

Uncharted Echoes

Artists' Biographies

Douglas Abdell:

Douglas Abdell (b.1947, USA, Boston), lives and works in Málaga, Spain. Born to an Italian mother and Lebanese father, Abdell is a sculptor who also produces paintings, drawings, engravings, and tapestries dominated by calligraphic signs. His work explores the deep bond between words, images, sound, and form in intimate and political subjectivity. The artist believes that this link has been particularly close and significant in the ancient languages, now extinct, once spoken in his family's countries of origin: Phoenician and Etruscan. Frequently using found materials in his works, Abdell is known for appropriating the aesthetic languages of various cultures, namely ancient middleeastern culture and contemporary street art.

Abdell's work has been exhibited internationally in numerous solo and group exhibitions, including at MAMCO, Geneva and Museum Cádiz, Spain. His work is included in significant international collections, including the Corcoran Gallery of Art, Washington, D.C; H. H. Thyssen-Bornemisza Collection, Switzerland; Fogg Art Museum, Harvard University, Massachusetts; Brooklyn Museum, New York; Hood Museum of Art, Dartmouth; Rose Art Museum, Massachusetts; Stanford University, California; and Centre National Des Arts Plastiques, Paris.

Marlon de Azambuja:

Marlon de Azambuja (b.1978, Brasil, Porto Alegre), lives and works in Paris, France. De Azambuja works across a range of media including sculpture, installation, photography, and drawing. His work explores architecture and urbanism and the power-structures and norms that emanate from public space design choices. He is particularly interested in the history of Modernist architecture in Brazil and how this has affected collective consciousness and affected people's lives. Frequently using found materials, De Azambuja's work is often site-specific and strongly tied to the location he physically intervenes in.

De Azambuja has exhibited internationally in numerous solo and group exhibitions, including at Alternder Warehouses, Hamburg; MEIAC, Spain; and Kadist Art Foundation, San Francisco. His work is in various notable collections, including the Ministry of Culture, Spain; Kadist Art Foundation, San Francisco; Museo Oscar Niemeyer, Brazil; and Nomas Foundation, Rome. De Azambuja is recognized as one of the leading contemporary artists in Brazil, and his work has received critical acclaim for its thoughtprovoking exploration of social and political issues.

Seyed Amin Bagheri:

Seyed Amin Bagheri (b.1981, Iran, Rasht), lives and works in Rasht. He studied painting at Azad university, Tehran. Amin is an interdisciplinary artist. In his works, he creates a strong link between language (literature), visual art and philosophy. Bagheri, a multimedia artist,

considers drawing one of his primary mediums and a means of storytelling. Concrete events, dreams, and fantasies merge in his works serve as both a personal and subjective testimony. Bagheri employs forms of representation that deviate from the laws of linear perspective, distributing the viewer's attention sometimes within a labyrinthine structure, where each image functions as a word in a long sentence, reminiscent of Arabic, Persian, or Indian customs.

Bagheri has featured in numerous group shows including: 'Upcoming Iranian Artists Exhibition', Pro Art Gallery, Dubai and in the National Gallery of Macedonia. His recent solo exhibitions include 'A home 2' Pune, India and 'Double Creativity' an Iranian Artists' Forum, Mirmiran Gallery, Iran.

Sonia Balassanian:

Sonia Balassanian (b.1942, Iran, Arak), lives and works between New York and Armenia. She is a multimedia artist who holds a BFA from the joint program of Pennsylvania Academy of Fine Arts and the University of Pennsylvania, as well as an MFA from Pratt Institute in Brooklyn, New York. Balassanian has exhibited widely, including MoMA NY and the Armenian pavilion at the Venice Biennale in 2007 and is perhaps best known for her work focussed on identity and human rights activism. Her works vary from video arts to installations, drawings and paintings. Her videos often present an endless chain of suffering, endurance, trauma and anonymity of the human condition and the infinite cycle of casual, impersonal death. Her drawings and paintings, however, demonstrate a more lyrical side of her work, referencing both the vast landscapes of her Iranian birthplace and her practice as a writer and poet. Balassanian describes them as 'gestures of writing', a calligraphy of brushwork resembling a breeze through fields or streaks of rain, conveying an aura of awe and reverence. These serene works have a kind of inner rhythmic choreography of latent motion viewed from a quiet, stand-still place of contemplation.

Majid Fathizadeh:

Majid Fathizadeh (b.1977, Iran, Zahedan), lives and works in Iran, creating paintings inspired by the European Old Masters but which depict the chaos of our own times, from environmental catastrophe to biopolitics and the relentless humanitarian disaster of war. His dark and enigmatic sepia-toned works feature a macabre cast of characters engrossed in a grotesque and relentless dance – a darkly seductive, densely populated underworld where naked figures crawl into the mouths and bellies of gigantic fish and giants wander blasted landscapes. Often created on a monumental scale, these savage and unsettling satires on contemporary folly are told with a cacophony of visual storytelling, delivered with a painterly delicacy. A collaborator with Fathizadeh, the novelist and screenwriter Jean Claude Carriere notes, 'He (Fathizadeh) exposes his own world beside ours. The world which year after year has deepened and coloured itself. Majid has opened the doors to us and dares us to follow him.' He has featured in many group exhibitions including 'Speaking from the Heart', Framer

Framed, Amsterdam and History game, Etemad Gallery, Tehran, Iran. Fathizadeh's solo shows have featured in many of the most prominent galleries in Tehran such as the Azad Art Gallery which held the 'To Engage' exhibition (2015) and the Kaaf Foundation who exhibited 'Obstruction' in 2015.

Mohammad Ghazali:

Mohammad Ghazali (b. 1980, Iran, Tehran), lives and works between France and Germany. He holds a BA in photography from the Islamic Azad Art and Architecture University of Iran. In his photography, Ghazali engages with the relation between urban spaces and individual life stories. The urban environment serves as the territory in which he explores the city's capacity to host communal life. Ghazali's work articulates the relationship between open, common spaces and personal histories, often without the presence of human figures. He investigates the boundaries that separate and unite the author and the spectator, focusing on the margins of photographic mechanics and chemistry. He has exhibited in more than 20 national, international shows and was awarded 1st prize in the 9th Tehran Photography Biennale in 2004 for his work 'Self Portrait' which was acquired by the Tehran Museum of Contemporary Art for its permanent collection.

Fadia Haddad:

Fadia Haddad (b. 1959, Lebanon, Beirut), lives and works in Paris. After graduating from the Lebanese Academy of Fine Arts in Beirut in 1984, Haddad continued her studies at L'École Nationale Supérieure des Beaux-arts in Paris until 1988. From her very beginnings, her work was included at the Salon de la Jeune Peinture (Young painters showcase), followed by various exhibitions in Paris in Montrouge, Fondation Paul Ricard and the Institut du Monde Arabe. Her work is part of numerous private and public collections: 'Barjeel Art Foundation' – UAE; 'Patrimoine de l'Humanité' - Geneva; 'Artistic Memories of the 20th Century' - New York; 'Sursock Museum' - Beirut; Institut du Monde Arabe (IMA) - Paris; the CNAP – Paris; 'PINTO' – Paris. In 2011, Harry Bellet consecrated a monograph to her work in a publication from Area Descartes and Company - 'Traversée'. Her series of 'Masks', produced over a twenty year period is a process of dances around the canvas revealing the music rhythms in the painting. Whether Haddad paints 'Birds', 'Landscapes' or 'Masks', her work exudes a truth profoundly observed and reconceived about life. Her paintings reflect an equal measure of the emptiness and the excesses of our time. It is through the symbolic reach of her work, the vigour of her gesture, the raw or mixed colours, that her stories unveil on the canvas.

Arash Hanaei:

Arash Hanaei (b.1978, Iran, Tehran), lives and works in Paris and studied photography at

Azad University, Tehran where he focussed on the work produced during the Iranian Revolution and Iran-Iraq War. His practice combines mediums and techniques, in addition to amateur photography, to create a 'vernacular' of image making in the tradition of photo documentary. His series Recreational Areas (2008) and Capital (2009) demonstrate the productive interference between digital design and photographic memory. The first explores an ironic perspective on the isolation of individuals and the repression of desire, whilst the second is intended as a map of the city of Tehran, questioning the transformation of public space post-war (notably the paradoxical coexistence of frescoes of martyrs and advertising slogans). Hanaei's work has been presented in several solo exhibitions including 'Suburban Hauntology' at Les Rencontres de la photographie d'Arles, France and 'Capital Complex' at the MINI/Goethe-Institut Curatorial Residencies, New York, curated by Nina Tabassomi.

Taha Heydari:

Taha Heydari (b. 1986, Iran, Tehran), lives and works in Baltimore, USA. He moved to Baltimore in 2014 to pursue his MFA at the Maryland Institute College of Art (MICA) and completed his degree in Hoffberger School of Painting, in 2016.

Pixelated broken tv images, caused by Iranian government satellite jamming, triggered Heydari's fascination with the moment of glitch. He considers glitch as a visible instance of separation between what an image does, what it is made of, and how it appears to us. He uses acrylic and various palette knives, rollers, and airbrush to create complex, highly detailed surfaces where he can accentuate the

significance of tools, material, and technology in the act of representation. Heydari is represented by Ab-Anbar Gallery and his work has been showcased in solo exhibitions at the Southeastern Center for Contemporary Art, Winston-Salem, NC Haines Gallery, San Francisco, Ethan Cohen Gallery, New York, NY. Heydari lives and works in Baltimore, USA.

Shahrzad Kamel:

Shahrzad Kamel (b.1979, USA, New York City), lives and works in NYC, and received her MFA from The School of Visual Arts in New York City in 2012. Kamel develops strategies around the particular actions involving the mechanisms of development, copying, reproduction, and degeneration of photographic images, particularly in relation to objects from the past, archaeological, architectural, or heritage-related documentation.

She has had a solo exhibition of her work at The Southeast Museum of Photography, Florida and her work has been included in group exhibitions at The Art Institute of Atlanta, Watkins College of Art, and most recently at the Soncino Biennale in Italy in 2015.

Avish Khebrehzadeh:

Avish Khebrehzadeh (b.1969, Iran, Tehran), lives and works in Washington DC and studied painting at the Academy of fine arts in Rome. Her work explores the power of figures and their multifaceted narrative aspect in a multitude of mediums including painting, drawing, sculpture, animation, film as well as video projections onto drawings and paintings.

Solo exhibitions of her work have appeared around the globe in institutions such as National Gallery of Art (Washington DC), Victoria and Albert museum (London), MACRO (Museum of Contemporary Art, Rome), the Rhode Island School of Design Museum in Providence, Rhode Island, MAXXI (National Museum of 21st century Arts, Rome, Italy), and MONA (The Museum of Old and New Art, Tasmania, Australia) Her work has been featured in the in 50th Venice Biennale 2003, where she received the Golden Lion Award for the best Young Italian Artist. 6th Istanbul Biennale 1999, the 5th Liverpool Biennale in 2008, the 8th Site Santa Fe Biennale (Santa Fe, New Mexico), and the inaugural exhibition of MAXXI, Rome's first museum of 21st century art.

Khebrehzadeh's works have been included in prestigious Institutional collections such as MACRO (Museum of Contemporary Art, Rome), Albertina Museum (Vienna, Austria), MONA (The Museum of Old and New Art, Tasmania, Australia), the Rhode Island School of Design Museum (Providence, Rhode Island), MAXXI (National Museum of the 21st Century Arts, Rome, Italy), and GAM museum in Turin, Italy.

Timo Nasser:

Timo Nasser (b.1972, Germany, Berlin), lives and works in Berlin. Having studied photography at the Berliner Lette-Verein, Nasser is an heir to both German rationalism and oriental mysticism. His choice of material ranges from stainless steel to magnets, mirrors, ceramics and wood.

For years, his works drew inspirations from the geometry found in a diverse range of subjects, including quantum physics or the complex organic patterns found in Islamic architecture. However, Nasser's recent Universal Alphabet series began with a fascination for the deconstructed 'Razzle Dazzle' patterns deployed as camouflage on war ships in WW1. He Commented, 'I took the original Razzle Dazzle designs and gave them back their power as demons, gods and protectors. By mirroring basic geometrical forms, suddenly you get these hybrids between an insect, a traditional mask, a demon and a totem – forms which seem to be charged with a certain mystical power.' Featuring 750 'letters' cut from metal, 'The Order of Everything' (2018), takes this re-invented and deconstructed alphabet of signs and signals to its most reduced and charged form.

Raha Raisnia:

Raha Raissnia (b.1968, Iran, Tehran), lives and works in New York. Her practice is situated on the crossroad of painting, drawing and filmmaking, and how they are interconnected and enveloped in one another. She associates her work with Expanded Cinema practices, as she manipulates cinema's structural elements in regards to space, time, frame, projectors and screen in live performances and loop installation. Her work is layered and permutational and combines both analog and digital technologies with a strong reliance on the hand made.

Raha Raissnia creates architectural and mazy spaces which combine abstract and figurative elements. They seem to incarnate movement and develop on their own. Sometimes such spaces are inhabited with phantom-like human figures, and at times they remain empty. Temples and shadowy streets of fantastic cities, arenas and structures that remind of scaffoldings, Raha Raissnia's imagery crosses multiple references and interlaces different timelines. Memories of the past melt down to form a dreamlike vision of our bio-synthetic future.

The multidisciplinary interconnectedness of Raha Raissnia's work creates a complex mise-en-abyme between architectonic elements and biomorphic geometry, shifting the viewer's perspective between an anatomy of living organisms and advanced electronic circuitry, while passing through an array of influences and references that are at once both ancient and futuristic.

Neda Razavipour:

Neda Razavipour (b.1969, Iran, Tehran), lives and works between Tehran and Lucerne. Having studied art as a practice for investigating space, stage, and installation at the École Nationale Supérieure des Arts Décoratifs EnsAD in Paris, she explores the question of balance, a condition that continually shifts between the extremes of order and chaos. This search affects the individual as well as entire societies, spaces and structures. For this reason, Razavipour's artistic works are usually conceived site-specifically developing in a precisely thought-out choreography over several days, weeks or months. Often using action or performance, the artist manipulates the stable structure of the artwork. Razavipour's scenarios can be compared to a scientific process, which repeatedly generates results, but continues to gather new experiences, from the reactions of the audience. Razavipour has received international acclaim, participating in a number of group shows around the world including: *Recalling the Future*, curated by Hamed Yousefi and David Hodge at Brunei Gallery (SOAS University), London and *Inside Iran*, curated by Gertjian Zuilhof and Bianca Taal shown at the Rotterdam International Film Festival to name two. On top of this, Razavipour has had a number of solo exhibitions such as *Les Trésors du Temps*, Installation and Photography, with Tatjana Erpen, curated by Cornelia Ackermann and Susann Wintsch, at Trudelhaus, Baden, Switzerland.

Hessam Samavatian:

Hessam Samavatian, (b. 1984, Iran, Tehran), lives and works in Vienna and studied photography at the University of Applied Arts Vienna under Gabriele Rothemann and graduated in 2017 with the extensive diploma 'ImSchatten Kein Schwarz' (No black in the Shadows). In his mostly installative works, photography becomes an independent theme and motif and correspondingly, often assumes unusual forms. His work explores the optical-chemical properties of photography, such as the light sensitivity of analogue materials, or the technical standards of image formats produced by large manufacturers. He is also concerned with the metaphorical readability of photography as shadow or vessel and the symbolism of terms such as 'candela' – or an interest in representations which diverge from the traditional 'decisive moment' of most photography.

Samavatian's work has been exhibited widely internationally and is held in numerous private and public collections. Born in Iran and living in Vienna since 1998, Samavatian repeatedly finds himself confronted with the cultural differences between the European and Persian/Iranian conceptual worlds.

Baktash Sarang:

Baktash Sarang (b. 1981, Iran, Tehran), lives and works between Paris and Tehran. He is an interdisciplinary artist who creates work about the human body and its connection to its surroundings and habitat. He makes use of diverse mediums including drawing, architecture, sculpture and most recently installation and model-making.

Sarang trained in fine arts at IRIB art school, before going on to receive his BA degree in visual arts from Azad University of Art and Architecture in 2005. After graduation, he moved to France, where he undertook a course in Metal sculpture at Haute Écoles des Arts du Rhin, HEAR in Strasbourg (2012). He was selected as artist in residence at Académie des Beaux Arts, Institut de France, Fondation Dufraine, before going on to study at Université Paris 1, pantheon-Sorbonne, Paris, France, where he was awarded his MA in 2015.

In recent years, alongside drawings, he has been working on installation projects with links to architectural issues. For his MA thesis, Tower of Silence (Tower of Babel), Sarang examined the fall of utopian projects, taking inspiration from historical Iranian towers and the relationship of the human body to architectural spaces to create his sculptures. Sarang has held several solo exhibitions and participated in multiple group exhibitions and biennales, including the International Architecture Biennale di Venezia (2018).

Nil Yalter:

Nil Yalter (b.1938, Egypt, Cairo), lives and works in Paris. A pioneer in the French feminist art movement of the 1970s, Yalter was educated at Robert College, the prestigious American secondary educational institution in Istanbul. While she was engaged in dance, theatre and painting during this time, she also practised pantomime and travelled by foot to India as a

pantomime artist. Yalter has lived in Paris since 1965. She participated in the French counter culture and revolutionary political movement of the late

1960s, immersing herself in the debates around gender, migrant workers from Turkey, and other issues of the time. These social movements and ethnographic science have influenced the artist's videos, performances and installations from the 1970s in the form of an idiosyncratic, pluralistic aesthetics. The influence of abstract traditions, especially that of Russian constructivism can be observed in her paintings and digital works since her early years. Nil Yalter's works reflect a style that blends together all these influences along with autobiographical elements where the personal and the political intertwine.

Her works are part of institutional collections such as the Tate Modern, the Centre Pompidou, the Ludwig Museum and the Long Beach Museum, among others, as well as private collections such as the Art Collection Telecom, Colección Olor Visual, Reydan Weiss Collection and Fundación Foto Colectania. She has participated in international art fairs such as Art Basel Basel, ARCO Madrid, Art Cologne, FIAC, Frieze Masters, Armory Show, Frieze y Frieze NY, to cite a few, as well as the 10th Gwangju Biennial in 2014, the 15th Sharjah Biennial in 2023, the 13th Istanbul Biennial in 2013 and selected for the 60th Venice Biennale. Among her most recent solo exhibitions stand out examples such the ones at the Museum Ludwig, the MAC-VAL and the Hessel Museum of Art in 2019, the FRAC Lorraine and the ARTER space for art in Istanbul in 2016, and the ones at the Centre Pompidou in 2012 and 2010. Her work has been part of group exhibitions at the

MoMa New York in 2023, Palais de Beaux-Arts in Paris in 2018, the WIELS. The Absent Museum in Brussels in 2017, the New Tate Modern in London in 2016, the Centre Georges Pompidou in 2013 and 2009, the Long Beach Museum of Los Angeles in 2011, the PS1 MOMA in 2008 and the CGAC in Santiago de Compostela in 2007, among many others.