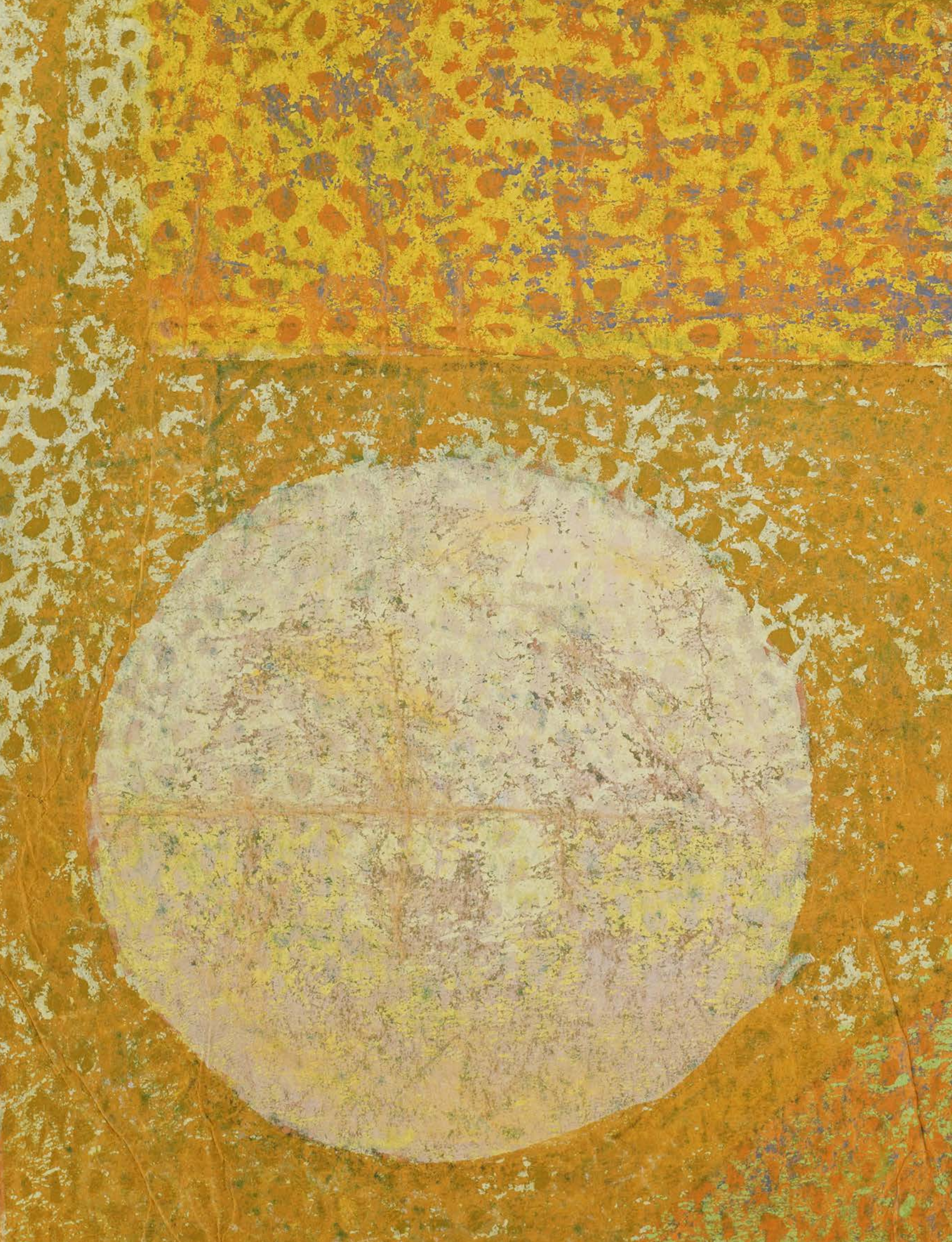


The background of the cover is an abstract painting. It features broad, textured brushstrokes in shades of brown, grey, and white. The strokes are layered and overlapping, creating a sense of depth and movement. The overall effect is that of a raw, expressive artistic process.

The Mana Jalalian Collection

a Rare Collection of Iranian Modern Art



The Mana Jalalian Collection

a Rare Collection of Iranian Modern Art

The Mana Jalalian Collection

Sohrab Sepehri's poems have always carried a profound impact on the way I perceive the outside world. I listened to them, memorized them, and off they took me on a spiritual journey in a very individual and intimate quest to deepen my insights about nature, beauty, and life. Today, I find myself staring at my walls carrying some of Sepehri's most magnificent works of abstract groves of trees, sweeping branches, and poetic and expressive landscapes. Yet, upon each gaze, his reciting voice echoes in my head as I find myself dealing with bursts of expressions, meanings, and senses.

What drives me to collect art? A curious nature. An endless desire of wanting to know more; about the artist, and the essence of the piece. Collecting never ends with me buying a single piece of a specific artist, but goes on to include several of theirs, a process that adds further meaning to each individual piece, ultimately creating an expressive storyline that reflects their odyssey and views on various subject matters. It's merely an addiction fueled by curiosity and obsession.

This catalogue features a rare selection of artworks from my private collection, and which includes more than 400 works of paintings, drawings, photographs, sculptures, video arts, woodcuts, and etchings, currently kept between Dubai, Basel, Tehran, and Vancouver. The collection has been passionately built over the past 15 years and covers an even greater span of time; from the formation of Modern Iranian Art in the 1950s until the present day. In its entirety, it represents more than just a group of objects in captivating aesthetics and unusual forms, but works that collectively narrate a story of remarkable movements that emerged in Iran Modern. One that fascinates me the most is the Saqqakhaneh, a movement of neo-traditional art which emerged from the late 1940s onto the 1970s, and led by pioneering artists such as Parviz Tanavoli, Charles Hossein Zenderoudi, Marcos Grigorian, Faramarz Pilaram, and Mansour Qandriz. Focusing heavily on combining modern painting techniques with symbolism, the term "Saqqakhaneh" refers to the public water shrines - traditionally decorated with symbolic objects - which were built in memory of the water-deprived martyrs that fell in The Battle of Karbala in the seventh century.

As you leaf through these pages, you will come across many distinctive works by some of the most prominent and influential Iranian Modernists, such as Parviz Tanavoli's bronze Heeches, astonishing calligraphies by Mohamed Ehsai including one commissioned in Mana's name, rare Bahman Mohasses paintings, one of which depicts the iconic figure Fifi, a painting by Sohrab Sepehri featuring his unique tree trunks, and dozens by others who helped shape Iran Modern. Many of these extraordinary works have been exhibited in renowned

museums and biennales around the world, namely La Biennale di Venezia, Musée d'Art Moderne de Paris, MAXXI Museum in Rome, Davis Museum in Boston, and the Hirshhorn Museum and Sculpture Garden in Washington, D.C.

Art is eternal; it flows through history, and I'm constantly and inevitably enchanted by its power. The time span of my art collection may begin from the 1960s but that never stops me from seeking more and beyond. As we live in the most well-documented era in history, the emerging contemporary artists of our present day undoubtedly reflect our history and future alike. Helping them reflect their views and perspectives is our obligation, and I have therefore pledged my support to the creative and vocal minds who remain devoted to shaping the future of the Iranian contemporary art scene.

The aim of each project is to create a Kinetic immersion into a sensorial world of colors where the visitors become part of the artwork itself . . . analogous to a tridimensional fusion between art and architecture and the 4th dimension of time which is added by the visitors trajectory in space around the artwork.

Sometimes I wonder in the emptiness of thoughts. . . . once you engage the action of a complex intricate user experience and immersion of space, you cannot go back . . . it's like small wheels of a watch engine that set into motion through time and you just flow naturally with the constant tik tok of the brain functioning . . . you can't stop time , as you can't stop thoughts . . . color takes over but only to remind us that emotions and senses can be painted and outspoken in different pigments and one relates differently to it than another . . . different days, different moments of the day . . . a liberating journey without judgment . . . there's only pure emotion . . .

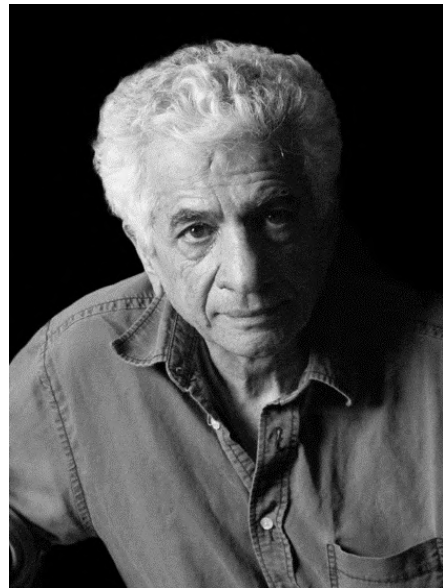


Mana
Oil on Canvas - 150 x 150cm - Executed in 2013

I named this piece after my dear friend Mana. Dancing words in passionate and strong movements express the positive and powerful characteristics of hers. I drew her character with a strong and joyful dance.

- Mohammad Ehsaei

PARVIZ TANAVOLI
(Iranian, 1937 – Present)



Parviz Tanavoli is an Iranian Canadian sculptor, painter, scholar and art collector who has, since 1989, lived and worked between Tehran, Canada, and the United States.

He is a member of the Saqqa khaneh movement, and widely referred to as the Father of Modern Iranian Sculpture, and is currently the most expensive living Iranian artist with his *The Wall (Oh, Persepolis)* sold to Mathaf: Arab Museum of Modern Art in Qatar for \$2.84 million in 2008, an auction record for a Middle Eastern artist.

His work has been displayed at the British Museum in London, the Grey Art Gallery in NYU, Metropolitan Museum in New York, Minneapolis Institute of Art in Minneapolis, Olympic Park in Seoul, Qatar National Museum, Royal Museum in Jordan, Royal Scottish Museum in the UK, the Museum of Modern Art in Vienna and New York, Tate Modern in London, and in numerous prestigious venues globally.



Poet Turning into Heech
Bronze
Signed on the left side of the base; 'parviz,73-07, 1/6'
228 X 70 X 58 cm

Poet Turning into Heech, 1974-2007

This work was executed between the years 1974-2007 and is number one from an edition of six.

The idea of 'Poet turning into Heech' first appeared in 1973 on much smaller scale (Galloway, p.173). Its enlargement took place as recently as last year as the artist had always wished.

Parviz Tanavoli was one of the key founders of the Saqqa-Khaneh movement in Iran. This 'neo-traditionalist' school of working was in part inspired by the spiritual visual elements of Persian culture, which still feature strongly in Tanavoli's art. Tanavoli's fascination with the aesthetics of Iranian heritage began in the early 1960s when he and his friend, the artist Charles Hossein Zenderoudi, were struck by the simplicity of form and the motifs of religious posters while visiting Shahr-e Ray. Adapting the religious imagery in a minimalist style and combining it with architectural style of pre-Islamic Iran, Tanavoli produces works that are representative of true Iranian Modernism.

Mysticism, poetry and oneness with divine are once again the spiritual currents that run through this work. The Farsi word Heech, meaning 'nothing', is a recurrent theme in Tanavoli's work. The artist has portrayed this symbol in a variety of different ways, although always in a surprising and visually stunning manner. Playful as well as profound, the mysterious heech has been interpreted in many ways. Heech could be read as a reflection of the feelings of unworthiness and frustration of the modern man. However, referring to Sufism and making use of spiritual metaphors of traditional Persian poetry, the artist explains, "'nothing' is an aspect of God who is in all things and therefore everything. The 'nothing' is not God, but is a place where God could be in his purest state." The engraved surface of the sculpture, resembling ancient Achaemenid rock reliefs, represents the poet's way of communication and its immortalisation as text. The poet is a symbol of the Sufi and the devout Muslim. To reach the state of eternal love he must lose himself into nothingness and it is only then that he will find the truth.

LITERATURE:

David Galloway, Parviz Tanavoli: Sculptor, Collector & Writer, Iranian Art Publishing, Tehran 2000.





Parviz Tanavoli
Heech
Bronze
Height: 32cm - Edition 5/5



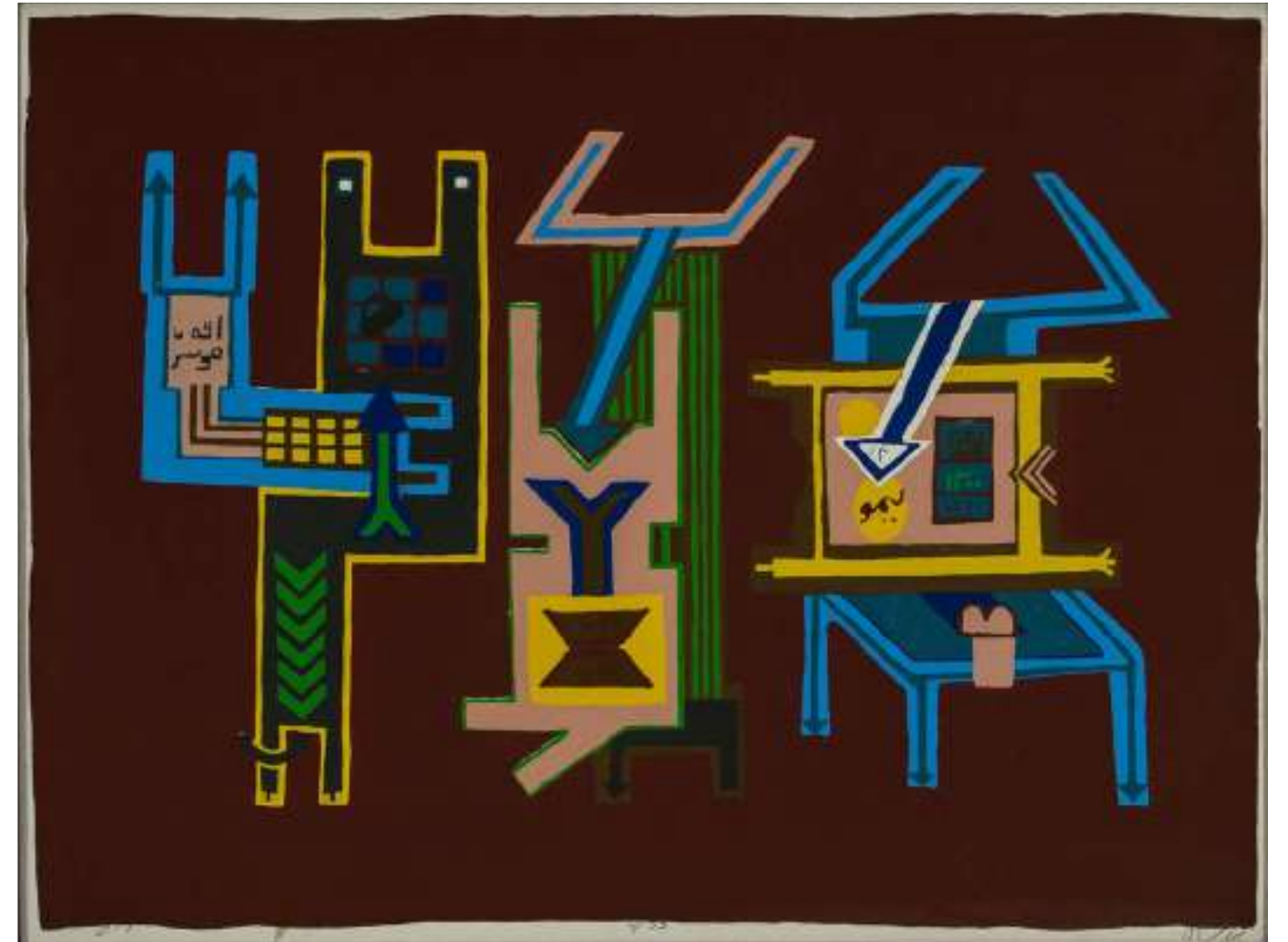
Parviz Tanavoli
Heech Lovers
Bronze
56 x73 x 43 cm - Edition 3/6



Parviz Tanavoli
Heech
Bronze
Height: 200cm
Executed in 2014 - Edition 1/6

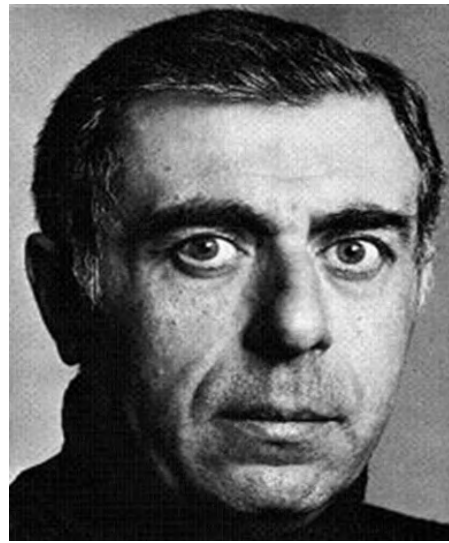


Parviz Tanavoli
Poet and Bird
Screen Print - 57 x 75cm - Executed in 1974



Parviz Tanavoli
Three Lovers
Screen Print - 50 x 70cm - Executed in 1974

BAHMAN MOHASSES
(Iranian, 1931 - 2010)



Dubbed by some as the “Persian Picasso”, Mohasses was an Iranian painter, sculptor, translator, and theatre director. He is largely recognized as an icon of Iranian modernism and his works are highly collected and extremely rare. Due to political instabilities in Iran, he moved to Italy in 1954 and attended the Accademia di Bella Arti di Roma, where he began experimenting with the subject matters he was so well known for; expressive and unusually formed animals, objects, the human figure, as well as mythological creatures. Some of his public works in Iran were destroyed or damaged after the Islamic Revolution, with the artist subsequently destroying all his remaining works in Iran. Those that become available at auctions are now highly sought after.



Bahman Mohasses
Untitled, 1966
signed and dated 'Mohassess 66'(lower right)
signed and dated 'Mohassess 66' and signed again in Farsi 'Bahman Mohassess'(on the reverse)
Oil on canvas, 70x100cm

This painting is the Iranian artist's contribution to a long line of tradition that began with iconoclastic and later iconic work of 1510 by Giorgione. The Renaissance master's *Sleeping Venus* which was one of the starting points of modern art, became not only a model for Titian (who finished Giorgione's unfinished work after his death) but a hallmark of a long tradition of presenting nude woman. In addition to *Venus of Urbino*, Titian employed the pose in a number of other paintings presenting either *Venus* or other mythological female figures.

Later the pose and variations of it appeared in numerous works of artists to come such as Velasques, Goya, Ingres, Cabanel, Manet, Matisse, Picasso and Henry Moore.

During 1966, Mohassess paints a number of bathers – male figures sitting by the seaside. He depicts in the present piece a reclining female figure who, though sharing the traditional *Venus* pose, initially reminds us of the figure in Giorgio de Chirico's paintings. This is not anything strange for an artist who studied and resided in Italy. De Chirico's sleeping female figure reappears in different variations in a series of his paintings depicting

a monumental sculpture in an Italian piazza. De Chirico's model was a 2nd Century BC marble sculpture of sleeping *Ariadne*. As in its model, the body of de Chirico's figure is covered in drapes, whereas Mohassess' is just as stark nude as *Venus*, only lacking the original model's decorum.

Another reference to de Chirico is a flat dark colour Mohassess has applied under the body that can be interpreted as a towel but in fact strongly resembles de Chirico's deep shadows cast by a low sun that is normally shining from the right side of his canvases.

Another reference to the traditional presentation of *Venus* has yet to come. From an X-ray detection of Giorgione's work we know that he had rendered a figure of *Cupid* on the right side of the reclining body – which was later over-painted. Titian in whose *Venus of Urbino* located the figure in an earthly interior with two maidens in the background, replaced the mythological *Cupid* with a dog, which is sleeping while his *Venus* is awake, gazing at her viewers. In Manet's

Olympia, a black cat with arched back has replaced the dog and Picasso, in his parody of Olympia, has painted both a cat and a dog, side by side. In another work Picasso's reclining nude is playing with a kitten which has jumped on her ample body.

only two small holes for eyes. The figure has been painted with great mastery and effort donated to a major work in the artist's heyday, with full-fledged chiaroscuro over the artist's characteristic texture of painting. This is a perfect Mohassess canvas.

A pessimist artist, Mohassess places a frightening giant lobster right in front of his canvas, closer than the main figure to the spectator's eye. The contrast between the shining red shell of lobster and the surrounding dark colours, gives the creature a prominent role, as if the outrageous look of the nude is yet not enough to shock the viewer.

LITERATURE
Behzad Hatam

Mohassess' typical anatomy is here seen at its most perfect rendition, - long conic legs and forearms ending in no foot or hand, exaggerated thin neck ending to a strange ET-like small head with no mouth or nose, having



Hadrianic Copy, Sleeping Ariadne, marble, 2nd century BCE, Vatican Museum, Rome



Giorgio de Chirico: Piazza d'Italia,



Hadrianic Copy, Sleeping Ariadne, marble, 2nd century BCE, Vatican Museum, Rome



Bahman Mohassess
Fifi
Oil on Canvas - 100 x 70cm - Executed in 1965
Exhibited in Paris, Musée d'Art Moderne de la Ville de Paris and in Rome, MAXXI National Museum of 21st Century Art



Bahman Mohasses
Untitled
Oil on canvas - 50 x 70cm - Executed in 1966



Bahman Mohasses
Unknown
Oil on Canvas - 70 x 100cm - Executed Circa 1960s

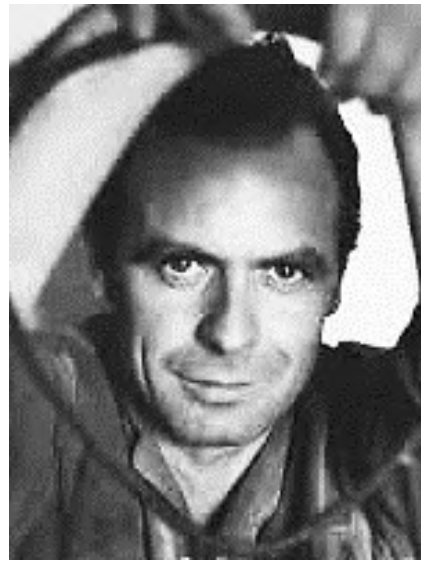


Bahman Mohasses
Untitled
Ink and gouache on cardboard - 25 x 35cm - Executed in 1969



Bahman Mohasses
Unknown
Print - 43 x 53cm - Executed in 1995 - Work is the second artist's proof

MARCOS GRIGORIAN
(Iranian, 1925 – 2007)



Grigorian was a pioneering Iranian-Armenian artist, curator, collector, teacher, and an actor, leaving behind an incredible mark on the visual culture of the twentieth century. He lived in Iran, Italy, USA, and Armenia where, over the course of years, has formed a significant collection of abstract works largely fabricated by earth media; using soil, straw, and wood bounded by polyester and paint. His art is in the permanent collections of the Museum of Modern Art and Metropolitan Museum of Art in New York, Grey Art Gallery of New York University, Tate Modern and the British Museum in London, Tehran Museum of Contemporary Art, Near East Museum in Armenia, and the Nelson Rockefeller Collection.



Marcos Grigorian
Abgousht Dizi (Iranian Lunch), Executed in 1971
Signed and dated 'Grigorian 1971'(on the reverse)
Installation on Earth and Straw on Canvas, 70x70 cm
Last exhibited in an exhibition titled 'Iranian Armenian Artists' at the Tehran Museum of Contemporary Art, 2001

Between 1968 and 1971, Grigorian created a few pieces depicting 'Abgousht Dizi'. One of them was acquired by H.I.M. Farah Pahlavi's collection. They are among the most important examples of Iranian Pop Art creations. The piece presented here was on loan to the Tehran Museum of Contemporary Art for the exhibition of works by Iranian Armenian artists in 2001.

'Abgousht' is an Iranian traditional soup made of meat, beans and chickpeas and is served with bread, normally 'Sangak', a kind of flat bread baked on hot pebbles in a big oven. Until three decades ago, it was a cheap meal served in traditional teahouses as a lunch for the low working class customers. 'Dizi' is the small pot in which one portion of abgousht is cooked and served. Juice of the Abgousht is mixed with small pieces of bread in a bowl and the remaining hard ingredients are mashed in the dizi with a masher.

In the present piece, a time capsule, we are witnessing a half-eaten lunch for two who had generously ordered three portions. Three dizies, two bowls, two spoons,

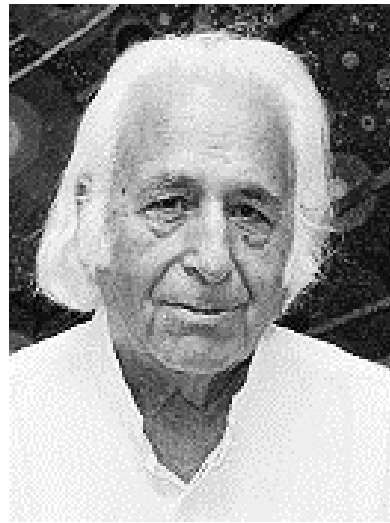
some bread and a small pot of salt are seen in a tray. Beans and chickpeas had not yet been mashed. A small pebble, remaining undetached from the bread, has accidentally fallen into one of the pots.

The tray and the whole remains are installed on a Marcos's typical square made of 'Kahgell' or a mixture of earth and straw that was in older times used in construction works.

Grigorian used kahgell as the main material of his so-called 'earthworks' from the early 1960's. Later in that decade his usual attempt to employ Iranian elements in his work mingled with the then ruling Pop Art concepts and out of that appeared his series of Iranian Pop Art installations. He added the whole sangaks or other breads as well as pistachios to kahgell surfaces. 'Abgousht Dizi' pieces are his perfect works of that period.

LITERATURE
Behzad Hatam

ABOLGHASSEM SAIDI
(Iranian, 1926)



Abolghassem Saidi is one of the most important Iranian painters of the past 50 years. He started his career when the young generation of artists had just begun searching for the new definitions in the realm of painting. He graduated from the School of Fine Arts, Paris (École des Beaux-Arts de Paris) in 1956 where he still lives and works. Saidi has been awarded with many prestigious international awards including the prize of the Salon of the Jeune Peinture (1959), the prize of the Biennale of Tehran (1960, 1986) and the prize of Monte-Carlo (1993) only to name a few. Saidi adheres the spirit of eastern traditions and enduringly follows a meditative repetition of elements of nature, trees and gardens in particular. Saidi's perpetual theme has been trees in a palette of infinite colours. He is an artist with decades of involvement in creating the abstract trees of his own, each time generating a new variation of his symbolic language.

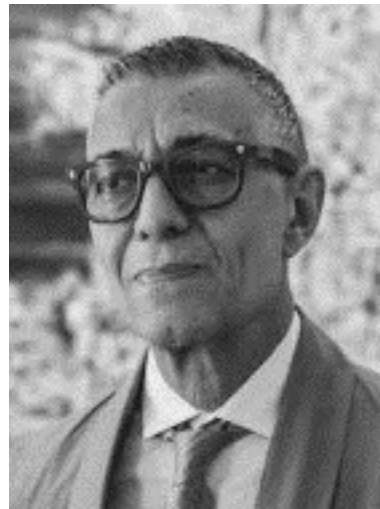
LITERATURE

Leila Sajjadi, Maryam Majd



Abolghassem Saidi
Untitled
Oil on Canvas - 146 x 89cm - Executed circa 1970s

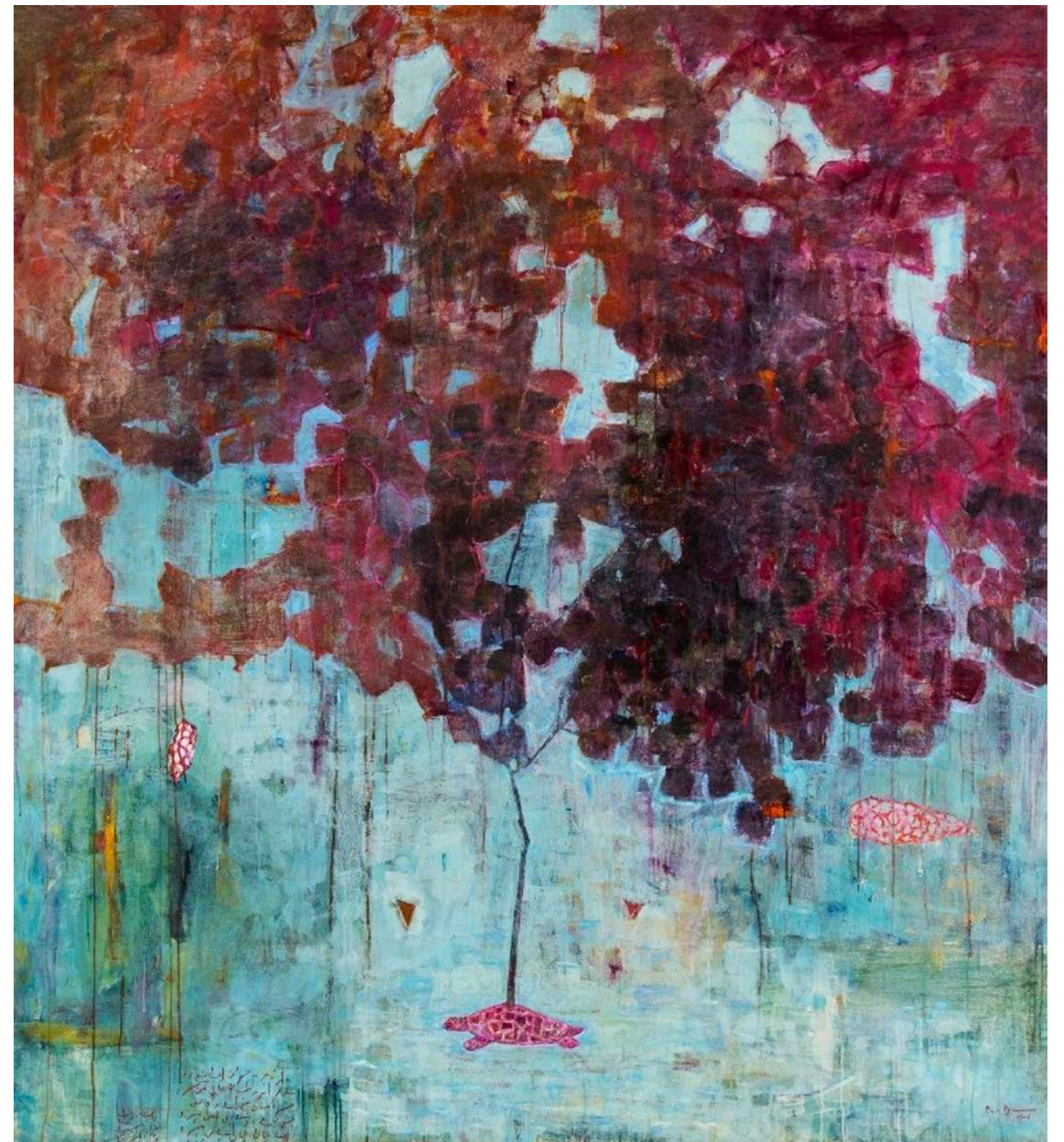
REZA DERAKSHANI
(Iranian, 1952)



Painter, musician and performance artist Reza Derakshani's artistry addresses his Persian ancestry through mythology, folklore and nature. In his large-scale paintings, Derakshani draws from the decorative style of traditional Persian art. His themes range from trees signifying life, leaves, pomegranates, the renowned love story of Khosrow and Shireen and Hunting, all treasuring life. Working generally on an epic scale, Derakshani's paintings range from stark symbolism to dense, abstracted pieces which emerge through accreted layers of densely-textured encaustic colours, paints, tars and heavy impasto in dynamic, textured surfaces. Derakshani graduated from the faculty of Fine Art at the University of Tehran in 1976 and continued his studies at the Pasadena School of Art, California, USA. After spending a few years in Iran, he fled the country in 1983 for New York where he lived for almost two decades. Derakshani's career also includes a variety of collaborations with renowned international musicians, poets and dancers such as: John Densmore of the Doors, Bill T. Jones, Branford Marsalis, Colman Barks, Robert Bly, Deepack Chopra, Madonna, David Darling and Clara Ponti to name a few. Derakshani's works have been increasingly prominent in recent years, with acclaimed solo shows in Paris, London and New York as well as being featured in collections at the Metropolitan museum of New York, the Farjam Foundation in Dubai, the Tehran Museum of Contemporary Art, the collection of Sting and Trudy Styler and the Leon Black collection, New York. Reza Derakshani currently lives and works in Austin, Texas.

LITERATURE

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Reza Derakshani
Untitled
Oil and Encaustic on Canvas
220 x 200cm - Executed in 2002



Reza Derakshani
 Untitled
 Oil and Enamel on Canvas
 130 x 225cm - Executed in 2009

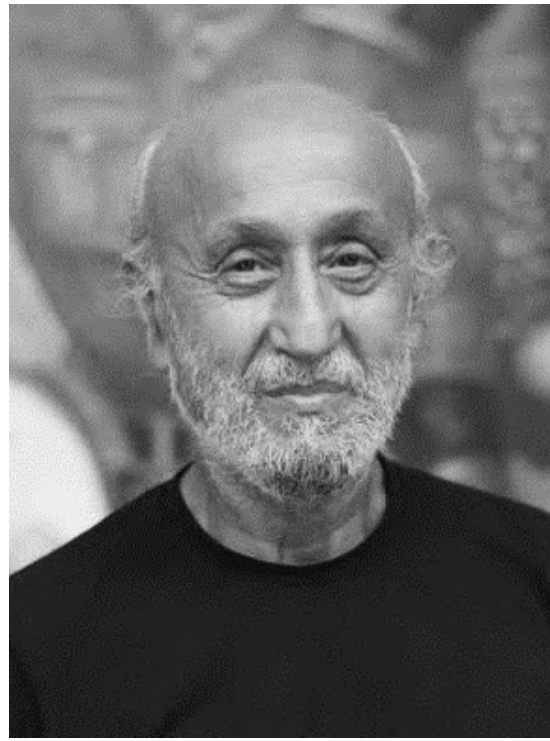


Reza Derakshani
 Untitled
 Oil and Acrylic on Canvas
 170 x 120cm - Executed in 2007



Reza Derakshani
 Untitled
 Oil and Enamel on Canvas
 200 x 110cm - Executed in 2007

GHASEM HAJIZADEH
(Iranian, 1947)



An Iranian-French painter and a pioneering Pop art figure in contemporary Iranian art and one of Iran's most sought-after artists.

Hajizadeh remained in Iran after the Iranian revolution, but was finally forced to leave in 1986 to France, where his solo show in 1987 was warmly received, attracting press coverage in publications such as Paris Match.

In his paintings, he abstracts old photos by reproducing some sections and combining some related and unrelated images into a new unity.

Hajizadeh has extensively exhibited worldwide over the last 40 years and his work can be found in myriad of private and public collections such as the Tehran Museum of Contemporary Art, the National Museum of Seoul, the National Museum of Bangladesh and the International Museum of Naïve Art in France, to name a few.

Ghassem Hajizadeh is a leading artist of his generation living and working in Paris. His admiration for old photographs and Iranian popular culture in addition to the diverse painting techniques he employs result in some unique and hearty pictorial expressions. Ever since his graduation from the Tehran School of Fine Arts in 1967, Hajizadeh's work has touched on the Persian Miniature and Coffee House paintings. This, however, has not made him technically or conceptually subdued by such traditional genres. What stands out in Hajizadeh's 40 years of artistry in Iran and abroad is his individual pictorial tone in depicting a blend of his dreams and hopes overlaid on his native historic memory without being captive of emigrants' nostalgia. In his paintings, Hajizadeh abstracts old photos by reproducing some sections and combining some related and unrelated images into a new unity. By using a mixture of techniques of watercolor, acrylic, gouache, pencil, pastel and varnish he creates incredibly contemporary imagery with a sense of nostalgia. By adding his own futuristic perspective to the old snapshots, he twists and twirls the documental value of each photograph and creates an artistic interpretation of the popular culture. Hajizadeh has extensively exhibited worldwide over the last 40 years and his work can be found in myriad of private and public collections such as the Tehran Museum of Contemporary Art, the National Museum of Seoul, the National Museum of Bangladesh and the International Museum of Naïve Art in France only to name a few.

LITERATURE

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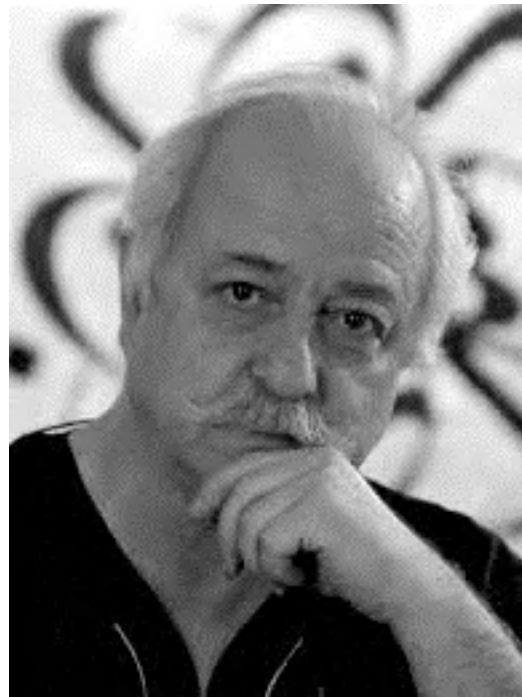


Ghassem Hajizadeh
Untitled, Oil on Canvas - 134 x 134cm Executed in 1974
Exhibited in Contemporary Istanbul



Ghassem Hajizadeh
Untitled, Mixed Media on Canvas, 98 x 118cm - Executed in 2011

MOHAMMED EHSAI
(Iranian, 1939)



Mohammed Ehsai (B.1939) is a master calligrapher turned artist who uses dense, interlaced texts to provide a contemplative space for language that does not rely on direct translation. Inspired by Western abstraction and Chinese brush, Ehsai was one of the leading artists incorporating Persian script in his works. The artist's murals can be found at the Iranian Embassy in Abu Dhabi and the Natural Museum of Iran. He has exhibited extensively in Tehran and has had work in institutions around the world, such as the British Museum in London, The State Hermitage Museum in St. Petersburg, Leighton House Museum in London, and Beirut Exhibition Center, among others.



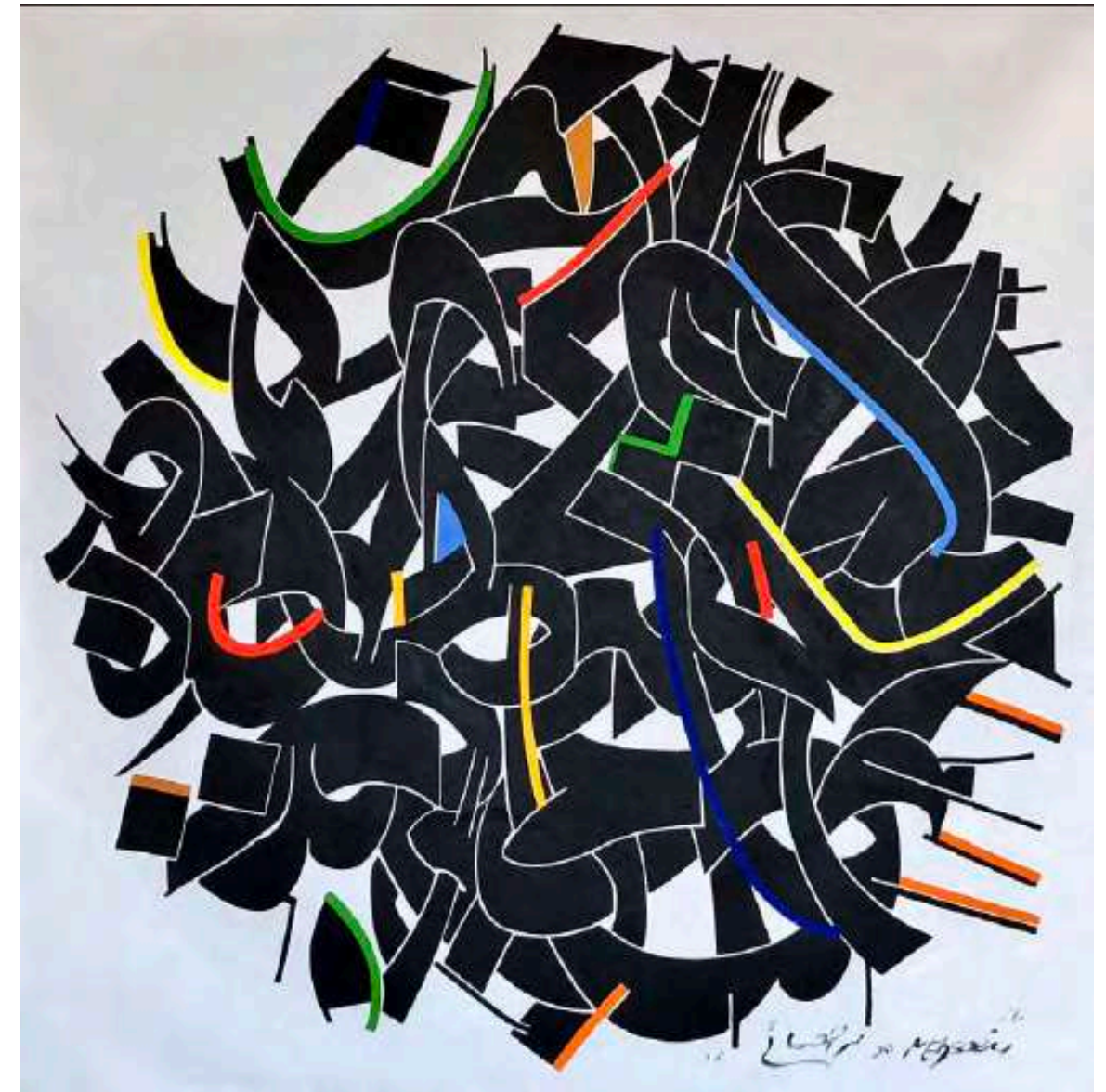
Mohammed Ehsai
Mana
Oil on Canvas
150 x 150cm - Executed in 2013

I named this piece after my dear friend Mana. Dancing words in passionate and strong movements express the positive and powerful characteristics of hers. I drew her character with a strong and joyful dance.

- Mohammad Ehsaei



Mohammed Ehsai
 Untitled
 Oil and gold leaf on canvas - 230 x 162cm - Executed in 2013



Mohammed Ehsai
 Untitled
 Oil on canvas - 130 x 130cm

In the "black-and-white knots" series, I've flowed colors amongst knots. They are footprints or better to say some signs through a forest of obscure words that once used to be tools to create clear and friendly relationships by the human beings.

- Mohammad Ehsaei

SOHRAB SEPEHRI
(Iranian, (1928-1980))



Sepehri was a notable Iranian poet and a painter who's considered to be one of the five most famous Iranian poets who have practiced modern poetry. Being a traveler, he studied lithography in Paris, Japanese calligraphy in Tokyo, and Buddhism in India. These cultural influences became manifest in his canvases, producing a unique painterly quality. Following his tragic death from leukemia in 1980, Sepehri's paintings were rarely seen in public venues, while some of his paintings are in major international collections, including the Tehran Museum of Contemporary Art, Metropolitan Museum of Art in New York, and the Grey Art Gallery of New York University.

One of the most highly acclaimed modern masters of Iran who has left an incredible mark on the Iranian art scene, Sohrab Sepehri, belongs to a generation of Iranian Modern artists known as the 'poet painters'. Rising from the context of Iranian modern thought and literature, this movement was set by poets and writers who started painting alongside literary creation.

Sepehri's unique perception of nature and its representation come from his extensive traveling. He first attended the Faculty of Fine Arts, University of Tehran before travelling to Europe. Paris, in particular, was vital giving him a comprehensive understanding of European Modernism. Travelling to Japan for a printmaking apprenticeship in Tokyo in early 1960s, he was influenced by the Zen culture and minimalism from Far Eastern art that became one of the most significant characteristics of his paintings. This Eastern insight also led the artist to develop a minimalistic, meditative approach to nature. His unremitting attention to the beauty of his childhood home, Kashan, a small town on the edge of the desert, also led to creating semi-abstract and minimal groves of trees, sweeping boughs and impressionistic landscapes.

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Sohrab Sepehri
Untitled (from the Trees series)
Oil on Canvas - 120 x 180cm - Executed circa 1960s



Sohrab Sepehri
Untitled
Oil on canvas - 90 x 90cm
Executed circa 1960s



Sohrab Sepehri
Untitled (from the Abstract series)
Oil on Canvas - 95.5 x 129cm - Executed circa 1960s



Sohrab Sepehri
Untitled
Oil on Canvas - 90 x 90cm
Executed in 1965



Sohrab Sepehri
Untitled
Acrylic and oil on canvas - 70 x 100cm - Executed in 1967

FARAMARZ PILARAM
(Iranian, (1937-1982))



Faramarz Pilaram was a pioneering figure in calligraphic painting who played an instrumental role in popularizing the potential of script as an element to create modern works. He was among the first group of artists who focused on Iranian heritage and mythical motifs, making him one of the founders of the Saqqakhaneh movement.

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A celebrated painter and calligrapher, and one of the founders of the Saqqa-khaneh movement. Pilaram is most known for the modernization and innovation of the historically traditional and conservative art of Persian calligraphy. The artist was the recipient of several national and international awards including the 1962 Gold Medal at the 3rd Tehran Biennial, the Silver Medal at Venice Biennial in 1962, the First Prize from the Ministry of Art and Culture at the 4th Tehran Biennial in 1964, and the First Prize for the World Liberation of Hunger initiative, awarded by UNESCO in 1968. Pilaram's works are included in the collections of Tehran Museum of Contemporary Art, Tehran Fine Arts Museum; Grey Art Gallery of New York University, Museum of Modern Art in New York, and Queen Farah Pahlavi's Private Collection.



Faramarz Pilaram
Untitled
Oil on Canvas - 70 x 70cm - Executed in 1970



Faramarz Pilaram
Untitled
Oil on Canvas - 70 x 70cm - Executed in 1970

MANSOUR GHANDRIZ
(Iranian, (1935-1965))



Mansour Ghandriz is one of the most influential painters of Iranian Modern movement who tragically died in a car accident at the age of thirty. One of the leading figures of the neotraditionalist movement Saqqakhaneh, Ghandriz delicately brought together tradition and modernity. Like other founder/followers of the Saqqakhaneh School, Ghandriz looked to cults, rituals, and visual elements of folk and local vernacular culture for inspiration. Ghandriz was actively involved in the contemporary debates revolving around Iranian art. Using traditional designs, he developed a semi-abstract style with geometric patterns and graphically articulated mythic creatures. Particularly his rare depictions of humans are amongst his most valuable works of art.

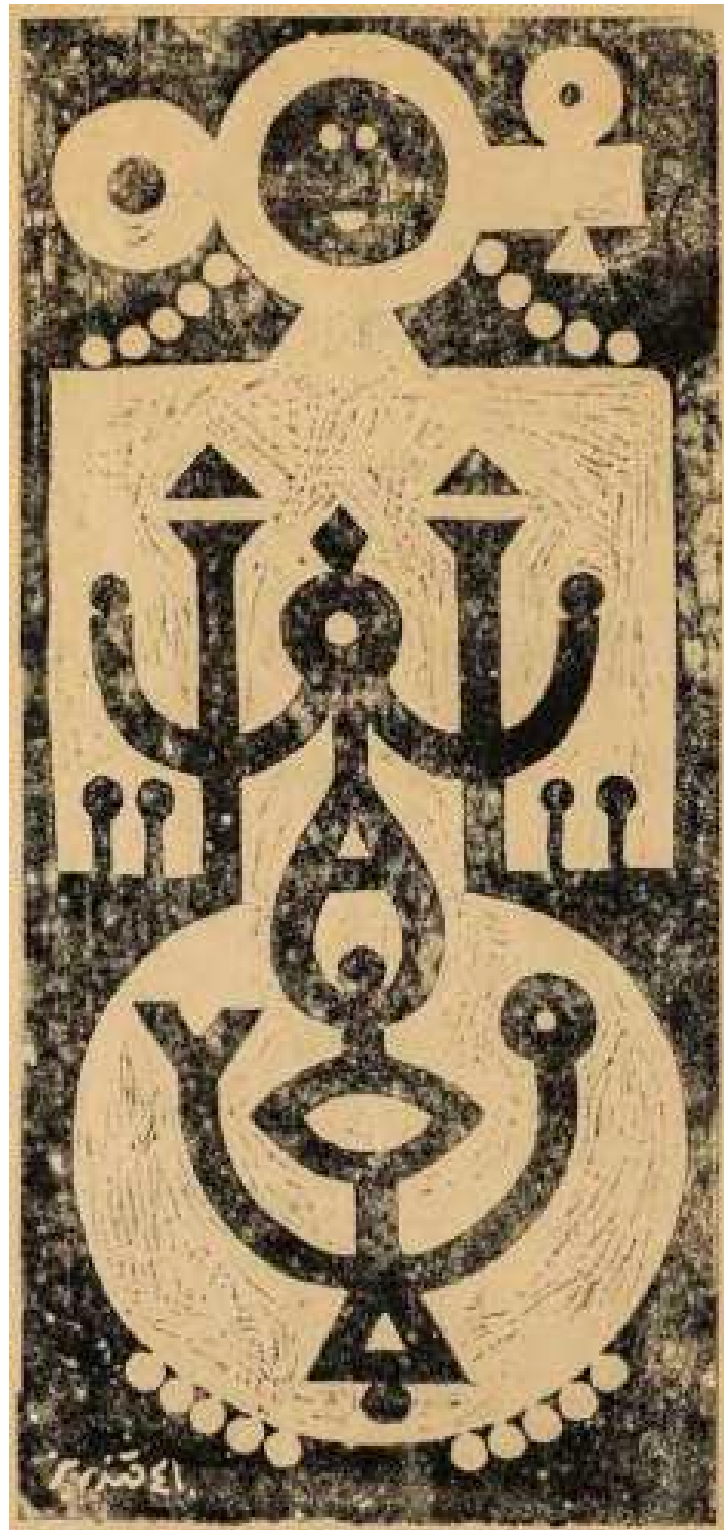
LITERATURE

Leila Sajjadi, Maryam Majd

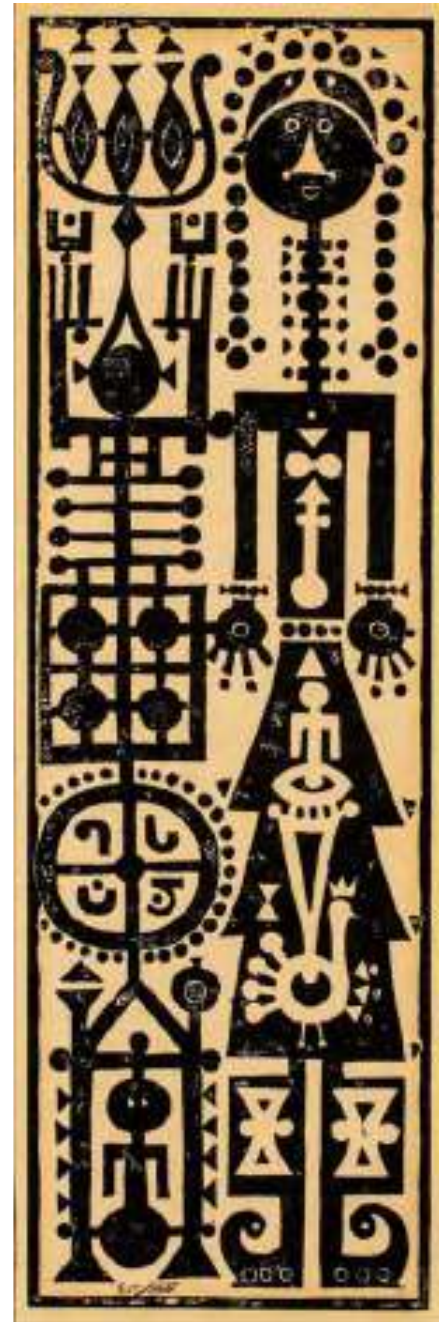
Ghandriz was one of the founders of the Saqqa-khaneh movement and he became known as one of the leading figures associated with this movement. Matisse, Picasso, and Persian miniature paintings inspired Ghandriz's early figurative work. He chose, as a critic commented, "mystical symbols to combine traditional and modern elements into his abstract designs." The artist died at an early age, but in his short life he came to be recognized as a leading artist who left an indelible mark on the modernist art movement in Iran. Ghandriz also played a pivotal role in establishing the Talar-e Iran (Iran Gallery) founded in 1964, in collaboration with Sadeq Tabrizi, Faramarz Pilaram, and Massoud Arabshahi.



Mansoor Ghandriz
Untitled
Mixed media with natural pigment on paper mounted on canvas
190 x 165cm - Executed circa 1960s



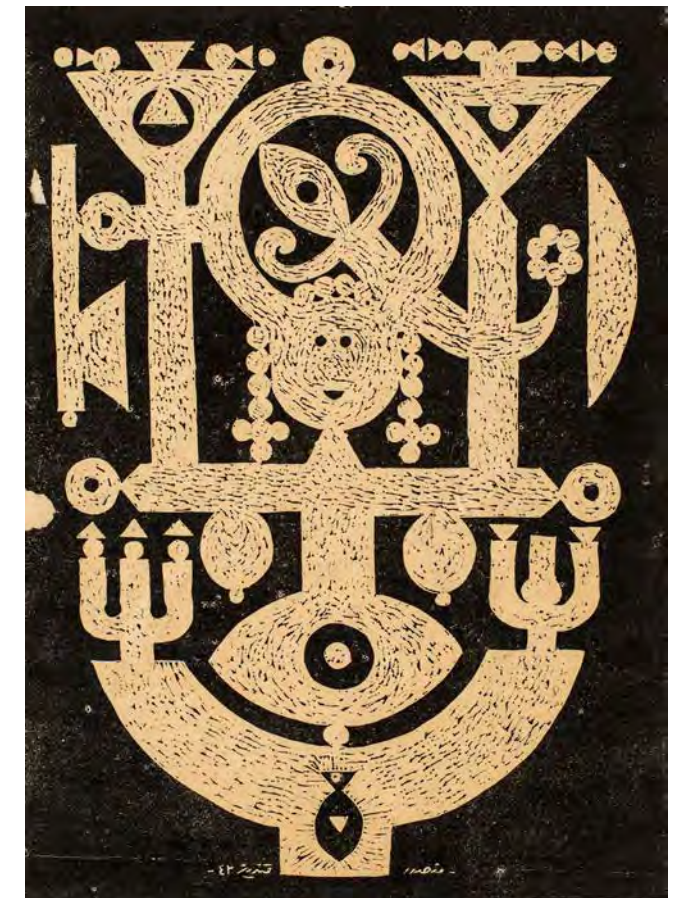
Mansoor Ghandriz
 Untitled
 Lino print on paper
 45.5 x 20.5cm - Executed in 1962



Mansoor Ghandriz
 Untitled
 Lino print on paper
 57 x 18cm
 Executed in 1962



Mansoor Ghandriz
 Untitled
 TBC 40 x 25cm



Mansoor Ghandriz
 Untitled
 Lino print on paper
 54 x 39cm
 Executed in 1963



Mansoor Ghandriz
Untitled
Original lino stereotype
36 x 51cm - Executed circa 1960s



Mansoor Ghandriz
Untitled
Original lino stereotype
37 x 55cm - Executed in 1963

CHARLES HOSSEIN ZENDEROUDI
(Iranian, (B. 1937)



An Iranian painter, calligrapher and sculptor, and one of the founders of the Iranian Saqqa Saqqa-khaneh movement. Zenderoudi is unquestionably a pioneer of Iranian modern art.

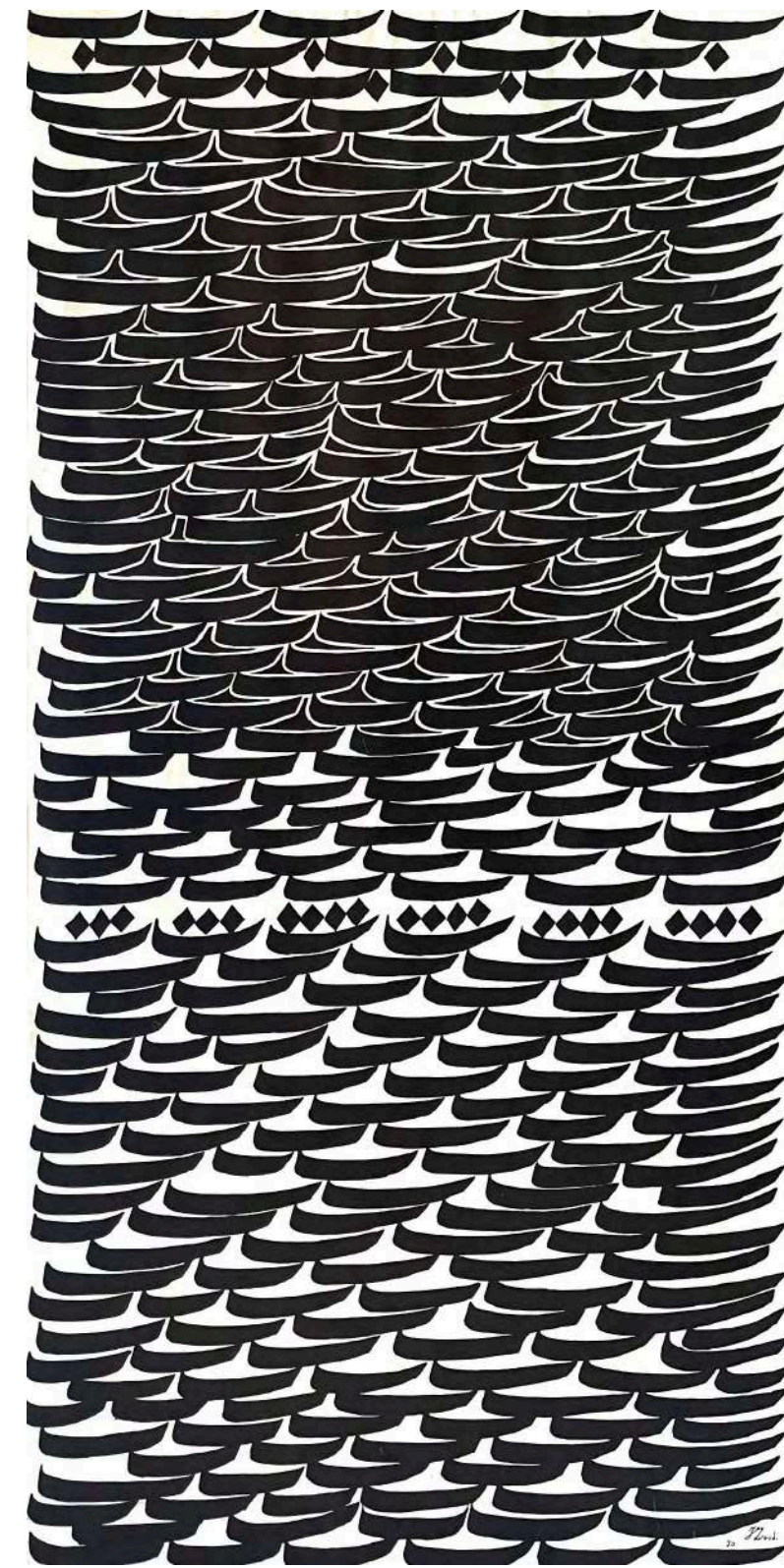
He was included in the French magazine *Connaissances des Arts* list of ten best living artists, and has received many accolades and won many international awards, starting at the biennales of Venice and Sao Paolo in 1960 and 1961, when he was still in his early 20s.

In 1963, New York's Museum of Modern Art acquired one of his pieces, which not only marked the first of his paintings to enter a major public collection, but also served as a catalyst for other museums to follow, such as the British Museum in London, Centre Pompidou in Paris, and Statens Museum in Copenhagen, among others. He has been living between Paris and New York since 1961.

A leading figure of the Iranian modernist movement, Charles Hossein Zenderoudi was still a student in Tehran when he co-founded the Saqqakhaneh School in 1962 and embarked on creating a manifestly artistic form of Persian expression that was fundamentally linked to modern styles. After winning a prestigious prize at the Paris Biennale in early 1960s, Zenderoudi settled in Paris where he still works and lives. While allowing himself to be influenced by the European art scene, he preserved an essential connection with his homeland. This double-rooting shaped his artistic style, establishing himself as a middle ground between Western abstraction and the Iranian cultural movement of the time. Like other members of the Saqqakhaneh School, Zenderoudi looked to cults, rituals, and visual elements of folk and local vernacular culture for inspiration. This included Persian calligraphy, religious icons, talismans, old manuscripts and more. Zenderoudi's work is housed in the Tehran Museum of Contemporary Art, the Museum of Modern Art (MoMA), New York, the Modern Art Museum of the City of Paris, the Georges Pompidou center and the British Museum only to name a few. Although Shishegaran experienced different periods throughout his career, the present work typically introduces his signature style; a series that began in the 1980s with endless twists of line and color. His distinctive doodling style has roots in his long search within Iranian visual culture in which Persian calligraphy plays a major role. The use of stripes in his compositions is, in fact, inspired by movements of a calligraphy reed pen and therefore, as in Persian calligraphy, they produce a vision of volumes. Similar to many abstract paintings of this kind, decorative quality and visual energy of twisting lines in Shishegaran's painting are translated into an explicit, powerful expression. Unlike random application of paint by abstract painters, however, the structure of lines that produce deliberate, solid compositions reveals a logical geometry as in architecture, similar to arrangement and structure of melodious tones. The most recognizable works of Kourosh Shishegaran are his abstract portraits full of emotion and artistic expression with their ever-shifting limits and spiraling inner energy.

LITERATURE

Leila Sajjadi, Maryam Majd



Charles Hossein Zenderoudi
SE + SE + 1 + BE
Oil on Canvas - 195 x 98cm

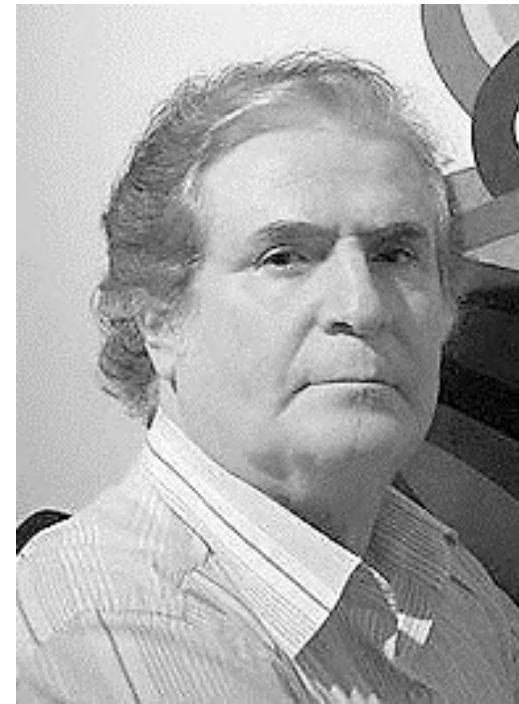


Charles Hossein Zenderoudi
Untitled
Acrylic and oil on canvas
120 x 100cm - Executed in 1973



Charles Hossein Zenderoudi
DE3AM + NAD + CH
Oil on canvas
55 x 46cm - Executed in 1974

KOOROSH SHISHEGARAN
(Iranian, (B. 1945)



Although Shishegaran experienced different periods throughout his career, the present work typically introduces his signature style; a series that began in the 1980s with endless twists of line and color. His distinctive doodling style has roots in his long search within Iranian visual culture in which Persian calligraphy plays a major role. The use of stripes in his compositions is, in fact, inspired by movements of a calligraphy reed pen and therefore, as in Persian calligraphy, they produce a vision of volumes. Similar to many abstract paintings of this kind, decorative quality and visual energy of twisting lines in Shishegaran's painting are translated into an explicit, powerful expression. Unlike random application of paint by abstract painters, however, the structure of lines that produce deliberate, solid compositions reveals a logical geometry as in architecture, similar to arrangement and structure of melodious tones. The most recognizable works of Kourosh Shishegaran are his abstract portraits full of emotion and artistic expression with their ever-shifting limits and spiraling inner energy.



LITERATURE
Leila Sajjadi, Maryam Majd

Koorosh Shishegaran
Untitled
Acrylic on canvas
180 x 180cm - Executed in 2014

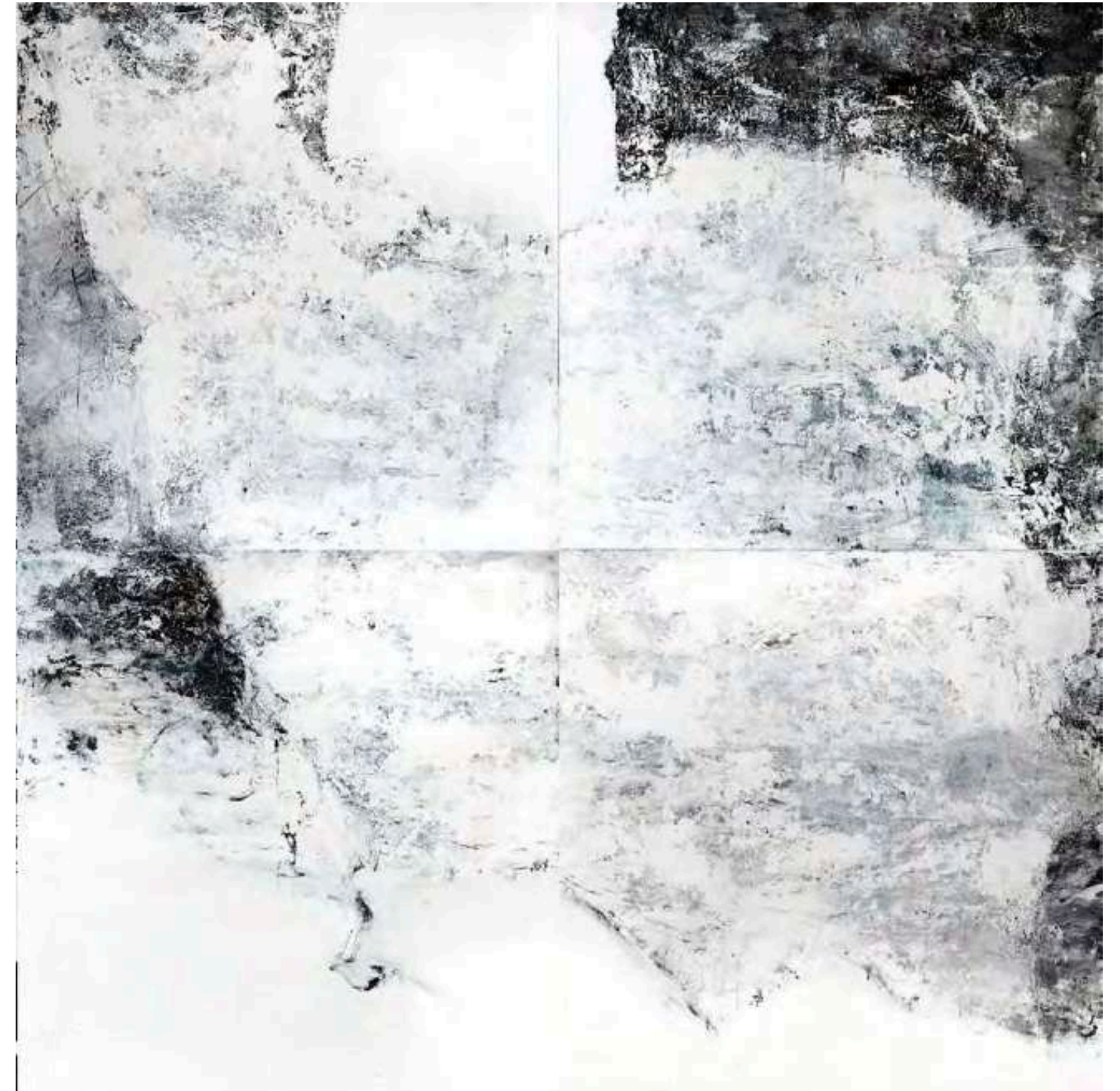
FARIDEH LASHAI
(Iranian, (1944-2013))



Throughout a distinguished career spanning over five decades, Lashai has always juggled with varying means of expression, without recognizing any frontiers that might confine her to a rigidly defined artistic identity.

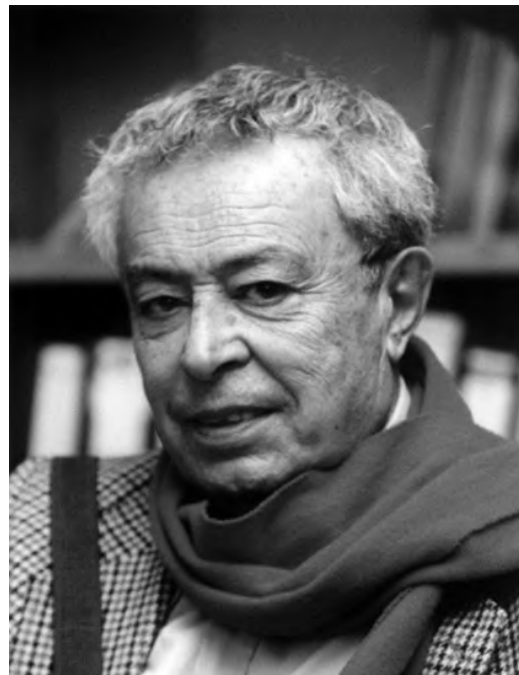
The late artist has had more than 25 solo exhibitions in Iran, Europe and the USA. She has also taken part in international biennales and collective exhibitions such as the 18th Biennale of Sydney.

Her works can be found in major private and public collections such as the collections of Tehran Museum of Contemporary Art, Los Angeles County Museum, Centre George Pompidou in Paris, The British Museum in London, Sharjah Art Foundation, Demenga Public Collection in Basel, Deutsche Bank and Commerz Bank in Germany, National Museum of Fine Arts, La Valetta, Abu Dhabi Authority for Culture and Heritage, Farjam Collection in Dubai, and Devi Art Foundation in New Delhi.



Farideh Lashai
Gone Down the Rabbit Hole
Oil, acrylic and graphite on canvas, in four parts - 220 x 220cm overall
Executed in 2010

MOHSEN VAZIRI MOGHADDAM
(Iranian, (1924-2018))



An Iranian painter and a professor of art who has been described as the “pioneer of modern Iranian abstraction”

In the mid 1950’s he moved to Rome and graduated from the Accademia di Belle Arti in 1958. In 1956, Vasiri opened his first Italian exhibition, showing his figurative paintings at the Galleria d’arte Portonovo in Rome.

In his chosen field, whether directed to painting or sculpture, a constant and essential theme is that of space, which has brought him results much appreciated by well known critics, and recognition by the City of Rome and from its Prime Minister Antonio Segni.

His works have been shown in numerous solo exhibitions in Italy, Germany, Iran, Biennales in Venice, Tehran, and Sao Paolo, Rome Quadriennale, Museum of Modern Art in New York, and the Shiraz Art Festival in Iran.



Mohsen Vaziri Moghaddam
Untitled
Oil and sand on canvas - 100 x 125cm - Executed in 1960

MANOUCHER YEKTAI
(Iranian, (1929-2019))



Yektai was a traditional Iranian poet and a modernist American painter. He is a remarkable figure of Iranian abstract expressionism. The artist has many works in American and European collections and museums, especially in the Museum of Modern Art in New York, Hirshhorn Museum in Washington, SFMOMA in California, and numerous private collections such as the Poindexter collection.



Manoucher Yektai
Untitled (Still Life with Pineapple)
Oil on canvas - 100 x 108cm - Executed in 1969



Manoucher Yektai
Untitled
Oil on canvas - 60 x 50cm - Executed in 1962

JAZEH TABATABAI
(Iranian, (1931-2008))



A hard-working avant-garde Iranian painter and sculptor, and the founder and director of the Iran Modern Art Gallery in Tehran. Tabatabai has greatly contributed to the prosperity and wealth of his country's art, and has received over 10 major international awards for his works, which can be found in many museums and collections around the world including the Louvre and Metropolitan Museum of Art.



Jazeh Tabatabai
Untitled
Welded scrap iron - 125 x 35 x 35cm

Jazeh Tabatabai
Untitled
Metal - 95 x 65 x 24cm - Executed circa 1980s



Jazeh Tabatabai
Untitled
Metal - 70 x 75 x 30cm - Executed circa 1980s





Jazeh Tabatabai
Untitled
Welded scrap iron - 114 x 42 x 62cm



Jazeh Tabatabai
Untitled
Welded scrap iron - 108 x 38 x 33cm



Jazeh Tabatabai
Untitled
Welded scrap iron - 91 x 51 x 50cm - Executed circa 1980s



Jazeh Tabatabai
Untitled
Welded scrap iron - 92 x 40 x 13cm - Executed circa 1980s

HOSSEIN KAZEMI
(Iranian,(1924-1996))



Considered as one of the most prominent Iranian artists, Hossein Kazemi began his career in the 1940s by focusing on figurative art

In 1953, Kazemi moved to Paris and entered the 'Ecole des Beaux Arts'. Aware of his Iranian heritage, Kazemi was eager to search for a style that would incorporate Persian elements and also be modern. He finally arrived at his desired composition and form, with its harmonious colours - a wide range of blues and violets, variations of semi-abstract objects such as stones and flowers and thick layers of pigment, which became his signature style

He was commissioned to draw portraits of Reza Shah and a number of notables, and has exhibited his works in cultural centers, art galleries, art museums and Biennales in Tehran, Paris, and Venice.



Jazeh Tabatabai
Untitled
Oil on canvas - 49 x 69cm - Executed in 1970





Hossein Kazemi
Untitled
Mixed media on plywood - 75 x 75cm - Executed in 1987



Hossein Kazemi
Untitled
Mixed media on plywood - 75 x 75cm - Executed in 1994

HOSSEIN KAZEMI
(Iranian, (B. 1942))



Considered as one of the most prominent Iranian Nodjoui is now celebrated internationally as one of Iran's greatest living artists, renowned for monumental tableaus that weave haunting allegories of politics, power, and history.

During the Iranian revolution, Nodjoui was exiled from Iran, and by 1981 he had moved back to New York City where he currently lives

He has exhibited worldwide and his works are in many international institutional collections, including the Metropolitan Museum of Art in New York, the British Museum in London, the Guggenheim Abu Dhabi, LACMA in Los Angeles, and the DePaul Art Museum in Chicago.

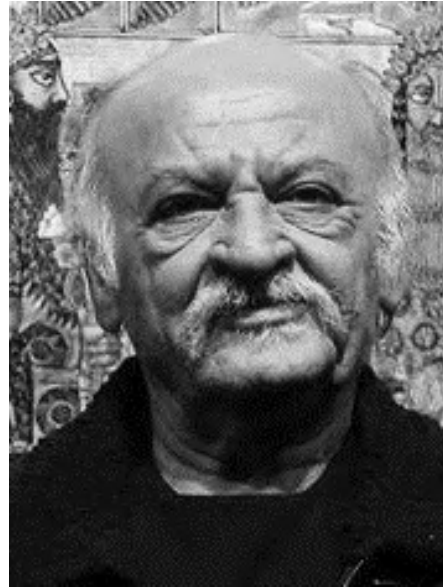


Nicky Nodjoui
Untitled
Oil on cardboard - 70 x 55cm



Nicky Nodjoui
Untitled
Acrylic on canvas - 182 x 132cm - Executed in 2002

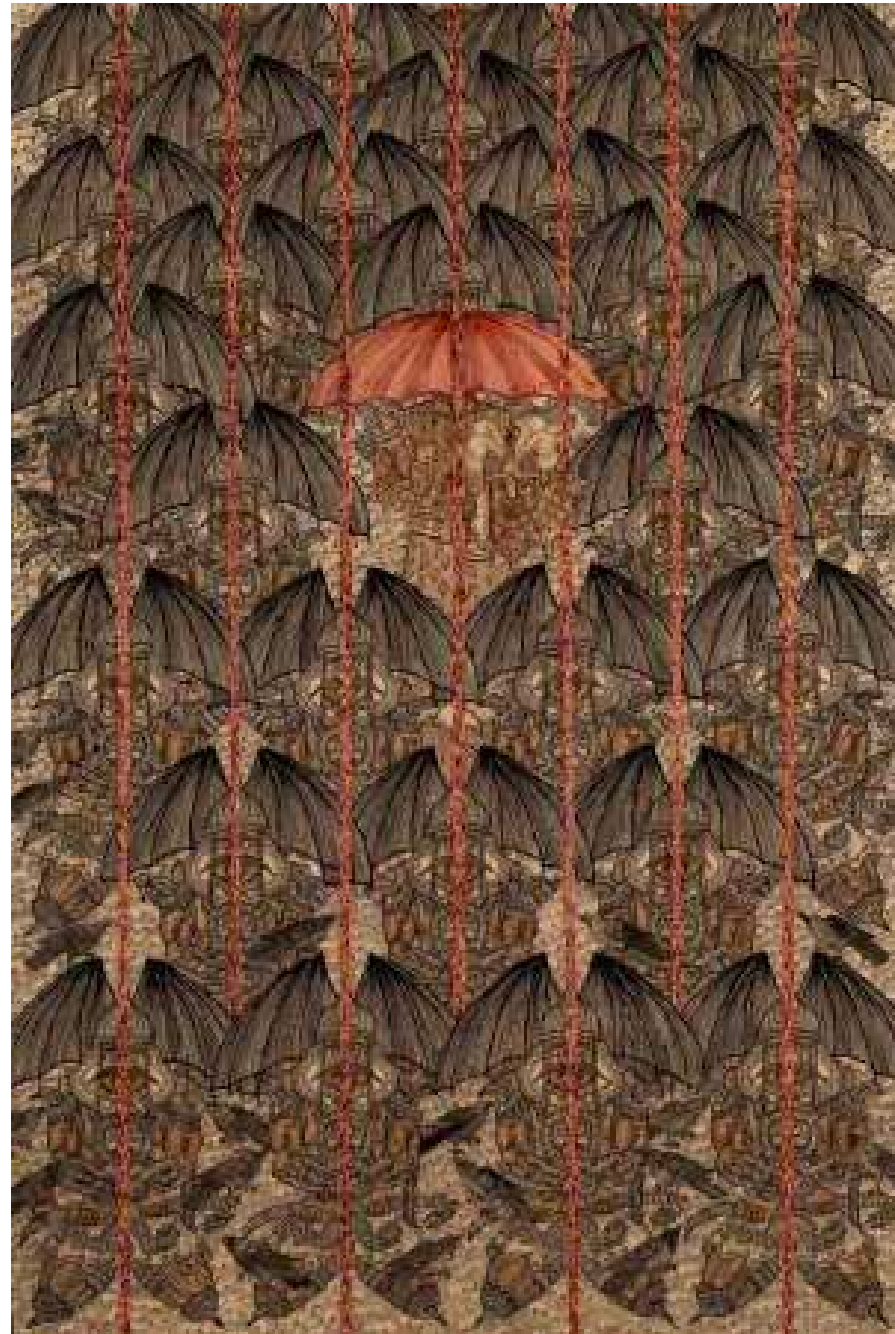
ALI AKBAR SADEGHI
(Iranian, B. 1942)



Sadeghi is a pioneering figure in Iranian modern and contemporary art, and often known as the father of Iranian Surrealism, and recognized as an outstanding cultural figure and contributor to Iranian art and culture by the Ministry of Culture in Iran.

In the course of a career over 60 years, his work has gone through many distinct periods, touching on a wide range of genres and mediums including animation, stained glass, book illustration, furniture, erotic works, sculpture, drawing and oil painting.

Sadeghi has participated in over 50 solo and group exhibitions nationally and internationally, and has made seven films and won more than 30 awards at International Film & Animation Festivals.



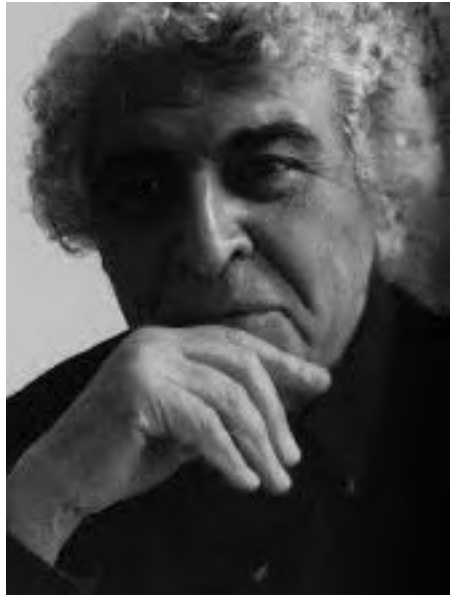
Ali Akbar Sadeghi
Untitled
Acrylic and rapid on canvas - 100 x 150cm - Executed in 2011

KAMRAN DIBA
(Iranian, B. 1937)



Kamran Diba
[Unknown]
Oil on canvas - 115 x 93cm - Executed in 2010

MASSOUD ARABSHAHI
(Iranian, (1935-2019))

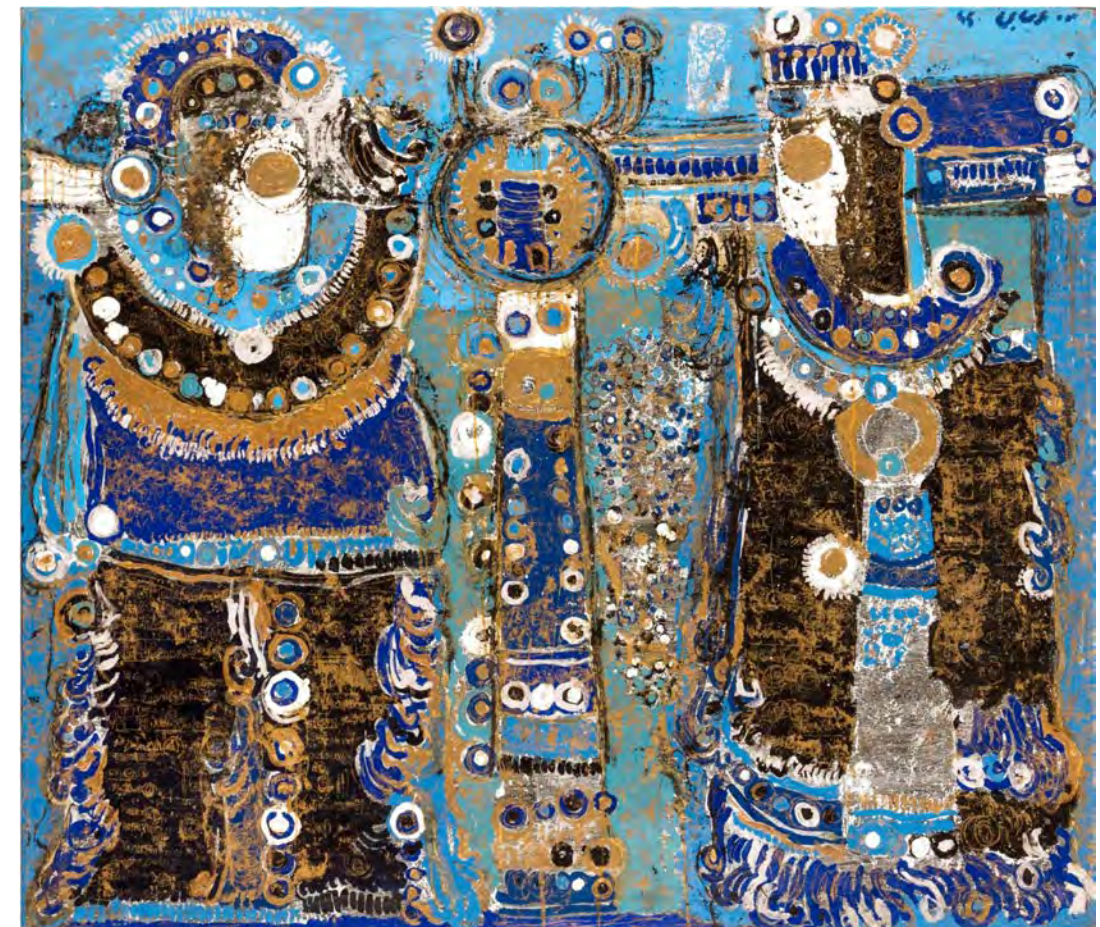


Sadeghi is a pioneering figure in Iranian modern and Massoud Arabshahi's work combines tradition and modernity with futuristic elements. Greatly inspired by Achaemenid, Assyrian and Babylonian reliefs found in Iran and Iraq, Arabshahi became famous for his own architectural reliefs.

Living between Tehran and California, his work has been shown extensively in his native Iran, alongside the works of Charles Hossein Zendouroudi at the Tehran Museum of Contemporary Art as well as in Iran Modern at The Asia Society in New York, and Iranian Contemporary Art at the Barbican Centre in London.



Massoud Arabshahi
Untitled
Oil and gold leaf on canvas - 130 x 100cm - Executed circa 1960s

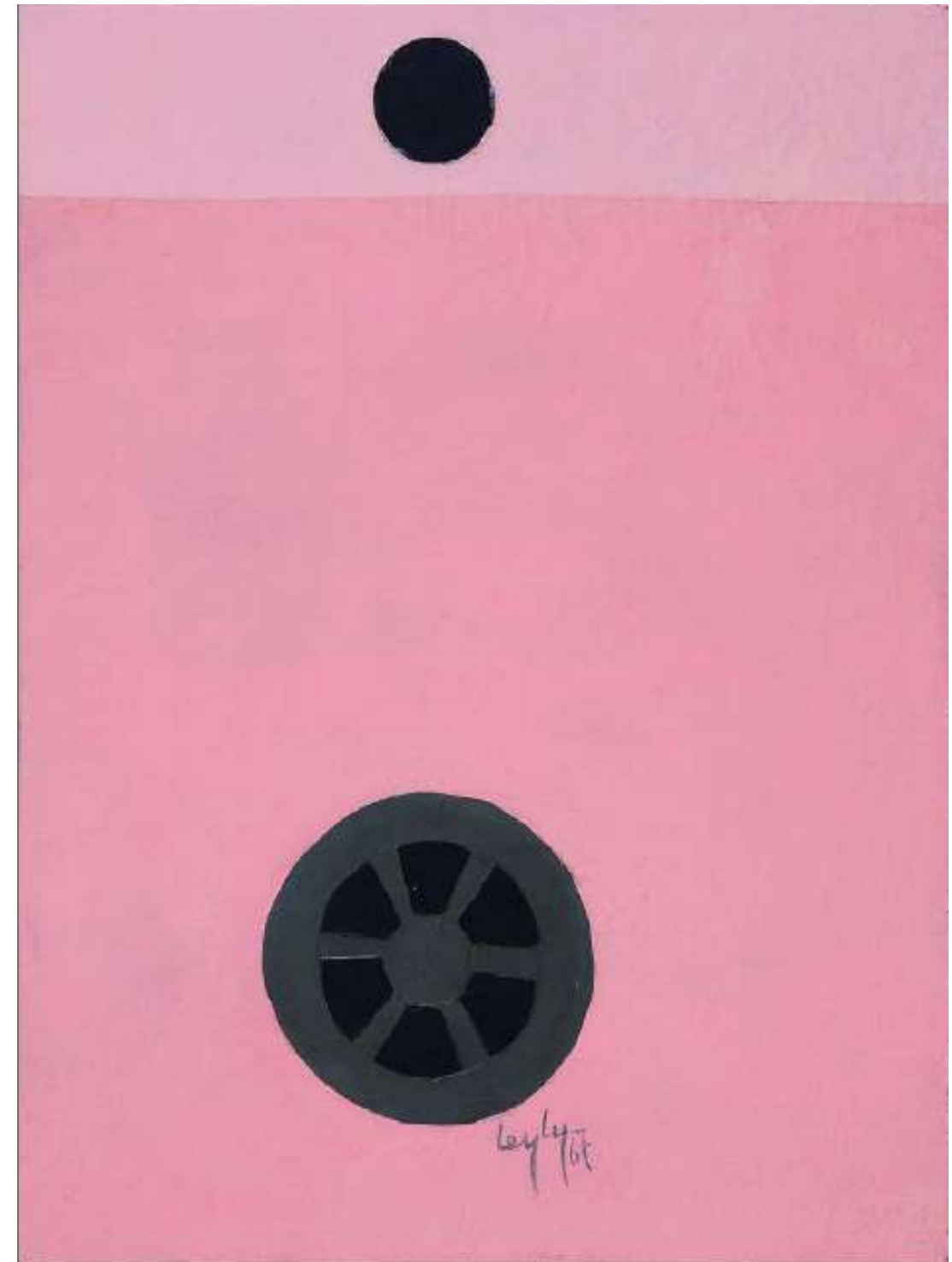


Massoud Arabshahi
Untitled
Oil and gold paint on canvas - 110 x 130cm - Executed circa 1960s

LEYLY MATIN-DAFTARI
(Iranian, (1937-2008))



Leyly Matin-Daftari
Untitled
Oil on canvas - 80 x 100cm - Executed in 1960



Leyly Matin-Daftari
Untitled
Oil on canvas - 76 x 59cm - Executed in 1967

BEHJAT SADR
(Iranian, (1924-2009))



Regarded as one of Iran's most influential and radical Modern painters, due to her abstract paintings of paradoxical traces that blend luxuriant nature with the sharp-edged industrial.

Sadr began studying painting in 1948 at Tehran University, before winning a major scholarship to study in Italy at Academia in Rome and Naples.

She is one of the first women artists and professors to appear on the international biennale scene in the early 1960s, and since then her works have been exhibited worldwide in major cities such as London, New York, Paris, Milan, Rome, and Tehran.



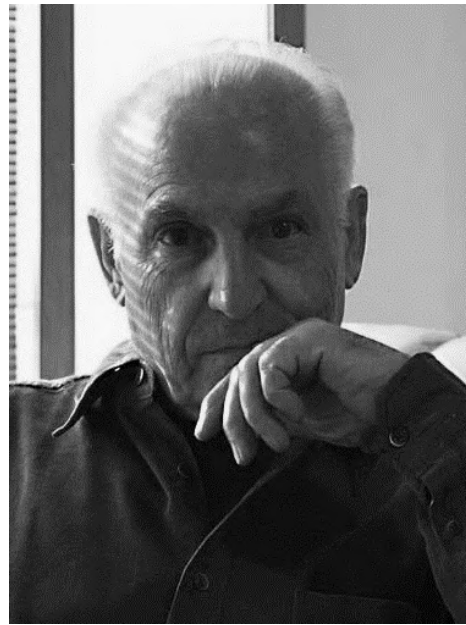
Behjat Sadr
Untitled
Oil on paper laid on hardboard - 73 x 96cm - Executed in 1970

NASSER ASSAR
(Iranian, (1928-2011))



Nasser Assar
Untitled
Oil on canvas - 115 x 145cm - Executed circa 1960s

SIRAK MELKONIAN
(Iranian, (B. 1931)



One of the founders of the Iranian-Armenian modern art movement, and a true pioneer of Iranian modernism.

He gained national recognition in 1957, winning a prize at the Contemporary Iranian Artist Exhibition of the Iran American Society, and has exhibited his work in over 140 exhibitions worldwide, from Tehran to Paris, Los Angeles, New York, Montreal, Yerevan, among others major cities around the world.

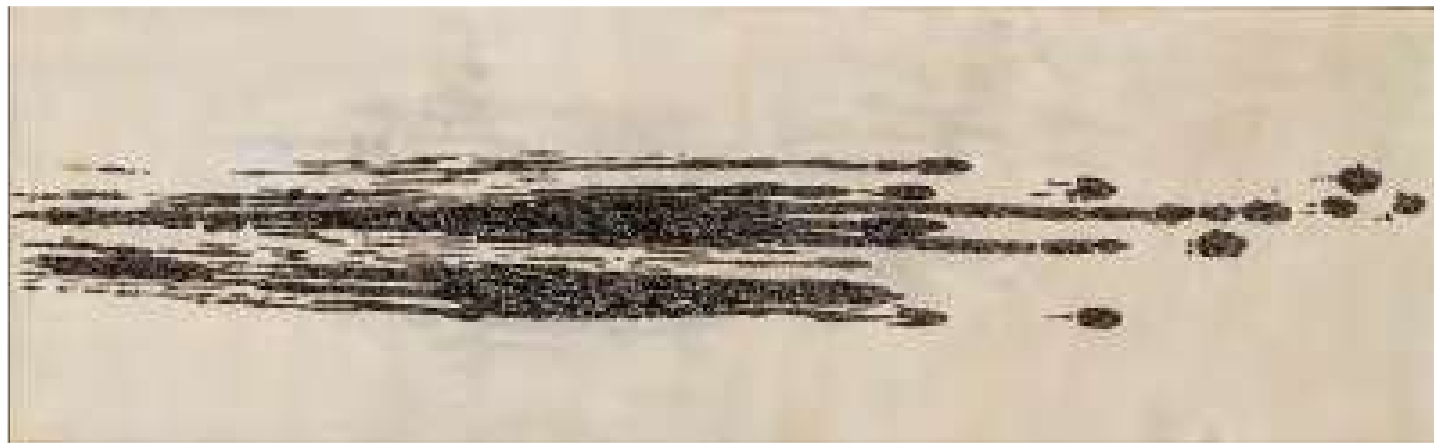


Sirak Melkonian
Autumn
Oil on canvas - 127 x 122cm
Executed in 1995



Sirak Melkonian
Sans Titre
Oil on canvas - 109.5 x 109.5cm
Executed in 1975

NASROLLAH AFJEI
(Iranian, (B. 1933))



Nasrollah Afjei
Untitled
Acrylic on canvas - 40 x 129cm - Executed in 1976

SHIRIN NESHAT
(Iranian, (B. 1957))



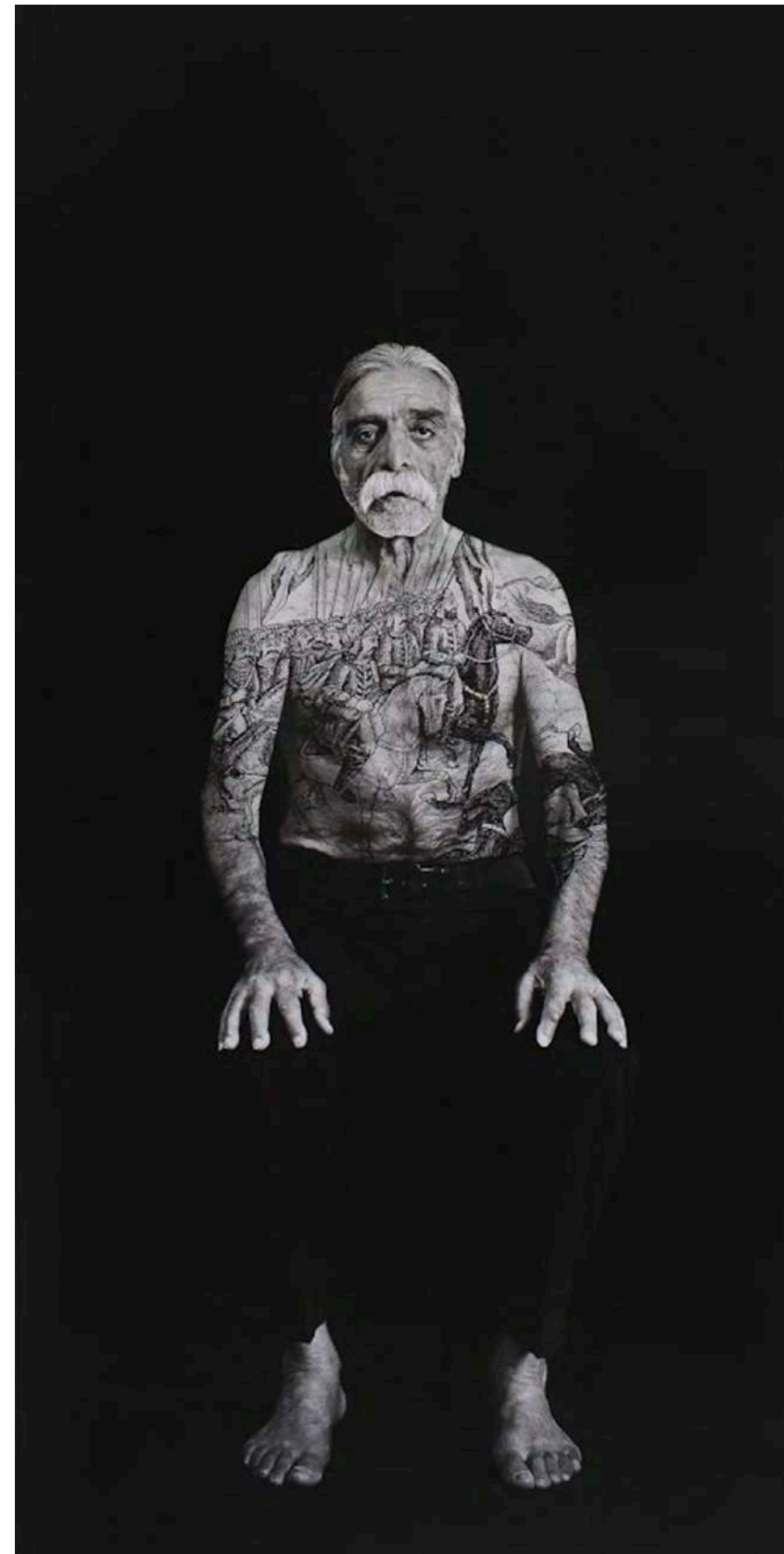
An internationally acclaimed Iranian visual artist known primarily for her work in film, video and photography. Her artwork centers on the contrasts between Islam and the West, femininity and masculinity, public and private life, antiquity and modernity, and bridging the spaces between these subjects. After receiving a BA from the University of California at Berkeley in 1983, Neshat moved to New York, where she soon began working at the Storefront for Art and Architecture, an interdisciplinary alternative space in Manhattan. She has won many international awards and her works are included in the collections of the Tate Gallery in London, Museum of Modern Art in New York, Tel Aviv Museum of Art, and the Walker Art Center in Minneapolis.



Shirin Neshat
Untitled (from the Tooba series)
Photograph - 50.2 x 61.5cm - Executed in 2002



Shirin Neshat
Amir, Villains (from The Book of Kings series)
Acrylic on silver gelatin print - 251.5 x 125.7cm - Executed in 2012 - Edition 3/5



Shirin Neshat
Bahram, Villains (from The Book of Kings series)
Acrylic on silver gelatin print - 251.5 x 125.7cm - Executed in 2012 - Edition 4/5

FARHAD MOSHIRI
(Iranian, (B. 1963)



A renowned Iranian artist best known for his technically exquisite and conceptually rich paintings.

Although his oeuvre appears as playful and decorative, beyond the shimmering surfaces Farhad casts a more cynical and often a critical eye; he usually draws his motifs from American consumer culture (comics, advertising, pop music), and reinterprets them through equally clichéd traditional Persian craftsmanship.

His works are housed in the collections of The British Museum in London, Mathaf: Arab Museum of Modern Art in Doha, Virginia Museum of Fine Art in the USA, Palazzo Grassi in Venice, and the François Pinault Collection.

He currently lives and works between Tehran and Paris.



Farhad Moshiri
9's on Yellow
Oil, acrylic, gold leaf and glue on canvas - 240 x 179cm - Executed in 2002

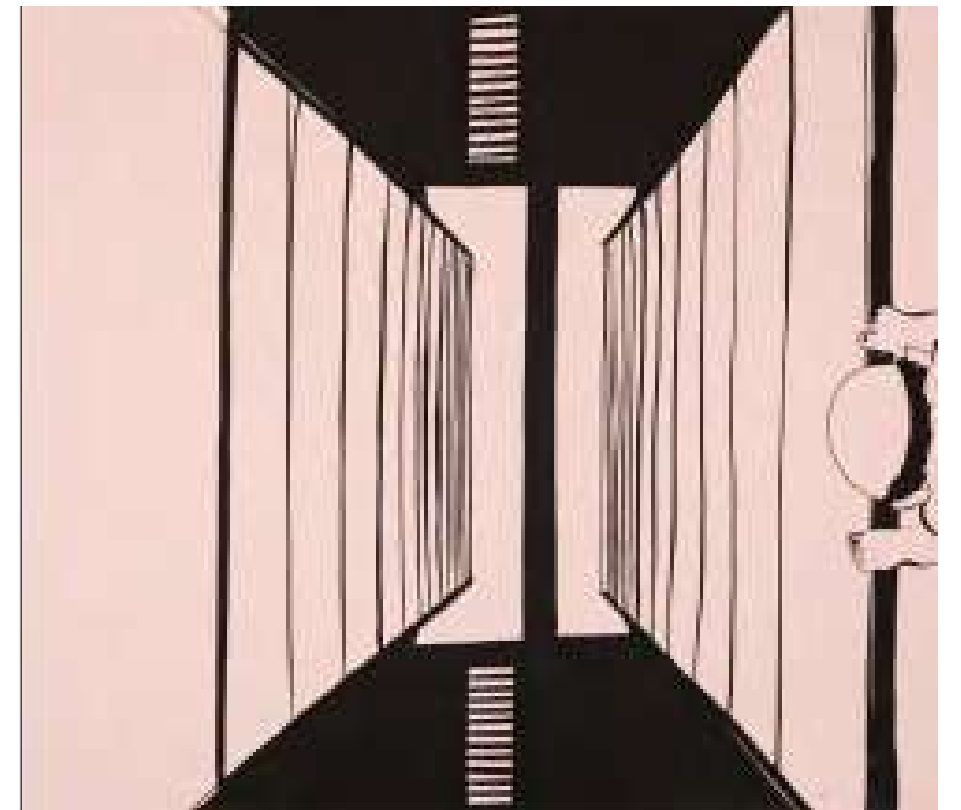
TALA MADANI
(Iranian, (B. 1981)



An Iranian-American artist living in Los Angeles, known for making paintings and animations whose indelible images bring together wideranging modes of critique, prompting reflection on gender and political authority.

Madani has had numerous solo exhibitions in Japan, France, Austria, England, and Sweden, in addition to international biennales.

Additionally, her works are also included in the permanent collections of Moderna Museet in Stockholm and Malmö, Museum of Contemporary Art in Los Angeles, Museum of Modern Art in New York, Serralves Foundation in Portugal, Stedelijk Museum in Amsterdam, Tate Modern in London, and Whitney Museum of American Art in New York, NY



Tala Madani
Untitled
Oil on Canvas - 195 x 235cm

TIMO NASSERI
(Iranian, (B. 1972))



Born in Berlin to a German mother and an Iranian father, Nasser began his artistic career as a photographer and then made the transition to creating sculpture in 2004.

Combining Islamic and western cultural heritages, his work is inspired as much by specific memories and religious references as by universal archetypes described by mathematics and language, and the inner truths of form and rhythm.

The artist has held solo exhibitions in Maraya Art Centre in Sharjah, the Academy of Fine Arts in Vienna, and his work has also been shown at Museum Haus Konstruktiv in Zurich, Aga Khan Museum in Toronto, and the Melbourne Triennale, to name a few.

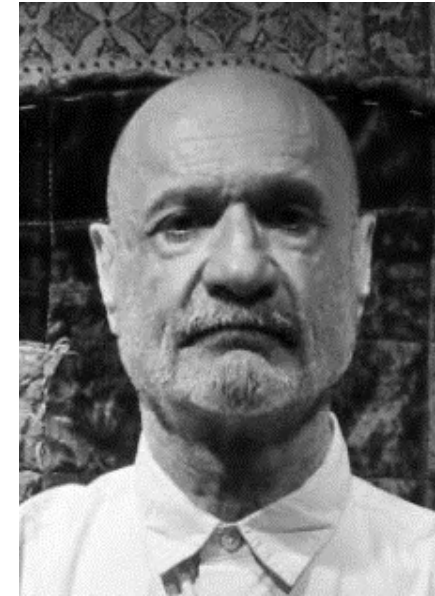
Nasser was the recipient of several prestigious awards such as the Prix Saar Ferngas Förderpreis Junge Kunst in 2006, and the Abraaj Capital Art Prize in 2011.



Timo Nasser
Glance #8

Polished Stainless Steel - 86 x 86 x 25cm - Edition 5/5 - Executed in 2013

FEREYDOUN AVE
(Iranian, (B. 1945))



One of the most influential individuals in Iranian contemporary art and a member of the first generation of Iranian contemporary artists.

During his career, which spans over five decades, he has successfully taken many different roles including artist, designer, art director, collector, curator, gallerist and art patron.

His artworks have been featured in many solo exhibitions along with hundreds of group shows in galleries and museums all around the world, as well as being purchased by many notable private collectors, in addition to prestigious art institutions including The British Museum in London, The Metropolitan Museum of Art in New York, Los Angeles County Museum of Art, Centre Georges Pompidou in Paris, Cy Twombly Foundation and Tehran Museum of Contemporary Art.



Fereydoon Ave
Untitled
Photo and print - 195 x 95cm

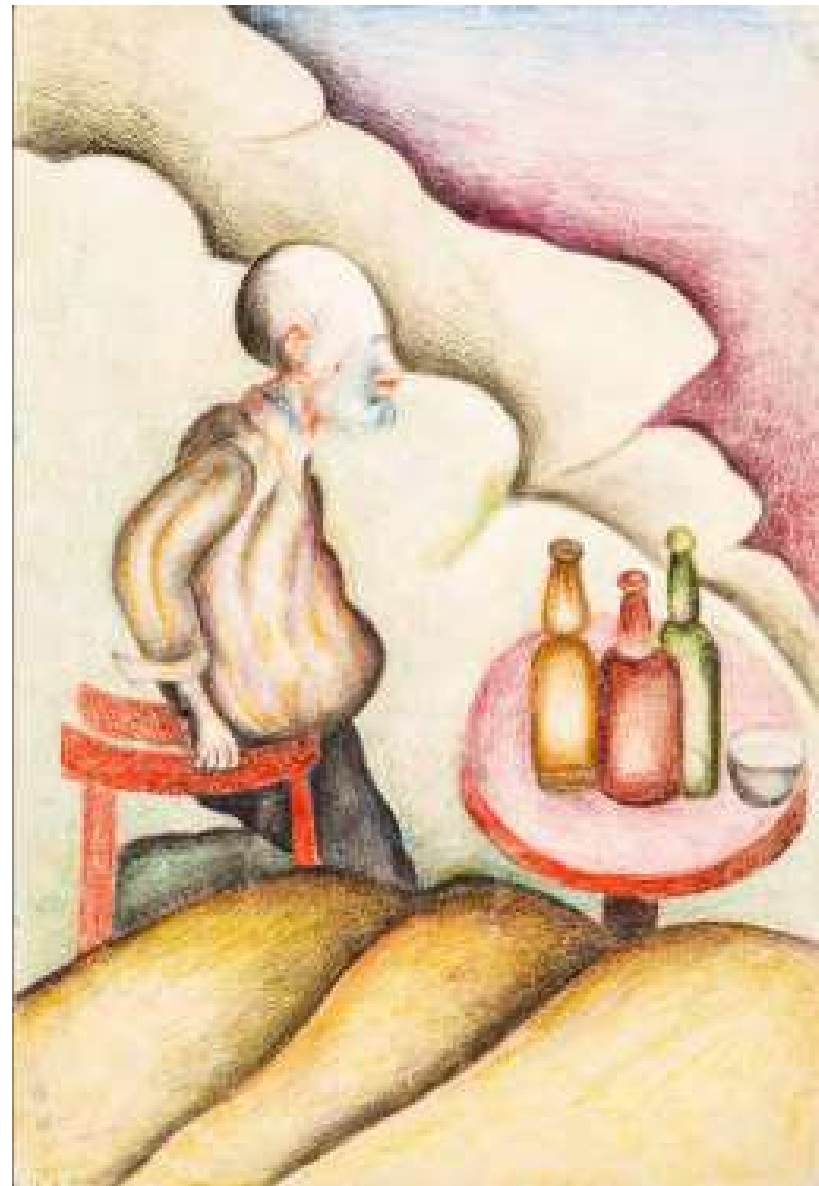
ARDESHIR MOHASSES
(Iranian, (1938-2008))



One of the most influential individuals in Iranian contemporary art and a member of the first generation of Iranian contemporary artists.

During his career, which spans over five decades, he has successfully taken many different roles including artist, designer, art director, collector, curator, gallerist and art patron.

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Ardeshir Mohasses
Untitled
Crayon on paper - 35 x 23cm - Executed in 1974



Ardeshir Mohasses
Untitled
Ink on cardboard - 43 x 35cm - Executed circa 1990s



Ardeshir Mohasses
Untitled
Ink on cardboard - 43 x 35cm - Executed circa 1990s



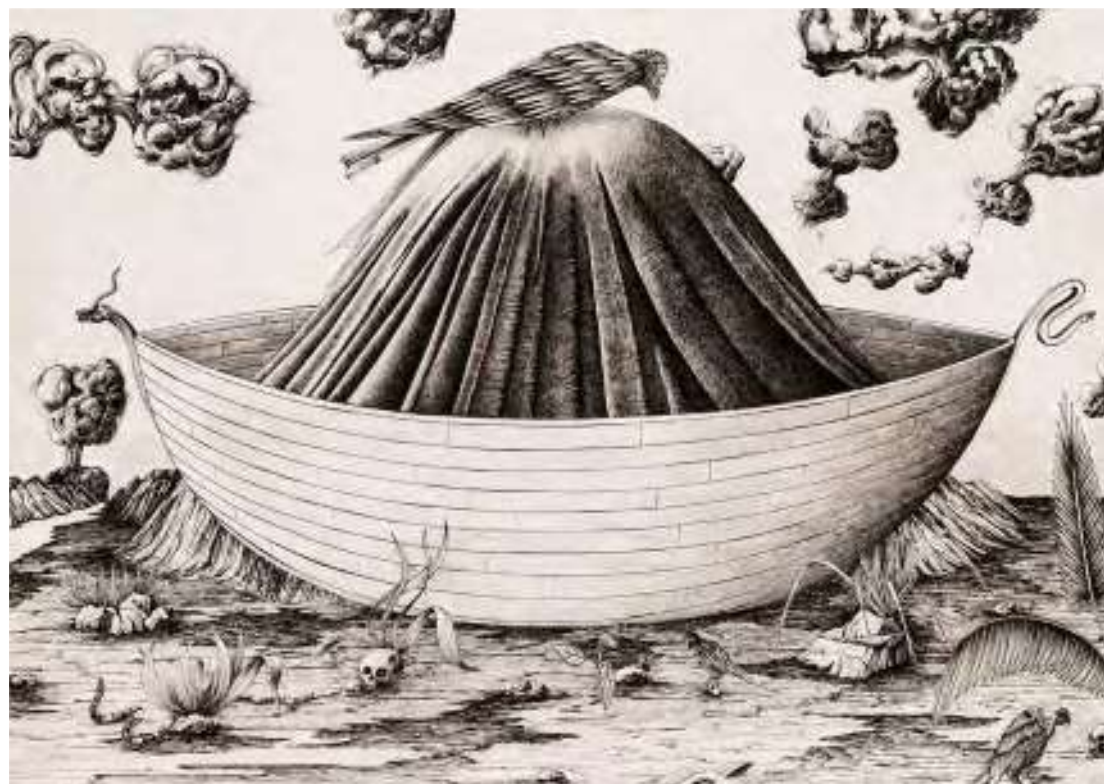
Ardeshir Mohasses
Untitled
Ink and marker on cardboard - 35 x 43cm - Executed circa 1990s

Y.Z. KAMI
(Iranian, (B. 1956)



Y.Z. KAMI
Endless Prayers
Collage and pencil on paper - 76.2 x 106.7cm - Executed in 2007

ALIREZA DAYANI
(Iranian, (B. 1982)



Alireza Dayani
Katayoun
Rapid on paper - 70 x 100cm - Executed in 2013

ABBAS KIAROSTAMI
(Iranian, (1940-2016)



Abbas Kiarostami
White Snow
Photo transfer on canvas - 84 x 142cm - Executed in 2002

BAHMAN DADKHAH
(Iranian, (B. 1941)



Bahman Dadkhah
Untitled
Bronze - 28 x 15 x 17cm - Executed circa 1980-1990 - Edition 3/8

WAHED KHAKDAN
(Iranian, (B. 1950))



Wahed Khakdan
Untitled
Oil on canvas - 150 x 118cm - Executed in 2010

Leila Heller Gallery would like to thank Mana Jalalian and Rami Chedid for all their support to make this amazing exhibition successful.

Images courtesy of the artist
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Front and back covers:

Sohrab Sepehri
Untitled (From the Trees Series)
Oil on Canvas, 120 cm x 180 cm, Executed circa 1960s

Interior covers: Front
Mohammed Ehsai
Mana, Oil on canvas - 150 x 150cm - Executed in 2013

Interior covers: Back
Sohrab Sepehri
Untitled (From the Trees Series), Oil on Canvas ,120 cm x 180 cm
Executed Circa 1960s



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