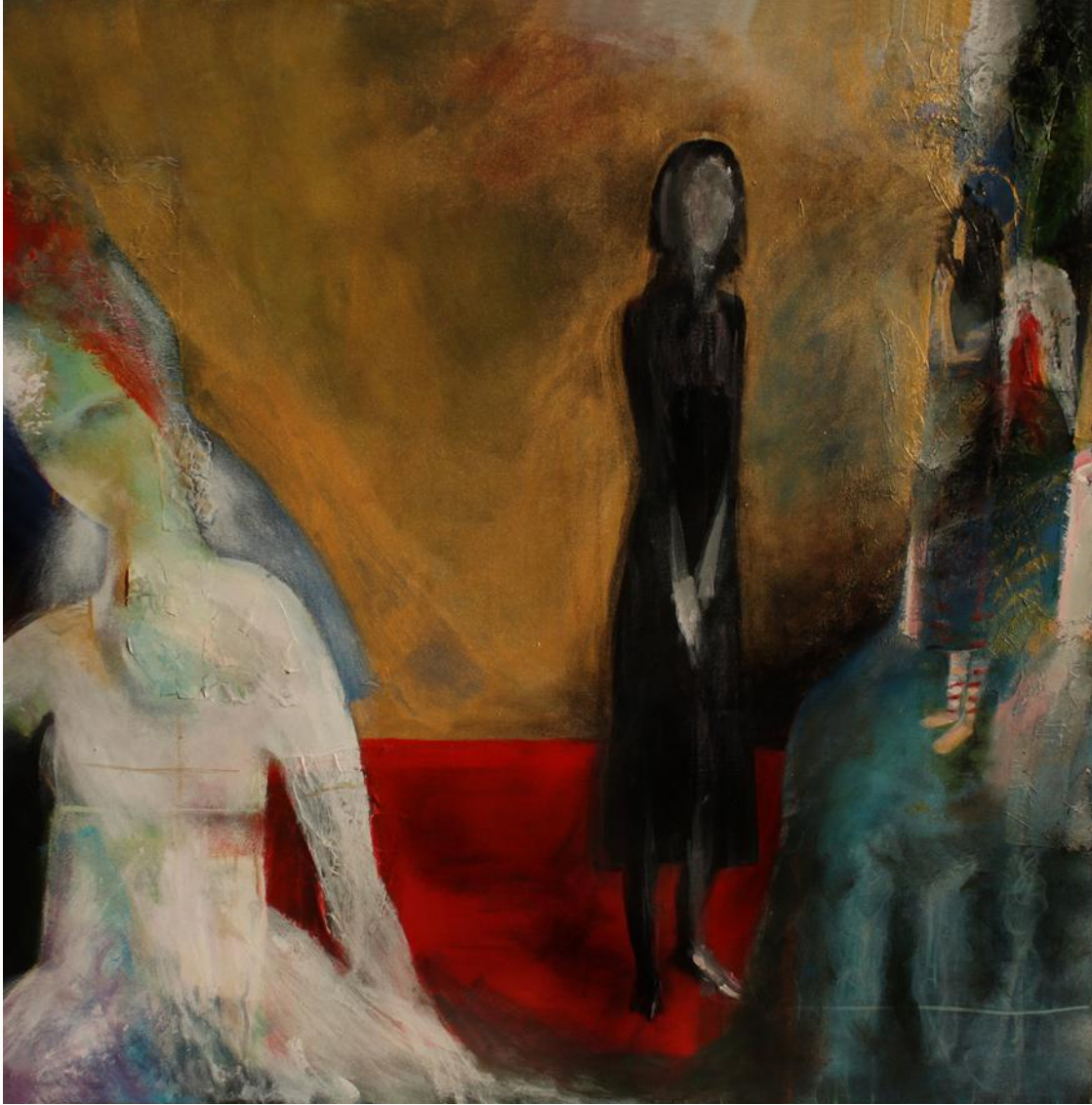


Nasrin Yavari | Untitled | 40 x 30 cm | Mixed Media



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Navid Sanati | "Sleepwalking November"



Nazli Ataeyeh | Untitled | 100 x 100 cm



Nazli Abbaspour | "Nostalgia" | 60 x 40 cm | Negative Print



Nazli Shahvagh | "Delusion" | 50 x 70 cm



Ramin Parvin | "The First Wednesday and Wet Clothes" | 53 x 50 cm
Mixed Media, Photo, Thread and Fabric



Roya Rahnamaye Zendehei | Untitled | 100 x 100 cm | Acrylic on Canvas



Saeede Hatami | Untitled | 25 x 15 cm | Acrylic on Paper



Sepideh Kazemi 2017

Sepideh Kazemi Ahari | Untitled | 56 x 80 cm | Mixed Media



Shirin Pilehvari | From the Series "Inside and Outside" | 100 x 150 cm
Acrylic on Canvas



Soudabeh Zolfaghari | "Slowly" | 100 x 100 cm | Mixed Media



Sodeh Bagher | Untitled | 120 x 120 cm | Acrylic on Canvas



Solmaz Memarian | Untitled | Mixed Media on Paper



Vahid Salimi | "Blind Destiny" | 100 x 100 cm | Oil on Canvas

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