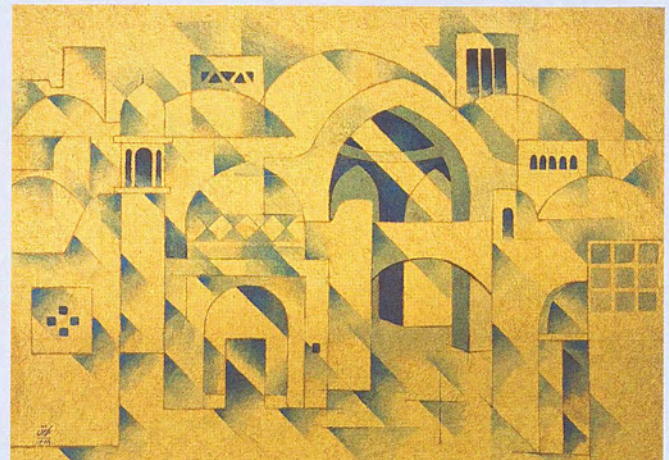
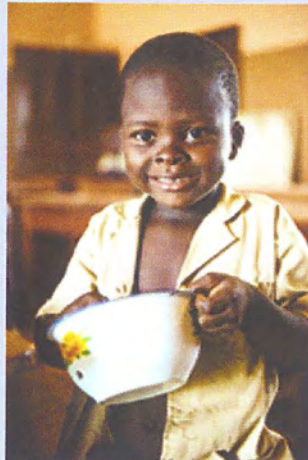


# AWARE

A non-profit initiative in support of the United Nations World Food Programme to raise awareness for world hunger



Images © WFP/Rein Skullerud

*“We are doing what we see as our duty by our religion, our traditions, our humanity and our deep belief that the person who turns his back on the suffering of his brothers and sisters doesn’t deserve to be called human.”* -H.H. Sheikh Mohammed bin Rashid Al Maktoum, Vice President and Prime Minister of the U.A.E. and Ruler of Dubai, at the launch of Dubai Cares, September 2007.

These are the words of a visionary leader, who inspired us all by turning his attention to some of the most neglected problems of the modern age. The fact that amidst ever-increasing global prosperity, hundreds of millions of people around the world continue to suffer from hunger is an alarming truth that seldom makes the headlines. Striving to follow the vision of His Highness, it thus gives me great pleasure to mark the opening of The Farjam Collection’s 2013 season with AWARE, a collaboration with the United Nations World Food Programme, which aims to draw attention to the plight of those suffering from hunger and malnutrition on a daily basis.

Throughout history, the power of art has been harnessed as a catalyst for change, and it is with this shared ambition that The Farjam Collection and the WFP have united to showcase this scintillating collection of contemporary art from the region. Comprising representations of painting, sculpture, photography, works on paper and mixed media, from artists responding to multi-faceted influences, the display illuminates the vitality of Contemporary Middle Eastern art as well as the inherently emotive and provocative nature of the visual arts. Together, we hope this will inspire the audience to consider the essence of the human condition, and in doing so, incite our sense of compassion and altruism.

Above all, AWARE aims to illustrate how it is only by working together in a spirit of solidarity and cooperation that we can begin to combat the crises of the modern world. I would like to take this opportunity to thank the World Food Programme, the Contemporary Practices Art Journal and the team at The Farjam Collection for their hard work in realizing this important project.

Farhad Farjam,  
January 2013



The Hafiz Foundation was founded in 2008 to support outstanding initiatives within the visual arts, with a special emphasis on the Middle East. With the city of Dubai as its base, the Foundation aims to become a center for preservation and promotion of the arts at large. At the heart of the Foundation's goals is the development of educational opportunities for disadvantaged youth. Also central to the Foundation's mission is serving younger artists from the Middle East, students, scholars, curators, and art enthusiasts. As a partner to both local and international cultural initiatives, the Foundation's recent activities include having supported the funding of the award-winning Middle Eastern arts magazine Bidoun, support for local art educational programs, as well as the organization of a series of exhibitions with selected works drawn from The Farjam Collection.

THE  
FARJAM  
COLLECTION



The Farjam Collection is one of the most impressive privately owned collections in the world today. Featuring Islamic and Pre-Islamic art, Contemporary Middle-Eastern art and International Modern and Contemporary art, the Collection is born of a passion for art, exploration and travel, reflecting the affinities and tastes of a seasoned collector. Through a timeless journey into art, it embodies the fusion of culture and traditions between East and West.

The Islamic section of the Collection spans the entire history of Islam, bringing together items produced throughout the vast region between Andalusia and Mughal India. Its treasures include Quranic manuscripts, miniatures and illustrated books on science, mathematics and poetry, woodwork, textiles, coins, jewelry, and fine carpets.

The Modern and Contemporary Middle-Eastern section of the Collection is one of the foremost collections of its kind including pivotal works by Farhad Moshiri, Mohammad Ehsaei, Abdul Qader Al Raes and Ahmed Moustafa to name a few. From established to emerging and cutting edge, the artists featured mirror the rich and dynamic Middle-Eastern Art scene.

The Modern and Contemporary section of the Collection includes major pieces from the Impressionist, Expressionist, Modern, Pop, Minimal and Conceptual art movements. Its growing range of works includes International Modern and Contemporary masters such as Pablo Picasso, Henri Matisse, Georges Braque, Pierre Auguste Renoir, Joan Miro, Fernand Leger, Alberto Giacometti, Jean -Michel Basquiat, Anselm Keifer, Anish Kapoor and Gerhard Richter.

Selected works from the Collection are on view free of charge to the public through a series of curated exhibitions held at The Farjam Collection at the Dubai International Financial Centre (DIFC). A programme of educational events offers audiences the opportunity to learn more about the works on view and the context in which they were produced.

The Farjam Collection at the DIFC is generously supported by The Hafiz Foundation.



The United Nations World Food Programme (WFP) is the world's largest humanitarian organization fighting hunger worldwide. WFP feeds more than 90 million people in more than 70 countries on average each year.

In Iran, WFP aims to address the basic food needs of refugees, strengthen their coping mechanisms and support their efforts to achieve food security through a prolonged relief and recovery operation. As of December 2012, approximately 950,000 Afghans and 50,000 Iraqi refugees were living in Iran, representing a large burden on the local economy. The Government of Islamic Republic of Iran has designated specific areas where refugees can live. Some 30,000 Iraqi and Afghan refugees living in 18 settlements located in the designated areas in 12 provinces benefit from WFP food assistance.

To encourage the education of young girls inside these settlements, WFP also provides monthly take-home rations to the families of some 3,000 primary and secondary refugee school girls. These family rations are linked to regular school attendance, acting as an effective incentive for parents to send their girls to school and keep them there until they complete their primary and secondary education. Since the participation of female teachers in class is essential to ensure girls' enrolment, WFP also provides each female teacher with 4 litres of vegetable oil on a monthly basis. These combined incentives have become an important factor in encouraging families to send their girls to school and have significantly closed the gap between the enrolment rate of girls and boys.

WFP Iran Country Director, Negar Gerami:

"WFP welcomes new and innovative partnerships with the private sector. These partnerships align WFP's core strengths as the largest humanitarian agency with the expertise and strategic objectives of some of the world's most outstanding corporate citizens. We have excellent support within the Iranian artist community and seize every opportunity to engage the public in our life-saving mission."

For more information about WFP in Iran: [wfp.org/countries/iran](http://wfp.org/countries/iran).

WFP website in Farsi: [fa.wfp.org](http://fa.wfp.org).

# Contemporary Practices

VISUAL ARTS FROM THE MIDDLE EAST

Contemporary Practices is a biannual publication covering visual art movements from the Middle East, Iran and Turkey. Founded in 2007, the journal observes regional and international events, from the gallery to the museum, the auction house to the art fair. Revealing information about emerging and established producers in the region and its diaspora, our writers vary from cultural anthropologists to artists and curators eager to share their groundbreaking pursuits.

Our aim is to continue bridging the gap between practice and theory, by inviting cultural practitioners, critics, artists and the essential institutional presence from Dubai, Abu Dhabi, New York, London, Amsterdam, Paris, Cairo, Beirut and Berlin for their shared cultural interests in the region's practices. We address situations artists occupy in the studio, the gallery, the museum, the auction house and most importantly Contemporary arts and culture in society.

Our writer's of long are selected upon a review of their credentials. Though not limited, yet, we prefer those having a higher degree of education or to be at least professionally active in their fields of interest building a solid reputation in the art world. We also prefer, but are not limited to writers who have published before in reputable art journals. Profiles are done in collaboration with galleries representing artists, all material submitted are then copy-edited by us to ensure publishing non-biased material.

Omar Donia

Co-founder - Contemporary Practices Art Journal

Art Advisor - WFP, United Nations

# AWARE

An exhibition presenting an artistic collaboration aimed at raising awareness about hunger and the work carried out by the United Nations World Food Programme (WFP)

The Farjam Collection is proud to present its collaboration with the United Nations World Food Programme (WFP) to start off their 2013 schedule. The AWARE exhibition presents a stunning array of artworks by emerging and established Middle Eastern artists. The participating artists generously donated each one of the exquisite works on display. The exclusive group includes: Parviz Kalantari, Athier, Farideh Lashai, Marwa Adel, and Ahmad Esfandiari, among other renowned artists. The exhibition features a visually stimulating collection of contemporary paintings, sculpture, and calligraphy.

This exhibition commemorates a candid overview of Middle Eastern artists whose energies, stories, and imaginations encourage us to think in new ways about art and the surrounding world around us. The show honors their artistic achievements and celebrates the region's radiance while also instigating a broader understanding for the altruistic endeavors that better humanity.

With every New Year come New Year Resolutions. In order to resolve a current issue, one must first be aware of the problem. Hunger is the world's number one health risk and kills more people every year than AIDS, malaria, and tuberculosis combined. Despite the impression you often get from the media, emergencies account for less than eight percent of hunger's victims. Few people realize that there are 870 million hungry people in the world who don't make the headlines. They are of all ages, from babies whose mothers cannot produce enough milk to the elderly with no relatives to care for them. They are the unemployed inhabitants of urban slums, the landless farmers, the orphans of AIDS, and above all, the children and women of rural communities who are on the frontlines of hunger.

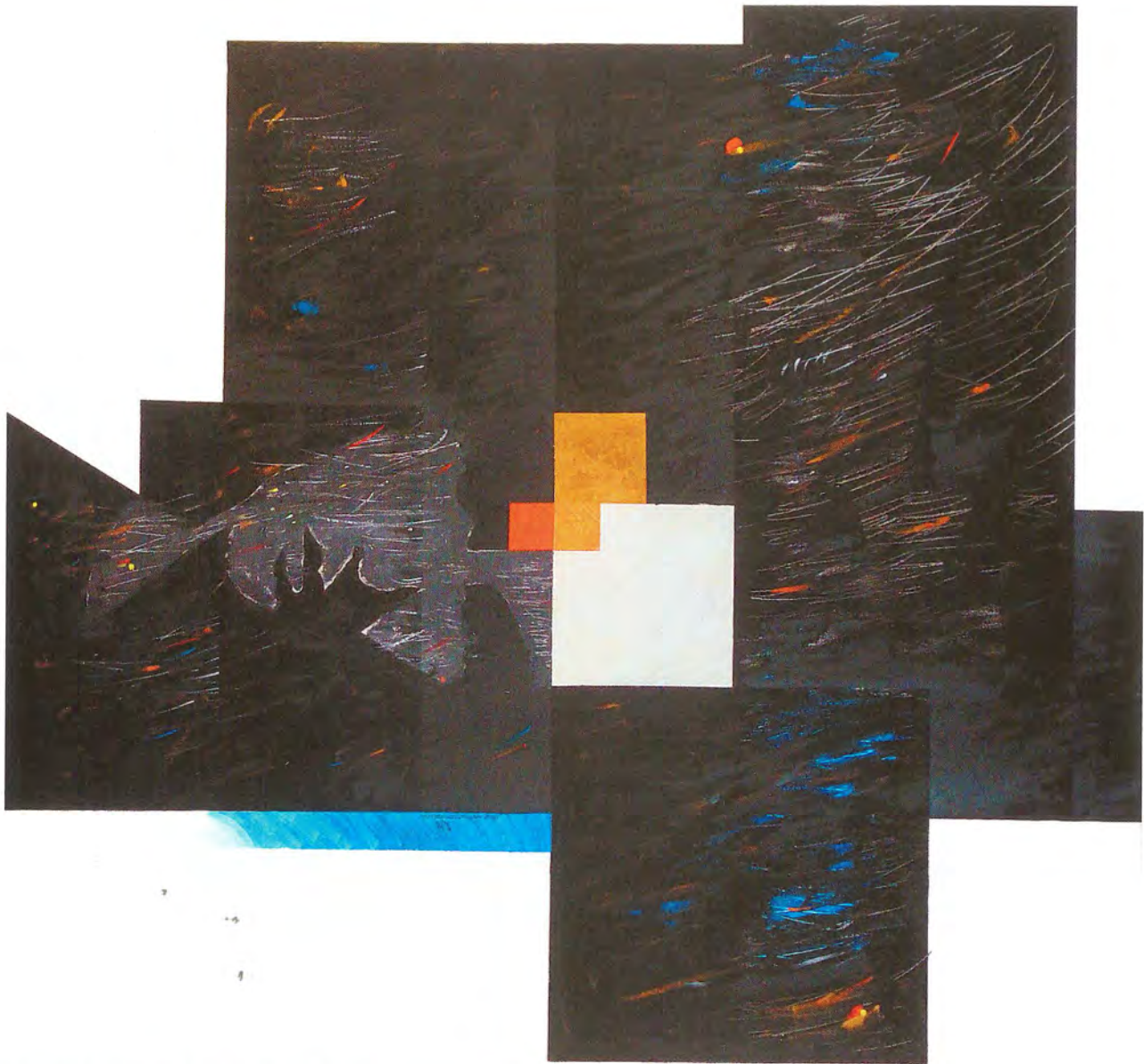
Suggested in the title, AWARE was created with this specific intention in mind; to cultivate a mindful awareness about a larger world issue using art as the conduit of expression and education. The Farjam Collection, WFP, and Contemporary Practices Art Journal all share in this similar dream and aspiration. Although each of these collaborating enterprises conduct and carry out different obligations, they have joined together to bring Dubai an extraordinary exhibition hoping to enhance and enrich the perspective of its viewers.



Hossein Ahmadi Nasab, untitled, 2010, oil on canvas, 70x75cm - Courtesy of WFP Iran.

Hossein Ahmadi Nasab was born in Minab, Iran. His artwork has been featured in more than 20 individual exhibitions in Iran as well as several group exhibitions internationally. Nasab's work extends beyond the canvas, as he is also a celebrated playwright and poet. His paintings are often characterized as having bright and vivid color schemes. Figures themselves are often juxtaposed and covered with similar colors against a background of more unusual colors thus creating a frozen moment in time. Behind many of Nasab's paintings lie a vast extent of traditions and vernacular features that refer to his time spent in the south of Iran. Nasab captures a moment in time that not only preserves a nostalgic memory of a place but perhaps a past memory of himself as well.





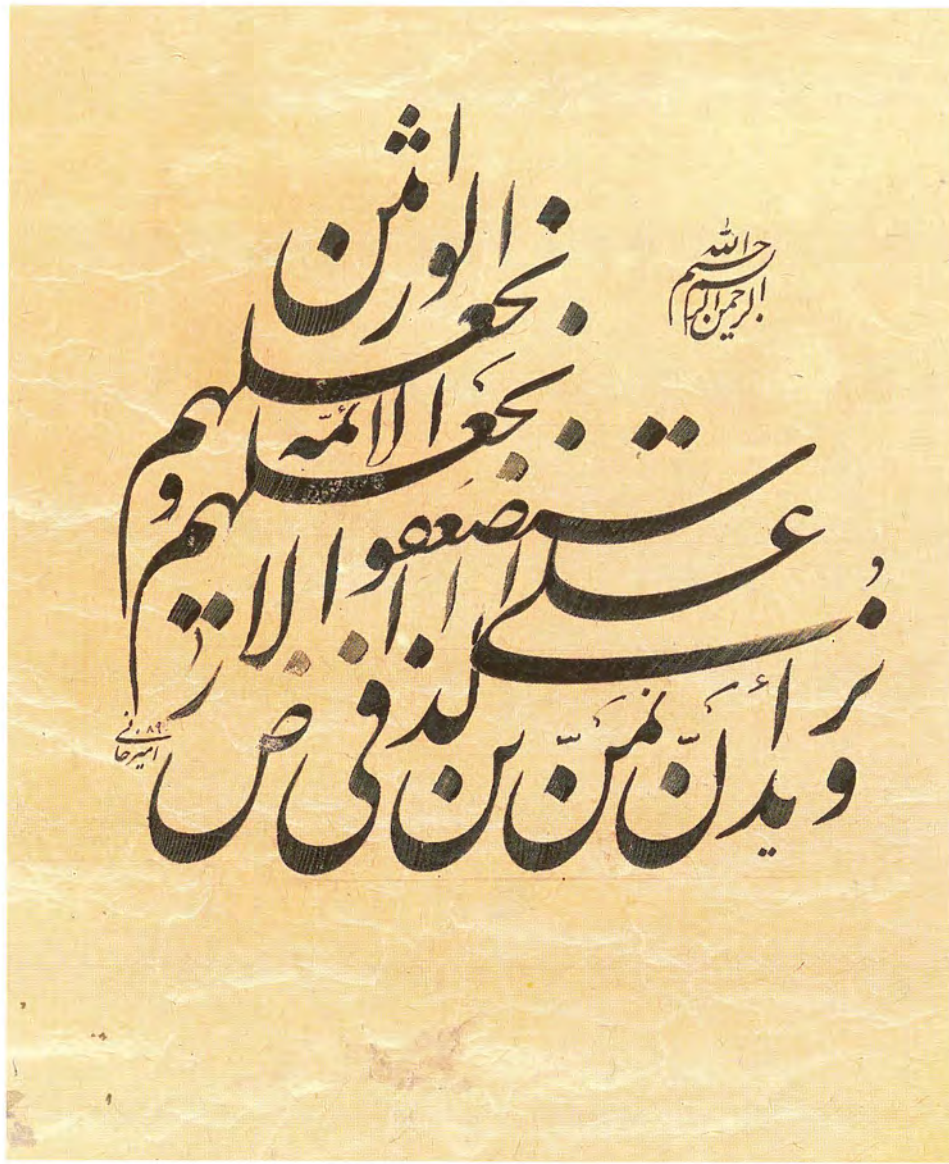
**Mostafa Assadollahi**, untitled, acrylic on canvas, 100x100cm - Courtesy of WFP Iran.

Mostafa Assadollahi is a spectacular Iranian artist who in 2003, was recognized as the president of IGDS's Board of Directors. Always active in organizing IGDS's Graphic Design biennials, Assadollahi participated in both the selection committee and jury of these exhibitions. In 2002, he became the general secretary of the 7th Iranian Graphic Design Biennial. He has received several prestigious awards for logo and poster designs. In 2008, he received an Honorary Doctorate from the Ministry of Culture and Islamic Guidance. Assadollahi's striking and innovative designs have been shown in numerous exhibitions and printed in several international publications. Since 2000, he has presented scholarly papers at conferences on topics such as poster design, logo design, the identity of Iranian graphic art, and urban design. He has also written and published several books and journal articles in the visual communications field. In addition, Assadollahi has directed several national projects related to graphic design. In 2008, he created and developed the curriculum for a new graduate program, which is called the Urban and Environmental Graphic Design, for Iran's Ministry of Science, Research and Technology.



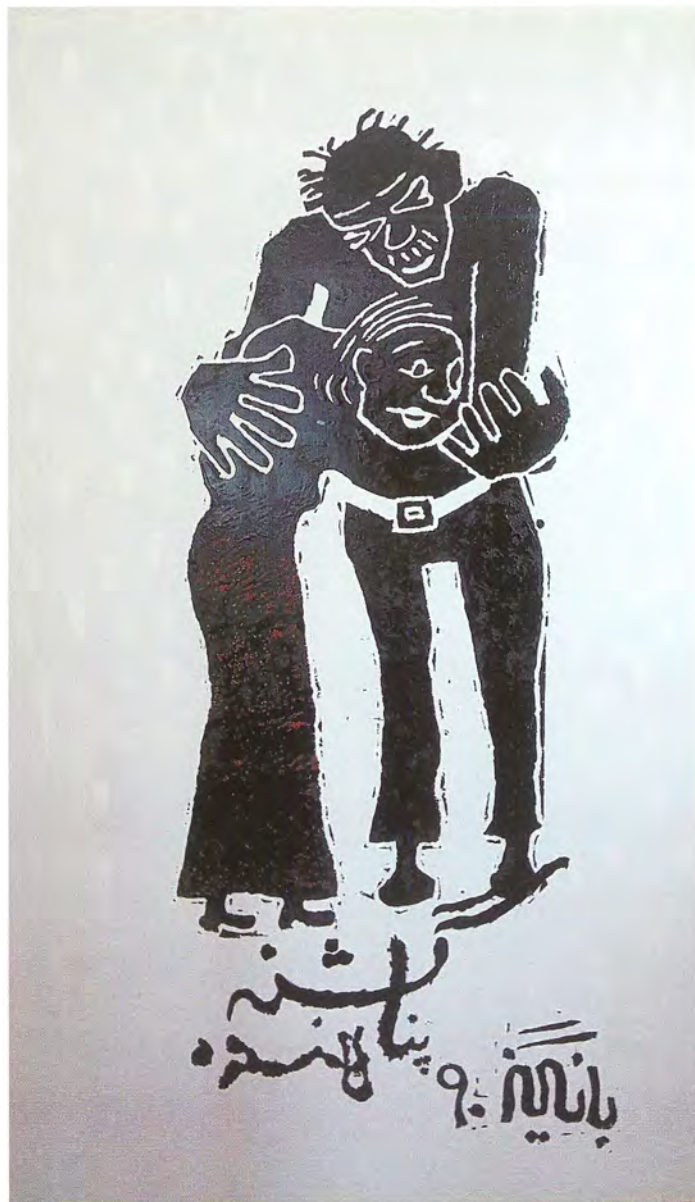
Ahmad Esfandiari, untitled, 1999, oil on canvas, 30x23cm - Courtesy of WFP Iran.

Ahmad Esfandiari is among the first generation of pioneers to participate in the Contemporary Iranian art movement. Born in 1922, he graduated from Tehran's Fine Arts University. An acclaimed master of Contemporary Iranian painting, Esfandiari has worked steadily for 60 years, and still experiments within his style and technique. He uses modern combinations of familiar Iranian motifs and Western elements to create a new eclectic style. The resulting colors remind one of the Impressionist and Post-Impressionist styles with their warm and lively harmonic compositions. The stylization of form and traditional motifs, attention to light, colorful palette, and his constant experimentation have created an impressive amount of variety in his work including complete abstractions, expressionism, pointillism, and even Cézannesque inspired works. Esfandiari still works with enthusiasm and experiments within his field.



Gholam Hossein Amirkhani, untitled, ink on paper, 30x30cm - Courtesy of WFP Iran.

Gholam Hossein Amirkhani was born in 1939 in Taleghan City, Iran. He studied calligraphy from the great masters such as Ostad Sayyed and Hossein Mirkhani. He has been the head of the Supreme Council for the Society of Iranian Calligraphers for the past 18 years and presently serves as a member of the Board of Trustees. Amirkhani's work has a homogeneous quality and is achieved with delicate coordination using the different sections of his reed pen. He often employs the style of *Nastaliq* (a variant of *taliq*, or hanging, script developed by Persians in the late 15th century). His unique method of transforming the traditional Persian scripts and procedures into an abstract method of self-expression serves his particular artistic language while still respecting the original premise of the sacred art of calligraphy.



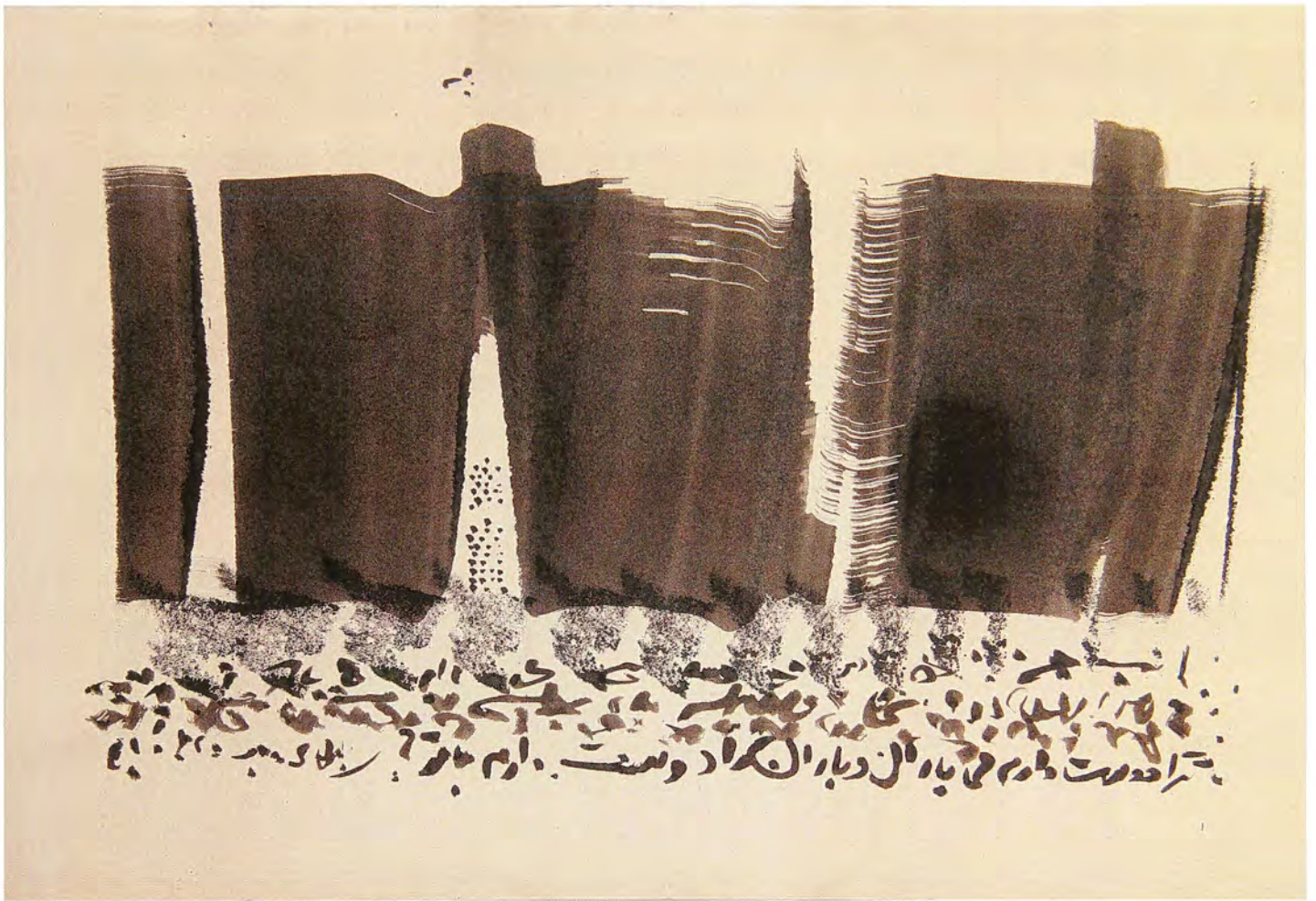
Reza Bangiz, untitled, 2011, linocut, 90x150cm - Courtesy of WFP Iran.

Born in 1937 in Tehran, Reza Bangiz received his doctorate at the Tehran School of Fine Art. He has held several solo and group exhibitions in Tokyo, Belgium, Paris, Saudi Arabia, Armenia, Zagreb, USA, Istanbul and France. He has also participated in all of the biennials in Tehran and Asia. His works have been included in the clayware section for the Portsmouth Museum in Virginia. Two of his reliefs are featured in Tehran's underground subway. He has participated in the group exhibitions representing the Tehran Contemporary Arts Museum in Zagreb, where one of his artworks was purchased by the Ministry of Culture and Arts in Croatia. He teaches art, drawing, and oil painting at Azad University. He has also been teaching at Al Zahra University for over 45 years.



Sadegh Tabrizi, untitled, 2004, ink on paper, 38x33cm - Courtesy of WFP Iran.

Sadegh Tabrizi, born 1938, is a master painter and calligrapher. A graduate of the Tehran Academy of Decorative Art, Tabrizi is one of the few Iranian contemporary artists who have made a great contribution to both the creation and the dissection of modern art in Iran. Tabrizi can be considered a holistic artist with a multifaceted vision of reality who, in giving dimension to his practice, bestows new angles to Contemporary Iranian art. Tabrizi is one of the central figures of the *Saqqakhaneh* School, which has pervasively indigenized Western modern and post-modern art. He looks for inspiration through the visual elements of folk and local vernacular culture. Tabrizi has displayed his works in many national and international galleries and exhibitions. His works are part of the collections at the Tehran Museum of Contemporary Art, Henan Museum in China, the Abby Grey Foundation, and many other public and private collections around the world.



Mohammad Ebrahim Jafari, untitled, 2006, mixed media on canvas, 47x33cm - Courtesy of WFP Iran.

Mohammad Ebrahim Jafari was born in 1940 in Boroujerd, Iran. He obtained his BFA in Painting at the Faculty of Fine Arts at Tehran University. He has been a member of the Faculty of Fine Arts for Tehran University since 1968. In 1974, Jafari took part in the Cannes Sourmer in France and received the National Prize from the French government. He also participated in the first street exhibition of Iran in 1963. Jafari is one of the founders of the Department of Arts at the Niavaran Cultural Center in Tehran. Jafari has been a jury member at the Islamic World Biennials and has held numerous lectures at universities and cultural institutes about artistic creativity and arts education. He has had several solo exhibitions in France, Germany, Switzerland, USA, Morocco, UK, Russia, Canada, Spain, and Armenia.



Mohammad Ali Taraghijah, Roosters, Horses and Women, watercolor, gold paint, and ink on paper, 60x43cm - Courtesy of The Farjam Collection.

Born in Tehran in 1943, Mohammad Ali Taraghijah enjoyed painting from early childhood. Although he began his career as an engineer, he turned away from that work to professionally pursue art, which is his true passion. In 1968, he won his first Golden Award in Iran's National Art Competition. His first exhibition in 1976 was of still-life paintings at the Tehran Gallery and later at the Basel's International Art Fair in Switzerland. By the beginning of the 1980's, Taraghijah developed his unique style of painting, characterized by stylized horses that became his trademark. In recent years his work has been exhibited alongside world-renowned artists around the globe, in such cities as New York, Washington D.C., Chicago, Paris, London, Zurich, Geneva, Vienna, Tokyo, Mexico City, Tehran, Florence, Lisbon, Madrid, and Stuttgart.



**Abolfazl Lireh**, *Untitled*, 2005, oil on canvas, 100x100cm – Courtesy of The Farjam Collection.

Abolfazl was born in Kashan, Iran in 1972. He holds his Master's in Painting from Azad University. His art incorporates dancing forms lead us to the common source of writing and painting. The darkly floating, circling smears of Indian ink he drags over the paper with a metal pen are traces of a basic gesture: a nervous motion that catches the color and chases it across the surface. A dot becomes a line, a wave. Inspiration by musical tunes plays a major role in Lireh's work and leads to melodiously swinging compositions. They visualize bodily action with an immediateness that recalls the Surrealist *écriture automatique*. Like the all-over patterns of the German Informel or the American action painters who followed the Surrealist principle of automatic creation Lireh's black-and-brown-colored swirls record the spontaneity and celerity of the painting process and make them traceable for the viewer. Simultaneously, however, Lireh foils the dynamism by placing static structures as barriers into rigid bars and grids that block the gliding eye and dam up the flow of painting. The disciplining machinery stands ready, the unconditional freedom of expression remains vulnerable. Lireh has been featured in multiple solo and group exhibitions.





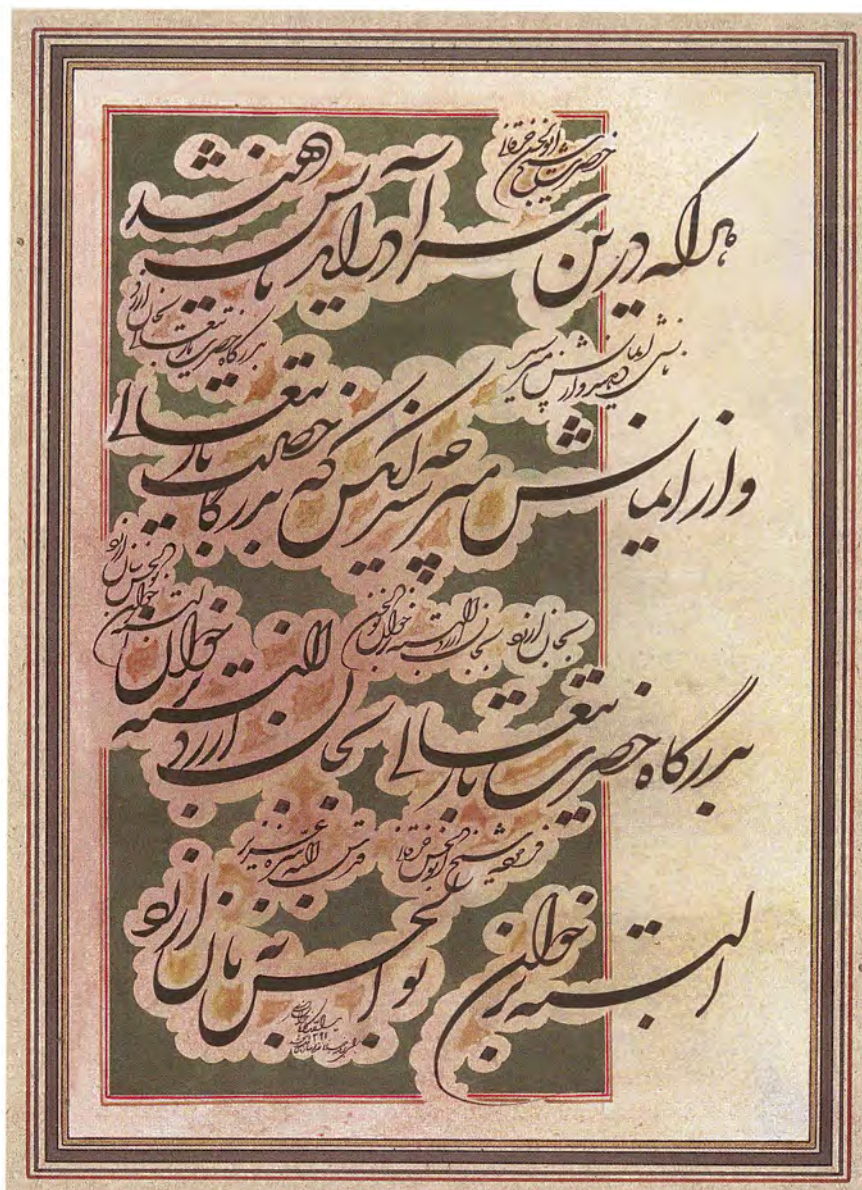
Khashayar Shahrokhi, Dragon, 2007, clay and paint, 25x20x5cm - Courtesy of The Farjam Collection.

Shahrokhi was born in 1981 in Tehran, Iran. He has obtained a degree in painting and has been working professionally since 1995. He started his career in portraiture. Adding his own unique formula, Shahrokhi changes facial forms and detailing of the human body. His experimentation eventually led him to explore other mediums including sculpture. His talent lies in choosing and perfecting every single detail of his work in order to reveal the essence of his subjects. Although a younger artist, Shahrokhi has been praised by art critics and collectors internationally. He has held several solo shows in Iran and the Middle East.



Nasser Ovissi, The Girl, 2001, oil on canvas, 90x60cm - Courtesy of The Farjam Collection.

Ovissi born in Iran in 1934, is one of the living legends of Contemporary Iranian art, initiating the modern art movement in the 1960s in Iran and has continued to be an inspiration in the field. With exhibitions spanning across the globe from Brazil to Japan, Europe and the United States, Ovissi has firmly established himself as a brilliant and versatile international artist whose passionate work presents a unique blend of European, Persian and Contemporary art. A painter, sculptor, engraver, designer and goldsmith, he has published over seventeen books in Italian, Japanese, French, Spanish, Persian and English, and is the recipient of numerous international awards and prizes. Starting in 2007, Ovissi's works have been selling at record prices in international art auctions. His works continue to pull in record prices and demand for his work has been rising in the last five years. Ovissi has been honored to receive the First Prize award at the Tehran Biennale in 1957, Grand Prize at the International Art Exhibition in Monaco in 1974 and Gold Medal in Venice Biennale in 1979. Ovissi has participated in three Biennale: Tehran, Venice & Sao Paolo. His work stands in a category of its own as his success continues to flourish.



Yadollah Kaboli Khansari, untitled, 2012, ink on paper, 48x37cm - Courtesy of WFP Iran.

Yadollah Kaboli Khansari is a calligrapher born in 1949 from Khansar, Iran. He is a member of the Board of the Trustees for the Society of Iranian Calligraphists and also holds a First Degree Certificate in art. Khansari is responsible for the publication of 11 educational and artistic book titles, and has been the standing judge at many national and international art festivals. He has been exhibited in credible galleries around the world. He also holds speeches on the “Transformation of the Art of Calligraphy in Iran” at George Washington University, Harvard University, UCLA, and Berkeley, among many other prestigious universities.



Iraj Zand, untitled, 1997, acrylic on canvas, 43x60cm - Courtesy of WFP Iran.

Born in 1950, Iraj Zand studied art at the Fine Art College of Tehran University and immediately after his graduation moved to Paris to continue his academic education at the Ecole National Superior des Beaux Arts. He graduated in 1980 and returned to Iran in 1984. Zand was one of the first members of the board for the Society of Persian Painters and has taught at different art colleges and universities in Iran. Since 1984, he has held more than 150 solo exhibitions and 35 group exhibitions of his paintings and sculptures in Iran, France, Germany, Kuwait and Portugal. Zand started academic teaching in 1984. Among his noteworthy works is a series of metal sculptures made by cutting and twisting of planes and transforming them to three-dimensional shapes. Unlike most sculptures, Zand's works can be viewed from any angle without loss of identity.



Maryam Zandi, untitled, 2010, inkjet on photographic paper, 75x75cm - Courtesy of WFP Iran.

Maryam Zandi was born 1947 in Gorgan. She is a graduate of Tehran University's School of Law and Political Science. She is an Iranian photographer who is involved in different areas of photography but mainly known for her *The Portraits* book collection. She is a founding board member of Iran's National Society of Photographers, and in the first general forum she was then elected the head of the Board of Directors. Since 2000, she has published more than 70 calendars from her photographs. Her solo exhibitions have been held at the Qandriz, Barg, Golestan, Haft Samar, and Day galleries, as well as at the Iranian Ministry of Labor Museum (Tehran), the Hilton Hotel in New York, George Washington University, and has been seen in a number of private displays internationally.



**Saeed Shahlapour**, untitled, acrylic on canvas, 120x120cm - Courtesy of WFP Iran.

Saeed Shahlapour was born in 1944 in Tehran, Iran. He obtained his BA in Sculpture from Tehran University. Shahlapour is a managing member of the Iranian Sculptors Society and was the chairman of the 4<sup>th</sup> Tehran Sculpting Biennial. He has been featured in more than 8 individual exhibitions in both the painting and sculptural mediums. He has also been a part of various group exhibitions in Paris and Iran. Shahlapour was featured with the Tehran Group in an exhibition at the French Embassy during the Paris Biennial.



Nicole Faridani, untitled, 2011, inkjet on photographic paper, 75x75cm - Courtesy of WFP Iran.

Nicole Faridani was born in 1936 in Shiraz, Faridani received an Honorary Doctorate in Photography from Ministry of Culture and Islamic Guidance in 2003. He has been a member of the Iranian Cultural Heritage and Tourism Photographers Society since 2005. In terms of his professional background, Faridani has been involved in photography of landscapes, historical sites, people and buildings of Iran for over 50 years. In addition, for 15 years, he was an aerial photographer for an Iranian oil company. Faridani has carried out professional photo printing for over 40 years. In 1981, he held a solo exhibition in Toronto, Canada. His other solo shows have been in Tehran Photographers House and at the Laleh and Nicole galleries. In addition to these, he has held several group exhibitions. Faridani has also received many awards, including a prize in the first commemoration ceremony for Tourism Industry Workers and a diploma from the Iran Photographers House. His publications include: The Iran Carpet Book, The Iran Book, and Landscapes of Iran.



Athier, Destroy a Lie 3 & 4, The Birth and Destruction of an Eagle series, 2011, screen printed on 400gsm heritage paper, edition of 25, 102x137cm - Courtesy of Cuadro Gallery.

British-Iraqi Athier was born in 1982 and has lived between London and Paris, after having left Iraq before the first Gulf War. He graduated with a Master of Arts in Communication Design with Illustration from Central Saint Martins. From 2007 to 2009, Athier was the British Museum's Artist in Residence, in association with the Karim Rida Said Foundation, teaching Arab world cultural awareness at selected UK schools. This was centered around engaging British students with the Arab world by breaking down aesthetic elements and creating new associations and references. During this period, he also collaborated on mural workshops for the Victoria & Albert Museum, focusing much of this work on similar Arab world constructs. In 2010, Athier was given an artist residency by the Chargé de Collection et d'Exposition at the Institut du Monde Arabe in Paris as part of Al Mansouria Foundation's Arab Artist Program. The UK's National Portrait Gallery selected Athier for the 2011 "Changing Mirrors" initiative. Athier has created an instantly recognizable style through an innovative combination of geometric Islamic shapes and Arabic calligraphy. The presence of words in Athier's paintings is not immediately apparent; the embedded script becomes pronounced to the viewer only after the context is taken in. This use of visual language as subtext adds dimension to his work, and allows the preconception of imagery and meaning that the powerful Arabic language conveys to become at once distinct from, yet an integral part of, the work as a whole.





**Gita Meh**, untitled, 2010, acrylic on canvas, 150x180cm - Courtesy of Contemporary Practices Art Journal.

Gita Meh was born in Iran in 1963 and has studied art at multiple institutions in Europe and in the USA. Meh works in a variety of medias, including painting, photography, poetry, performance art and sculpture. In her efforts to engage all the senses and intellect, her works have incorporated food and ritual.

Gita Meh has lived between Tehran and Los Angeles, and now currently lives and works in Dubai. Meh has been featured in several solo and group exhibitions as well as numerous publications and art critic reviews and journals.

Meh examines cross-cultural identities, reaching out to native diversities and bridging western interrogations with eastern repose, she finds what unites human identity by using media that compliments her physical concepts, and gives spiritual remedies to the soul with aesthetic and poetic ideologies that connect her viewers to the paradise of her world. She has commented that her art adds to a new substance to multiculturalism, giving advancement to the nearing of cultural differences between East and the West. Her work introduces a dialog that critiques the human form, human word and the human home.



Marwa Adel, Hope, 2010, photography and computer graphic, edition 1/5 50X150cm - Courtesy of Art Sawa.

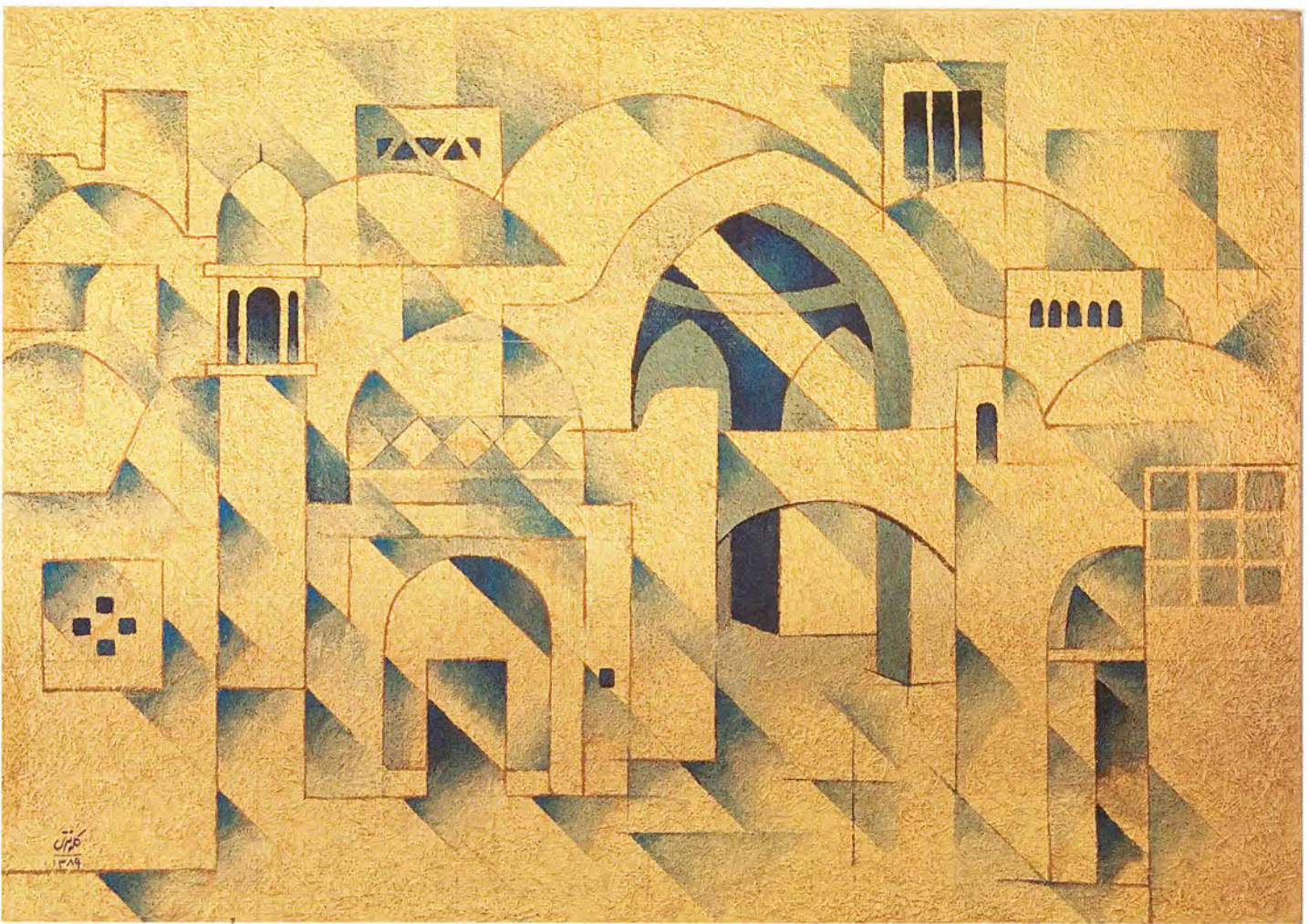
Adel was born in 1984 in Cairo, Egypt. Marwa Adel's photographs speak about the struggles she has faced in her life. They express her desire to break free from the restrictions imposed on women by society and to be the person that she is rather than what society forces her to be. Her work is deeply personal, but it tells a universal story. The Egyptian artist has a Master's degree in advertising and is a lecturer at the Faculty of Applied Art at Helwan University, Cairo. Since the beginning of her career, Marwa has defied traditional norms by using pictures of the human body in her work. And she has won many awards for her bold and powerful creations. She has been featured in solo exhibitions in Cairo, the UAE, and France, and in many collective exhibitions in Europe, Asia, and the Middle East. Marwa's artworks combine carefully posed photographs of models with symbols of fragility such as leaves, flowers and torn paper.





**Hossein Kashiyan**, untitled, acrylic on canvas, 150x90cm - Courtesy of WFP Iran.

Hossein Kashiyan was born in 1942 in Tehran. He graduated from the Iranian Calligraphy Association in 1967. Having 40 years of experience in the art world, he has participated in various fields of Iranian painting mediums such as miniatures, oil landscapes, and calligraphy. He has led fruitful artistic life by participating in over 56 group and individual exhibitions in Egypt, Pakistan, Biannual Exhibitions of Bangladesh, Algeria, Paris, Germany, and the United States of America. For two years he stood as the director of the Tehran Contemporary Art Museum. He has served as art expert at the Visual Arts Center of the Ministry of Culture and Higher Education for 12 years.



Parviz Kalantari, untitled, 2010, mixed media on canvas, 100x70cm - Courtesy of WFP Iran.

Parviz Kalantari was born in 1931 in Tehran, Iran. He obtained his BA in Painting from the Fine Arts School in Tehran. His work has been seen around the world and multiple pieces have been sold in Christie's auctions. He has illustrated 26 children's books and has taught at the fine art institutes of Tehran University and the Arts College of Children in California. He was the director at the Institute for the Intellectual Development of Children and Young Adults in Tehran. Kalantari has participated in several solo and group exhibitions and one of his works has been printed on a special UN stamp. Considered one of Iran's modern masters, Parviz Kalantari exemplifies a raw, yet innovative approach to painting. Preferring to work on enormous surfaces, he captures the quiet beauty and rural sophistication of small towns set in the arid deserts of Iran. Using unique materials such as mud, straw, and soils, he truly embraces the region of his homeland with exquisitely abstracted architecture touched with geometric elements. His paintings combine the old and new in an ethereal composition, which speaks of the desert sands and mud-brick houses of Iran. Known for his inclusion in the *Saqqakhaneh* painter group, the movement took Iranian folk art and literary traditions far beyond their original context, while still remaining loyal to the spirit of their Iranian heritage.



Abdul Qader Al Raes, Calligraphy, watercolor on paper, 105x75cm - Courtesy of Abdul Qader Al Raes.

Abdul Qader Al Raes was born in 1951 in the United Arab Emirates. He graduated with a degree in Sharia Law from the United Arab Emirates University in Al Ain. As one of the most highly regarded and celebrated artists in the UAE, Abdul Qader's incessant pencil and watercolor sketches have clearly defined his role in life as an artist. Largely self-taught, his interest in old local architectural gems and nature are depicted in a romantic realism. His early work explores local scenery, coastlines and idyllic landscape in the UAE. These works were essentially realist but an extraordinary realism distilled by an exacting eye and a mystical imagination, which gives his works much of its power. Not only does he capture the place, but also the sense of time, in the watercolor medium that is most expressive, appealing and challenging. Abdul Qader Al Raes has risen from humble beginnings to become one of the UAE's most prominent artists. He is featured in many private and permanent collections including: Abu Dhabi Authority for Culture and Heritage Art Museum, the Sharjah Museum, the Modern Art Museum in New Delhi, the British Museum in London, the Berlin Museum, the Qatar Museum, and the Shanghai Contemporary Art Museum. He has been the recipient of numerous prestigious and honorable awards and has held several solo and group shows in the region.



**Farideh Lashai**, untitled, 2012, acrylic on wood, 70x60cm - Courtesy of WFP Iran.

Born in Rasht, Iran in 1944, Farideh Lashai has practiced painting since the late 1960's. A graduate of the Modern Arts Academy in Austria, she has worked as a crystal designer at the Riedel Studios in southern Austria, and then Studio Rosenthal in Selb, Germany. She has had 33 solo shows in Iran, Europe and the USA, and has been involved in over 60 collective exhibitions such as: Iranian Contemporary, Christie's King Street, and exhibitions in the Liu-Haisu Art Museum in Shanghai, the Ludwig Museum, the Rome Expo, and Art Basel. The structures of Lashai's paintings are based on the elements of nature. Since the very beginning, she has pursued her own individual style; a combination of her oriental subjectivity and her love for nature expressed in the framework of abstract art. Her works have been in recent Middle Eastern art sales at Christie's, Sotheby's and Bonham's in London and Dubai and can be found in many major private and public collections.



Ahmad Askalani, Standing Bull, 2008, polyester, edition of 3, 40x41x18cm - Courtesy of Art Sawa.

Born in 1978 in Nag Hammadi, Egypt, Askalany lives and works in Cairo. Critics and art connoisseurs alike have already described Ahmed Askalany as one of the most unique and inimitable sculptors of his generation. Making his Dubai debut at Art Sawa, Askalany exhibits his latest collection of emotive sculptures entitled “Self Stories: Birds & I.” Askalany’s subjects are simple human figures and animals inspired and representative of his native town, Nag Hammadi, in Upper Egypt. His work mostly retains an explicit connection with traditional materials and craft methods associated with the ancient cultures of Egypt. Traditional aesthetic forms that place an emphasis on both structure and volume characterize Askalany’s works, but the volumes are distorted with a minimal head on a giant body. Askalany’s works possess a sense of innocence alongside a state of isolation reflecting both frankness and candor. Nonetheless, the works retain a profound nature and sense of innocence. There is no specific formula that Askalany uses when creating his works of art, and the final outcome often represents this by becoming humorous or naïve piece but always laced with a poetic sensitivity. This connection allows his work to become unique and unmistakable, yet, at the same time, does not stop him being thoroughly up to date.





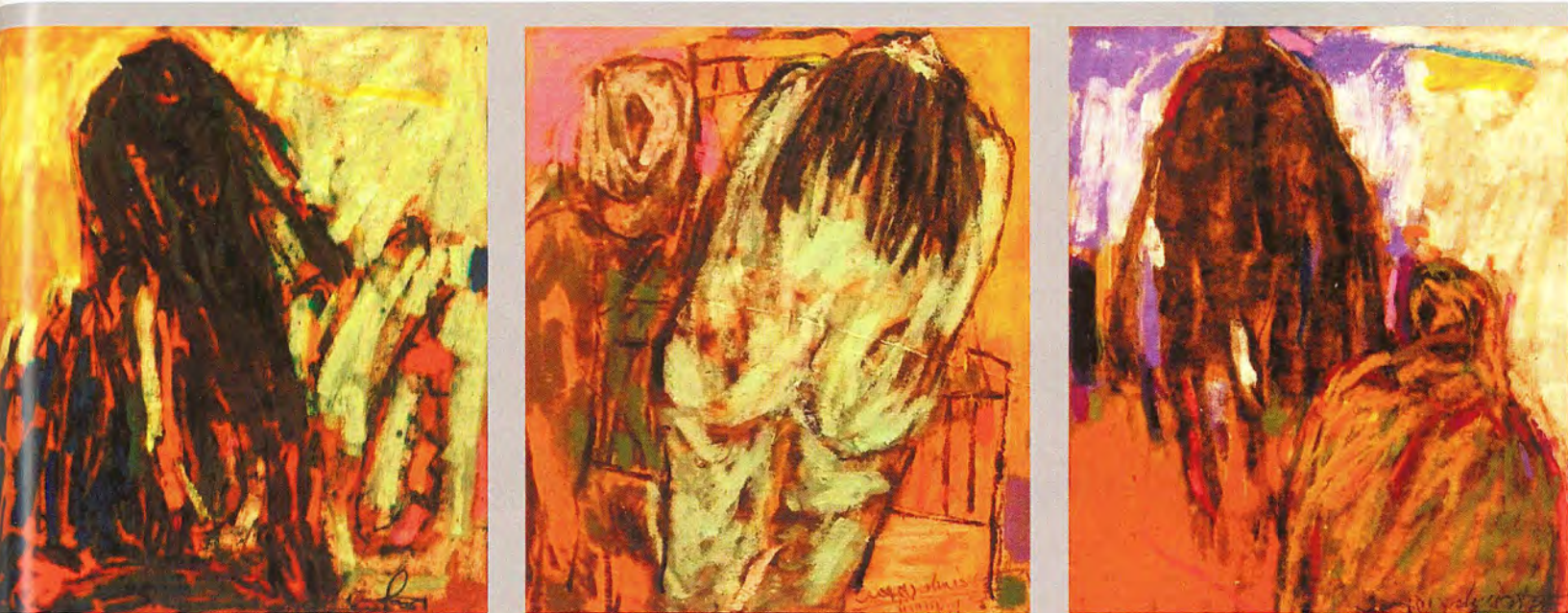
Reza Lavassani, untitled, 2006, Papier-mâché, 56x35x15cm - Courtesy of WFP Iran.

Born in 1961, Reza Lavassani received his BA in Painting from the University of Tehran's Faculty of Fine Arts. His work has been included in a number of important publications inside and outside of Iran. He has also been presented in various auctions and his art is part of many important collections worldwide. Lavassani's pieces are all his own visual interpretations of Persian literature and poetry with a special focus on *Ghazal*, a poetic format consisting of rhyming couplets and refrains. His works reflect an intellectual tie with love poems by Hafez, a prominent Iranian poet. Lavassani creates a "blue print" of each work before he starts on the actual piece. Sketching or painting for his preliminary "blue print," he mainly uses oil on canvas for his paintings and papier-mâché for his sculptures. He has participated in many arts fairs such as the Istanbul Contemporary and Art Dubai. Images of his works have been published in the Iranian Contemporary Graphic Book in the Netherlands, as well as in *Vroom Magazine* in the UK, and in the UNESCO calendar.



**Hossein Mahjoubi**, untitled, 1997, oil on canvas, 35x45cm - Courtesy of WFP Iran.

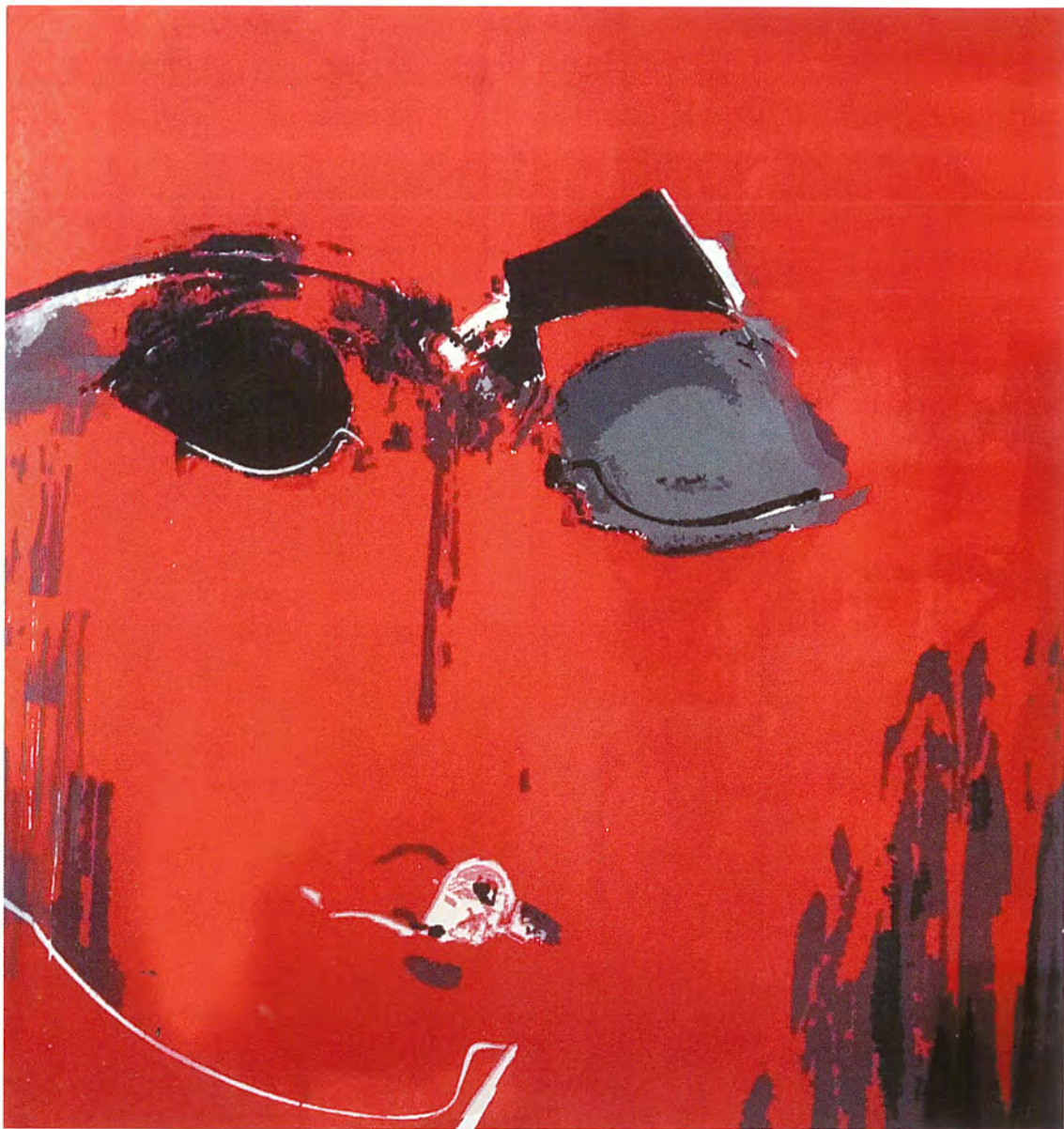
Hossein Mahjoubi was born in Lahijan, Northern Iran, in 1930, where he lived through his childhood years. He graduated high school in 1954 and received his graduate degree in 1959 from the Faculty of Arts at Tehran University. After accumulating half a century of work within the area of visual arts, he has arranged over 40 solo exhibitions and participated in many group exhibitions with both Iranian and international artists. He has produced about 3,000 works including: sketches, watercolor, oil, calligraphy painting and projects in architecture, urban planning and green spaces.



Wael Darwish - Very Secret Relationship, 2011, collage & acrylic on paper, 43x78 - Courtesy of Art Sawa.

Born in 1975, Darwish's work revolves around exploring and slicing themes such as identity, freedom, time constraints, gender and complex human emotions. He uses different forms of art to dive deep into these themes and incorporates photography into his painting work, either through directly applying it on the canvas or painting it from memory. Darwish's work is always intrepid, always dynamic, and always probing beyond surfaces of reality through texture, dimension, and the physicality of the works themselves.

Technically, he applies assemblages to create installation sculptural states that transcend simple two-dimensional art forms; through the studied and experimental use of collage he combines color, calligraphy, textile, and various textural media to explore issues of space and passage of time.



**Nasrollah Moslemian**, untitled, print on archival papers, edition 5/10, 45x43cm - Courtesy of WFP Iran.

Nasrollah Moslemian was born in 1951 in Iran. His paintings derive their basis from Persian classical miniatures. His bright colors, curving lines, and rejections of scale and Western system of proportions all recall the historical miniature model. Moslemian has been sold at auction houses and galleries worldwide and gained critical acclaim for his classic yet contemporary style. Moslemian has transformed certain elements to produce a style, which is both highly abstracted and original. A theme that dominates his compositions is the concept of sectional space. Moreover, he participated in the International Drawing Exhibition in 2003, the International Art Biennial in Beijing, China, as well as at numerous auction houses around the world.



Ramy Dozy, Lacoste, 2011, acrylic on canvas 100x100cm - Courtesy of Contemporay Practices Art Journal.

Born in Egypt in 1982, Dozy is part of the Hyperréalisme Movement in Egypt. In 2001, he came to study art at the Academy of Arts in Cairo. In his artistic expressions, Dozy's research of contemporary environments is freed of meanings encrypted by social norms and as such it regains ideological liberty. Between scribbling, collages, pop art elements, and hyper-realistic environment, wishing to protect his creative liberty, Dozy refuses to be classified. Faithful to those principles, one of his dreams is to further develop workshops he conducts and turn them to an alternative art school that would promote freedom of artistic creation with support of meditation, human interactions as well as emotional healings, freeing the creative minds from social, educational or traditional clichés. The French Cultural Center has featured Dozy in a photo exhibition at their Saad Zaghoul premises at the beginning of this year. Dozy also holds an exhibit at the Gezira Center. He has been featured in multiple reviews, exhibitions, and is highly regarded in the contemporary art scene.



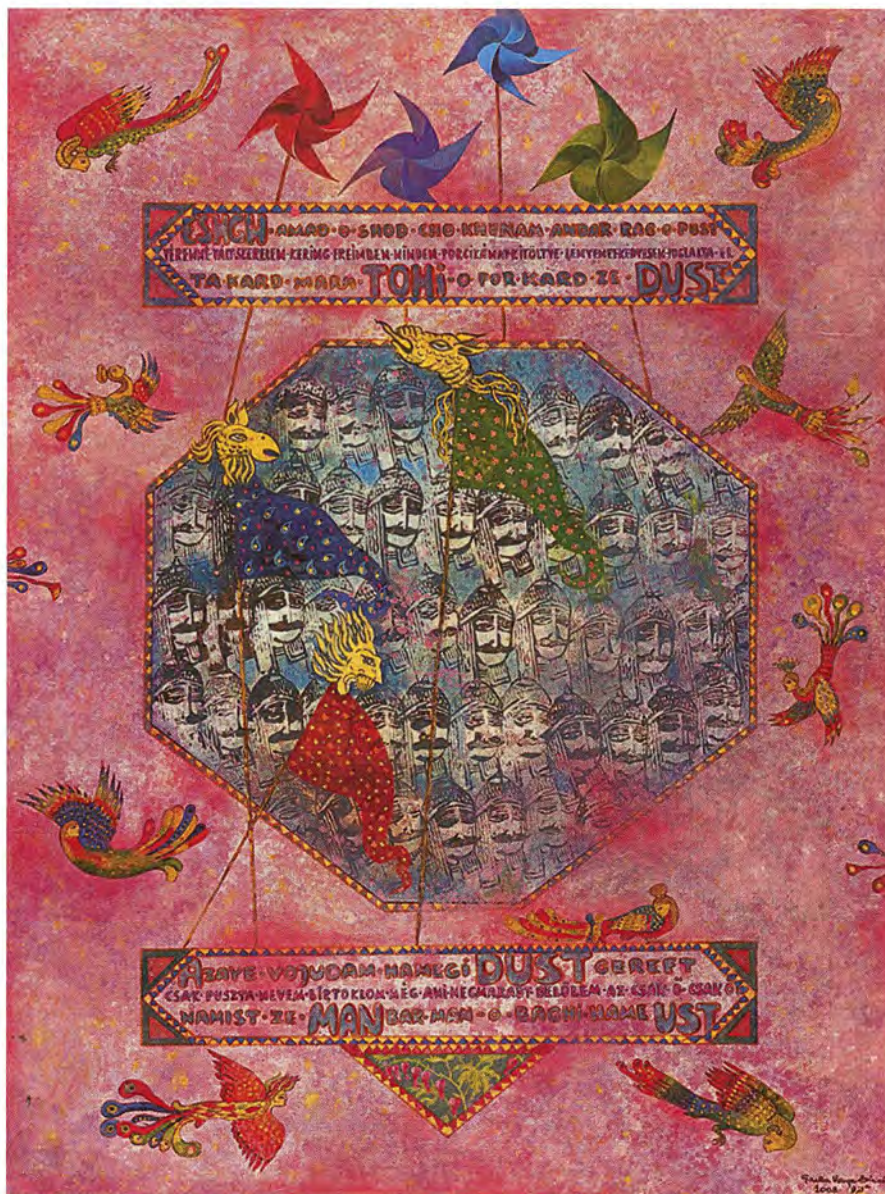
Sirak Melkonian, untitled, 1990, oil on canvas, 66x48cm - Courtesy of WFP Iran.

Sirak Melkonian was born in Iran in 1931. He gained national recognition in 1957 by winning the Contemporary Iranian Artist exhibition prize. He has also exhibited internationally and been invited to exhibit at Art Basel, Switzerland. The subject matter of Sirak Melkonian's abstract paintings includes alien landscapes and other worldly objects enhanced through his delicate exercises of light and shade. A recurrent theme is his fascination with dimensions, the compression and extension of space, but without reference to the familiar. The resulting images are both emotionally engaging, while at the same time oddly detached. Sirak currently lives and teaches in Toronto, Canada.



Ali Akbar Mikhak, untitled, acrylic on canvas, 50x78cm - Courtesy of the WFP Iran.

Ali Akbar Mikhak was born in 1947 in Isfahan, Iran. He holds a degree in Arts and Stage Design from the Fine Arts Academy in Rome. He is the founder of the Altri Tempi Gallery and an art advisor to the Architecture and Arts Bureau of Tehran's International Fair Organization. His exquisite works include calligraphic and painting mediums. He has modernized the more rigid rules within calligraphy and energized his work with a sense of frenzy and ascension within the confines of the canvas. Mikhak's fluid calligraphic forms are vibrant with colors and his conceptual style and innovative techniques are decidedly refreshing and contemporary.



Gizella Varga Sinai, untitled, 2008, acrylic on canvas, 120x100cm - Courtesy of WFP Iran.

Gizella Varga Sinai was born in Hungary in 1944 and studied at the Akademie Angewandte Kunst in Vienna, Austria. She migrated to Iran in 1967. She is a member of the Society of Iranian Painters and the Dena Group. Her work is concerned with the “heroic past” and her paintings often pursue the tie between the past and present. She enhances the old myths, fables, and stories to express how they are relevant and alive in us today. Sinai works with a nostalgic sentiment that touches the viewer as they relate to their own pasts. Her works have been displayed in multiple exhibitions both nationally and internationally.



