

Y.Z. KAMI WHITE DOMES



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LEILA HELLER GALLERY.



Following pages 5-6:
Untitled (Diptych) (1996)
Iris printed photographs mounted on linen
112 x 124 inches (284.5 x 315 cm) **each**
Installation View of **Architecture as Metaphor** (1997)
Museum of Modern Art, New York

It was actually in Tunis that one evening, withdrawn in a prayer niche of the Great Mosque, he (Ibn Arabi) composed a poem which he communicated to no one. He did not even commit it to writing, but registered the day and the hour of his inspiration in his memory. A few months later, in Seville, a young man unknown to him, approached him and recited the verses. Overwhelmed, Ibn Arabi asked him: ‘Who is their author?’ And the other replied: ‘Muhammad Ibn Arabi. The young man had never seen Ibn Arabi and did not know who was standing before him. Then how did he know the verses? A few months before (the very day and hour when the inspiration had come to Ibn Arabi in Tunis) a stranger, an unknown pilgrim, had mingled, here in Seville, with a group of young men, and had recited a poem which they, delighted, had begged him to repeat in order that they might learn it by heart. Having done so the stranger had disappeared without making himself known or leaving any TRACE. SIMILAR EVENTS WERE WELL KNOWN TO THE MASTERS OF SUISM; THE EXPERIENCE WAS FREQUENT, FOR EXAMPLE, WITH THE GREAT IRANIAN SHAIKH ‘ALA’UDDAWLA SEMNANI (FOURTEENTH CENTURY). THE parapsychology of our days registers them with care, but neither dares nor is able to draw any conclusions from this suspension, or rather transcending, of the spatiotemporal conditions of sense perception. THE COSMOLOGY OF SUISM POSSESSES A DIMENSION – LACKING IN OUR VIEW OF THE WORLD – WHICH TAKES ACCOUNT OF SUCH EXPERIENCE. IT GUARANTEES THE ‘OBJECTIVE’ reality of the supersensory world in which are manifested the effects of a spiritual energy whose source is the heart and whose organ is the active Imagination.

Henry Corbin
CREATIVE IMAGINATION IN THE SUISM OF IBN ARABI
© 1969 by Princeton University Press
Mythos Edition © 1997.
Page 47-48



White Dome I (2014)
Block Ink and Acrylic on Linen
90 x 99 inches (228.6 x 251.5 cm)





Untitled (Hands) III (2013)
Oil on linen
87 x 47 inches (221 x 119.4 cm)





A tender wonderment emanates from the soft-focus, fine-grained brushwork of Kami's pictures, as if the artist – and, vicariously, the viewer – were exploring the surface with his fingertips.

...Robert Storr

'Every Time I Feel the Spirit...'

Y.Z. Kami: Paintings

(Gagosian Gallery: 2014)

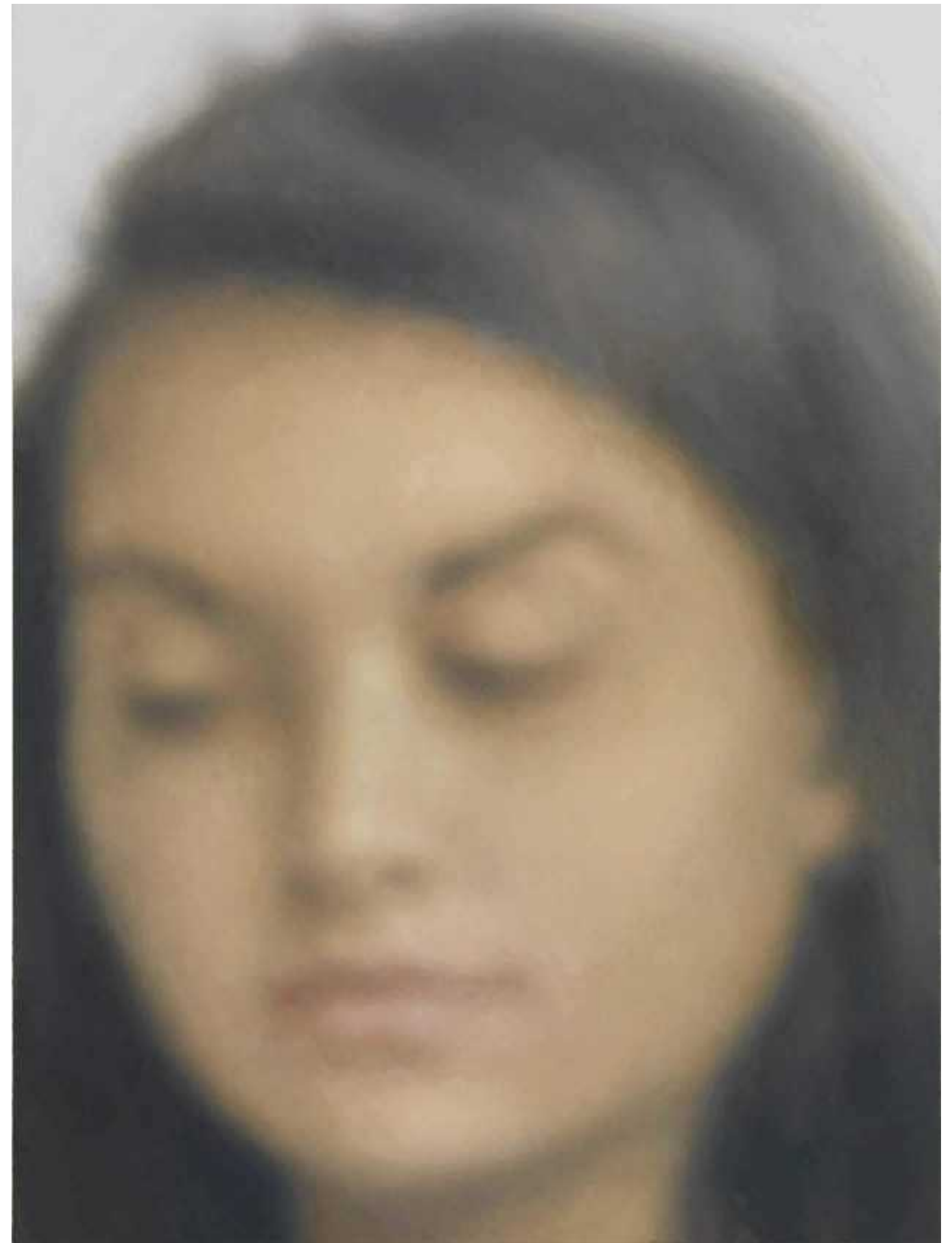


White Dome II (2014)
Block ink and acrylic on linen
90 x 99 inches (228.6 x 251.5 cm)



White Dome III (2014)
Block ink and acrylic on linen
90 x 99 inches (228.6 x 251.5 cm)

Untitled (2011-2012)
Oil on linen
99 x 72 inches (251.5 x 182.9 cm)



Black Dome (2015)
Black gesso on linen
70 x 77 inches (177.8 x 195.6 cm)



The vast alienating scale,
AND KAMI'S LAT, FRESCO-LIKE
TEXTURES, ENHANCE THE SENSE
of detachment and cloistered
muteness

...Jackie Wullschlager
The Financial Times
(3 April 2015)

Each figure is caught as if in a
trance, at peace with the world,
a condition that Kami associates
with mysticism and spirituality.
The sense of calm they evoke
becomes for Kami a visual
analogue of the Sufi tradition. At
first glance, the presence of any
identifiably Islamic dimension
is invisible in his work. Upon
close inspection, however, it
becomes clear that Kami's portraits
are suffused with a deeply felt
understanding of Sufi values.

...Glenn D. Lowry
'Gained in Translation' *ArtNews*
(March 2006)



Untitled (2011-2012)
Oil on linen
118 x 70 inches (299.7 x 177.8 cm)

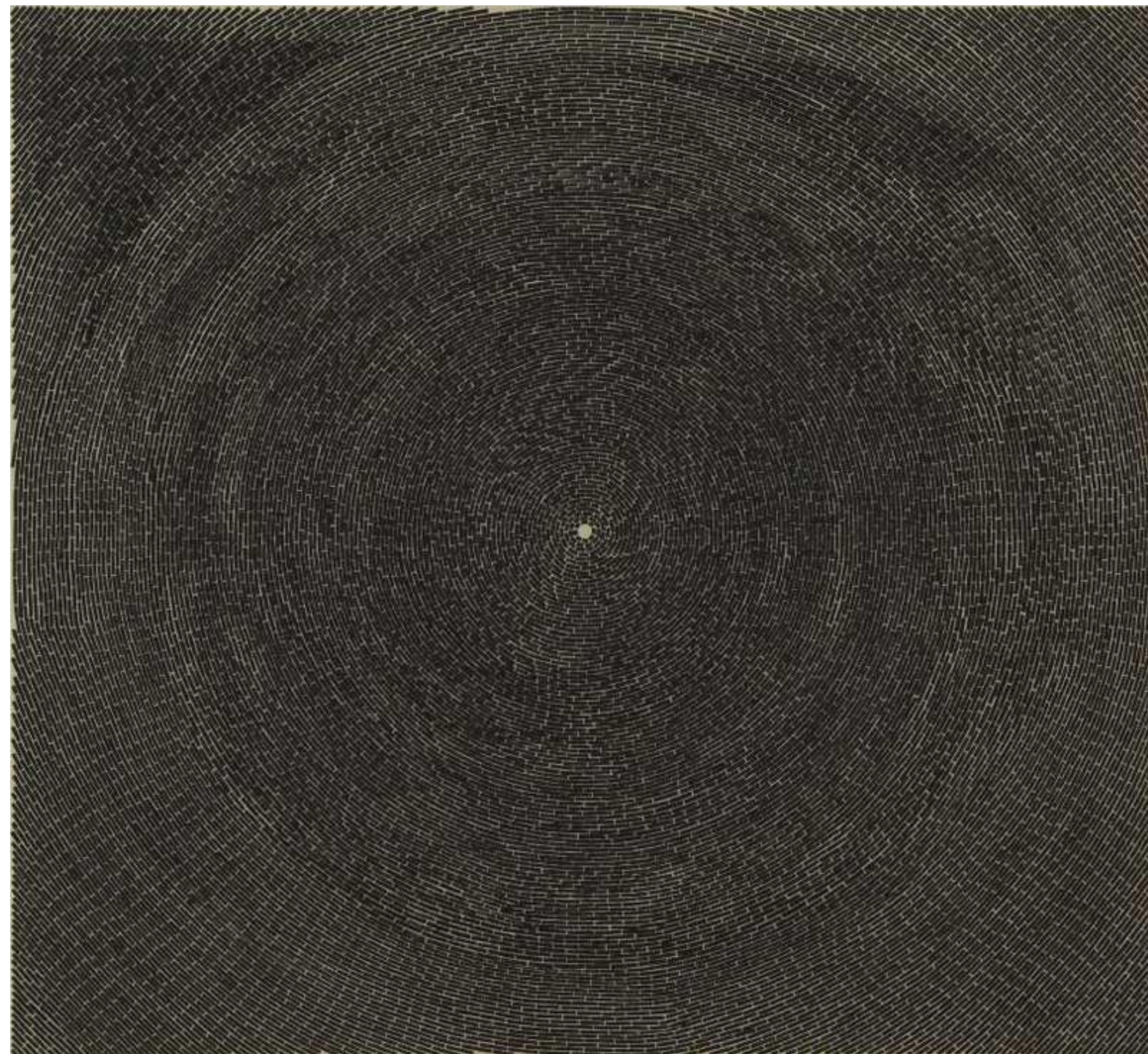




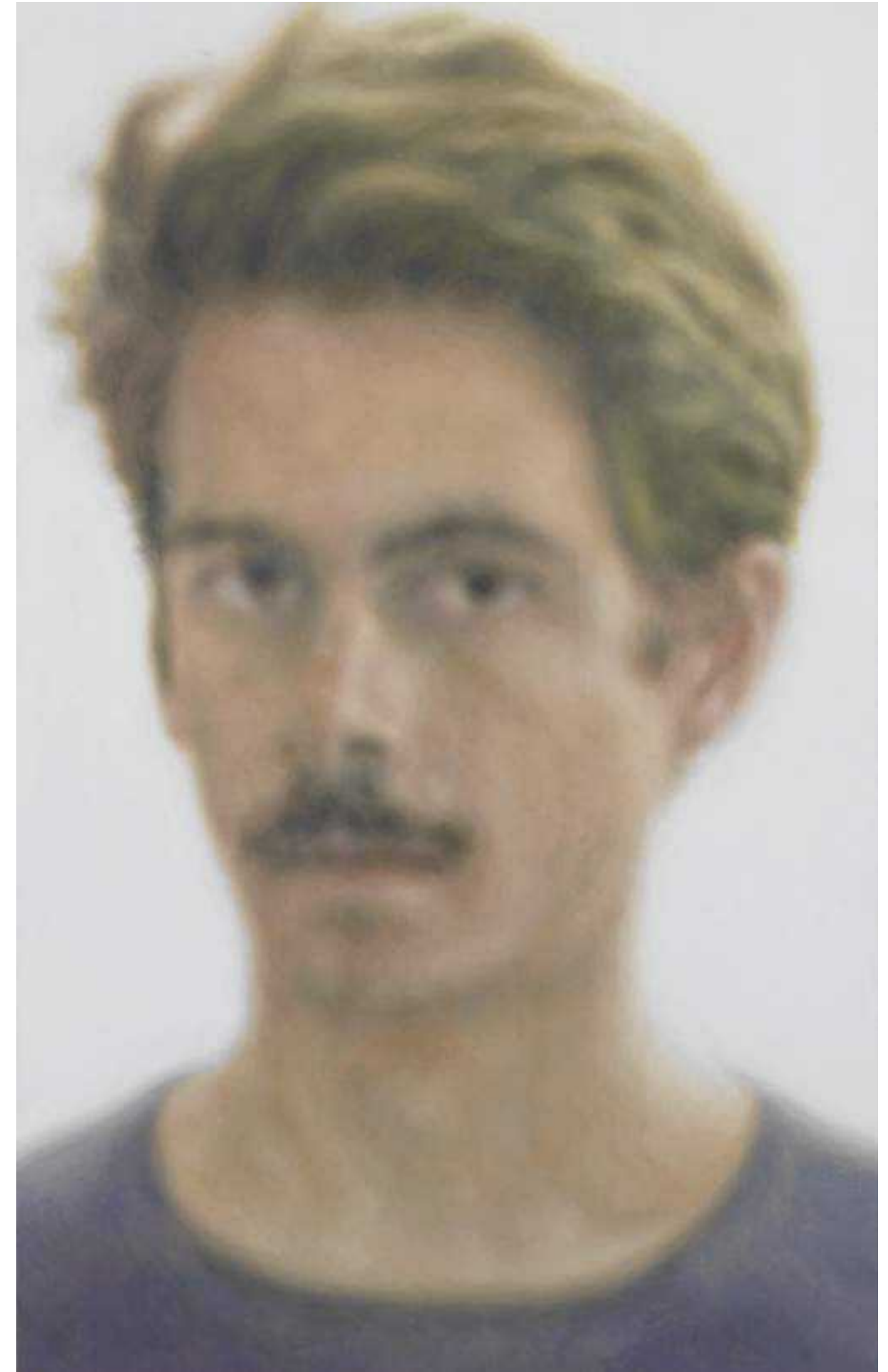
Monumental but quiet;
densely worked but light of
touch; focused on the portrait
yet blurred, ghostly effect;
static yet fluid in handling:
Y. Z. Kami's new large-scale
depictions which of sitters with
eyes closed, at prayer or lost
in a rapt interiority, are full of
the paradoxes which make him
one of today's most intriguing
conceptual painters.

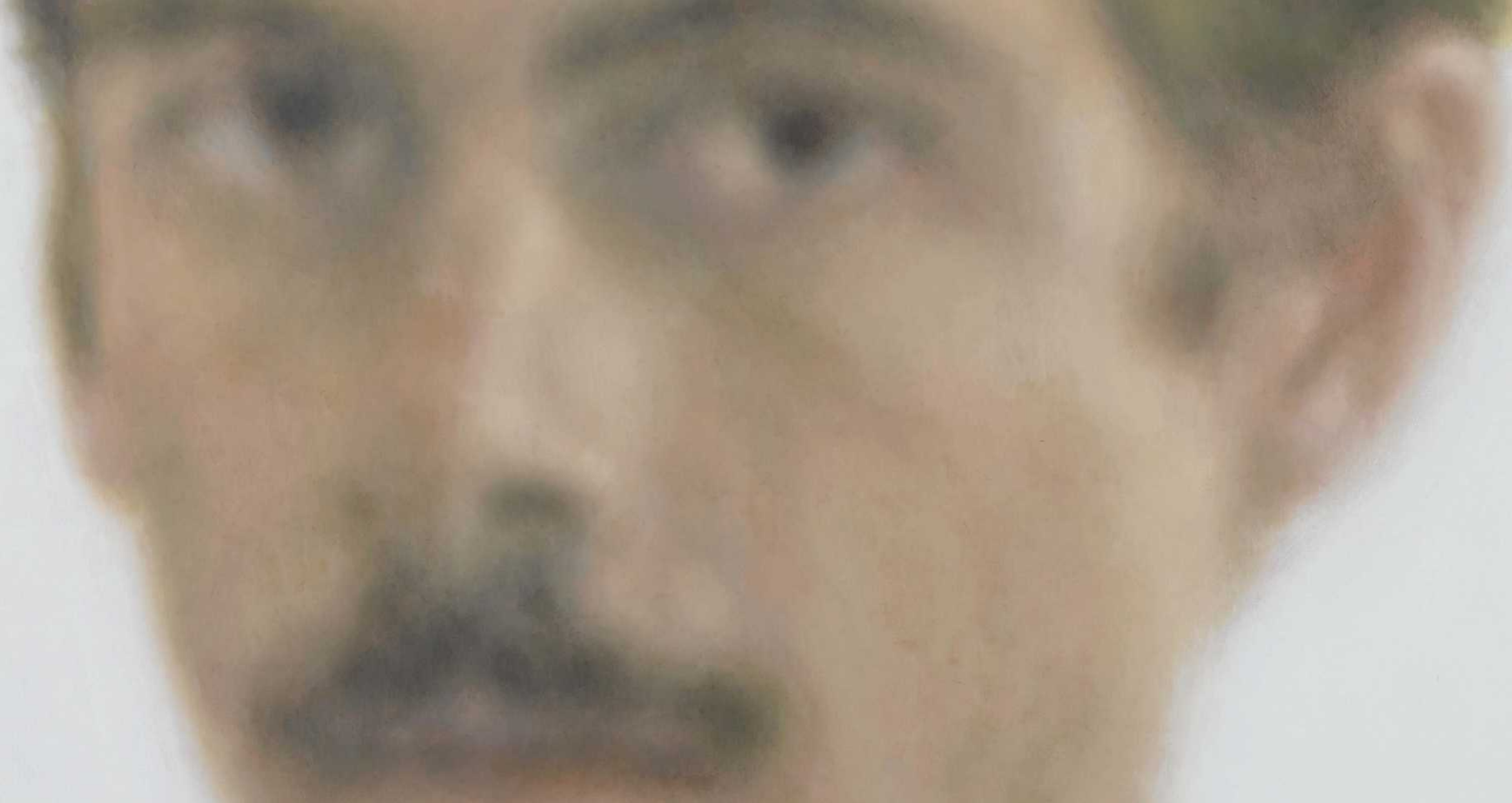
...Jackie Wullschlager
The Financial Times
(3 April 2015)

Black Dome II (2014)
Acrylic on linen
72 x 79 inches (182.9 x 200.7 cm)



Paul (2014)
Oil on linen
90 x 54 inches (228.6 x 137.2 cm)





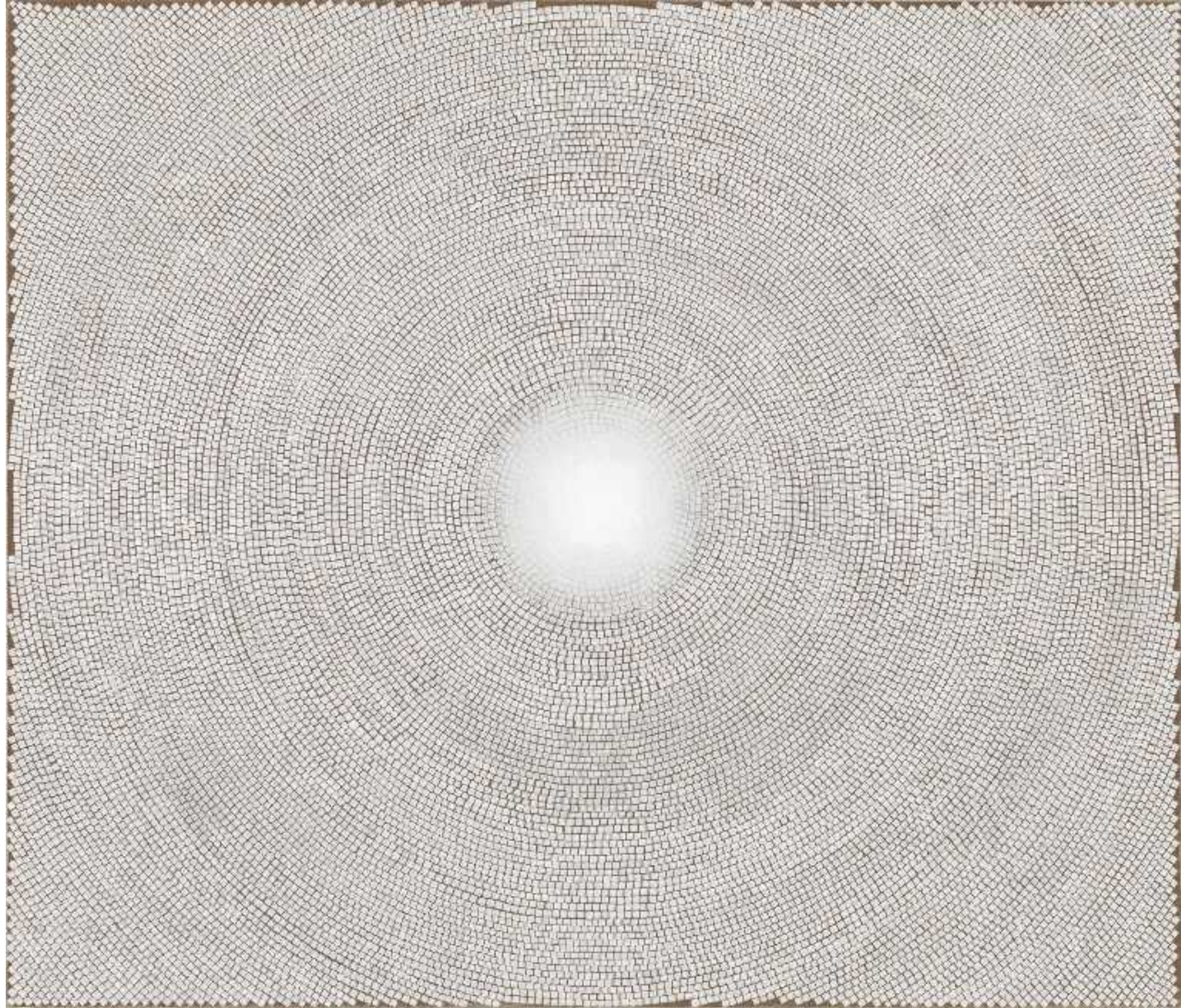


There is something diffidently mystical about all this. The images, though fully bodies, also feel slightly bodiless too, as if they are not themselves, but the souls of themselves, looking back wistfully from beyond the grave.

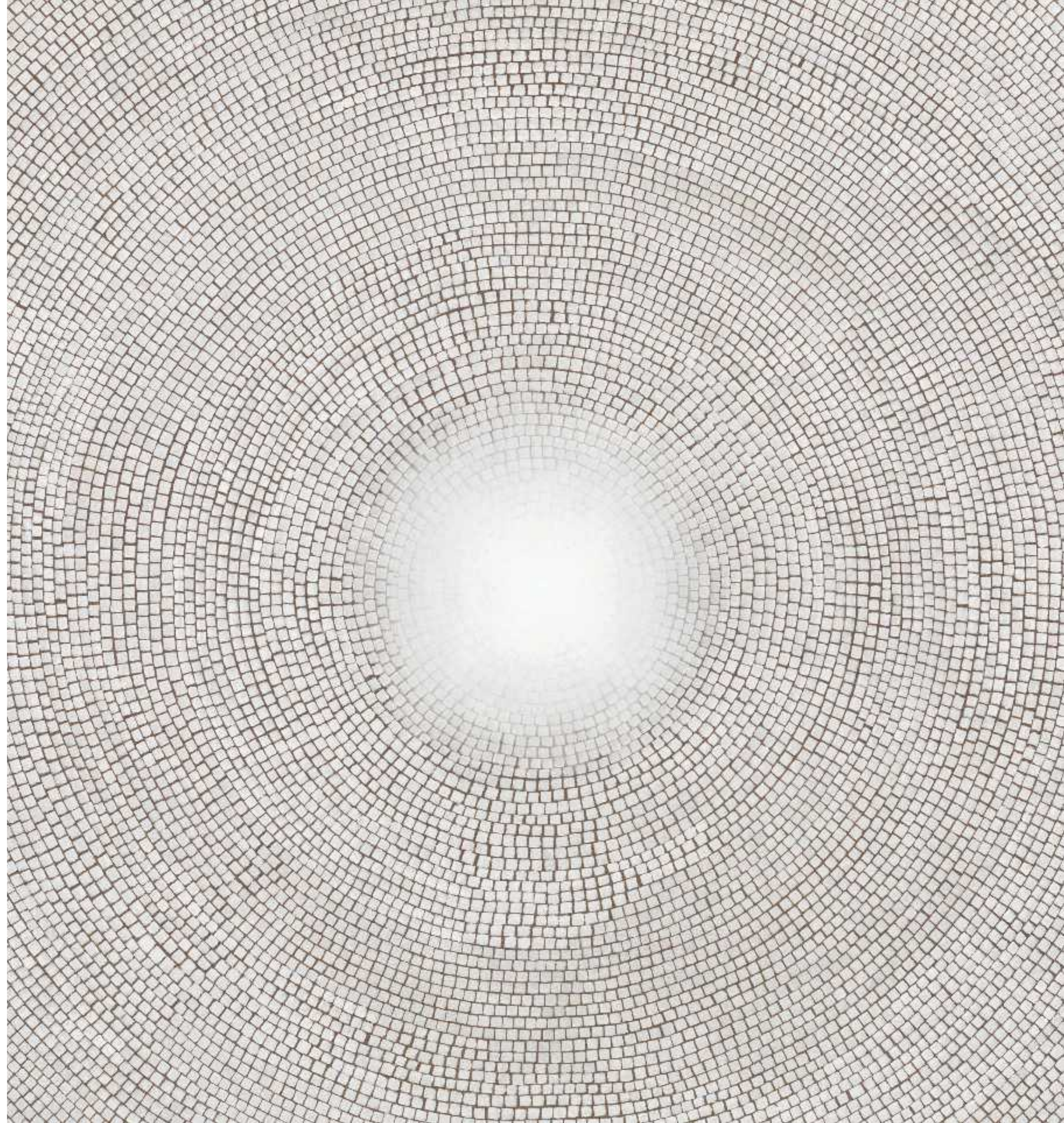
...Michael Glover
The Independent
(25 November 2008)

Y.Z. Kami's vast portraits of friends AND FAMILY MEMBERS, THE FIGURES are life-like ... as the faces loom over you, they seem to shimmer holographically, to twitch and pulse, EVEN TO BREATHE – AS IF THEY'RE NOT JUST LIFE-LIKE, BUT QUITE LITERALLY ALIVE.

...Gabriel Coxhead
Time Out London
(April 2015)



White Dome IV (2012- 2013)
Block ink and acrylic on linen
54 x 63 inches (137.2 x 160 cm)



White Dome (2014-2015)
Block ink and acrylic on linen
90 x 99 inches (228.6 x 251.5 cm)



Each canvas turns out to be composed of thousands of tiny mosaics of white paint. How the light gets into each mosaic, however, is not obvious, for the radiance seems to hover outside the canvas like a sea haar. There is a SERENITY TO THESE WORDS – THESE OBJECTS of contemplation.

...Laura Cummings
The Guardian
(12 April 2015)

Yet just as rationality starts to grind its gears and panic is about to set in, calm reasserts its hold. It does so by means of the quasi-architectural abstractions Kami has created as companions to his portraits. Composed of nested concentric rings of brick-like lozenges that evoke the domes and cupolas of churches, mosques, and temples, these panels are dilating and contracting mandalas for the contemplation of unfettered minds.

...Robert Storr
'Every Time I Feel the Spirit...'
Y.Z. Kami: Paintings
(Gagosian Gallery: 2014)



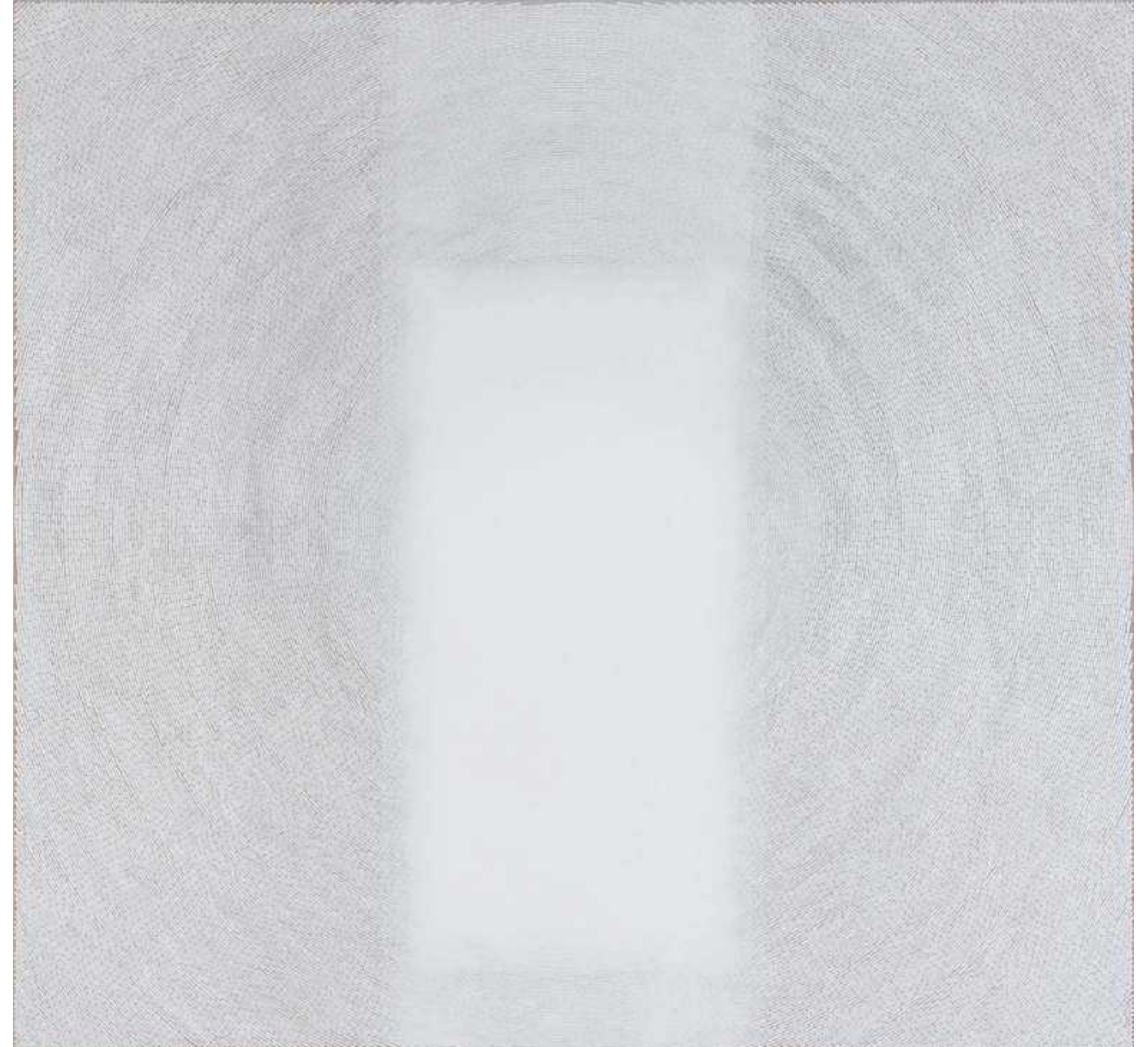


White Dome I (2013- 2014)
Block ink and acrylic on linen
108 x 117 inches (274.3 x 297.2 cm)



White Dome V (2013)
Block ink and acrylic on linen
40 x 44 inches (101.6 x 111.8 cm)

White Dome I (2011- 2013)
Block ink and acrylic on linen
124 x 137 inches (315 x 348 cm)



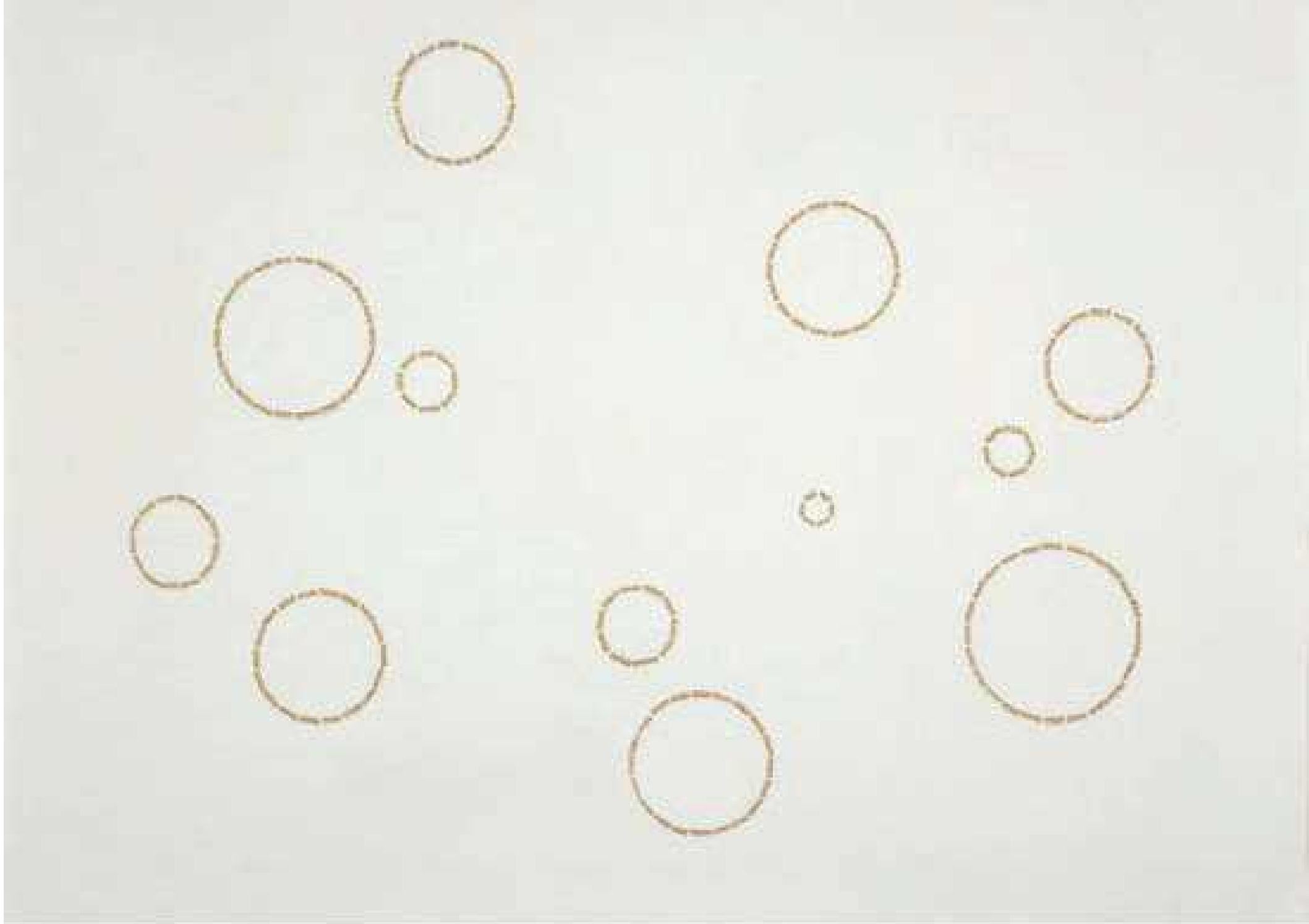
Opposite and following page:
Rumi, The Book of Shams e Tabrizi (2005)
(In Memory of Mahin Tajadod)
Soap stone, salt, and lithography ink
Dimensions variable







Rumi installation 9th International Istanbul Biennial, Istanbul, Turkey (2005)



Maquette for **Rumi** installation 9th International Istanbul Biennial, Istanbul, Turkey (2005)
Mixed media on paper, 42 x 54 inches (106.7 x 137 cm)





Kami ... makes sculpture, and in a more abstract idiom ... he ink-stamps on soapstone bricks the words of a repetitive, rhythmic poem by Rumi.: ‘Come, come my beloved, my beloved/ Enter, enter into my work, into my work!’ Rumi is said to have often composed to music while performing the sama, the mystical Sufi dance. Emulating the whirling movements of the dance, Kami makes each of Rumi’s words a building block in a series of consecutive circles – each circle, repeated, becoming part of a larger constellation.

...Fereshteh Daftari
Without Boundary: Seventeen Ways of Looking
(Museum of Modern Art, New York: 2006)

Following page:
Rumi installation (2009)
National Museum of Contemporary Art, Athens, Greece





Rumi installation at Roman Agora, Athens, Greece (2006)



alternate view: **Rumi** installation at Roman Agora, Athens, Greece (2006)



It is obvious from these paintings, with their intense aspect of interiority, of trying to make visible the invisible, that he is thinking about this dimension of our lives as few other contemporary painters.

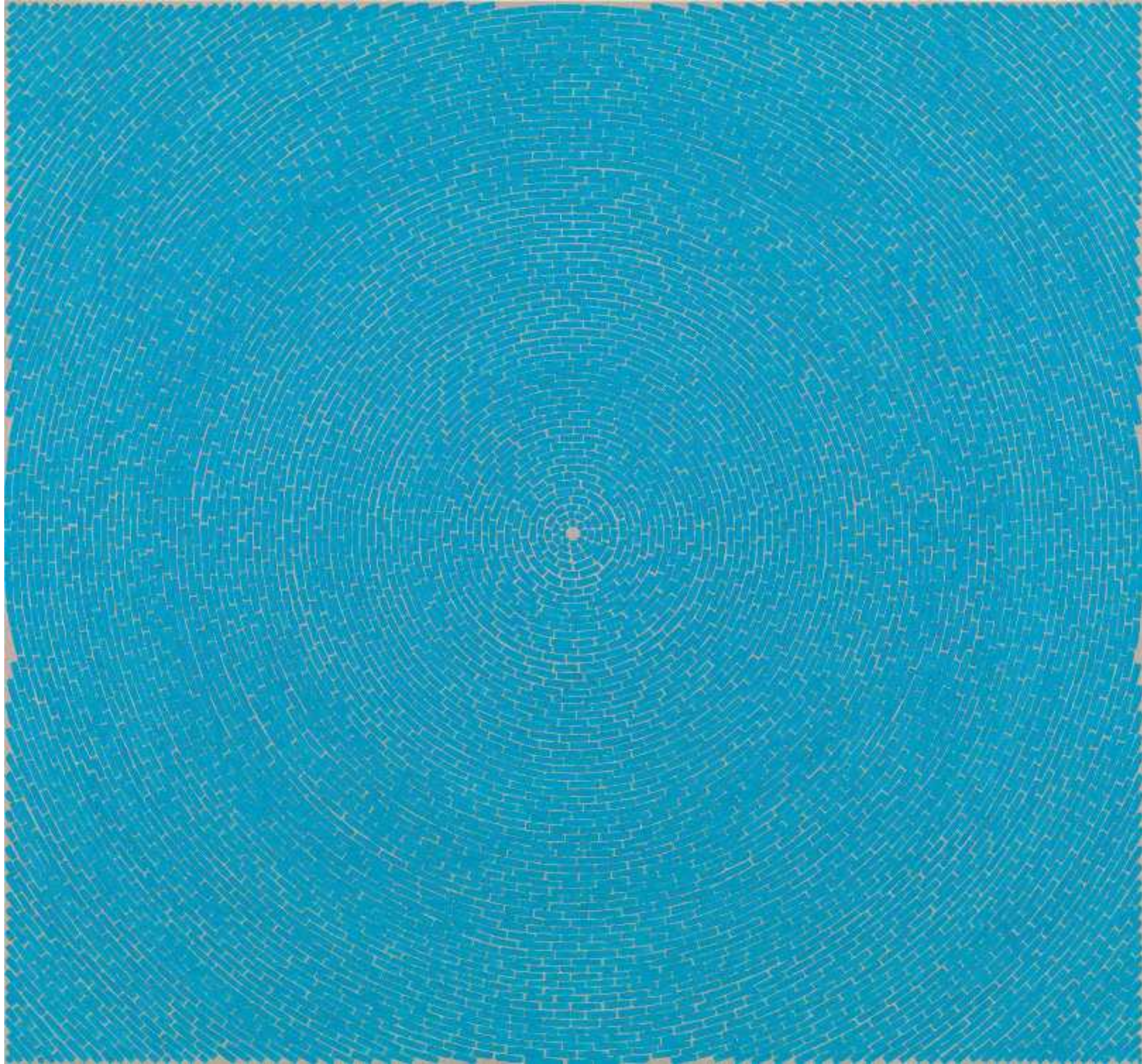
...Laura Cummings
The Guardian
(12 April 2015)

In ways both subtle and **OBVIOUS, EACH SUBJECT**, representational or abstract, deals with themes and variations, as well as suggesting ways of looking beyond what we actually see, to ponder on issues beyond the visible.

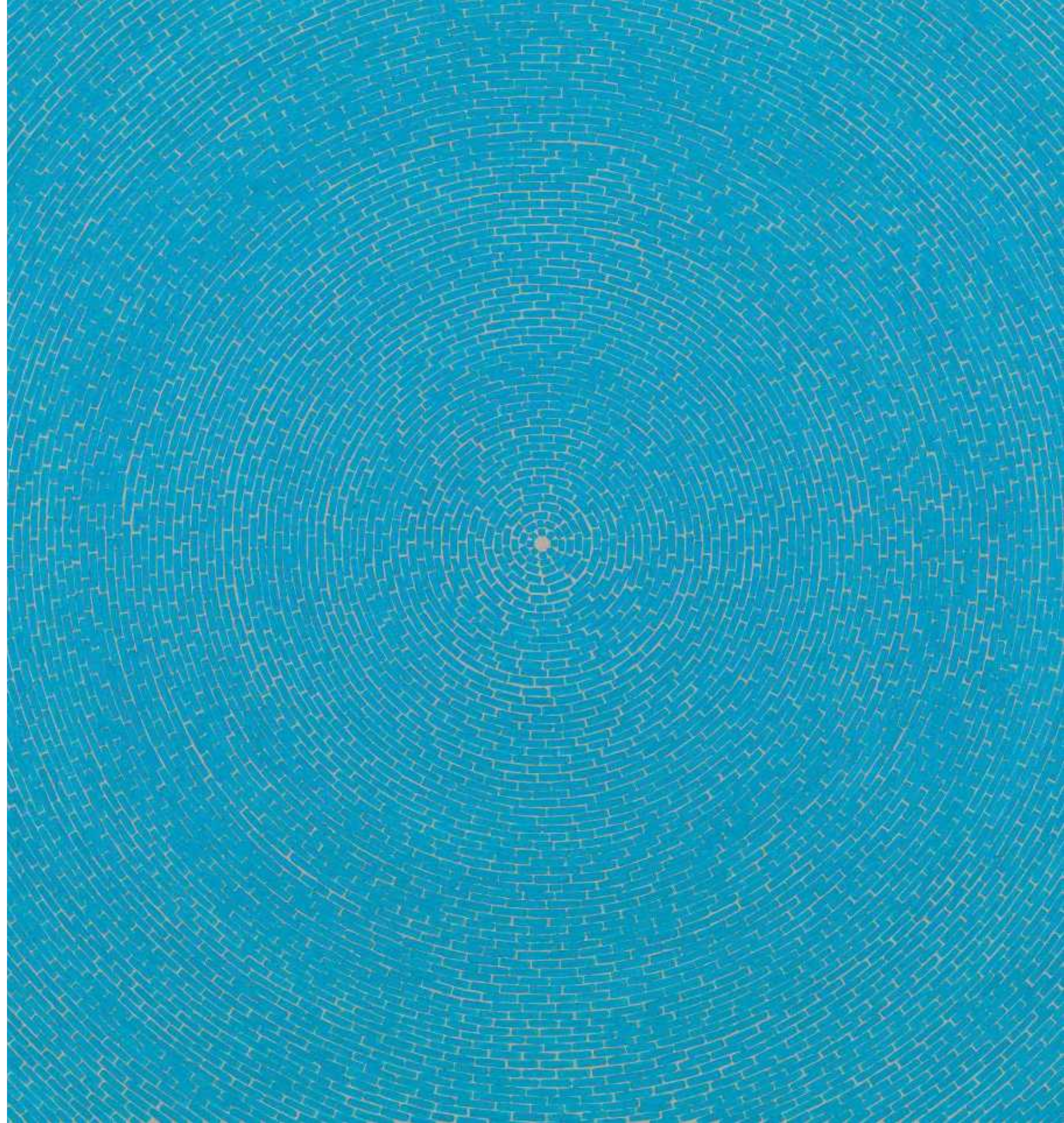
...Marina Vaizey
The Arts Desk
(14 April 2015)

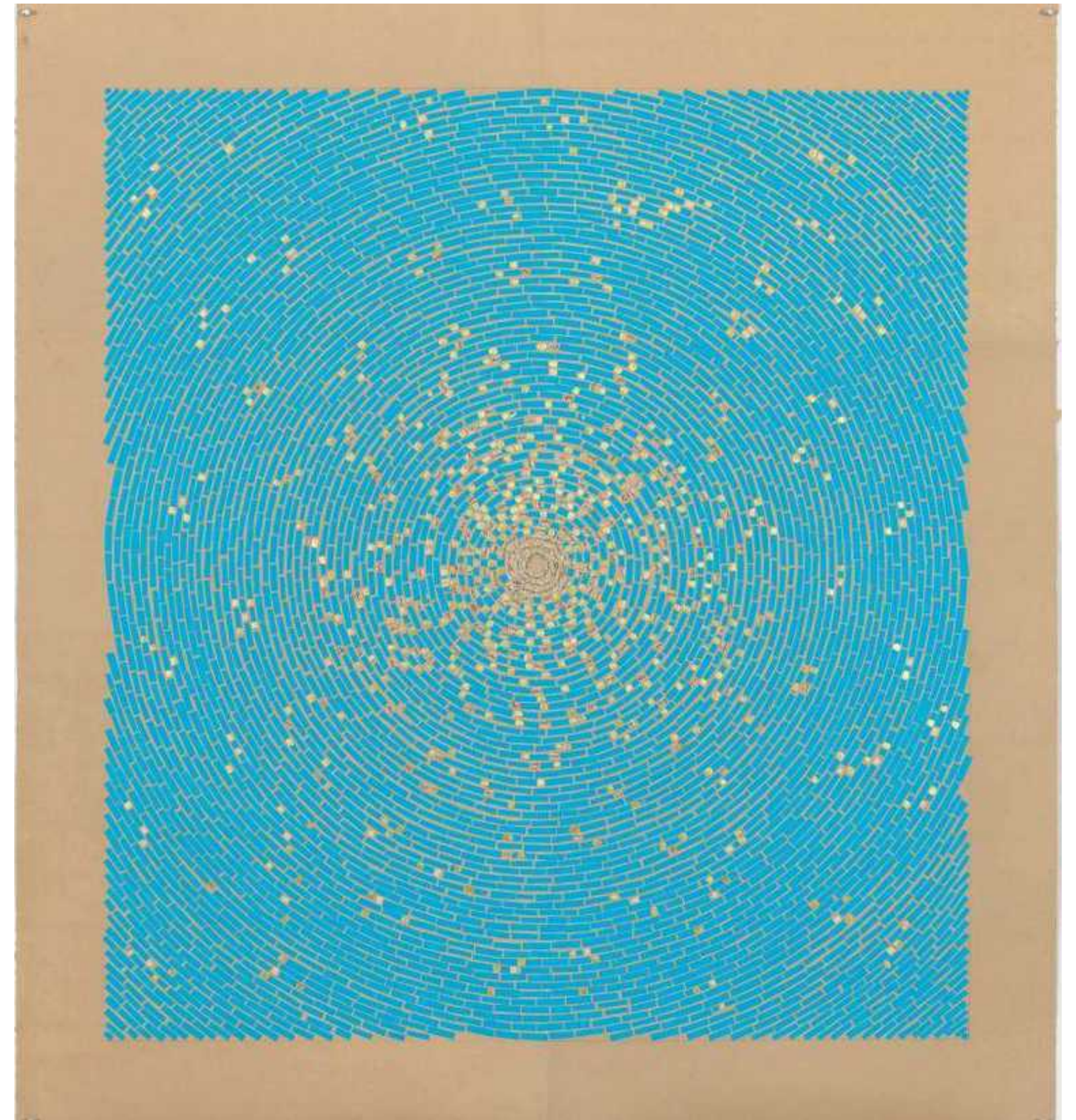
Gold Dome II (2016)
Gold leaf on linen
50 x 55 inches (127 x 139.7 cm)



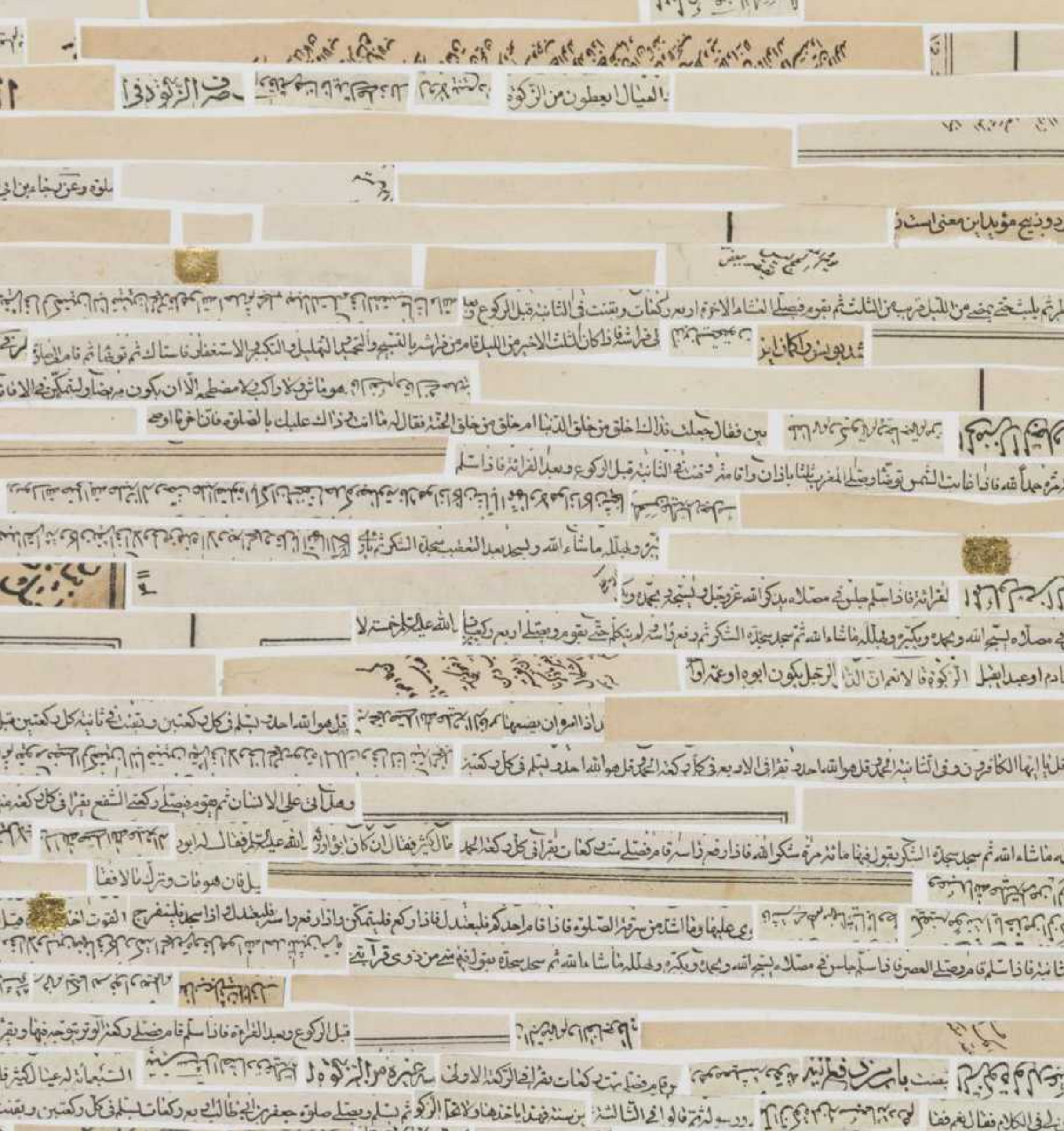


Blue Dome (2011-2012)
Oil on linen
52 x 56 inches (132.1 x 142.2 cm)

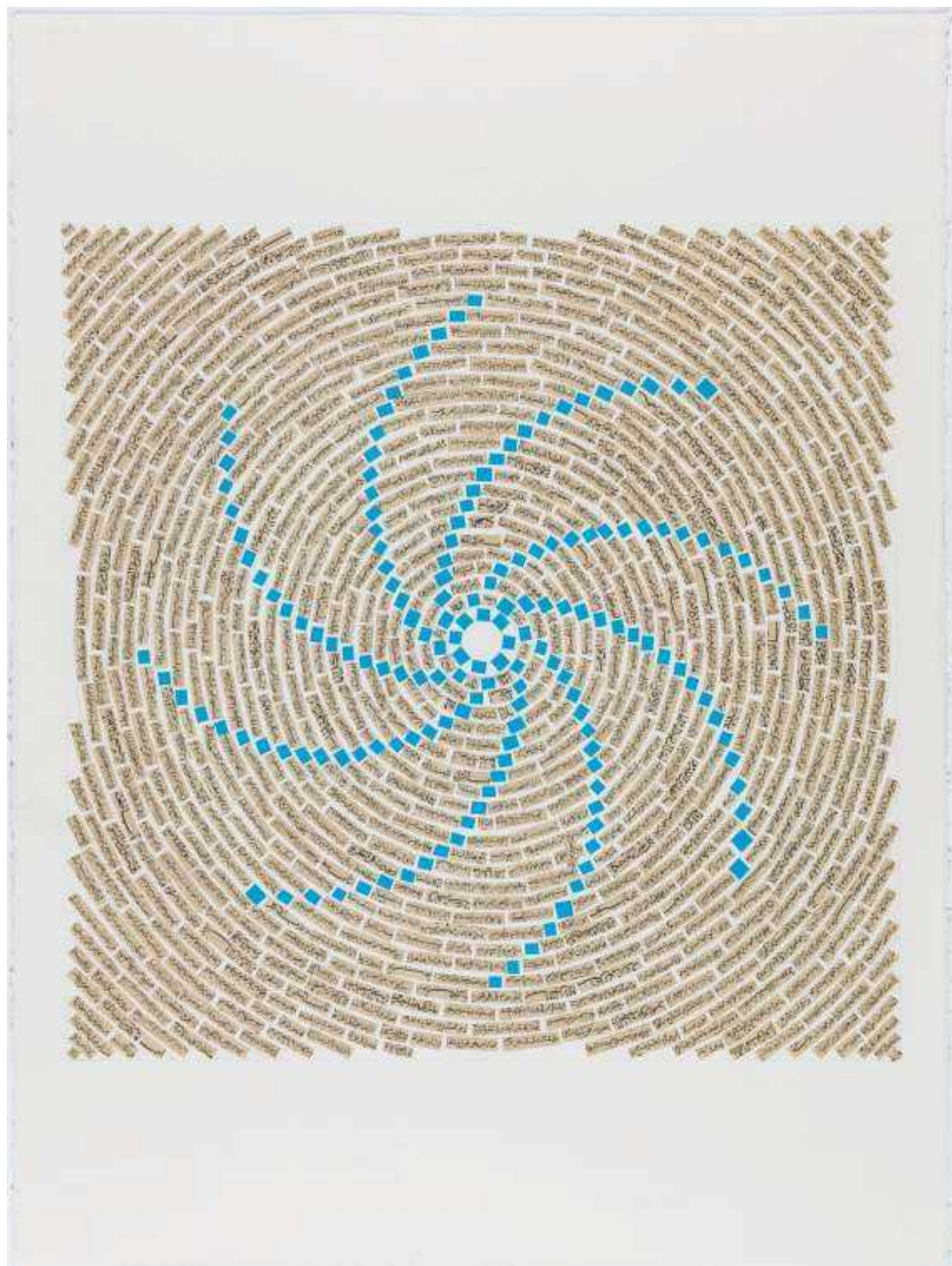




Endless Prayers XI (2015), mixed media on paper, 52 x 48 inches (132.08 x 121.92 cm)



Endless Prayers (2015), mixed media on paper, 30 x 22.5 inches (76.2 x 57.2 cm)



Endless Prayers VI (2015) mixed media on paper, 30 x 22.5 inches (76.2 x 57.2 cm)

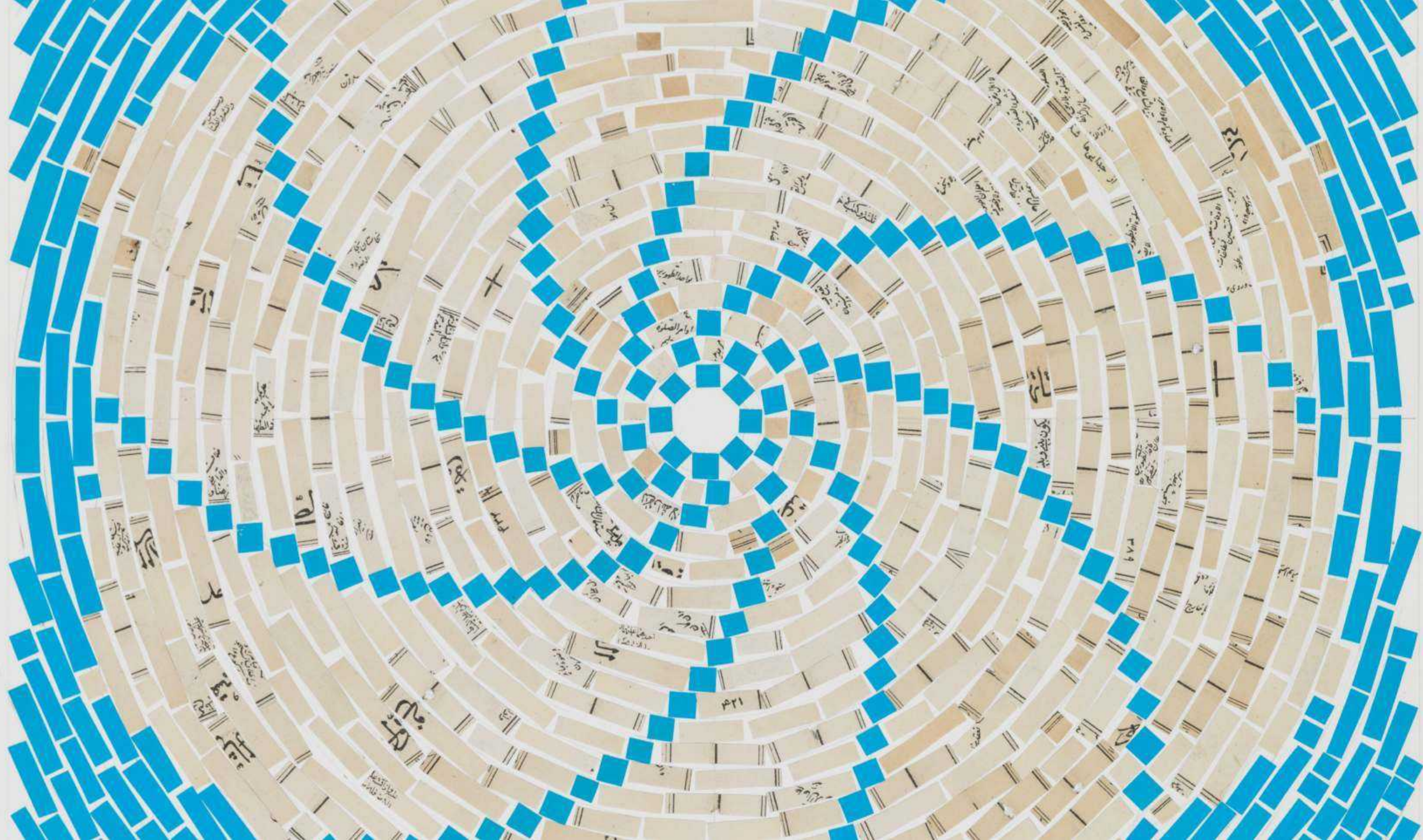


Endless Prayers VII (2015), mixed media on paper, 30 x 22.5 inches (76.2 x 57.2 cm)





Endless Prayers (2015), mixed media on paper, 30 x 22.5 inches (76.2 x 57.2 cm)





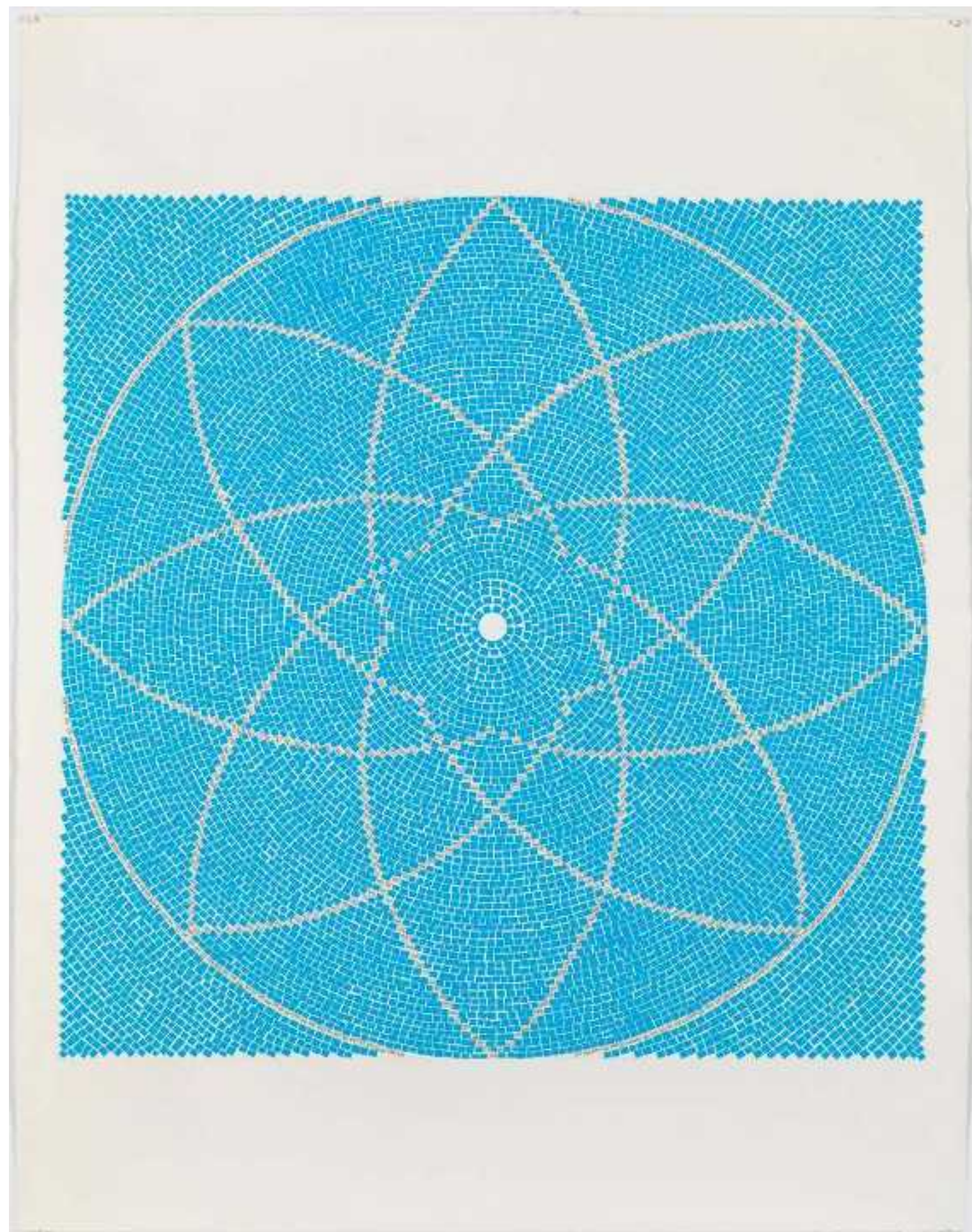
Endless Prayers VIII (2015), mixed media on paper, 30 x 22.5 inches (76.2 x 57.2 cm)



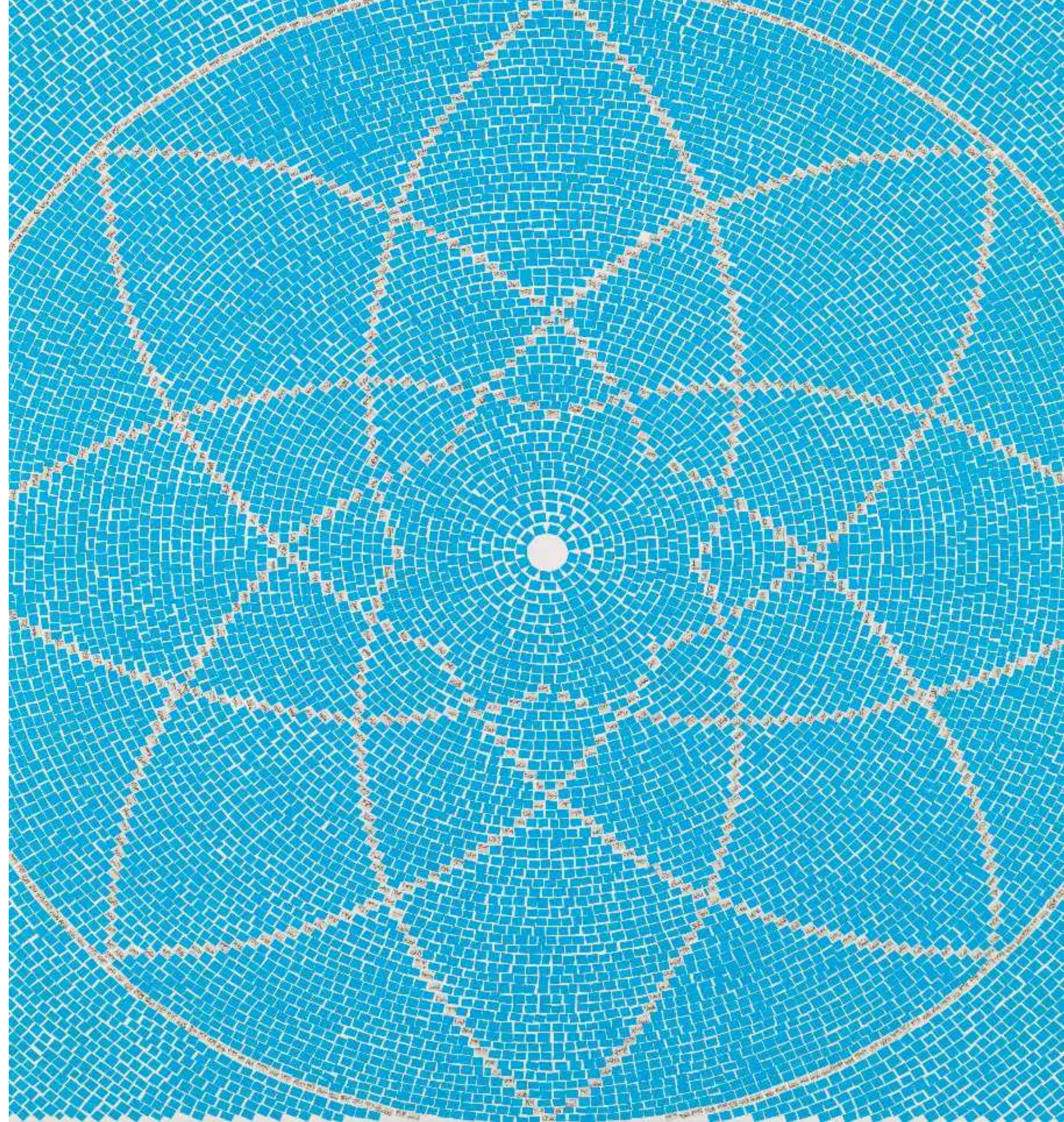
Endless Prayers (2015), mixed media on paper, 30 x 22.5 inches (76.2 x 57.2 cm)



Endless Prayers III (2015), mixed media on paper, 30 x 22.5 inches (76.2 x 57.2 cm)



Endless Prayers IX (2015), mixed media on paper, 62.5 x 49 inches (158.75 x 124.5 cm)





THESE PAINTINGS – THEY ARE ALL OILS – HAVE A FEATHERY LIGHTNESS OF TOUCH ABOUT THEM; OR AT least that is how it seems.

...Michael Glover
The Independent
(25 November 2008)

A comparably acute tactility informs Kami's ... versions of praying hands along with the single depiction of a splayed right hand that functions in relation to the others much as the wide-eyes portraits function in relation to those with closed eyes; as a sort of aesthetic control variable. For what characterizes the essence of such a gesture but the circumstance in which a body closes the sensory loop upon itself as a predicate for the mind doing the same? When the heel, palm, and fingers of one hand palpably mirror those of the other hand, a person circumscribes himself or herself, defines his or her boundaries with regard to all surroundings, and centers his or her being and consciousness with respect to everything that might diminish them or distract from them.

...Robert Storr
'Every Time I Feel the Spirit...'
Y.Z. Kami: Paintings
(Gagosian Gallery: 2014)

The procession of his paintings becomes almost hypnotically fascinating.

...Marina Vaizey
The Arts Desk
(14 April 2015)

A state of being that transcends cultural boundaries.

Paul Richard
The Washington Post
(22 April 2008)

...from Christian to Eastern modes in its spiritual references. The subdued palette and dry, fresco like quality of the surface reinforce the paintings' aura of sanctity.

...Fereshteh Daftari
Without Boundary: Seventeen Ways of Looking
(Museum of Modern Art, New York: 2006)

His sitters appear in a pensive condition, eyes shut to the visible world, as if they were seeing some inner world both within and beyond.

...Laura Cummings
The Guardian
(12 April 2015)

Rather than merely recording the physical presence of a person, these portraits portray each one's inner strength and private self.

...Ziba Ardalan
Y.Z. Kami: Endless Prayers
(Parasol Unit/Koenig Books, London: 2008)



Layers of Ideas, Layers of Paint

Inside Y. Z. Kami’s Studio

Shiva Balaghi, Ph.D

THE ELEVATOR DOORS OPEN AND PISHI, THE LUFFY GREY PERSIAN CAT, COMES to greet me. She sniffs my feet, gives me a look of recognition, and then disappears to a quiet refuge. Y. Z. Kami welcomes me with an offer of tea and then dips into the kitchen. I step into the adjacent room to continue the banter of greetings through an open doorway, as Kami puts on the kettle. I’m standing in a cozy study with warm lighting, comfortable seating, a large working desk, and a wall covered in books. I linger for a bit, touching the **DARK WOOD OF THE BOOKCASE WITH MY INGERTIPS, AND LOOKING OVER** the library with that sense of curiosity and covetousness scholars have when they encounter a real library of books, collected through many years of discovery. Kami’s books are well cared for, but they are dented, their bindings cracked...These books have been read, sometimes over and over again.

There is an order to things. The categories Y. Z. Kami has conjured for arranging his books are somewhat surprising. Nestled in between a collection of Ezra Pound’s essays in English and a compendium of Racine’s plays in French are several books by C. P. Cafavy, the Greek poet who lived in Alexandria. There are literary treasures that mingle together on the shelves—beautifully bound **IRST EDITIONS OF ANDRÉ MALRAUX’S SEMINAL ESSAYS OF ART CRITICISM; A** book on Robert Motherwell alongside an essay on contemporary **GERMAN PHOTOGRAPHY; KEITH HARING’S JOURNALS AND AN GORGEOUS** book on the sculptor Giacometti. There are well thumbed collections of writings by Vladimir Nabokov, Oscar Wilde, and Jean Genet. There are the volumes of French philosophy books in typically austere parchment colored covers. These must have remained from Kami’s days studying philosophy at the Sorbonne, I think to myself. But mostly there is poetry—Rimbaud and Wallace Stevens, Rilke and Elizabeth Bishop, Baudelaire, and Auden.

There are rows of majestic, old editions of the classical Persian **POETS—THE POEMS OF HAFEZ, THE Sa of Nizami, the Shahnameh** of Ferdowsi. There are numerous editions of poetry by Rumi—the **Divan of Shams-e Tabrizi** and the **Masnavi. THE INLUENCE OF** Rumi, whose poetry is imbued with a sage mysticism, on Kami’s art is perceptible. These are rare Persian books, since the more elaborate leather bound compendiums were typically printed in

The library serves as a kind of journal, mapping ideas and concepts that have been manifest throughout Kami’s career as an artist. As I look through his collection of Rumi poetry, I recall a particularly striking work of his. A sculptural installation composed of soapstone bricks arranged in concentric circles around a mound of salt, the bricks are inscribed with one of Rumi’s love poems. Each circle of the sculpture contains a verse from the poem, repeated again and again, as though an homage of poetic **LOOKING OVER** come my beloved, my beloved. Enter, enter into my work, into my work. Kami titled the sculpture, **Rumi, the Book of Shams-e Tabrizi** and dedicated it to Mahin Tajadod, his mentor with whom he had studied Rumi’s mystical poetry in his youth.¹

My reverie is paused as Kami emerges, holding a tray laden with cups of deep red tea, a bowl of grapes, some olives, white cheese, and sweets. With a nod of his head and a soft voice, Kami beckons me into his studio. I stand for a moment in the middle of the studio with its double height ceilings and look ahead at the massive windows that cover an entire wall. A radiant light is streaming in. Books and light, those are ultimately what animate Y. Z. Kami’s paintings. Each painting is composed of layers of paint, layers of **CRITICISM; A** developed within each are years of reading, of working the brush. They are manifestations of Kami’s imagination as he thinks **AND GORGEOUS** to translate texts, people, and memories onto the canvas. They are the culmination of years of experimentation with paint—its texture, its pigment—to achieve just the right effect.

As I follow Kami through his studio, I look over a large table on which he’s arranged stacks of sketches, newspaper clippings, and photographs. This is where Kami seems to accumulate bits and pieces of research, source materials that trigger moments of painting. There are photographs of Byzantine icons. There is a large bust—an ebonied African tribal sculpture

On one side of the table, there is a carved wooden antique book stand on which there is a book on Fayum portraits, open to a large, colored picture of a portrait of a man with those large eyes. When New York’s Metropolitan Museum of Art asked Kami **TO PARTICIPATE IN THEIR ARTIST PROJECT, MAKING A SHORT ILM ON**

favorite object in the museum’s collection, Kami spoke of these Fayum portraits from ancient Egypt. ‘I remember very well my **IRST ENCOUNTER WITH FAYUM PORTRAITS; THEY WERE NOT LIKE ANYTHING I HAD SEEN,**’ Kami said. ‘What I remember struck me as a young painter was the eyes, that were so exaggerated, so large but at the same time so real and so convincing. They are soulful, I mean as if they are giving us information about another dimension or something.’²

On the wall beside this table laden with the research materials that inspire his current painting, Kami has pinned some pictures on the wall. There are architectural photographs and pencil sketches he has made of the intricate brickwork of the dome and muqarnas of the Seljuq era Jameh Mosques of Isfahan. On the adjacent wall, hung like a grid, is a stunning display of works on paper – domes in shades of blue, white, and gold. Kami’s friend Daniele tells us that according to the Indian spiritual leader, Paramahansa Yogananda, those colors—blue, white, gold—are the colors of **THE SPIRITUAL EYE; THROUGH THEIR EFFECT ON THE NERVOUS SYSTEM, THEY** help induce a sense of calm.

Large dome paintings stand nearby on easels, some still being worked on. They begin as simple compositions, brick shaped patches of color that form concentric circles. But the paintings have a chimeric quality, as if the circles are cascading across the canvas. And as the light traverses the works, various hues of color appear and disappear. Within each blue, white, and gold canvas, there are deep layers of color that reveal themselves as you change your perspective towards the painting. They are meditative, profound in their simplicity. ‘...These panels,’ wrote the art historian Robert Storr, ‘are dilating and contracting mandalas for the contemplation of unfettered minds.’³

EACH TIME I ENTER KAMI’S STUDIO, I’M BOTH INVIGORATED BY A FLOW of stimulating ideas and immersed in a sense of pervasive calm.

KAMI CONVEYS BOTH ESSENTIAL QUALITIES IN HIS BODY OF WORK. HIS paintings are imbued with depth from years of Kami’s journeys, **LIKE ANYTHING** reaching across boundaries, searching for an inclusive, universal sense of the spiritual. ‘Kami is after inclusivity **BASED ON SHARED UNDERSTANDING,’ WROTE THE CRITIC STEVEN HENRY** Madoff.⁴

I WALK TO A LARGE-SCALE CANVAS KAMI IS STILL WORKING ON; HE’S PAINTING from the top of the canvas down. A solitary portrait is taking shape but the bottom half of the canvas is another thing altogether. A shade of terracotta smoothed onto the surface of the canvas. I look to Kami and ask if this earthy coat of paint is what gives his **PORTRAITS THAT ETHEREAL QUALITY. HE WALKS OVER TO A CORNER OF HIS** studio and shows me a canvas that is nothing but a layer solid **TERRACOTTA COLORED PAINT. HE SEARCHED FOR A LONG TIME, HE TELLS ME, TO IND THIS PERFECT SHADE TO USE AS THE ANCHOR FOR HIS PORTRAITS. IF** you look closely at his paintings, you’ll see touches of terra cotta emerging from beneath the soft layers of paint. It adds dimension, **SYSTEM, THEY** most luminescent quality to his portraits.

Kami was asked once about the way his portraits seem to be blurred. ‘It’s more like a tremor,’ he replied, ‘a tremor that conveys the sense of presence.’⁵ This tremor helps produce a quiet tension in Kami’s portrait paintings. There is an insistence on anonymity on the one hand and a powerful revelation of the very essence of presence on the other. ‘Monumental and yet modest, matte and yet radiant, still but somehow pulsing with energy: this is an art of paradoxes,’ wrote one art critic.⁶

The portraits form the very core of Kami’s art practice. **Watchful Portraits, KAMI’S IRST MUSEUM SOLO EXHIBITION AT THE HERBERT F.** Johnson Museum of Art at Cornell University in 2003, helped introduce this body of work to a growing public. And it is his **by a flow** that are most commonly represented in major museum collections from the Whitney to the Met to the Guggenheim.

Kami learned painting as a young boy in Tehran from his mother, who was a portrait painter. Kami’s own approach encompasses a simultaneous reverence for the art historical traditions of **PORTRAITURE AND A QUIET DEIANCE THAT SEEMS TO UPEND THE GENRE** altogether. Through the years, Kami has created a staggering range of portraits—addressing a variety of ideas from the politics **OF SEXUALITY, CLASS AND RACE; TO RELECTIONS ON A SENSE OF EXILE** **NOSTALGIA; TO MYSTICAL NOTIONS OF BEING AND PRESENCE. REGARDLESS** of the subject, his portrait paintings ultimately offer a profound meditation on our way of seeing.

This meditative quality is strikingly apparent in a recent series that Kami has been painting—of hands held in prayer. Explicitly, Kami explains, they are images of ‘a spiritual experience, of devotion.’ With the use of light, however, Kami added another dimension **TO THE PAINTINGS. HE WANTED TO CREATE THE EFFECT THAT THE HANDS** are emanating light,’ as a pictorial representation of a mystical experience.⁷

There is a tranquil presence that permeates the surface of each of Kami’s paintings. Though they may appear simple, ultimately each of his paintings is marked by complex narratives—coalesced through years of reading, travel, searching within his memories, seeking spiritual connections. The painterly quality captures both a depth of perception and a spontaneity of feeling.

Finally, we gather around a long wooden table. As Kami serves **US TEA, WE SETTLE INTO BUSINESS. HE HAS DECIDED TO CALL HIS SHOW IN** Dubai, White Domes, he tells me. We review the exhibition layout. We review how he’d like to arrange his artworks – paintings, works **ON PAPER, SCULPTURE—FROM ONE GALLERY SPACE TO THE NEXT. HE ASKS** **ME ABOUT DUBAI. HE’S NEVER BEEN BEFORE. THIS WILL BE HIS IRST EVER** solo exhibition in the Middle East. Kami’s face lights up at the thought. ‘While I’m in Dubai,’ he tells me, ‘I really want to spend some time walking along the beach, looking out onto the sea.’

¹ The translation of Rumi and description of the work are from an essay by Fereshteh Daftari. See F. Daftari, ‘Islamic or Not’, in **Without Boundary: Seventeen Ways of Looking at Iran** (New York: MoMA exhibition catalogue, 2006), p. 24.

² Y. Z. Kami on Egyptian Mummy Portraits, The Artist Project, Metropolitan Museum of Art, <http://artistproject.metmuseum.org/2/yz-kami/>
³ Robert Storr, ‘Every Time I Feel the Spirit’, in **Y. Z. Kami** (NY: Gagosian Gallery, 2014), p. 26.

⁴ **STEVEN HENRY MADOFF, ‘Y. Z. KAMI AND THE FACE OF MERE BEN-GURION** (NY: Gagosian, 2008), p. 73.

⁵ Ziba de Weck Ardalan, ‘An Interview with Y. Z. Kami’, in **Y. Z. Kami: Endless Prayers** (London: Parasol Unit/Koenig Books, 2008), p. 41.

⁶ Lara Cumming, ‘YZ Kami: Making the Visible Invisible’, **The Guardian**, April 12, 2015, <http://www.theguardian.com/artanddesign/2015/apr/12/ys-kami-paintings-gagosian-gallery-review-iranian-interior-lives>

⁷ ‘Y Z Kami Focuses on the Ethereal at Gagosian’, Blouin **ArtInfo**, January 17, 2014, <http://www.blouinartinfo.com/news/story/1001883/video-yz-kami-focuses-on-the-ethereal-at-gagosian>.



Y.Z. Kami

Born in 1956, in Tehran, Iran.
Lives and works in New York, NY.

Education

1982 Conservatoire Libre, du Cinema, Paris, France.
1976–81 B.A. and M.A., University of Paris-Sorbonne, Paris, France.
1974–75 University of California, Berkeley, CA.
1973 HOLY NAME COLLEGE, OAKLAND, CA.

Selected Solo Exhibitions

2015
Y.Z. Kami: Paintings. Gagosian Gallery, Britannia Street, London, England.

2014
Y.Z. Kami: Paintings. Gagosian Gallery, Madison Avenue, New York, NY.

2009
Y.Z. Kami: Beyond Silence. National Museum of Contemporary Art, EMST, Athens, Greece.

2008
Endless Prayers. Parasol Unit Foundation for Contemporary Art, London, England.
Perspectives: Y.Z. Kami. Arthur M. Sackler Gallery, Smithsonian Institution, Washington D.C.
Y.Z. Kami. John Berggruen Gallery, San Francisco, CA.
Y.Z. Kami. GAGOSIAN GALLERY, BEVERLY HILLS, CA.

2003
Portraits by Y.Z. Kami. HERBERT F. JOHNSON MUSEUM OF ART, CORNELL UNIVERSITY, Ithaca, NY.

2002
Martin Weinstein, Minneapolis, MN.

2001
Deitch Projects, New York, NY.

1999
Dry Land. Deitch Projects, New York, NY.

1998
Y.Z. Kami. Deitch Projects, New York, NY.

1996
HOLLY SOLOMON GALLERY, NEW YORK, NY.

1993
Barbara Toll Fine Arts, New York, NY.

Selected Group Exhibitions

2015
The Rainbow Serpent. Gagosian Gallery, Athens, Greece.

2014
One Way: Peter Marino. Bass Museum of Art, Miami, FL.
Seeing Through Light: Selections from the Guggenheim Abu Dhabi Collection. Guggenheim Abu Dhabi, United Arab Emirates.

2012
Contemporary Iranian Art from the Permanent Collection. The Metropolitan Museum of Art, New York, NY.

2011
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