



**Roya Khadjavi Projects  
Leila Heller Gallery**

January 22

**Playful**

**Oblivion**

LEILA HELLER GALLERY.



# Playful Oblivion

Leila Heller Gallery & Roya Khadjavi Projects

Roya Akhavan  
Parastoo Ahovan  
Bahar Behbahani  
Darvish  
Reza Derakhshani  
Parinaz Eleish Gharagozlou  
Mehdi Farhadian  
Aida Izadpanah  
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Morteza Khosravi  
Maryam Khosravani  
Leyla Khosrowshahi  
Farsad Labbauf  
Maryam Lamei  
Farideh Lashai

Aref Montazeri  
Arash Nazari  
Zahra Nazari  
Dana Nehdaran  
Azadeh Nia  
Maryam Palizgir  
Bahar Sabzevari  
The Safarani Sisters  
Navid Azimi Sajadi  
Behrang Samdazdegan  
Soraya Sharghi  
Baran Shafiey  
Farshid Shafiey  
Roham Shamekh  
Atieh Sohrabi  
Firooz Zahedi

LEILA HELLER GALLERY.



## Between Memory and Metamorphosis: Iranian Voices in Dialogue

To exist between worlds is to inhabit a space of perpetual translation where the past speaks in one language and the present demands another. Memory becomes both anchor and phantom. The artists gathered in this exhibition, all of Iranian heritage now working in the diaspora, navigate this liminal territory with clarity and courage. Their works do not simply bridge two geographies; they reveal how displacement generates its own creative grammar, written in fragments, layered histories, and the search for what endures when everything else has shifted.

### Architecture and Memory

Architecture appears throughout this exhibition as more than backdrop or subject. “Maryam Khosrovani ‘s minimalist body of work embellished with Lapis lazuli pigments, needle works, and silver and silk embroidery are the results of a long term research done on the survival of certain ecosystems in Iran where traditional architectural elements such as water basins found in Persian Gardens, merge with nature through water, a most valuable element threatened by global warming in Iran .”Zahra Nazari synthesizes Persian architectural traditions with Western modernism, understanding that built forms carry the weight of cultural identity and political force. Her evolution from darker palettes to vivid compositions mirrors the immigrant experience, capturing the shock of new urban densities and the acceleration of contemporary life. Azadeh Nia creates imagined landscapes where ruins and natural forms coexist, allowing deserted dwellings to speak of what remains when civilizations fade. These works are meditations on endurance, acknowledging that serenity can conceal pressure and that resilience is always dynamic. Mehdi Farhadian examines the intersection of personal and collective memory through depictions of everyday Iranian life. Farhadian transforms iconic architecture and Caspian landscapes into reflective spaces where political history and lived experience converge. By layering historical reference with imaginative reconstruction, he emphasizes that memory persists across time and space, showing how the familiar can become extraordinary when refracted through narrative.

## **The Body and Material Presence**

Maryam Palizgir's *Claustrophobia* stages flesh against rough surfaces of plywood, concrete, and brick, materials that metaphorize sociopolitical boundaries. When the body intertwines with constructed space, it transforms the mental into the physical, making visible the lasting impacts of social and political power. Aida Izadpanah allows sculptural porcelain forms to emerge from textured painted surfaces as symbols of endurance. Light filters through these delicate structures, showing that resilience grows from pressure and time. Memory functions not as simple recollection but as active material, constantly reimagined. Naeemeh Kazemi captures oscillating emotional states through vivid visual language. Flourishing flora, entangled fauna, and saturated colors express moments of anxiety, exhilaration, and introspection. Lingering portraits, with eyes obscured and hands floating, convey tension between vitality and uncertainty. Her work transforms subjective experience into a tangible space where viewers inhabit layered realities of thought and emotion. Aref Montazeri rethinks mirror art as sculptural narrative, working with precise mirror cuts that prioritize material integrity and structural resilience. He follows an approach he calls "the mirror follows narrative," using narrative, material, and technique as guiding principles. Reflection becomes an active agent of meaning, not decoration, and form emerges from concept rather than convenience. Farideh Lashai moves fluidly across painting, sculpture, writing, installation, and time-based media. Her background in crystal design influences her sensitivity to transparency, fragility, and light. Grounded in visual art and literature, Lashai allows emotion, memory, and political awareness to surface subtly, affirming art as a language capable of holding contradiction and quiet resistance.

## **Memory and Personal Narrative**

Baran Shafiey blends observational drawing and narration to blur personal and collective memory. Moments from her past life in Iran—weddings, funerals, family gatherings—exist simultaneously as specific remembrance and universal experience. The Safarani Sisters explore memory's fragility, acknowledging how time blurs sharp edges, pain becomes a ghost, and nostalgia reshapes the past. Bahar Sabzevari examines identity through self-portraiture, narrative painting, and drawing. She integrates Persian motifs, religious details, and symbolic characters into her own image, evoking nostalgia without relying on historical truth. Her work navigates freedom, restriction, belonging, and imagination. Drawing from mythology, science, religion, and art history with humor, she assembles complex visual narratives that explore how identities are continuously reimagined. Parinaz Eleish Gharagozlou constructs meaning from fragments, creating large-scale mixed-media

canvases that shift depending on viewer proximity. Monumental structures and landscapes yield to minute details, each carrying its own weight. Newspapers and shards guide and mislead memory, highlighting the porous boundary between lived experience and recorded history. Gharagozlou transforms the canvas into a space where personal reflection and collective narrative converge. Morteza Khosravi transforms intimate moments from personal and collective archives into meditative spaces where memory and absence intersect. Reinterpreting gatherings, feasts, and birthdays, he creates compositions that hover between presence and void. Anchored in the Western figurative tradition, Khosravi emphasizes that each image emerges from prior images, layering time, emotion, and experience into a delicate balance.

### **Images Across Borders**

Farsad Labbauf examines how mass-produced Western icons, particularly Disney's Snow White, travel across geographies and shape personal and collective narratives. By layering these images over maps of Iran and corporate emblems, he shows how proximity affects belief. Dana Nehdaran reimagines historical photographs, recreating Ernst J. Bellocq's portraits of Storyville prostitutes as love poems using acrylic, oil, copper, and lampblack. These women become vessels through which stories, told and untold, are honored. Firooz Zahedi's photography navigates personal connection, celebrity culture, and cinematic influence. Early work with Andy Warhol and Interview magazine shaped his sensitivity to Hollywood's constructed worlds. His portraits, notably of Elizabeth Taylor, reveal the interplay between public persona and private presence, exploring how image, memory, and desire intersect. Behrang Samadzadegan approaches history as a fragile construction shaped by aesthetic conventions, personal memory, and visual stereotypes. Drawing from contemporary Iranian history, he merges factual references with fiction to explore representation's limits. Painting becomes a space where confusion and contradiction are essential, exposing the futility of seeking a unified truth.

### **Pattern, Tradition, and Reinvention**

Atieh Sohrabi dresses female figures, removed from contemporary beauty standards, with Persian motifs, connecting them to folk singers from past generations. Parastoo Ahovan uses iconography, colors, and patterns to juxtapose power and beauty against destruction, highlighting discrepancies between lived culture and official history. Navid Azimi Sajadi's Sigillum merges Mediterranean majolica with Persian-Islamic traditions, creating hybrid forms as symbolic containers of memory and transformation. Maryam Lamei draws on the

Flower and Bird (Gol-o-Morgh) tradition, revitalizing it through contemporary interpretation. She combines classical methods with personal invention to produce a distinctive style across small and large formats. Her works honor Gol-o-Morgh's delicacy while asserting its continued vitality. Arash Nazari reinterprets Persian miniature art through works like *Poem Is My Name*, reflecting enduring beauty and aesthetics. Scenes range from mystical realms to royal feasts and epic battles, presenting an idealized world that resists darkness and inequality. Nazari uses poetic structures, hand-rendered and digital techniques, and his background in mathematics to merge historical rigor with contemporary experimentation. Soraya Sharghi explores myth and power by reshaping Persian mythological frameworks. Working in painting and sculpture, she creates extraordinary beings and new narratives, collapsing historical mythologies into her imaginative universe. Her work generates dialogue across social, political, and cultural contexts, showing how mythology can confront contemporary realities.

### **Contemporary Realities**

Bahar Behbahani invites viewers to the Caspian Sea's edge, exploring beauty, isolation, denial, and repression. Tooraj Khamenehzadeh's *Disruption* captures an empty pandemic-era New York City, reflecting interrupted potential and the fragility of memory. Farshid Shafiey transforms historical violence, including the assassination of Naser al-Din Shah Qajar, into works that initially appear playful but reveal deep moral and cultural truths.

What unites these varied approaches is a shared understanding that diaspora is not simply geographic displacement but an ongoing process of translation, preservation, and reinvention. These artists do not choose between past and present, tradition and innovation, Iranian and Western influences. They inhabit the spaces between, discovering new forms and ways of being. Their works remind us that fragility and strength are companions, that what appears broken may be in transformation, and that light always finds its way through cracks.



## Roya Akhavan

**Roya Akhavan** is known for monumental paintings with stylized and repeating geometric patterns that serve as intricate layers for meticulously drawn character figures and objects, evoking European and Persian artistic traditions, yet remain while remaining distinctly contemporary. As the renowned New York-based art scholar and curator Dr. Layla S. Diba notes, Roya Akhavan's works yield "special rewards for the viewer—beyond the feast for the eyes—a feast for the soul". Akhavan's works have been exhibited internationally, including in cities including New York, London, Paris, Istanbul, and Dubai, as well as at prominent institutions such as the Mana Contemporary Art Center in New Jersey and the Chelsea Art Museum in New York. Her works are held by numerous collectors in North America, Europe, and the Middle East, and have been sold at major auction houses including Sotheby's, Christie's, and Bonhams. Born in Tehran, where she lived until her teenage years, she was educated at Simmons College, Boston Massachusetts, where she earned a Bachelor of Arts in Art and in Psychology, later at l'École Nationale Supérieure des Arts Décoratifs in Paris, and eventually the Art Students' League in New York (with a merit scholarship). Roya Akhavan currently lives and works in Europe.



Soldier II

Acrylic on linen, 50 x 60 in, 2025

\$30,000



## Parstoo Ahovan

**Parstoo Ahovan** is an interdisciplinary artist based in Connecticut. She was an MFA candidate at Pratt Institute 2011-2012 and graduated of MFA from Boston University 2014. She works with various materials and multiple types of media, such as Sculpture, Installation, mixed media, video, and performance. She has exhibited her works in Museo del Ojo, Cordoba, Argentina. National Pavilion of Iran, 56<sup>th</sup> Venice Biennial, Italy. EUNAM Museum, Gwangju, South Korea. I-Park Residency and Site- Representative Art Award winner, Connecticut, USA. Nouchin Pahlevan Gallery, Paris, France. 8<sup>th</sup> National Sculpture Biennial of Tehran, Iran. Mykonos Biennial, Athens, Greece. Governors Island Ice Sculpture Symposium, Governors Island, NY. Pequot Library, Connecticut, USA. High line Nine Gallery, New York, NY. Barret Art Center, New York. International Biennial Art Olympia, Tokyo, Japan. Nashua International sculpture symposium, New Hampshire. Festival Fleurs de Lava, Clermont-Ferrand, France. Magic In LA Auction Gala, Bonhams Auction House in LA. Highline Nine Gallery in NYC, A.I.R Gallery, Brooklyn, NY. Nave Gallery, Boston MA. Imago Mundi art show, Rome, Italy. Changsha International Sculpture Festival, Changsha, China. Santa Isabel de Hungaria, Sevilla, Spain. LTMH Gallery, New York, NY. 1<sup>st</sup> Tehran International Sculpture Symposium, Imam Ali Museum, Tehran, Iran. The 1<sup>st</sup> Sculpture Biennial for Urban Space, Barg Gallery. 16<sup>th</sup> International symposium of stone sculpture in Friuli Venezia Giulia, Del Rojale, Italy. 1<sup>st</sup> International Sculpture symposium of Uttarayan, Vadodara, India. 1<sup>st</sup> International Sculpture symposium of Akdeniz University, Antalya, Turkey. Magic of Persia contemporary art prize, London, UK. She also has her sculptures installed in urban space in Iran, Turkey, Spain, India, UAE, Italy, France, China and USA.

# Statement

Communication is my prime aim, addressing viewers with my expression and aesthetics. I work with various mediums. In my research-based practice, I use a premise of conceptual installation which often breeds from my Iranian socio-cultural interaction. Because every culture has its unique traditions, immigrants can be bridges between the traditional culture of their motherland and the contemporary one practiced in their adopted country.

For me, there is always a discrepancy, and sometimes a contradiction, between the culture I grew up with, and the one I was taught through history. In "Lasting Memories", I have tried to exhibit these discrepancies through the juxtaposition of the iconographic elements that show the power and beauty through colors and patterns, as well as the destruction and oblivion shown through the broken wefts.



The Authority of the King  
66 x 48 in, Acrylic on Canvas, 2021  
\$16,000



The Abigails

66 x 53 in, Acrylic on Canvas, 2021

\$16,000



## Bahar Behbahani

**Bahar Behbahani** is a painter, video maker, sculptor, community-oriented public artist, and educator. After decades of studying and living within ancestral Persian gardens, Behbahani moves fluidly between the extremes of drought and flood, contemplating the aesthetics of the future and the dignity of migration.

In 2025, Behbahani was awarded the Pollock Krasner Foundation Grant. Behbahani was commissioned for Creative Time Summit 2024 States of Emergence: Land After Property and Catastrophe. In 2022, she was the Alpert Visiting Artist at Syracuse University School of Art, awarded the 2020 Joan Mitchell Foundation Painters and Sculptors Grant, the Drawing Center Fellowship in 2019, and she was granted a Creative Capital Award in 2019. *I Can Drink Stars*, 2020, her largest public art project to date, is a permanent artwork for the city at the Lahore Irrigation Department. Behbahani's *Garden of Desire*, was featured as part of the Sharjah Biennial 15 (2023), conceived by late Okwui Enwezor, and curated by Hoor Al Qasimi. Her recent work was featured at Hudson River Museum, 2024.

## Statement

The tone of *Tar o Pood (Warp and Woof)*, in the project *Through a Wave, Darkly* is meant to be deceptively calm and contemplative. I invite the viewer to the edge of the strategically significant Caspian Sea, which hosts a great number of sturgeons, yielding eggs that are processed into caviar and oil. In photography, video and performance, I trace themes of beauty, isolation, denial and repression through conceptual and aesthetic juxtapositions. *Through a Wave, Darkly* shares a sense of the overt and insinuated tensions that threaten our individual and collective future.



Taar o Pood (Warp and Woof), from the series Through a Wave, Darkly, diptych  
on Duratrans with lightbox, each 39 x 26 in, edition 1 of 5 + 1AP, 2012  
\$18,000



## Darvish

**Darvish** is a half-Iranian, half-American artist whose work ranges from painting to movement art. In his practice, he amalgamates disparate cultures by overlaying various concepts and aesthetics through interference, which can take the form of movement, paint, or text. Throughout all his work, he fuses Western techniques with Eastern philosophies, such as incorporating Persian poetry into oil paintings or converting a skateboard into a flying carpet.

He calls his movement art “gentle civic disruptions,” inspired by the practice and image of the whirling dervish. In these works, much like the interference found in his paintings, he cross-pollinates aspects of his Iranian heritage with his Western upbringing. He challenges preconceptions by mocking stereotypes through humor and invention and uses lightness and concepts of flying as metaphors for accessing ideas of freedom.

He has exhibited and performed internationally, included at The Armory Show in New York, and is in the permanent collection of the National Portrait Gallery in London. He currently lives and works in Brighton, UK.



Qajar Princess

Oil on linen, 15.7 x 19.6 in., 40 x 50 cm, 2025

\$6,000



High Tea

Oil on linen, 15.7 x 19.6 in., 40 x 50 cm, 2025

\$6,000



Fresh Air

Oil on linen, 15.7 x 19.6 in., 40 x 50 cm, 2025  
\$6,000



Lufy, 2025

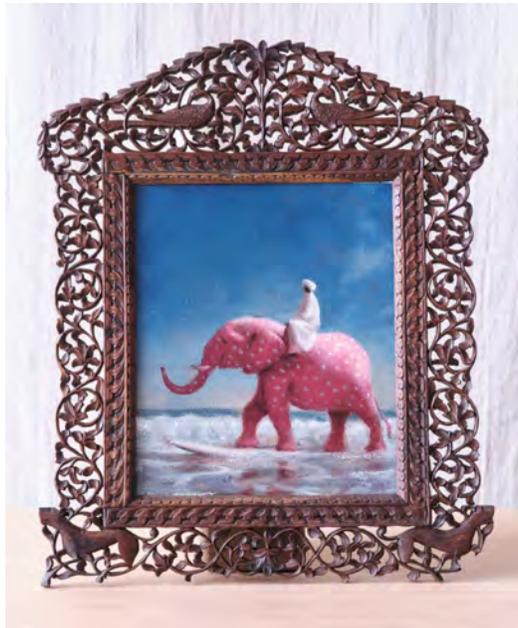
Oil on linen, 3.9 x 3.9 in., 10 x 10 cm, 2025  
\$2,500



Cloud Surfer

Oil on linen, 60 x 71.8 in., 34.5 x 29.1 cm, 2025

\$4,000



Senegal Glide

Oil on linen, 16.9 x 4.7 in., 43 x 50.7 cm, 2025

\$6,000



Downtime

Oil on linen, 15.3 x 12.2 in., 39 x 31 cm, 2025

\$5,000



## Reza Derakhshani

Born in 1952 in Sangsar, a small village in the Northeast of Iran, **Reza Derakhshani** is a painter, musician and performance artist. Graduating from The University of Tehran in 1976, Derakhshani continued his studies at Pasadena School of Art, going on to teach at the University of Tehran before leaving the country in 1986. Reza Derakhshani's work is included in many public art collections including the British Museum, London; the Metropolitan Museum of Art, New York; the State Russian Museum; the Museum Gunzenhauser, Germany; the Tehran Museum of Contemporary Art and numerous private collections worldwide. Derakhshani also performed as a musician at festivals such as the Brooklyn Museum and the Montreux Jazz Festival among others. He now spends his time in St Petersburg, Russia.



Every Blue Night

Mixed media on canvas 60 x 96 in, 2018

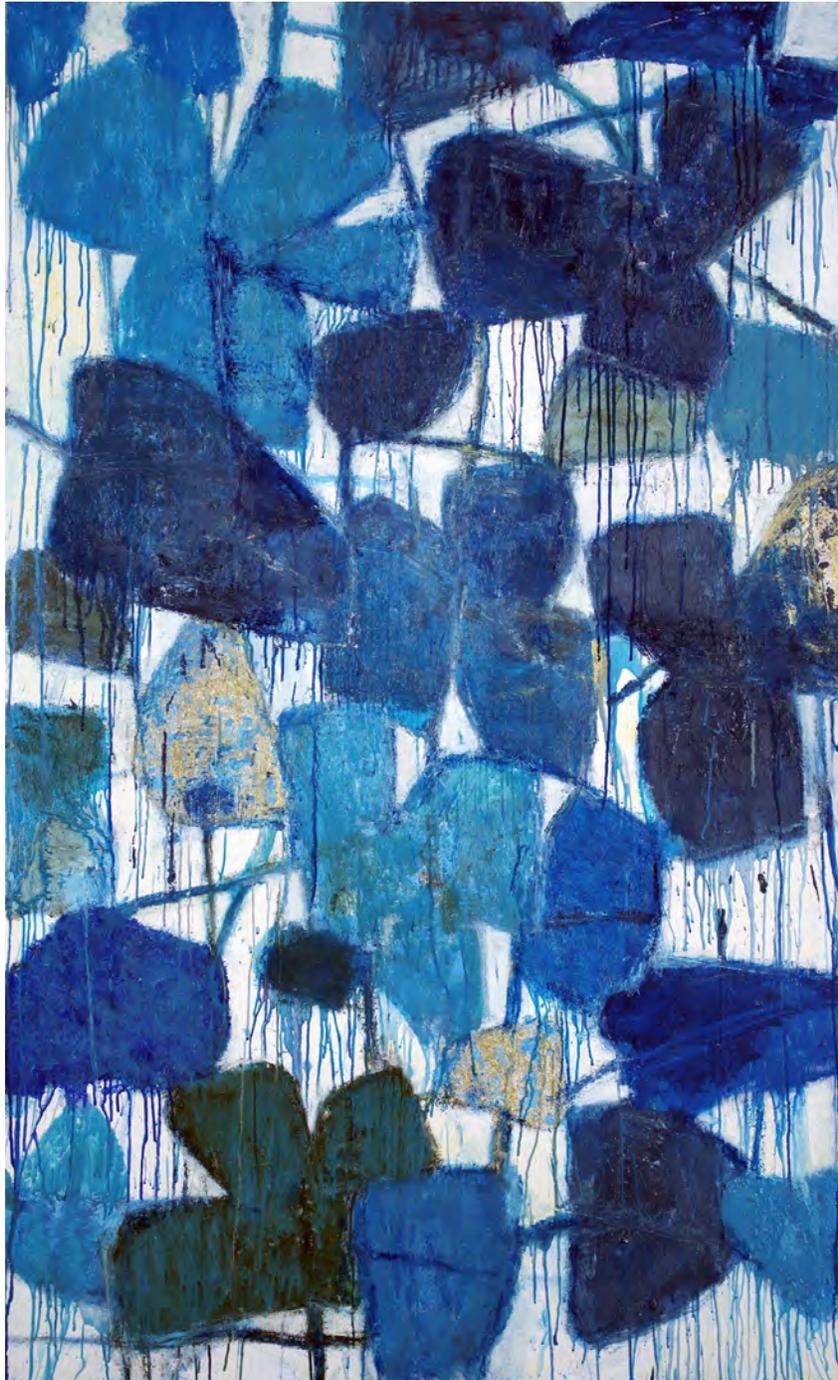
\$70,000



Falling Crown

Mixed media on canvas 48 x 48 in, 2015

\$40,000



Blue Rain Fig Day

Oil, enamel and tar on canvas 78 x 47 in, 2025

\$50,000



Sacred Butterfly

Oil and gold paste on canvas 72 x 60 in, 2017

\$50,000



## Parinaz Eleish

**Parinaz Eleish** was born in Tehran to an Iranian mother (historian/publisher) and an Egyptian father (economist). She grew up in Tehran until high school and finished her diploma in Switzerland before coming to the US for her higher education. Eleish received a BFA in Film Production and Painting from Emerson College and the Museum of Fine Arts in 1981. She holds two MFAs: one in Film Production from Boston University and one in English Writing and Poetry from the University of New Hampshire. After graduation, Eleish worked in various areas of film production at different independent Boston film production companies. For five years she held the position of film and media coordinator at the French Library and Cultural Center, now merged with the Alliance Francaise in Boston. In 1993 Eleish moved back to Tehran where she had her own painting company Samarkand a Faux Real co., which specialized in faux finish painting. Eleish returned to the US after three years and started Damascus Dreams, a one-man hand-crafted jewelry design company specializing in work with ancient beads, before she began painting full-time.



Early Snow

Oil and mixed media on canvas 60 x 36 in, 2019

\$20,000



Life is but a Weaving

Mixed media collage with oil on canvas 53 x 36 in, 2024

\$18,000



One Hot Summer Afternoon  
Oil on canvas 40 x 60 in, 2019  
\$15,000



Vanishing Tree Tops (Amnesia Series)

Mixed media and collage on canvas 91 x 60 in, 2021

\$28,000



Dream Lotus

Oil on canvas 30 × 40 in, 2018

\$10,000



Flower in the Window

Oil on canvas 48 x 36 in, 2019

\$12,000



## Mehdi Farhadian

**Mehdi Farhadian** (born 1980 in Tehran, Iran) is an Iranian contemporary painter celebrated for his dreamlike, cinematic compositions that blend abstract and figurative elements. He earned both his BA and MA in painting from the University of Tehran's Faculty of Fine Arts, and since 2010 he has taught painting and drawing at Elm o Farhang University in Tehran. His richly detailed works explore everyday Iranian life alongside collective memory and political history, often reimagining iconic architecture, lush Caspian landscapes, and historical figures through surreal or utopian lenses.



Uninvited Guest

Acrylic on canvas, 130 x 180 cm, 2024

\$27,000



In Search of Lost Neighborhood  
Acrylic on canvas, 60 x 50 cm, 2021  
\$15,000



## Aida Izadpanah

**Aida Izadpanah** lives and works in New York City, specializing in large-format mixed media and porcelain sculptural painting. She holds a Ph.D. in Environmental Psychology from the Graduate Center of the City University of New York and a master's degree in urban planning from Tehran University (Iran). She was a Teaching Assistant in mixed media at The Art Students League of New York (ASL) from 2012-14. Recent solo exhibitions include *Emancipation* (Stony Brook, New York, 2017), *Transcendence* (New York City, 2015), and *Revelation* (Los Angeles, 2013). Recent group shows include *Self Reflection: Artists self-portraits* (NYC, 2020), *Volta Art Fair* (NYC, 2020), *Summer Art Bash 2019: Iranian Contemporary Group Exhibition* (L.A., 2019), *Material Culture* (NYC, 2019), *Art Brief IV: Iranian Contemporary San Francisco* (San Francisco, 2018), *An Art + Design Collaboration: A Curated Selection of Iranian Contemporary Art*, ADVOCARTSY and Ryan Saghian (Los Angeles, 2018), *If So, What?* (San Francisco, 2018), *The Poetics of Diaspora: Iranian Contemporary Art* (L.A., 2017), *States of Being in Abstract* (NYC, 2016), *Art Brief II: Iranian Contemporary North America* (Santa Monica, 2016), *ASL Grant Winners Exhibition* (NYC, 2016), *In the Abstract* (Setauket, 2016), and *Global Perspective* (Bridgehampton and Riverdale, 2015). Distinctions include shortlisted finalist for the 2017 inaugural Behnam Bakhtiar Award (Cote d'Azur, France, 2017); Artist in Residence at Stony Brook University's Undergraduate College in Arts, Culture, and Humanities (New York, 2017); Fantasy Fountain Fund painting fellowship (Paris, France, 2014); cover story in *Lines* from the League magazine (2014); distinction and exhibition of *Revelation 26* by Chief Curator & Director of Collections of the National September 11 Memorial Museum (2013); and the Jeffery Berman Director's Award in Collage or Mixed Media from Audubon Artists (2012).

# Statement

In her new series, Resilience, Aida Izadpanah continues her material exploration of emotion through the interplay of sculpture, painting, and light. In these works, sculptural porcelain forms emerge from richly textured, layered paints—arising from within and above the painted surface as symbols of endurance and renewal. Light filters through and around the porcelain structures, illuminating their delicate yet unyielding presence. Through this synthesis of fragility and strength, Izadpanah meditates on the human capacity to persevere—to transform pain, pressure, and time into beauty. Each piece reveals how light finds its way through the cracks and demonstrates that resilience is not the absence of struggle, but the grace that grows from it.



Resilience 1

Hand-made/-fired porcelain and acrylic mixed media on wooden board  
illuminated by LED light. 16 x 16 x 8 in, 2025  
\$4,800



Resilience 2

Hand-made/-fired porcelain and acrylic mixed media on wooden board  
illuminated by LED light. 16 x 16 x 8 in, 2025  
\$4,800

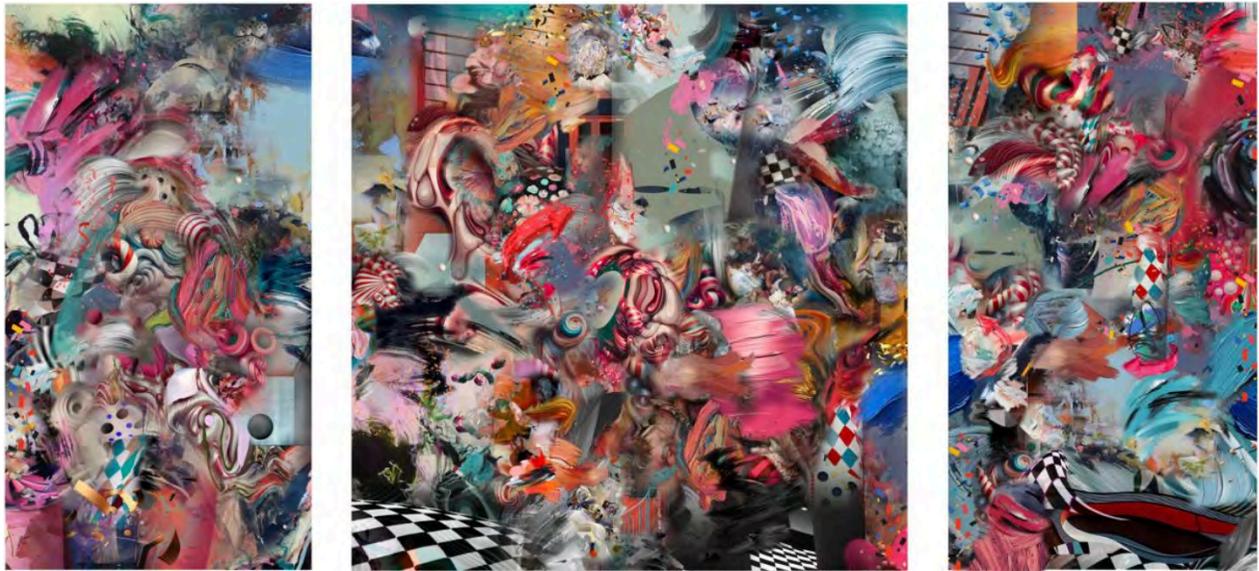


## Naeemeh Kazemi

**Naeemeh Kazemi** (b. 1981, Tehran, Iran) is a multidisciplinary artist known for her transition from sculpture to painting, with work that explores the intersection of fantasy, memory, and psychological depth. Holding an M.A. in Painting from Alzahra University, her practice gained renewed momentum during the 2020 pandemic with the creation of her La La Land series of lush, symbolic canvases addressing themes of environmental anxiety, feminism, and the human condition. Kazemi has participated in Iran's Cultural Exchange Project as a children's art expert and is a member of the Association of Iranian Painters, Iran Visual Art Institute, and the Institute for the Protection of Artists, Journalists, and Writers.



La La Land Series  
Oil on Canvas, 30 x 58 cm, 2025  
\$4,000



Prelude To Future land, Oil on Canvas  
Left panel: 160 x 85 cm Middle panel: 160 x 160 cm Right panel: 160 x 85 cm, 2024  
\$60,000



Untitled,  
Oil on canvas, 59.1 x 59.1 in, 2023  
\$ 38,000



# Tooraj Khamenehzadeh

**Tooraj Khamenehzadeh** is an artist based in New York. He began his artistic practice in theater before shifting to photography and video art. Today, photography, image-based projects, and sometimes the utilization of his theater background inform the basis of his works. Born and raised in a region where Eastern philosophy prevails drew him toward an interest in mysticism and poetry. Like Tarighat for a mystic — a mystic’s spiritual pilgrimage — he uses art to explore, use intuition as a guide, and achieve a subjective experience. His works are the results of his insights along this path, through which he tries to share layers of various realities with his audience, building on the historical sensibilities of the past and the lived experiences of the present.

His work mixes the personal with the sociopolitical — raising questions about death, solitude, fear, distress, time, the reason for existence, metamorphosis, crisis, and oblivion — and experiments with various image-based techniques and displays, staging scenarios and using dramatic elements to create an imaginative blend in a combination that is part theatrical, part experimental and part documentary.

# Statement

## Disruption

During this strange and unparalleled time, images seem to form as moments from a vague dream, a distant future, or an uncertain past and fill our minds. They play out like scenes from post-apocalyptic films. I worked with digital photos I took of an empty New York City, capturing the moments during the lock down, and rephotographed them with a medium format film camera. Burn each frame with an uneven splash of light just before they settle into existence. This work is about disrupting the process toward becoming to metaphorically recreate the experience of the interrupted potential to form new memories at this time. Each image represents not only the interruption but also the destruction of memory before it fully forms.



Untitled from disruption Series, Film Photography  
Archival Pigment Print, 51 x 51 cm, 7 editions, 1AP, 2023  
\$6,000



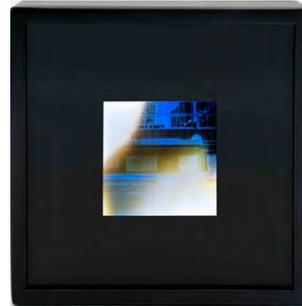
Untitled from disruption Series, Film Photography  
Archival Pigment Print, 51 x 51 cm, 7 editions, 1AP, 2023  
\$6,000



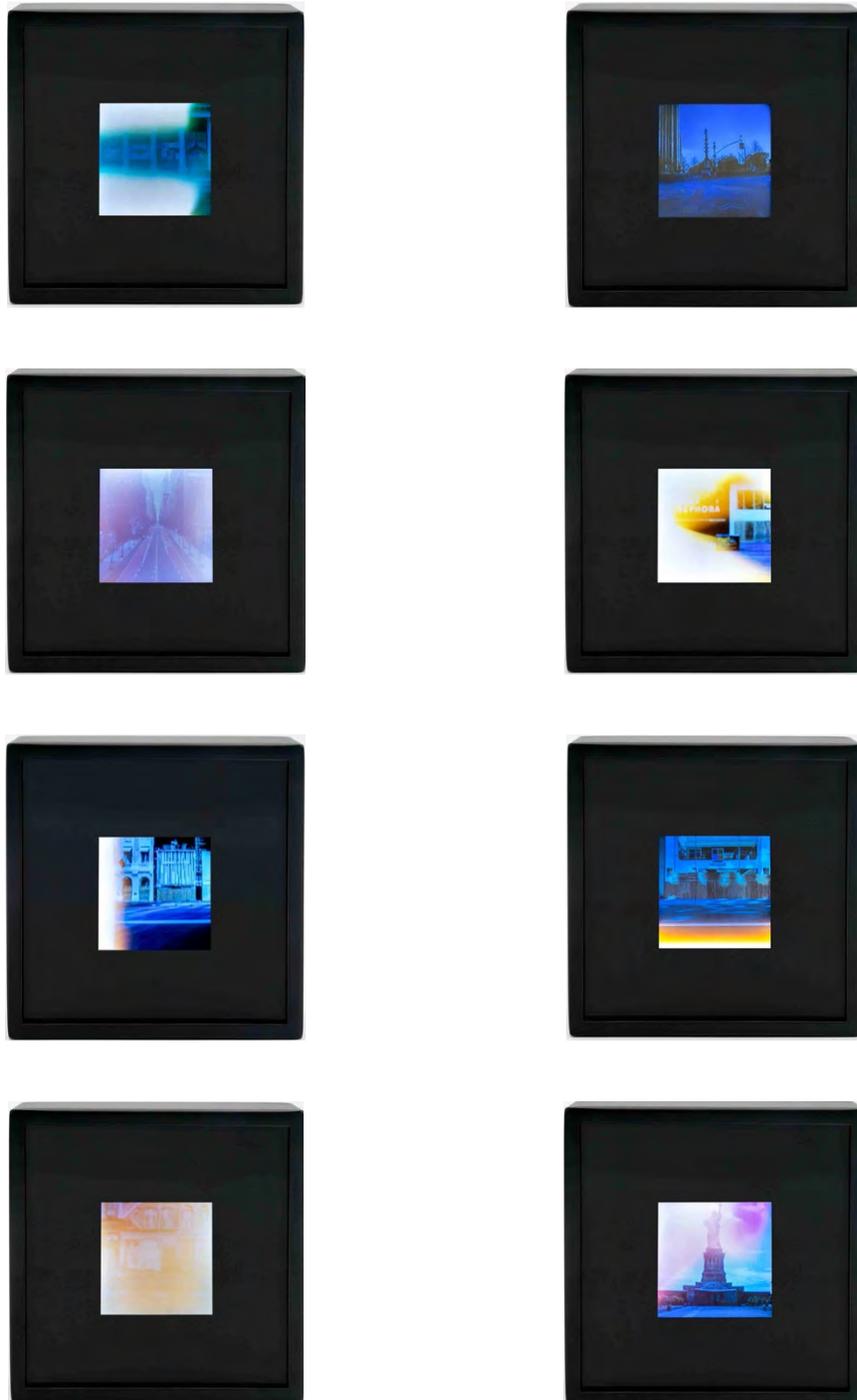
Untitled from disruption Series, Film Photography  
Archival Pigment Print, 51 x 51 cm, 7 editions, 1AP, 2023  
\$6,000



Untitled from disruption Series, Film Photography  
Archival Pigment Print, 51 x 51 cm, 7 editions, 1AP, 2023  
\$6,000



Untitled, from Disruption Series  
Lightbox, film Slide, Bronze  
finish frame. Each one is 12 x 12 cm, 2023  
\$1000 (each)



Untitled, from Disruption Series  
Lightbox, film Slide, Bronze  
finish frame. Each one is 12 x 12 cm, 2023  
\$1000 (each)



Untitled, from Disruption Series  
Lightbox, film Slide, Bronze  
finish frame. Each one is 12 x 12 cm, 2023  
\$1000 (each)



## Morteza Khazaie

**Morteza Khazaie** is a Persian contemporary artist whose work delves into themes of transformation, resilience, and the human condition. Drawing inspiration from nature, particularly the flexibility and strength of trees, Khazaie's art often features curved forms that symbolize adaptability in the face of adversity. His choice of wood as a primary medium not only connects his work to the natural world but also imbues it with a sense of life and dynamism, reflecting the stories and experiences embedded in the material.



Untitled  
Painted Wood, 2025  
\$10,000



## Morteza Khosravi

**Morteza Khosravi** (1988, Born in Bojnord-Iran) is a painter and draftsman whose work focuses on figurative drawing and the experience of engaging with art. He began studying graphics at the School of Art of Aref Bojnordi at the age of sixteen, gaining early recognition in local and national festivals. Khosravi trained under Masters Gholamhossein Sohrabi and Ali Beigiparast, developing a strong foundation in professional drawing. He cites artists such as Lucian Freud, Mark Rothko, Whistler, and Richter among his influences. His practice emphasizes the act of looking over adherence to a single concept, exploring subtle formalism and a continuous search for artistic expression. Khosravi has participated in numerous solo and group exhibitions in Iran and internationally. Notable solo shows include Artlab Gallery in Beirut, Iranshahr and Golestan Galleries in Tehran, and 4rtgallery in France. His work has also been featured in prominent group exhibitions such as Festival Partage des Arts in France, Galleri Ramfjord in Oslo, Simine Paris in Paris, Contemporary Istanbul in Turkey, and Building Bridges Art Exchange in Los Angeles, USA.



Untitled  
Oil on Linen 70 x 50 in  
\$8,000



Untitled  
Oil on linen, 70 x 50 in.  
\$15,000



## Maryam Khosrovani

**Maryam Khosrovani** (b. 1981, Tehran) is an Iranian conceptual artist and educator whose work explores identity, memory, and cultural displacement. Educated in Iran and France, she earned her Master's degree in Art Direction and Graphic Design from ESAG Penninghen in Paris in 2011, following early collaborations with leading designers including Reza Abedini and Michel Bouvet. Her practice, rooted in research and conceptual experimentation, spans installation, drawing, and mixed media, often merging poetic abstraction. Her first solo exhibition, *Incubus, Succubus, Pendulus: The Secret Rules of Gravity* (Aun Gallery, Tehran), introduced her distinctive approach of fusing myth, science, and cultural memory. As an Iranian woman, Khosrovani frequently addresses gender and the lived experience of women within and beyond Iran. Her works reimagine traditional symbols—gardens, water, miniature motifs—while reflecting on resilience, autonomy, and the subtle structures of power that shape private and public life. She has exhibited internationally at Somerset House (London), Elga Wimmer and Rogue Space Chelsea (New York), Hamzianpour & Kia Gallery (Los Angeles), Fabienne Levy Gallery (Geneva), and has participated in many art fairs, including Art Paris and Asia Now (Paris). Her work has received recognition, including the Foundation François Schneider Talents Contemporary prize (2024), with the exhibition running until April 2026. Living and working between Paris and New York, Khosrovani creates art that transcends geography and culture, offering nuanced reflections on migration, gender, and the delicate balance between tradition and modernity.



Sève Series

Needle on arches paper, silver embroidery, 2024

\$5,000



Sève Series

Needle and blue pigment on arches paper, silver embroidery, 2024

\$5,000



## Leyla Khosrowshahi

**Leyla Khosrowshahi** is a ceramicist based in New York City. Khosrowshahi's ceramic practice has evolved in lockstep with her study of art history as she has sought inspiration from the aesthetics of Persian art, across painting, ceramics, and textiles.

What began as a quest to create beautiful pieces morphed into something slightly more nuanced. Through color and texture, Khosrowshahi attempts to create a sense of infinite repetition in finite forms, to craft objects without clear beginnings or endings—works that feel endless in their movement.

The organic complexity of her work has drawn the attention of prominent artists and collectors alike. As her artistic practice has evolved, Khosrowshahi has aimed to create work that takes up more space and commands more attention. Khosrowshahi is currently exploring larger sculptural forms and installation pieces.



Light Blue Carved Vase & Whimsical Light Blue Vase  
Ceramic, 2025  
\$3,000 (each)



## Farsad Labbauf

**Farsad Labbauf** is a multidisciplinary Iranian-born artist based in Jersey City, New Jersey. Shortly after immigrating to the United States in 1979, he enrolled at the Rhode Island School of Design, where he received his Bachelor of Fine Arts as well as a degree in Industrial Design. His work is shaped in part by theories in quantum physics, Monistic belief systems, and a sustained engagement with metaphysical inquiry. These foundations inform the distinct linearity of his figurative paintings, in which his worldview becomes a framework for exploring subjects that span the deeply personal—such as portraiture—to wider global themes including the charged terrains of politics, cultural imperialism and the shifting constructs of collective identity.

Labbauf's practice has been recognized internationally, with participation in more than sixty group exhibitions worldwide, including the Saatchi Gallery in London and the Ex-Aurum Museum in Pescara, Italy. He has presented solo exhibitions in New York, Boston, Amsterdam, Tehran, and at the Esfahan Museum of Contemporary Art. His works are represented in prominent public and private collections including the Newark Museum of Art; the Salsali Museum and Afkhami Collections in Dubai; Saatchi Gallery in London; the Carsten de Boer Art Collection in Amsterdam; and the Museum of Contemporary Art in Esfahan. Labbauf is the recipient of the 2025 Individual Artist Fellowship Award from the New Jersey State Council on the Arts / Mid Atlantic Arts.



Self-Portrait III  
Oil on paper, 36 x 24 in  
\$6,500



All Truth Is Not Created Equal  
Oil and mixed media on paper, 36 x 24 in  
\$6,500



Silent Song

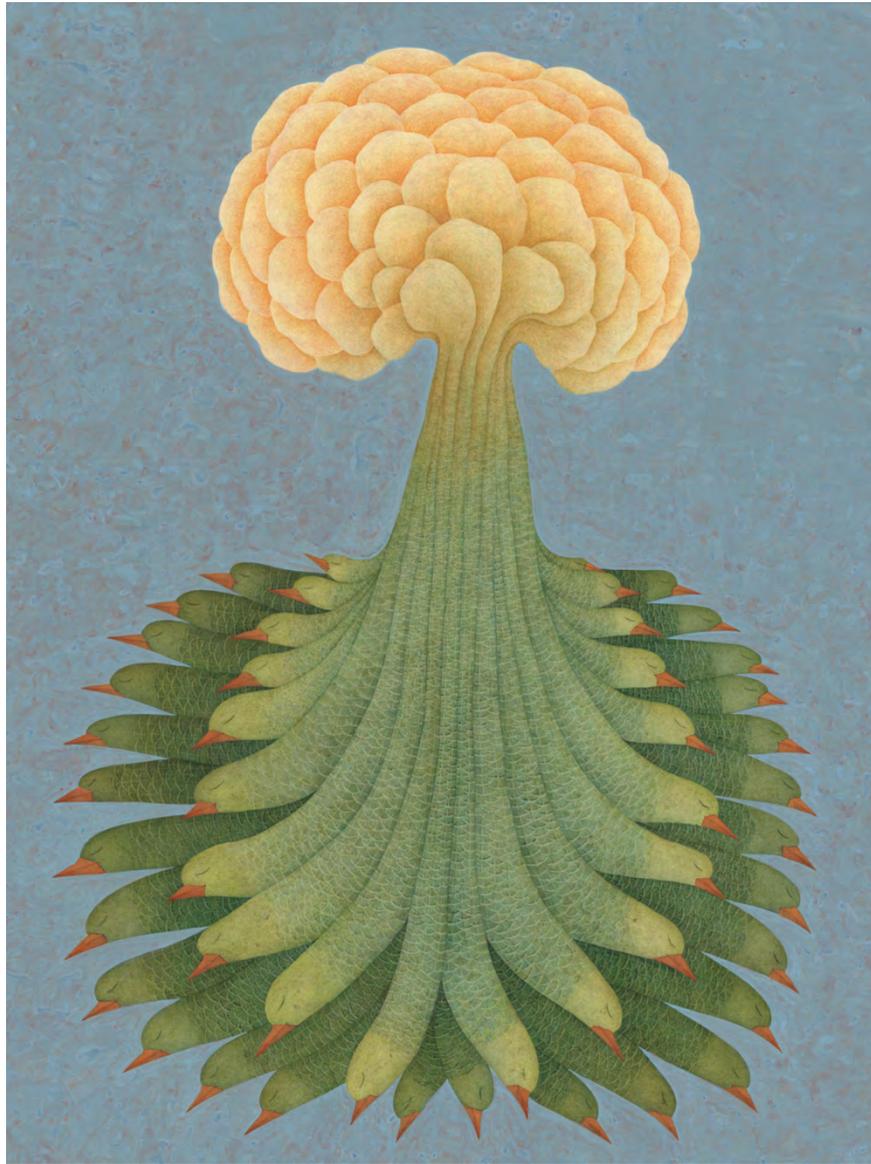
Oil on canvas, 60 x 44 in, 2023

\$16,000



## Maryam Lamei

**Maryam Lamei** was born in 1985 in Iran. After graduating in Graphics, she received the 2nd art emblem from the Iran Ministry of Science and Research in 2015. Maryam has been also inspired by the Iranian origins of “Flower and Bird (Golomorgh)” paintings in her works. In these Projects, she has created some beautiful works by a combination of historical methods of Golomorgh and her creation. She has gone beyond the traditional methods and makes her own style. She is one of the active members of Iran’s Miniaturist Association, Tehran Visual Arts Association, and Zanzan Visual Arts Association. She has attended more than 20 Iranian painting exhibitions in the valid art museums, galleries, and cultural centers where the most important of which can be considered holding individual exhibitions in Paris in 2009, an exhibition in Istanbul-Turkey 2019, and a live TV interview with Ulusal network Turkey 2019.



I am not the only one in love with you  
Acrylic on canvas, 200 x 150 cm, 2025

\$25,000



Own Vortex  
Watercolor, Cardboard 18 x 13 cm  
\$7,500



Moment of Meeting  
Watercolor, Cardboard 18 x 13 cm  
\$7,500



Thought of Flight  
Watercolor, Cardboard 18 x 13 cm  
\$7,500



Dance of Love  
Watercolor, Cardboard 18 x 13 cm  
\$7,500



Guardians of Love  
Watercolor, Cardboard 18 x 13 cm  
\$7,500



Liberation Riot  
Watercolor, Cardboard 18 x 13 cm  
\$7,500



## Farideh Lashai

Throughout a distinguished career spanning over five decades, **Farideh Lashai** (1944 - 2013) has always juggled with varying means of expression, without recognizing any frontiers that might confine her to a rigidly defined artistic identity. A graduate of Academy of Fine Arts, Vienna she worked as a crystal designer at Riedel Studios in Southern Austria, and then Studio Rosenthal in Selb, Germany. Crystal design became her basis for practicing sculpting later in her career alongside her main discipline of painting. Prior to her studies at the Academy of Fine Arts, she studied German literature in Frankfurt, Germany. Lyricism is the reigning characteristic in her works, whether it is painting, sculpture, writing, installation or a combination of animation, video and painting. She has had more than 25 solo exhibitions in Iran, Europe and the USA. She has taken part in international biennales and collective exhibitions such as the 18th Biennale of Sydney: all our relations (2012), Identity Crisis: Authenticity, Attribution and Appropriation, The Heckscher Museum of Art (2011) Hope! At Palais des Arts, Dinard (2010), Iran Inside Out, Chelsea Art Museum, NY (2009), Ludwig Museum, Koblenz (2005), and Persian Gardens, Tehran Museum of Contemporary Art (2004). Her best-selling fictionalized autobiography, *The Jackal Came* (2003), was published in Iran, narrating the lives of three generations of women amidst the socio-political background of Iranian society. 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 (LACMA), Centre George Pompidou in Paris, The British Museum in London, Sharjah Art Foundation, Demenga Public Collection in Basel, Deutsche Bank, Commerz Bank in Germany, National Museum of Fine Arts, La Valetta, Abu Dhabi Authority for Culture and Heritage (ADACH), Farjam Collection, Dubai and Devi Art Foundation in New Delhi.



Leyla vs Majnun

200 x 320 cm / 78.74 x 125.98 in. Video, Oil on Canvas, 2008-2010

\$475,000



## Aref Montazeri

**Aref Montazeri** was born in Tehran, Iran in 1986. He is a sculptor removed from conventional practices; he pursues a novel approach to mirror art that involves large numbers of mirror cuts and meticulous attention to detail. Conceptually, he follows an approach he has termed "The MIRROR follows narrative"; Which favours materialism over ornamentalism and resilience of design over buildability. His design apparatus consists of three criteria: Narrative, Material and Technique. Which is also the way he looks at art and creates it. He started his training during the time he collaborated with Monir Shahroudy Farmanfarmaian on the design and fabrication of around 60 sculptures (2009-15). Additionally, he was involved in fabrication of Parviz Tanavoli's sculptures and jewelries (2012-14). He was artist-in-residence and collaborated with TUIC (Tehran Urban Innovation Center) on research projects in areas such as smart techniques and innovative materials (2016-18). Moreover, he was artist-in-residence for seven months, in a collaboration with Maleki Collection in Beaulieu-sur-Mer in south of France, he fabricated three sculptures for this project, "EMBRACE", "MIRROR 11" and the most laborious mirror artwork titled "PARADOX" which consists of 70,000 mirror pieces (2018-20).



Watermill

Oxidized Mirror and Polymer, 45 x 45 x 15 cm, 17.72 x 17.72 x 5.91 in, 2022

\$ 12,000



## Arash Nazari

**Arash Nazari** is a self-taught Iranian artist. Unlike many artists who have been interested in art since childhood, Nazari was keenly interested in mathematics and geometry. His first collection of works was done by combining the space of Qajar and Renaissance paintings with the use of hand-held and more computerized etudes on mirror steel. Nazari looks at his work as a tool for self-healing, seeing, enjoying and accepting the anomalies of our seemingly modern world. His works including this new collection showcases a conflict between tradition and modernity.



Zaal Seen by His Father in the Simorgh's Nets  
Oil on Canvas, 300 x 125 cm, 2023  
\$35,000



## Zahra Nazari

**Zahra Nazari** is an Iranian-American painter, sculptor, and installation artist based in New York City. Her work is grounded in the belief that architecture functions as a culturally and politically charged language. Growing up in Hamedan, Iran, in a family deeply connected to architecture, she frequently visited archaeological and historical sites, shaping her understanding of architecture as a vessel of memory, power, and identity. Her practice explores migration, displacement, and cultural hybridity by bringing Persian architectural traditions into dialogue with Western modernism and European futurism. Through this synthesis, she examines how histories are preserved or erased across geographies. The shift in her palette—from darker tones to more vivid, kinetic compositions—reflects her experience as an immigrant in New York City, where urban speed and density become metaphors for contemporary life and diasporic resilience. Nazari has presented her work in artist talks and panels at institutions including NYU, Columbia University, Cooper Union, and Pratt Institute. Her work has been reviewed and published in *Artefuse*, *Hyperallergic*, *Whitehot Magazine*, and others. Her work has been exhibited at The Bronx Museum of the Arts; Samuel Dorsky Museum of Art; Kasmin Gallery; Hollis Taggart Gallery; MANA Contemporary; Spartanburg Art Museum; Masur Museum of Art; the New York Academy of Art; and international venues in Berlin, Beijing, and Tehran. Her work is included in public and private collections worldwide. Nazari has received numerous grants and fellowships, including awards from the Lower Manhattan Cultural Council, the Bronx Museum AIM Fellowship, and visiting artist fellowships from MASS MoCA and Cooper Union. She has participated in residencies at Sculpture Space and the Vermont Studio Center. Nazari earned her BFA from the School of Art & Architecture in Tabriz, Iran, and her MFA from SUNY New Paltz.



Blue Interior

Acrylic on canvas, 50 x 40 in, 2022

\$10,000



Fin Garden

Acrylic on canvas, 76x 48 in, 2021

\$14,000



## Dana Nehdaran

**Dana Nehdaran** was born in Isfahan/Iran in 1982. His grandparents' home held marvelous collection of paintings and antiques, and his mother and father were arts aficionados, traveling the world to view noted institutional and residential collections. As a child, Dana took great wonder and inspiration from this family's passion for art and became motivated to study painting after discovering an uncle's discarded box of art supplies at his grandmother's house. His mother recognized his passion and talent, nurtured by sharing images from her world travels, and enrolled Dana in private art classes with Hassanpour, a well-known artist who taught Dana fundamentals of art that would eventually lead him to study painting at the Soureh Art University in Shiraz/Iran. His famous series of Esther's Children has been shown in Tehran, Dubai, and Los Angeles. His abstract and figurative paintings have been exhibited by Roya Khadjavi projects in various Group shows in NY, and at Asia Now Paris. Dana's work focuses on the tension between past and present. He has been a member of the Iranian Painter Association since 2007 and currently lives in NYC.

## Statement:

In 1912, photographer Ernest J. Bellocq unknowingly immortalized several prostitutes within the Storyville district in New Orleans. I became aware of these images through my close friends, a filmmaker Anne Craig and collectors Rags Watkins and Bert Greenwell. The images were never intended for public viewing. Lee Friedlander, another photographer decades later finally acquired the glass plate negatives and immediately recognized both their historic and artistic value. Several trips to New Orleans pre-pandemic and I was like many, intoxicated with this city, its food and culture and most of all, overwhelmed by these images of ladies now gone, the relaxed and unhurried pose they took for these photographs that exposed less of their professions and more of their humanity, including aspirations and fears. Women that may not have been in control of their sex but certainly in control of their sensuality within these images. Just as Bellocq before me, I became mesmerized by these women and both the stories told and untold. I hoped to re-envision their spirit, recognize their life's limited choices, and imagine the stories behind every one of them. We do not know their names, but their story is now caught in the physics of light and silver. I have recreated that ray of light using acrylic, oil, copper, and the soot of beeswax candle (lamp black oil). These paintings represent my version of a love poem both to Bellocq and to each of the women whose life he touched and momentarily captured forever.



Look at Me! from "A Preservation of Light" series.

84 x 60 in, Oil on canvas, 2020

\$20,000



Natural light is the best  
72 x 60 in, Acrylic, Oil, Bee Wax on canvas, 2020  
\$20,000



## Azadeh Nia

**Azadeh Nia** (b.1988, Tehran, Iran) received an MFA from the University of The Arts London and a BA from University of Science & Culture in Tehran, Iran. Her work has been exhibited at Alexander Berggruen Gallery, Fridman Gallery, Plato Gallery, Hashimoto Contemporary and Wassaic Project in New York as well as Mill Contemporary and Gallery Fritz in Santa fe, NM. Nia was an artist in residence at Silver Art Projects in New York City in 2024-2025. She currently lives and works in Brooklyn, New York.

### Statement:

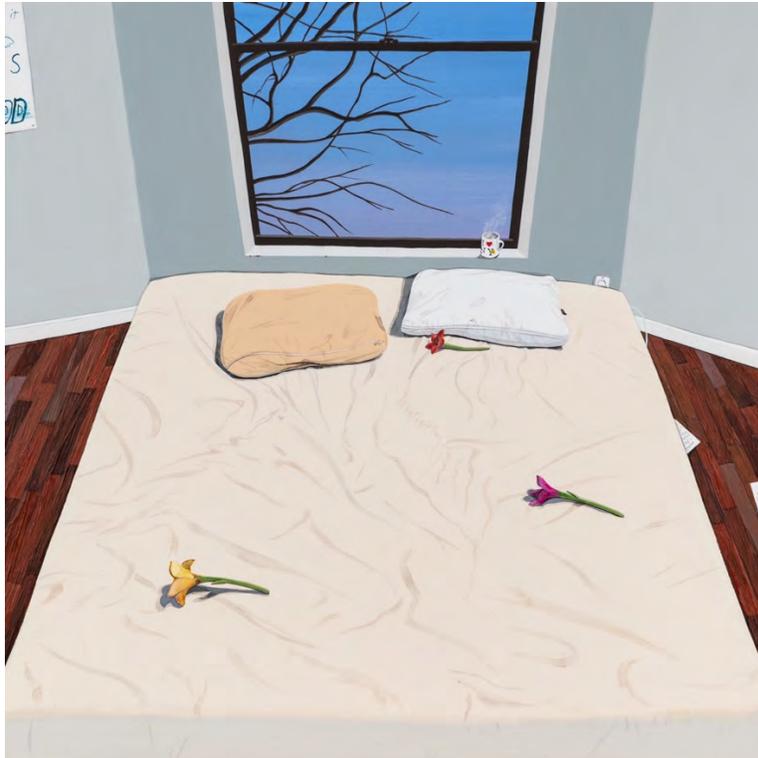
My practice explores the intersections of nature, ruins, and symbolic forms as meditations on time, resilience, and transformation. I am drawn to what is fragile and fading, to the awareness that we rarely know when something is experienced for the last time, and to the possibility of preserving memory in the face of disappearance. I create imagined landscapes where past and future, wilderness and ruins, coexist on a single plane. Symbols—solitary trees, pillars, moons, and deserted dwellings—speak of solitude and loss, while open skies, flowing water, and infinite pathways gesture toward hope and renewal. These spaces invite viewers into moments of concealment and exposure, where they find themselves both indoors and outside, at the dusk and dawn of civilization. Underlying this practice is a fascination with endurance. Mountains, ruins, and other natural and built forms remind me that serenity often conceals immense pressures, and that resilience is not static but dynamic. The work reflects survival—how we, like the landscapes we inhabit, are shaped by silence, rupture, and the possibility of renewal.



New Moon

Acrylic on panel, 30 x 40 in, 2024

\$8,500



Flowers in bed  
Acrylic on panel, 16 x 16 in, 2023  
\$5,500



Winter Light  
Acrylic on panel, 16 x 20 in, 2022  
\$6,000



Terrace

Acrylic on panel, 30 x 24, 2025

\$7,000



## Maryam Palizgir

**Maryam Palizgir** is a multidisciplinary Iranian artist and educator whose work explores spatial perception, material manipulation, and the process of making. Blending drawing, printmaking, sculpture, and photography, she investigates how we experience and interpret the spaces we inhabit.

Palizgir examines spatial perspectives in urban architecture as a means of identifying, predicting, and reimagining forms within interconnected environments shaped by human presence. For her, the act of making is as vital as the finished work; each process of deconstruction and reconstruction becomes an opportunity to question how perception is formed and how knowledge is exchanged. As is well-evidenced in her ongoing art practice, Palizgir is invested in the history of painting and photography. Her scenes recall a continuity of artists throughout history who have tackled nature as subject matter and human fragility. These crafted scenes defy the assumed order of ecosystems and unfold as spaces of discovery, where perception and imagination converge.

Working with industrial and reflective materials such as fiberglass mesh, acrylic, and light, Palizgir creates layered sculptural installations that evoke dimensional transitions, ephemerality, and change. Her works invite viewers to look into and through space, activating the artwork through perception. Palizgir received her MFA from Georgia State University. She has exhibited in solo and group shows across the United States, Iran, the United Kingdom, France, Russia, and Germany. Her work has been featured in numerous publications, and Global Voices has interviewed her about the intersections of globalization, identity, and culture in contemporary art. Through installation, drawing, photography, and sculptural painting, Palizgir captures the tensions between tradition and contemporaneity, reality and aspiration, individuality and community, authority and freedom, creating works that invite participation and contemplation.

# Statement

'Claustrophobia'\*

This project is staging the body in the contemporary moment by addressing sociopolitical issues. An amalgam of the protuberant naked body parts with unconventional materials such as plywood, concrete, and brick walls staged in constructed space to articulate fear, anxiety, grief, loss, and inequality in the contemporary moment. Treating the body as a medium to question the political moment and the truth. Employing structural building materials is a metaphor of socio-political boundaries that enclose contemporary man and create claustrophobic spaces. Once the vulnerable flesh merges with the rough materials, it abstracts parts and invites the viewer to contemplate the ever-lasting emotional and mental impacts of social and political power. In a tangible representation, the relationship between a structure and the human form, transform "the mental into physical to find a new relationship between the two." Using the body becomes a way to connect the individual with the universal human experience - one person asking others to resonate. A female body penetrates and intertwines with space addressing feminine aspects, social and political disruption, destruction, and reconstruction that recur throughout each photograph.

\*Claustrophobia is the fear of having no escape and being closed into a small space. It is typically classified as an anxiety disorder and often results in a rather severe panic attack.



Claustrophobia\_5545

Photo collage, Wood, Bronze, Dried plant 2022  
12 x16 in, Unique

\$3,800



Claustrophobia\_5708

Photo collage/drawing, wood, Bronze,  
Dried plant, acrylic box, 2022  
12 x16 in, Unique

\$3,800



Claustrophobia\_5550

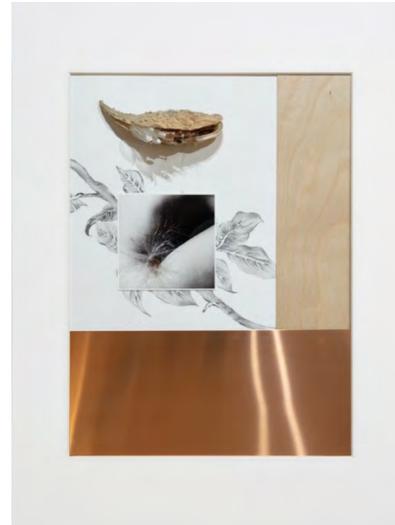
Photo collage, Wood, Bronze, Dried plant, 2022  
12 x16 in, Unique

\$3,800



Claustrophobia\_5784  
Photo collage, Wood, Copper, Dried plant,  
2022  
12 x16 in, Unique

\$3,800



Claustrophobia\_5787  
Photo collage, Wood, Copper, Dried plant,  
2022  
12 x16 in, Unique

\$3,800



Claustrophobia\_5773  
Photo collage, Wood, Copper, Dried plant, 2022  
12 x16 in, Unique

\$3,800



## Bahar Sabzevari

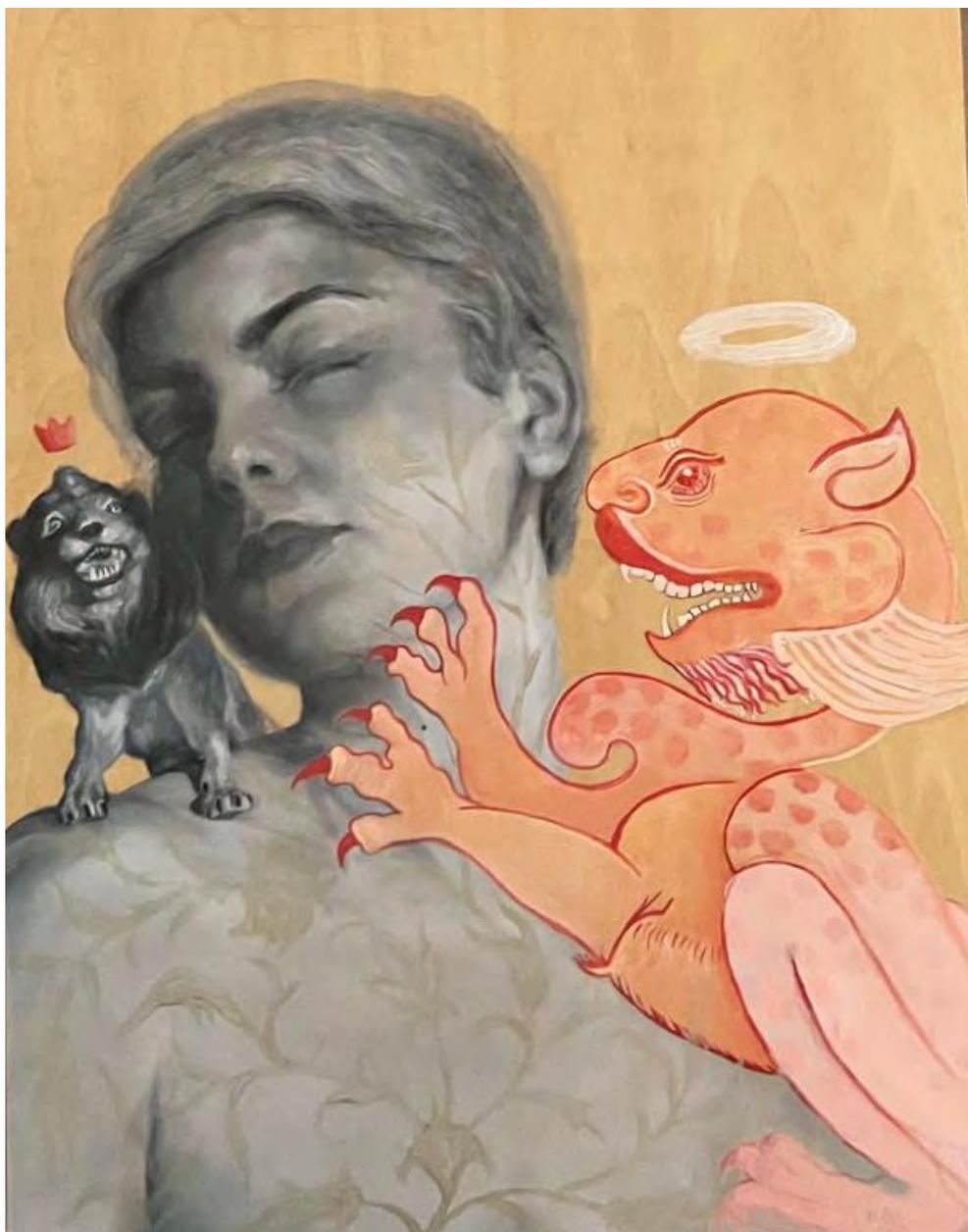
**Bahar Sabzevari** (b. 1980, Iran) is a visual artist based in New York and works internationally. She has a painting practice, exploring identity through self-portraiture, narrative painting and Drawing. Her career spans over 15 years and she has worked and studied in Iran, Europe and the US. By integrating Persian motifs, religious details and characters into her self-portraits, she explores the concept of nostalgia and creates illusions of a lost age of Persian glory. Her work explores the boundaries of human identity: self-identity, freedom, restriction, and sense of place and belonging. In particular, her work looks at transient and hidden forms of identity: the imagination, hopes, fears, dreams, histories and evolution. Sabzevari's process is research and studio-based and involves the bringing together of complex imagery, symbols and narratives, often drawing from the fields of mythology, science, religion and art history in a humoristic way.



Oracle II

Oil and gold leaf on board 9 x 12 in, 2025

\$3,000



Untitled?

Oil on wood panel 12 x 62 in, 2026

?



## Safarani Sisters

**Safarani sisters** (Iranian, b. 1990) began painting at the age of thirteen, they collaborate on their artwork together. They earned their B.A. in painting from Tehran University and M.F.A from Northeastern University, in Boston, Massachusetts. Currently working and residing in Massachusetts, over the past few years the Safarani sisters took on a journey in incorporating video and performance art into their passion for painting. Their pioneering video-paintings and performances have been acclaimed as thought provoking and transformative artistic contributions that weave together loose but striking narratives. Safarani Sisters have participated in numerous Solo and Group exhibitions, including “Projecting Her”, Adelson Galleries Boston 2016, “Reincarnation”, 2018 and “Sprinkle of Light”, 2021 with Roya Khadjavi Projects, New York, “Preview Exhibition” in Adelson Galleries, Palm Beach, Florida, “Body Double”, Morris Museum New Jersey, “Strange States” a group exhibition in Shelburne Museum, Vermont. Their works can be found in numerous museums and private collections, including Museum of Fine Arts Boston, Massachusetts. Peabody Essex Museum, Salem, Massachusetts. Morris Museum, Morris town, New Jersey, Tank Shanghai, China, Accor Headquarters, Paris, France.

# Statement

Identical twins and interdisciplinary artists, the Safarani Sisters are most well-known for their unique productions that blend painting, performance art, and video. The new series of works on view at Show Up reflect one of their recurrent themes: celebrating and examining the beauty and mystique of memory. With works that evoke scenes of a universal past, the sisters meditate on the defensive and deleterious nature of the mind. The sisters' work whispers to the viewer's earliest memories - both subconscious and floating at the edges of our awareness.

Memories of the distant or difficult past may lie buried deep, out of reach, under an ocean,

or too blurred to focus. As time drifts on, the sharp edges of memory blur. What once hurt becomes a ghost we miss—a moment that could've been joy but slipped away too soon. Now we chase its echo, longing to turn sorrow into celebration. The mysterious forces of nostalgia may infuse memories with their own agenda of emotion and color. Through paintings overlaid with time-based media, the sisters look both to the past and the future as they address memory and nostalgia and the role it plays in both honoring our past and protecting us.



Beneath the breath

Oil color and video projection, 65 x 82 in, 2020

\$35,000

Link to the video

[https://www.youtube.com/watch?v=Qh71EGSq\\_-E](https://www.youtube.com/watch?v=Qh71EGSq_-E)



Leave the Moment Hanging

Oil on Canvas and Video Projection, 30 x 40 in 2025

\$14,000

Link to the video: <https://www.youtube.com/watch?v=WNWbopKVMPY&t=5s>



Translucent 1

Oil on Canvas and Video Projection, 20 x 20

in, 2025

\$4,500



Translucent 3

Oil on Canvas and Video Projection, 20 x 20

in, 2025

\$4,500

Link to the video: [https://www.youtube.com/watch?v=FyRH\\_0PP83Y](https://www.youtube.com/watch?v=FyRH_0PP83Y)



## Navid Azimi Sajadi

**Navid Azimi Sajadi's** artistic vision has been shaped by a synthesis of the two cultural worlds to which he belongs—bridging European and Middle Eastern art traditions through both his studies and his creative practice. His works often employ a mystical and symbolic language. Through this language, he reinterprets and narrates contemporary sociocultural issues, drawing on imagery deeply rooted in history and ancient artistic vocabularies.

Drawing on ancient motifs, archetypes and contemporary imagery, Navid creates an esoteric visual language that merges references to Hellenic art, Islamic architecture, and Mithraistic motifs with modern materials and forms. Often combining traditional craftsmanship with contemporary objects, his works reveal an intricate balance between the sacred and the everyday.

Born in Tehran in 1982, Azimi earned his Bachelor of Arts in Painting from the University of Art and Architecture, Tehran (2005). That same year, he moved to Rome, where he graduated from the Accademia di Belle Arti di Roma in 2009, receiving the Amedeo Modigliani Foundation Prize. He later completed his Master of Fine Arts in Multimedia Sculpture at the same academy in 2013, and in that year was invited to participate in the 9th Shanghai Biennale. Since 2014, Azimi has worked extensively with institutions and organizations across Europe and southwest Asia. In 2020–2021, he was invited by the Regione Sicilia and Mondo Mostre Production to develop a project reinterpreting Arab-Norman culture at the Zisa Museum and Monreale Museum Complex in Palermo. In 2023, he began a research collaboration with CFPR and UWE Bristol on innovative printmaking techniques integrating AI and 3D printing, which led to the creation of the Pelagos Project—a body of work addressing the socio-political issues of migration in the Mediterranean. The project has since toured across England and Italy. As of 2024, Navid Azimi Sajadi lives and works between Rome and Tehran.

# Statement

Sigillum is a long-term ceramic project that brings together Mediterranean majolica and Persian-Islamic traditions through a contemporary poetic vision. Using techniques such as sgraffito drawing and underglaze engobe painting, the works merge Seljuk, Timurid, and Arab-Norman references into hybrid ceramic forms. The installation is composed of star-shaped tiles and vessels. The tiles recall architectural fragments, muqarnas, and submerged archaeological remains, while the vessels function as symbolic containers of memory, transformation, and transmission. Each element is uniquely hand-crafted, carrying layered motifs that intertwine Middle Eastern and Mediterranean visual languages. Through this synthesis of techniques and forms, Sigillum becomes a poetic meditation on cultural migration, material memory, and the passage of knowledge across time and geography, where ceramics act as both archive and compass. The project has been exhibited internationally and has received multiple awards, including ArtVerona 2023 (Montani Tesei Prize), Premio Editoriale Espoarte Artem Cup 2024, and the Suzzara Prize Special Jury Selection 2025.



Sigillum, Under Glazed Painted  
Stoneware, 9 x 12 in, 2021

\$1,750



Sigillum, Under Glazed Painted Stoneware,  
11 x 8.5 in, 2021

\$1,750



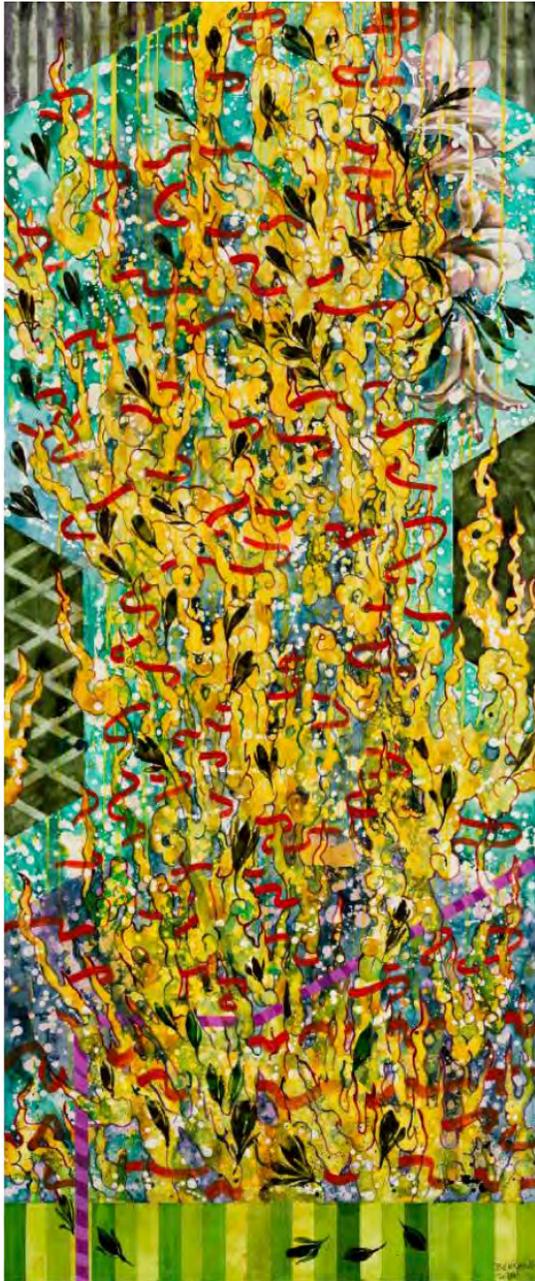
Untitled, Under Glazed Painted Earthenware  
10 x 13 x 15 in, 2021

\$4,000



## Behrang Samadzadegan

**Behrang Samadzadegan** (b. 1979 Tehran, Iran) learned the basics of art at a very young age. He received his BFA from the Tehran University of Arts and his MFA from Tehran Tarbiat Modares University. In 2008 he received the Golden Feather from the first International Media Art Forum for Youth in Cairo. In 2009 he received the Visiting Arts artist residency award in Spike Island, Bristol, United Kingdom. In 2012 he was awarded an artist residency from the Atelierhaus Salzamt Linz, Austria. He was also the recipient of the artist residency of the Cleveland Foundation Creative Fusion Artists Program, Cleveland, Ohio, USA. Since 2004 he has been giving lectures on art theory and holding workshops at the Sooreh University, Tehran University of Art, Aria Art Institute, and Mahe Mehr Cultural Art Institute. As a visiting artist, he taught at the Cleveland Institute of Art for a semester in 2015. He has been a jury member of the fourth Damonfar Biennial for Painting, the New Generation Annual for Painting, the Video Artist Festival of Isfahan, the Persbook Annual of Contemporary Arts, the Vista Prize, Versus Biennial, and the Mohsen Projects Open Call. In 2022 he curated the exhibition titled “Minimalism and Conceptual art in the mid-20th century” at the Tehran Museum Of Contemporary Art (Tehran MOCA). In his works, Behrang seeks to probe the possibility (or impossibility) of representing truth, identity, and history within the framework of aesthetic laws and to challenge the capacity of the image for displaying these concepts. As a scholar and curator, he enjoys discovering and studying new artistic phenomena and believes in rethinking and challenging the established rules and requirements of art. Painting has been Samadzadegan's main focus. The subject matters of his works are drawn from images and narratives of contemporary Iranian history, which he combines with fictional stories and the aesthetics of painting. His goal, however, is not to represent historical narratives. The image of history, he believes, is a personal matter created under the influence of visual and aesthetic stereotypes, a combination of confusion, chaos, and a futile quest for reaching unattainable truth.



Flames and Flowers No.3  
Watercolor on Paper, 180 x 76 cm, 2024  
\$18,000



Flames and Flowers No.2  
Watercolor on Paper, 180 x 76 cm, 2024  
\$18,000



Lovers on fire

Watercolor on Cotton Paper 140 x 200 cm, 2023

\$28,000



## Soraya Sharghi

**Soraya Sharghi** is an Iranian artist living and working in New York City. Sharghi creates works in diverse media, such as painting and sculpture. Her artistic aim is to create new myth and narratives using ancient mythology including persian mythology, revolving around power. She does not see her process as emulating the scenery of these tales but instead molds them to serve her purpose and creates extraordinary or supernatural beings. Sharghi collaborates across the history and myth and connects them with her today personal imaginary world, creating new stories with her new characters while personally reaching for a universal language that creates dialogues spanning different social and political contests. Sharghi holds a BFA in painting from Soore Art University in Tehran, and an MFA from San Francisco Art Institute in San Francisco, California. (After she graduated, she started teaching in SFAI public education. She taught studio classes with the subject of personal mythology in Painting and sculpture.) She has received several awards and residences including MFA Fellowship from San Francisco Art Institute, the Murphy & Cadogan Contemporary Art Award, the Graduate Fellowship Alternate Award from Headlands Center for the Arts, finalist for Tournesol award and Blau Gold Fellowship. Residencies including The Post Contemporary and Brush Creek foundation for the Arts. Her work has shown locally and internationally such as CICA Contemporary Museum (Czong Institute for Contemporary Art) in Korea, Today Art Museum in China, MOAH Museum in Los Angeles, Columbus Museum of Art in Ohio, Andrea Schwartz Gallery and SOMArts in San Francisco, Aaran Gallery, Mah Gallery and Fajr International Film Festival in Tehran, Iran among others.



Tales of Hidden Garden  
Acrylic, Khatam, and Resin on Canvas 54 x 54 in, 2024  
\$45,000



*Rise of the Rainbow from the Marsh, 2025*

Silkscreen ink on paper

Artist's proof from an edition of 3

15 x 24 in.

\$5,000



*Rise of the Rainbow from the Marsh, 2025*

Silkscreen ink on paper

Artist's proof from an edition of 3

15 x 24 in.

\$5,000

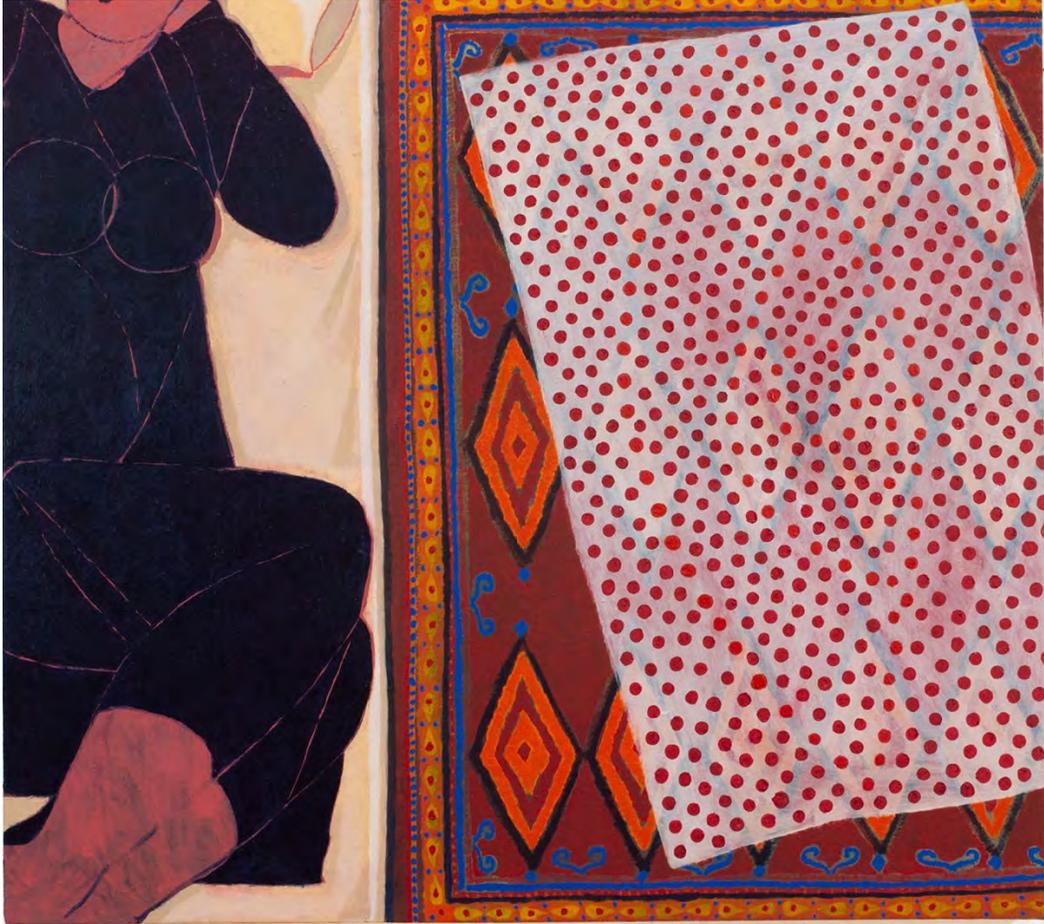


## Baran Shafiey

**Baran Shafiey** (B. 2003) is a figurative artist currently living in Providence, RI. She was born in Tehran, Iran, and moved to New York City in 2015 with her family. Although she was already born into a family of artists, she began her professional path as a painter at Fiorello H. LaGuardia High School leading to her acceptance at Rhode Island School of Design and further experiences mentioned below.

### Statement:

I reflect the fluidity of time through the merging of observational drawings and narrations from the past. My practice has remained formally and conceptually playful while existing under the shadow of observational naturalism and figuration. Within this space, I maintain spontaneity through the formal elements that shape my paintings, including color, form, weight, and perspective. My drawing practice revolves around depicting the people around me and shifting perspectives to entertain myself through building structures that contain those figures. Through the consistency of this practice, I collect a large archive of drawings that I later use as the main conceptual and reference material for my paintings. The moments I dwell on from my past life in Iran seem to prove their infinite quality every day. These moments range from culturally and emotionally significant memories—such as weddings, funerals, family gatherings, and relationships—to the beauty of simple everyday life. Based on these concepts, I explore patterns that encapsulate the simultaneous presence of people, buildings, light, movement, nature, and city life. Through these explorations, I want my paintings to reflect the blurred lines between personal memory and collective presence.



Untitled

Oil color on canvas, 32 x 34 in, 2025

\$1,800



Sour Cherry Garden  
Oil color on canvas, 27 x 30 in, 2025  
\$1,800



Who counts the leaves on the tress?  
Acrylic and oil on canvas, 20 x 24 in, 2025  
\$1,200



## Farshid Shafiey

**Farshid Shafiey**, a renowned multidisciplinary visual artist, was born in Tehran, Iran, in 1969. His artistic journey began with a focus on Graphic Design at Azad University, where he graduated in 1995. Shafiey then deepened his expertise by earning an MFA in Animation from Tehran University in 2001, paving the way for a dynamic career spanning painting, illustration, animation, and graphic design.

Since 1991, Shafiey has established himself as a versatile artist, showcasing his paintings in nearly 20 solo and group exhibitions across cities like Tehran, Paris, Toronto, and New York. His skill as an illustrator is equally developed, having contributed to over 30 children's picture books. These works have earned him international accolades, including the Golden Apple at the Biennial of Illustration Bratislava and recognition by Communication Arts magazine.

Shafiey's illustrations have been celebrated in more than 30 exhibitions worldwide, with appearances in Italy, Slovakia, Japan, Denmark, Iran, and China, among other countries. Beyond illustration, he has directed and produced four short animations that have been featured in prominent film festivals in cities such as London, Shanghai, Tehran, and Copenhagen.

Throughout his career, Shafiey's creative achievements have been recognized with numerous national and international awards for his work in illustration, animation, and graphic design. After his immigration to New York in 2015, Shafiey began to focus more on his painting practice to shape his connection and relationship to his new environment and community. Painting is a link between him and existence to make meaning of life.

# Statement

If one word could encapsulate the essence of Shafiey's artistic practice, it would be "playfulness." This approach defines his narrative style across various disciplines, allowing him to present an authentic, personal view of the world. Through this lens, he transforms the bitterness of reality into imagery that is both pleasant and appealing.

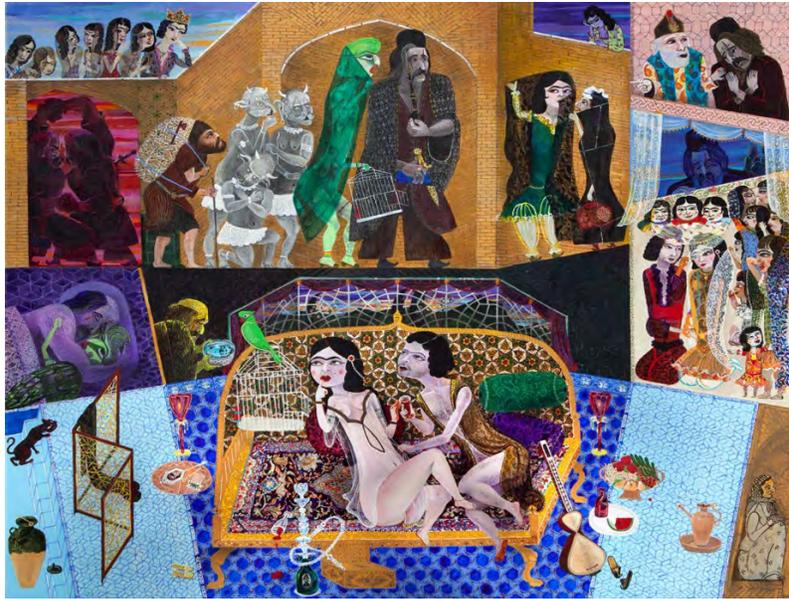
In his latest series of paintings, Shafiey delves into historically significant moments, in which he persists to place himself as the committing subject of those historical acts, including the assassination of Naser al-Din Shah Qajar. Through these works, he offers an unbiased perspective on these events—one that might initially appear comedic but ultimately reveals a more profound realism. By juxtaposing the moral and cultural taboos of Iranian tradition with the realities of modern life, Shafiey critiques these norms and attempts to provide a unique perspective on their enduring influence.

Ultimately, Shafiey's work suggests that salvation and redemption lie in playfulness—a transformative force that reshapes how we engage with the complexities of reality, history, and culture.



The King Assassination by Me No. 2  
Acrylic on canvas, 51 x 51 in, 2025

\$25,000



Dash Akol  
Acrylic on canvas, 47 x 39 in, 2025  
\$15,000



Untitled  
Acrylic on canvas, 20 x 16 in, 2024  
\$2,500



Untitled  
Acrylic on canvas, 20 x 16 in, 2024  
\$2,500



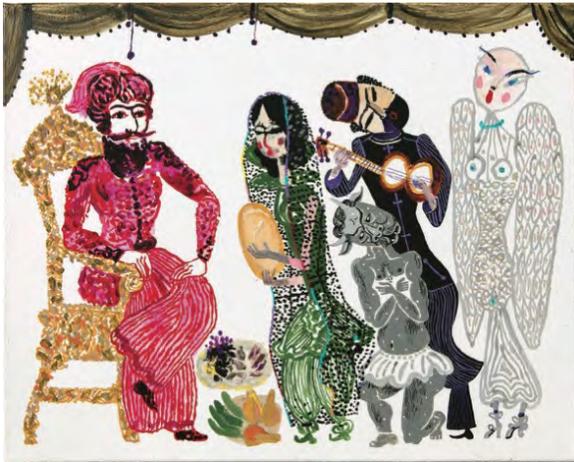
Untitled  
Acrylic on canvas, 20 x 16 in, 2024  
\$2,500



Untitled  
Acrylic on canvas, 20 x 16 in, 2024  
\$2,500



Untitled  
Acrylic on canvas, 20 x 16 in, 2024  
\$2,500



Untitled  
Acrylic on canvas, 20 x 16 in, 2024  
\$2,500



Untitled  
Acrylic on canvas, 20 x 16 in, 2024  
\$2,500



Untitled  
Acrylic on canvas, 20 x 16 in, 2024  
\$2,500



Untitled  
Acrylic on canvas, 20 x 16 in, 2024  
\$2,500



## Roham Shamekh

**Roham Shamekh** is an Iranian multidisciplinary artist and designer based in Dubai since 2016. Known for blending art, design, and technology, he creates functional pieces that merge graffiti, tattoo motifs, floral elements, and generative AI, exploring themes of identity, interconnectedness, and collective memory. His studio focuses on research-driven, experiential design, and his collections, such as "Pharrell's Echoes" and "Terminator", have gained international acclaim. Shamekh's work is deeply influenced by personal narrative and the concept of manifestation, often transforming life experiences into sculptural and functional art.



Pharrell Echo's Collection  
Resin and Porcelain  
43 x 17 x 17 in., 109.2 x 43.2 x 43.2 cm, 2024  
\$20,000



OVO Chair

Stainless Steel, Wood Lacquer

43.3 x 21.6 x 17.7 in., 110 x 55 x 45 cm, 2024

\$50,000



OVO Chair, 2024

Stainless Steel

43.3 x 21.6 x 17.7 in, 110 x 55 x 45 cm

\$50,000



## Atieh Sohrabi

**Atieh Sohrabi** was born in 1976 and raised in Tehran. She currently lives in New York City, where she works as a freelance illustrator and artist. Atieh began her career in 2001 by studying Industrial Design at Azad Art University. As she became more immersed in the art world, she decided to transition into illustration. In 2015, she moved from Tehran to New York. Atieh's work has been showcased in various exhibitions and museums around the world, including the Biennale of Illustrations Bratislava, the Biennale of Illustration Golden Pen Belgrade, the 24th BIB Exhibition in Hiratsuka Art Museum, the Kawara Museum of Takahama City, the Chiba City Museum of Art, the Ashikaga Museum of Art, the Urawa Art Museum in Japan, the Tehran International Biennale of Illustration, and LACMA (Los Angeles County Museum of Art).

In 2020, her paintings were curated by Roya Khadjavi in two group shows at the Highline Gallery in New York. Five of her pieces from these shows were selected by Communication Arts magazine, earning her the 2022 Award of Excellence.

In 2022, Meta Platforms, Inc. (Instagram & Facebook) selected her as a Persian artist to create stickers celebrating Nowruz (Persian New Year).

One of her works was included in the "Women Defining Women in Contemporary Art of the Middle East and Beyond" group show, curated by Linda Komaroff at LACMA in 2023. Her recent pieces were also exhibited in a group show curated by Sahar K. Boluki at Sahar Art Gallery in Toronto.

## Statement:

My new series of paintings are based on female figures not defined by the beauty standards of today's society. Appreciating people, requires a deep understanding of genres of beauty, character and value far beyond the individual appearance. Looking at myself and the women around me, I have tried to present the figures in my paintings and illustrations as close to the women I encounter in everyday life. I choose to dress these women with my own set of patterns influenced by Persian traditional motifs. In addition, I see connections between these women and Iranian folk singers from past generations. By adding graphic motion techniques and folk songs to some of these illustrations, not only I represent these artists, but I bring them to life. I have been fearless despite the judgment of the artistic society.



Silence

48 x 36 in, Acrylic on Canvas, 2025

\$8000



Golden pause

18 x 24 in, Acrylic on Canvas, 2025

\$5000



Blue Garden

18 x 24 in, Acrylic on Canvas, 2025

\$5000



Eternal Blossoms

18 x 24 in, Acrylic on Canvas, 2025

\$5000



Hopeful  
6 x 6 in, Acrylic on Canvas, 2025  
\$1,000



Silence Gray  
6 x 6 in, Acrylic on Canvas, 2025  
\$1,000



Gold  
6 x 6 in, Acrylic on Canvas, 2025  
\$1,000



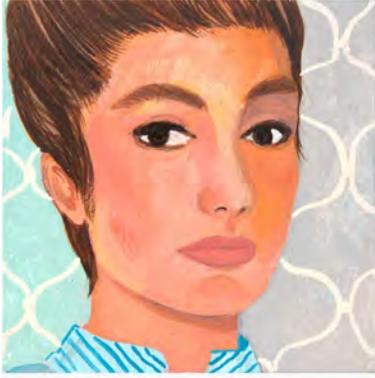
Together in Time  
6 x 6 in, Acrylic on Canvas, 2025  
\$1,000



Hidden in White  
6 x 6 in, Acrylic on Canvas, 2025  
\$1,000



Among the trees  
6 x 6 in, Acrylic on Canvas, 2025  
\$1,000



Timeless Blue

4 x 4 in, Acrylic on Canvas, 2025

\$800



Blue on Gold

4 x 4 in, Acrylic on Canvas, 2025

\$800



Future

4 x 4 in, Acrylic on Canvas, 2025

\$800



Misty Green

4 x 4 in, Acrylic on Canvas, 2025

\$800



Awake

4 x 4 inches, Acrylic on Canvas, 2025

\$800



Orange leaves

6 x 6 cm, Acrylic on wood panel, 2024

\$1,000



Red

4 x 4 inches, Acrylic on Canvas, 2025  
\$800



Geranium Flower

4 x 4 inches, Acrylic on Canvas, 2025  
\$800



An Autumn Monday

4 x 4 inches, Acrylic on Canvas, 2025  
\$800



The Secret

4 x 4 inches, Acrylic on Canvas, 2025  
\$800



Staring

4 x 4 inches, Acrylic on Canvas, 2025  
\$800



Yalda

4 x 4 inches, Acrylic on Canvas, 2025  
\$800

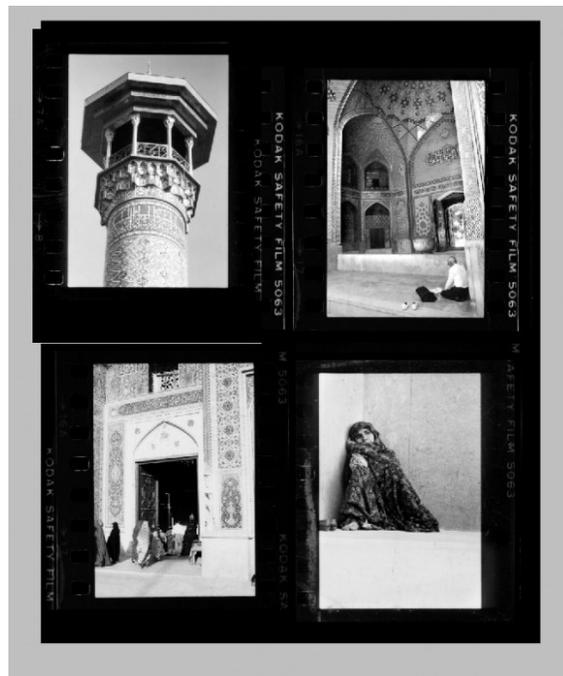


## Firooz Zahedi

**Firooz Zahedi** was born in 1949 in Iran and raised in England. In 1969 he came to the United States to study at Georgetown University's School of Foreign Service. After graduating, he served as a diplomat but subsequently enrolled at the Corcoran School of Art to pursue his passion. At the Corcoran School of Art, Zahedi took several courses in Fine Art photography. While he was still a student, he befriended Andy Warhol, who encouraged him to take photographs for Interview magazine. A few years later, Zahedi was hired to photograph Elizabeth Taylor, a friend of his, on a film set in Hollywood. He had always been fascinated by movies and realized that he wanted to stay and work in Hollywood. Zahedi has succeeded in becoming one of the most established photographers in Hollywood. He has exhibited at locations around the world, including The National Portrait Gallery in London, the Los Angeles County Museum of Art (LACMA), and the Katara Foundation in Doha.



Proof Sheet #3  
C-print, 30 x 24 in, 2011  
\$9,000



Proof Sheet #3  
C-print, 30 x 24 in, 2011  
\$9,000



## Leila Heller

Since its establishment four decades ago, **Leila Heller** has gained worldwide recognition as a pioneer in promoting creative dialogue and exchange between Western artists and Middle Eastern, Central and Southeast Asian artists. In 2010, Leila Heller moved from the Upper East Side to its flagship space, Leila Heller Gallery, in Chelsea where it has garnered a reputation for identifying and cultivating the careers of artists leaving a lasting impact on contemporary art and culture. In March of 2019, Leila Heller made her return to the Upper East Side after eight years. The New York space has since brought its focus back to the secondary market, and has hosted events such as Double Vision, curated by Jane Holzer and featuring works by Andy Warhol, Richard Prince, Jeff Koons, and Keith Haring, amongst others. In 2015, Leila Heller opened the Leila Heller Gallery in Dubai, its first international location in Dubai's Alserkal Avenue. At 16,500 square feet and 32-foot ceilings, it is a state-of-the-art gallery that features three exhibition spaces, making it the largest gallery in the Middle East. Showcasing leading regional and international artists, many of whom will be presenting their work in the Middle East for the first time, the gallery is dedicated to supporting the evolving practice of established artists. The gallery has strong innovative curatorial and educational programs with an emphasis on promoting a dialogue between Western and Middle Eastern artists. In addition to presenting a dynamic exhibition schedule, Leila Heller Gallery actively organizes shows with world-renowned curators, hosts educational panels and film screenings, and produces catalogues and books with scholarly essays. Each year the gallery participates in major international art fairs and stages off-site projects as a platform for exploring new conversations within a wider context of galleries, artists and institutions. Gallery artists have consistently participated in international museum exhibitions and biennials and are included in leading institutional collections worldwide.



## Roya Khadjavi

**Roya Khadjavi** is a gallerist, independent curator and cultural producer based in New York City. Under Roya Khadjavi Projects, she has organized over 40 exhibitions since 2014 with over 60 artists and has participated in numerous art fairs internationally to promote the emerging and mid-career Iranian artists living in Iran and the diaspora. She is seeking not only to support their artistic endeavors but to also facilitate awareness and cultural dialogue between artistic communities by attending and participating in Conferences and panel discussions in the US and in Europe. Since 2008, she has actively led exhibition committee efforts around the art of the Middle East for institutions including the Guggenheim Museum and the Asia Society, where she sat on the steering committee of the critically acclaimed exhibit *Iran Modern* in 2013. Khadjavi co-founded the Institute of International Education's Iran Opportunities Fund in 2009 where she has been active ever since fundraising for the cause as a committee member and as a donor herself. She served as a trustee and later president of the board of the acclaimed New York based non-profit Art in General from 2012-2020. Roya also served as a trustee at the prestigious School, The Lycée Français de New York as Chair of the development committee and co-chair of the Strategic plan committee from 2002 to 2011. Prior to her support and promotion of Iranian art, Roya had a 20-year career in the Fashion Industry. The latest positions she held in that Industry were as the Vice President of Sales and marketing North America for the prestigious Fashion company Yves Saint Laurent from 1994-2000 and as Vice President Divisional Merchandise Manager of Women's Designer, Eveningwear and Bridge collection at the Department Store Lord and Taylor from 1990-1994. For her pioneering efforts to advance, support, and promote international education, she has been honored with the Women's Global Leadership Award by the Institute of International Education and an Order of Academic Palms (Chevalier dans L'Ordre des Palmes Académiques) by the French Minister of Education.

**Leila Heller Gallery**  
**&**  
**Roya Khadjavi Projects**

[www.leilahellergallery.com](http://www.leilahellergallery.com)

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