

ARASH NAZARI POET IS MY NAME

ARASH NAZARI

THE
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At the outset of this book, I deem it both a duty and an honor to extend my deepest gratitude to the Farjam Foundation, and in particular to Dr. Farhad Farjam – a distinguished scholar and prominent patron of Iranian culture and art – whose unwavering vision and steadfast commitment led him to shoulder a formidable responsibility during one of the most complex and challenging periods of Iran’s contemporary history.

Through the establishment and leadership of the Farjam Foundation, Dr. Farjam has not only provided substantial support to contemporary Iranian artists, but has also advanced critical research, assembled a remarkable collection of artworks, organized internationally acclaimed exhibitions, and built enduring bridges between Iranian art and the global cultural sphere.

At a time when many cultural institutions faced significant limitations, the Foundation’s ongoing and dynamic engagement bore witness to Dr. Farjam’s profound belief in the authenticity, depth, and future of Iranian art. Undeniably, much of what the world today recognizes and appreciates in contemporary Iranian art owes its presence to his far-sighted and tireless efforts.

With the highest respect and appreciation,
Arash Nazari







Arash Nazari, born in 1980 in Tehran, is a self-taught Iranian artist whose unique approach blends tradition with modernity. Unlike many artists who pursued art from childhood, Nazari's early interests revolved around mathematics and geometry. His first collection combined Qajar and Renaissance aesthetics, merging hand-crafted and digital techniques on mirror steel. His works serve as tools for self-healing and reflection, embracing the anomalies of the modern world. His evolving artistic journey portrays a persistent conflict between the past and the present, tradition and contemporary life.

Demos and Cratos

Print on Mirror

Stainless Steel

122x160 cm

2017

Edition of 5

This collection combines timeless figures, steel, garments inspired by Qajar traditions and European influences, and industrial printing techniques to push the boundaries of contemporary art. It explores fundamental questions about identity, history, and humanity's relationship with modernity, presenting concepts like eternity, separation from the past, and the redefinition of collective identity in innovative ways.

The use of diverse modern materials, including steel and industrial printing, plays a central role in shaping the ideas behind this collection. Steel, with its reflective surface and durability, symbolizes permanence and timelessness. Its mirror-like quality engages the viewer and environment, creating a dynamic interaction where the meaning of the artwork shifts depending on the perspective. This ensures each viewer experiences the artwork uniquely.

Industrial printing, on the other hand, brings precision and repeatability, lending a mechanical, detached quality to the figures. This contrast with the human essence of the works opens space for reflection on technology's role in shaping identity in the modern era. By combining these materials, the collection situates itself between past and future, tradition and modernity, offering vast possibilities for artistic expression.





National Hero
Print on Mirror Stainless Steel
114x114 cm
2009
Edition of 3



Dog
Print on Mirror Stainless Steel
114x114 cm
2009
Edition of 3



Animos Kingdom
Print on Mirror
Stainless Steel
170x100 cm, each panel
2009
Edition of 3





Anima Kingdom
Print on Mirror
Stainless Steel
114X114 cm
2009
Edition of 3

The history from Assyrian Reliefs to Apadana patterns, Ghaznavi Palaces, Safavi Mosques is paradoxical tales of beautiful kings, cruel beauties, Faithful traitors, coward champions, prosper prostitutes, traditional modernity, modern calcification and all in a context called Iran.

The reflection of the steel sheet and its interference with the objective reality is like the integration of history and the present.

At this course of my works, I have tried to provide the opportunity for such a vivid symbiosis and create an artificial appearance to some extent. The result is refreshing and renewing the past and not adoring or denouncing the history. Yet, the random and cuts don't come back to the ancient ones, whatever is seen are all the most familiar illusions of our most strange feelings, a place named Iran, Strange and them most familiar and common dream of all Persia-Speakers.

Arash has created an artificial environment by drawing from historical figures of a bygone era. The result is refreshing: renewing the past and not allowing itself to get bogged down in the mire of nostalgia.

These works often portray classical Iranian regal figures but with a playful twist incorporating modern symbols of decadent living.





Rabbit in a day off
Print on Mirror
Stainless Steel
140x114 cm
2013
Edition of 5



Bu Azizi Fire
Print on Mirror
Stainless Steel
114x140 cm
2013
Edition of 5




Never let me go
Print on Mirror
Stainless Steel
150x80 cm, each panel
2015
Edition of 5



Master of Poppet
Print on Mirror
Stainless Steel
150x80 cm, each panel
2014
Edition of 5



King of summer
Print on Mirror
Stainless Steel
150x80 cm, each panel
2017
Edition of 5



He has presented Qajar single figures on the surface of the steel mirror. In some works, these figures do not have faces, and in others, they have animal faces instead of human faces. In some of the works, the figures are wearing long and black clothes, but the decorations of luxurious Qajar clothes can be seen in all the figures. Headless figures hold daggers in their hands, while others carry the famous cane of Agha Mohammad Khan Qajar. Arash Nazari has reached a new space by using printing technology and with strange impressions. Mirrors, or perhaps it is better to say that very polished surfaces, reflect the image of the audience on the work, and in this way, the audience and the space in which these works are located also become part of the work of art, and with the change of space, the work and its mood change again and change. For a few years, the use of Zand and Qajar period paintings has become the subject of many young painters, and artists have many excuses for using these motifs. Many of these artists use these visual sources by claiming to reclaim their Oriental identity, and many of them use these historical images to critique the existing social situation by referring to these historical images. Arash Nazari has also used figures with details that have come from the same period, but the main difference between his works and other similar works is that he has not painted these figures and has reached a new expression by using new materials. Also, Arash Nazari was not afraid that his works would be considered decorative, as in the catalogue of his exhibition, he photographed his works while they were placed in the living room, and his works were placed next to sofas and windows, and mirror backgrounds such as these works have fueled this decorative aspect, because if these paintings were on canvas, they would not have this function.

It shows us a newness of decorativeness, his works in a stylish format and a traditional appearance do not seek to say philosophical and cultured words, his art is in line with today's standards of art and conformity and at the same time is in line with the taste of the market.



Preachment
Print on Mirror
Stainless Steel
150x80 cm, each panel
2015
Edition of 5



Agnostic
Print on Mirror
Stainless Steel
150x80 cm, each panel
2013
Edition of 5



Endless Love
Print on Mirror
Stainless Steel
150x80 cm, each panel
2014
Edition of 5



Roni in hunting place
Print on Mirror
Stainless Steel
150x80 cm, each panel
2014
Edition of 5





"A Tale of Love, Madness, and Death" is a visual narrative of women oscillating between history, mythology, and reality. Three headless women, clad in opulent Qajar garments, each holding a weapon, stand in enigmatic stillness. At first glance, this image appears to reflect women of the past—women who lived in splendor and grandeur but perhaps faded into the margins of history. Yet, upon closer inspection, nothing in this image is truly static; everything is in contrast, conflict, and motion.

Their garments, adorned with heavy fabrics, intricate embellishments, and exquisite embroidery, reflect a deep love and attachment to historical identity. These outfits symbolize not only beauty but also power, social standing, and loyalty to traditions. Yet within this grandeur, something unsettles the viewer: a weapon in hand, a staff reminiscent of royal authority, a sword resting on a belt. These instruments of war signify the merging of tradition and violence—a juxtaposition that has always existed in the history of women. Madness, in this context, is not merely a psychological disturbance but an unsettling restlessness, a paradox within each of these figures—love that has turned to violence, or perhaps a battle born from love itself.

However, the most striking element of the piece is the absence of heads. In many myths and historical narratives, the removal of a face signifies erasure, anonymity, and loss of identity. Perhaps these women represent those whom history has forgotten—women who burned in the fire of love, fought in wars, yet had their voices silenced in eternal obscurity. But this absence of heads can also be seen from another perspective: these women are no longer individuals; they have transcended personal identity to become symbols. They stand as representations of all women who have been caught in the tides of love, power, and conflict—women whose passion gave rise to madness, and whose madness led to death, yet whose names were never truly erased.

Is death truly the end of this story? These women still stand, their hands gripping weapons and symbols of authority. Their garments still echo their grandeur and identity. In mythology, love and death have always been intertwined; lovers never truly vanish but are instead immortalized in death. So too are these women—neither fully dead nor fully alive, existing in a liminal space where love, madness, and death are woven together, transforming them from individual figures into an eternal narrative. They are no longer merely Qajar women of a bygone era; they are reflections of all the women who have lived in history's shadows and faded within them. This piece is not only a tale of love, madness, and death but also a testament to resilience, permanence, and the mythologization of women whose names were erased by history but whose stories could never be destroyed.

A Story

Print on Mirror Stainless Steel

150x80 cm, each panel

2014

Edition of 5



Shah
Print on Mirror Stainless Steel
122x86 cm
2015
Edition of 10



BiBi
Print on Mirror Stainless Steel
122x86cm
2015
Edition of 10



Shah
Print on Mirror Stainless Steel
122x86 cm
2015
Edition of 10

In this triptych by Arash Nazari, meticulously printed on polished steel surfaces, the artist offers a profound meditation on the eternal cycle of life and death. Drawing upon the iconography of playing cards and deliberately omitting the faces and heads of the figures, Nazari creates timeless, placeless states in which — through perfect symmetry — the boundaries of beginning and end are dissolved. Each of the three works is designed to be installed in either vertical orientation, allowing the viewer to transcend the linear assumption of time — the sequence of birth, life, and death — and instead confront a circular, infinite cycle in which life and death appear as two facets of a single, unified truth.

In the first panel, a king sits on an ornate throne, dressed regally and holding a staff. If the piece is displayed with the stronger, staff-bearing hand at the top, it emphasizes authority, power, and political vitality. In this orientation, the king symbolizes dominance and the persistence of power. Conversely, if the artwork is reversed, positioning the more relaxed body and lowered staff at the top, the image shifts towards decline, obsolescence, and the erosion of authority — the moment when power loses its force and political death takes hold.

The second panel features a queen in a red robe, seated similarly and holding a firearm. When displayed with the arm gripping the weapon firmly and the body leaning slightly forward at the top, the work leans towards notions of agency, resistance, and active presence — a portrait of a woman standing against subjugation. By rotating the panel and placing the weaker grasp and reclining posture at the top, the meaning shifts towards exhausted violence and the death born of resistance; the moment where action ceases, and victimhood prevails.

The third panel portrays another king, dressed in ornate white garments and seated on a green throne, holding a golden goblet. If the piece is oriented with the arm raising the goblet upwards at the top, it evokes celebration, pleasure, festivity, and life — a kind of nostalgic immortality repeatedly enacted in rituals and gatherings. When reversed, with the goblet lowered, the image tilts towards intoxication, forgetfulness, and the dissolution of festivity; the moment when joy fades and emptiness and stillness cast their shadow over the scene.

In this series, Nazari strips individuality from his figures by removing their heads and faces, transforming them into archetypal states of humanity. The king and queen are not individuals but recurring conditions throughout history, oscillating perpetually between life and death. Inspired by the traditions of Iranian miniature painting and architecture — in which linear perspective and vanishing points are absent — the artist constructs a world where notions of above and below, beginning and end, and even life and death give way to rotation, equilibrium, and simultaneity. When confronted with these works, the viewer is compelled to abandon habitual linear thinking and accept that in this universe, life and death are not opposites but rather two dimensions of a revolving, endless existence.



The artwork "Demos and Cratos" deeply explores the complex relationships between the people and power, and through its headless figures, it illustrates the identity crisis and ambiguity on both sides. The symbolism in the piece, through the combination of seemingly contradictory elements, such as the tension between the red and gold colors and the use of modern materials like steel, alludes to power and suppression in contemporary democracies. Meanwhile, the presence of the dog as an intermediary between power and people highlights the suspension and dependency between these two forces.

This piece specifically addresses the role and impact of governmental systems, particularly in democratic societies, and how rulers may take on an abstract, faceless quality due to their detachment from the people. Additionally, the headless figures, both physically and conceptually, raise philosophical questions about identity and the relationship between the individual and the collective. Thus, this artwork is not only a political critique but also a call to reflect on the concepts of power and belonging within social structures.

It seems like you find that the symbolism in the artwork emphasizes both the complexities and contradictions of social and political interactions. The use of headless figures, alongside the contrasting elements like the dog and the color palette, creates a dialogue that invites reflection on the tension between individuality and collective power. By highlighting these complexities, the artwork pushes the audience to question the dynamics between the rulers and the ruled, shedding light on both the human and impersonal aspects of governance.

It seems like you see the ambiguity of the headless figures as something that opens up broader interpretations, allowing the artwork to resonate with different perspectives on power. By leaving the figures faceless, the artist removes any personal identifiers, which could invite viewers to project their own understanding of authority, identity, and the complexities of democratic systems. This absence of a clear identity might encourage people to reflect on the broader, often impersonal aspects of power and governance.

The ambiguity in the headless figures could indeed serve to highlight the universal nature of the themes presented. By leaving the figures undefined, the artist may be suggesting that the issues of power and identity in democratic structures are not confined to specific individuals or societies, but rather are inherent to all systems of governance. This absence of clarity invites viewers to engage with the broader conceptual questions at play: What does it mean to be part of a collective? How does power shape our sense of self, and how do we, in turn, shape the structures of power?

On the other hand, the lack of clear identity might also leave viewers yearning for a more concrete representation of power. In trying to understand the intricacies of power dynamics, some might seek a more defined figure that offers a specific point of reference. However, the very lack of definition could be a deliberate choice to avoid oversimplification, allowing the artwork to remain open-ended and multifaceted.

In this sense, the ambiguity could be seen as a strength, encouraging dialogue and critical thought about the nature of power and its effects on both individuals and society as a whole. But it could also leave certain viewers searching for clarity, which might be an inherent tension in trying to represent something as vast and complex as governance.

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Lovers in Paris
Print on Mirror
Stainless Steel
160x114 cm
2017
Edition of 5

In this piece from the Lovers in Paris series by Arash Nazari, two headless figures in a partial embrace present an image of love not as a personal or romantic encounter, but as a state encoded within layers of cultural, historical, and symbolic reference. Their bodies are delicately adorned with textiles drawn from Qajar motifs, aristocratic ornamentation, and contemporary luxury patterns — a seamless fusion of tradition and modernity that gestures toward both the opulence of Persian cultural history and the dualities that underlie all human intimacy: appearance and essence, beauty and danger, physicality and transcendence.

As in other works in the series, the absence of faces denies the viewer any access to individual identity. These figures are not characters but conditions — embodiments of a recurring human experience that transcends time. Suspended in the mirrored surface, their anonymity echoes a timeless space in which consciousness dissolves and only the relational presence of bodies remains.

Particularly striking is the hand of the rear figure, which reaches toward the chest of the one in front without quite touching it. This gesture — neither withdrawn nor fully realized — hovers at the threshold between desire and restraint, union and hesitation. It captures a suspended moment in which love is defined not by possession, but by a tension that remains unresolved, an intimacy always held slightly at bay. The unfinished contact becomes a space of metaphysical ambiguity — where the body reaches, but the soul hesitates. At the same time, the dagger held in the other hand introduces the element of danger. It may symbolize agency, power, or protection, yet it also serves as a reminder that love, even in its most tender form, carries within it the possibility of rupture. This inner conflict is mirrored in the ornate fabrics and rich tones of gold and crimson, imbuing the relationship with a sense of ritual, memory, and myth. The mirrored surface of the work not only reflects the figures but also the viewer, drawing them into the scene. In this encounter, the audience becomes part of the image — drawn into a cycle where love, like life and death, has no conclusion, only a continuous becoming.

Lovers in Paris thus presents a vision of intimacy suspended between touch and refusal, presence and absence, tenderness and threat, body and meaning, life and death — a love not defined by clarity, but by liminality; not by the individual, but by a state of perpetual reflection and unresolved becoming.



Master of puppet vol 2
 Print on Mirror Stainless Steel
 150x80 cm, each panel
 2017
 Edition of 5



Royal Family
 Print on Mirror Stainless Steel
 150x80 cm, each panel
 2017
 Edition of 5



Mother
Print on Mirror
Stainless Steel
150x80 cm,
each panel
2017
Edition of 5



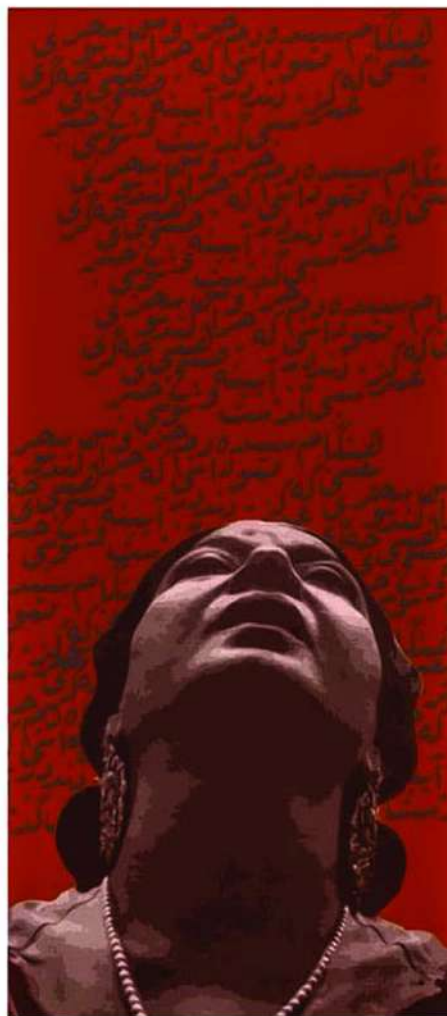
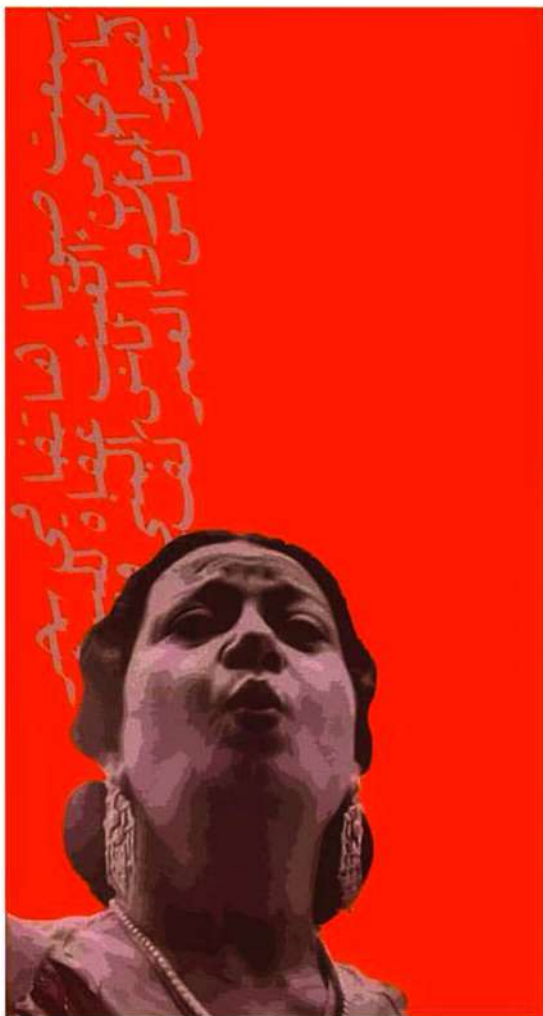
Cigarette of Queen
Print on Mirror
Stainless Steel
150x80 cm,
each panel
2017
Edition of 5

The series consists of ten separate mirror images, each of which depicts a theatrical situation. According to Daniel Seif, Arash Nazari's works, rather than being considered from a thematic point of view, have presented a kind of disillusionment with the traditional medium of photo painting.

The reflection of the world in the mirror has been the source of the artworks of many artists, especially in the last three decades of the art of the twentieth century. In the collection "Positive Trademarks", Nazari has made a kind of nostalgic distortion and reference to Qajar art the material of his works, and at the same time, in addition to a kind of humor about painting, he has resorted to using unusual materials such as stainless steel. Shahrooz Nazari writes about this artist: "The appearance that adheres to his tradition, instead of nostalgic identity-seeking, plays with the metaphorical popularity of this genre of modern Iranian painting. By intensifying the decorative aspect of the mirror in Iranian art, he has exposed himself to a difficult judgment, because if his viewer does not understand this critical aspect even through the naming of these works, he will face a great challenge called meaninglessness."

Qadjar Lovers
Print on Mirror Stainless Steel
160x114 cm
2017
Edition of 5





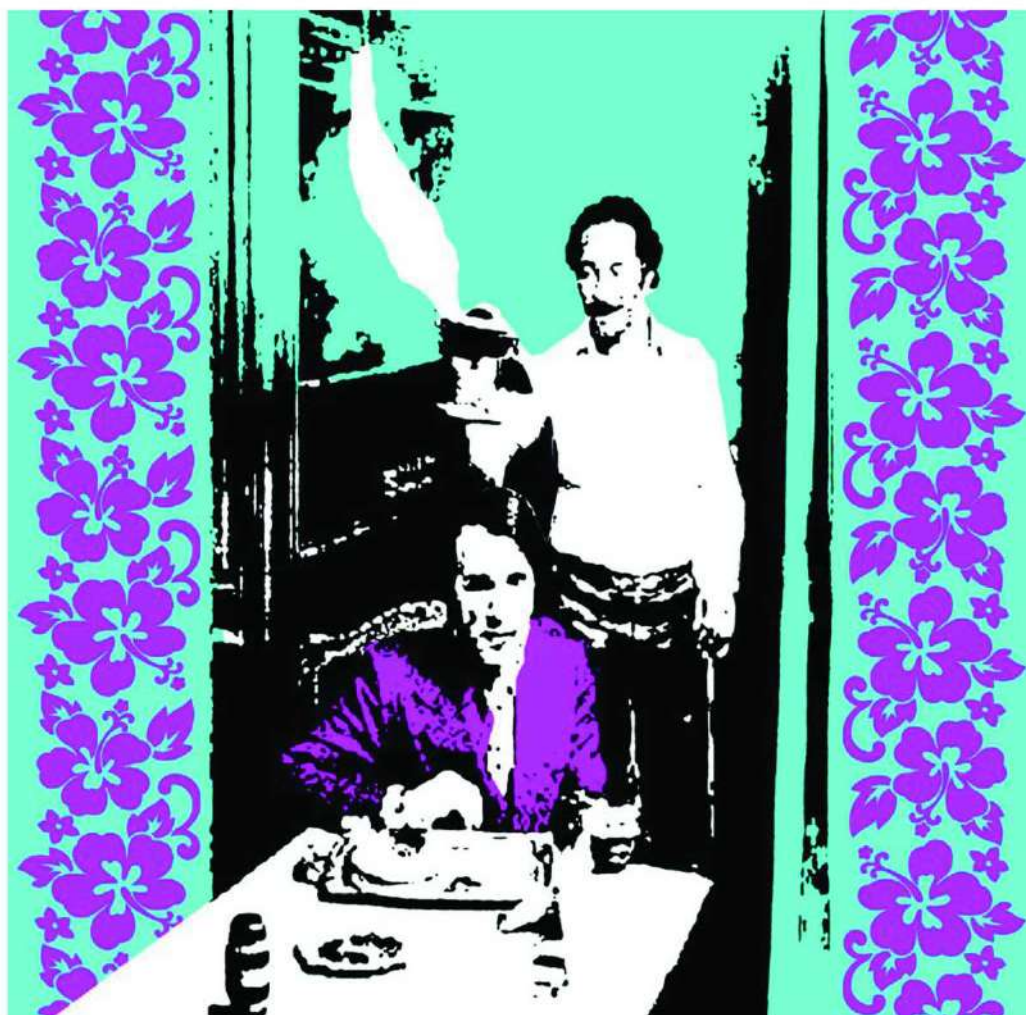
At Dawn
 Acrylic on canvas
 170x250 cm, three panel
 2007



Staring at the Nile
Acrylic on canvas
60x150 cm, four panel
2007

These artworks by artists like Shirin Neshat, George Baghdadi, and Nora Bent Saidan, inspired by Oum Kulthum, represent the profound impact of music and culture on society. These artists reinterpret her legacy through visual art, offering a fresh perspective on her rich cultural contribution. Their works not only honor the past but also serve as bridges to the future, enhancing our understanding of culture and art.

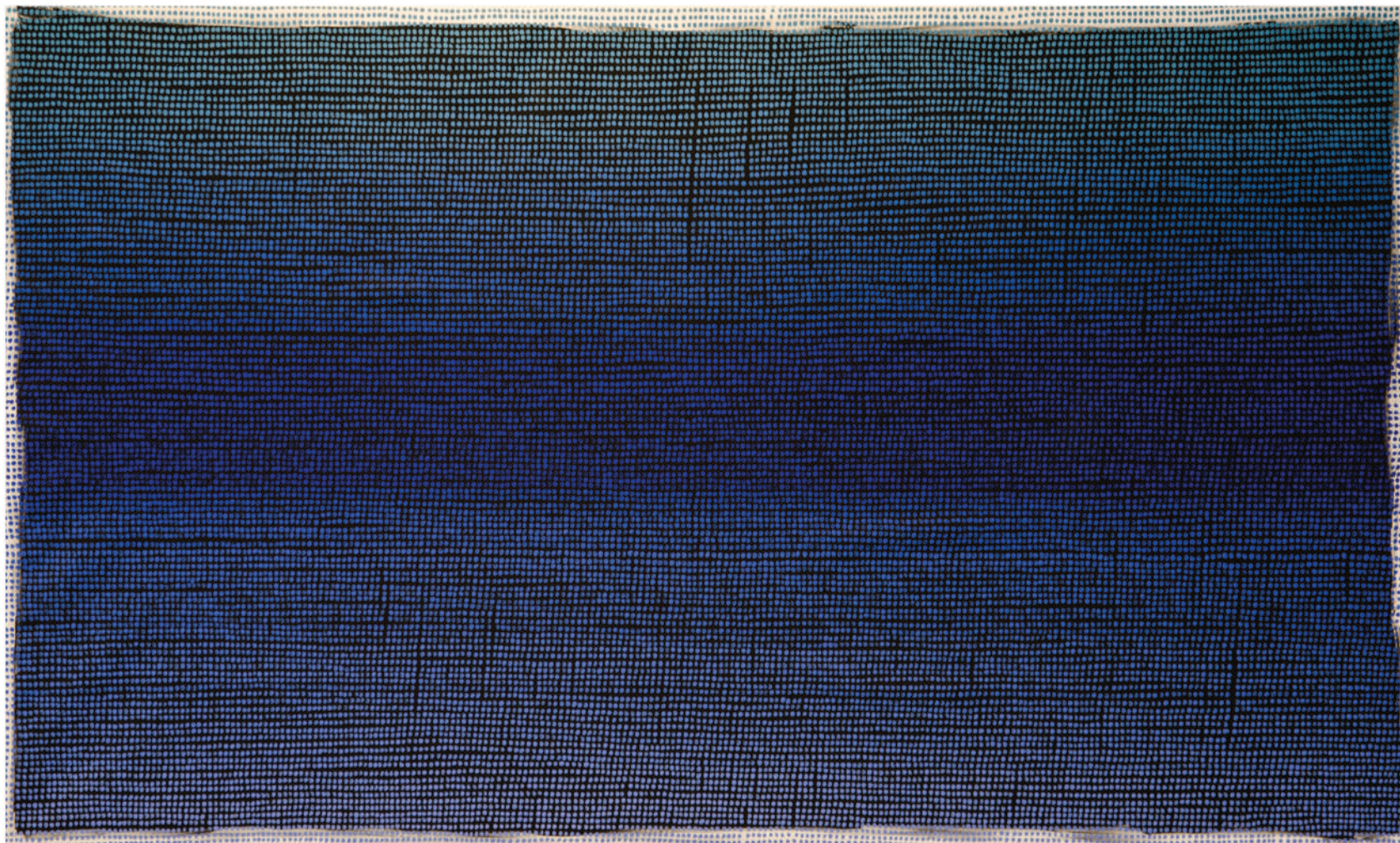
These pieces convey emotions like nostalgia, joy, and even bittersweet sorrow, helping to recall past moments and cultural values. This type of art demonstrates how cultural influences can transcend time and place, affecting different generations, and highlights art as a universal language for expressing emotions and human concepts.



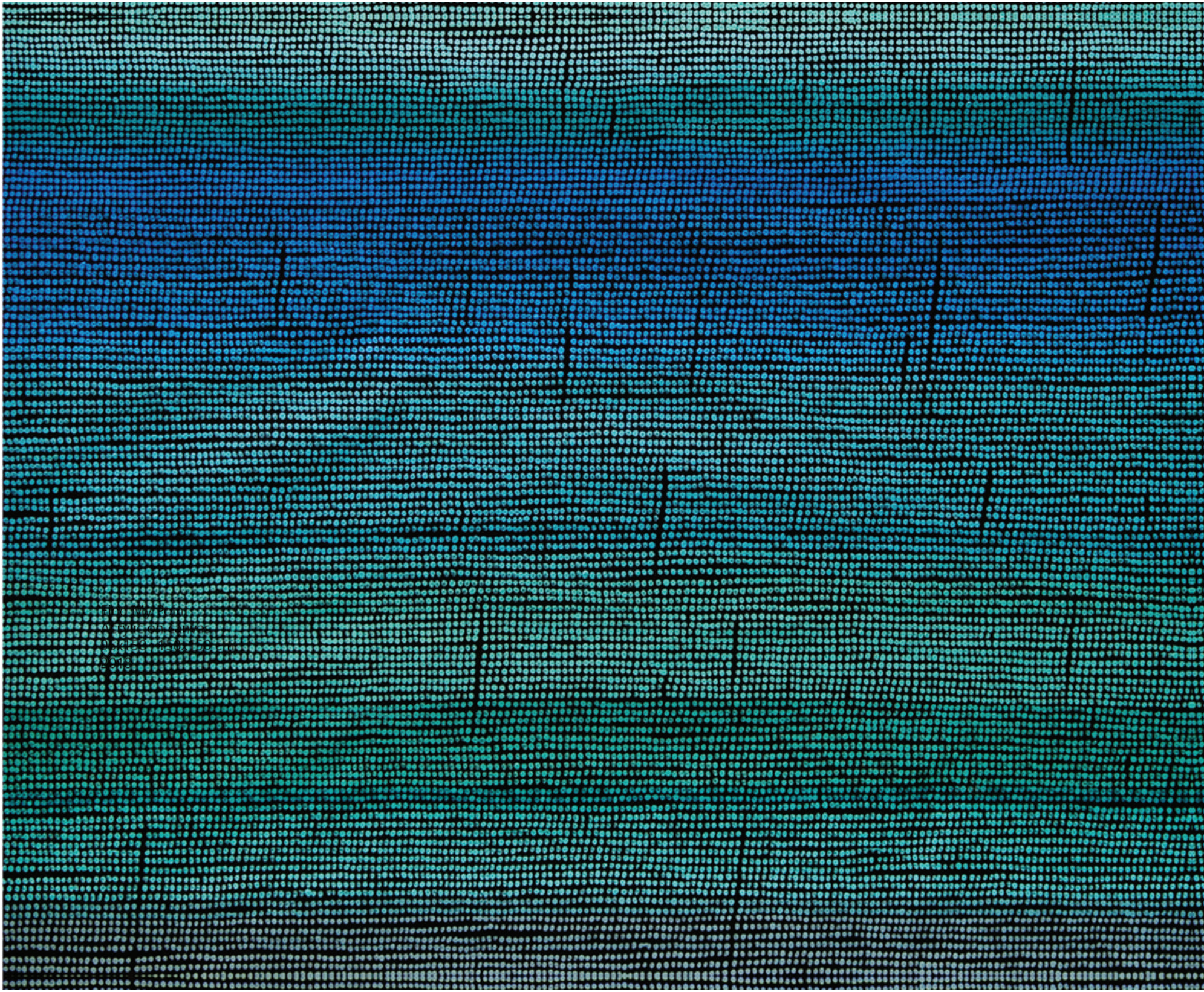
Dear Egypt
Acrylic on canvas
140x140 cm, four panel
2007

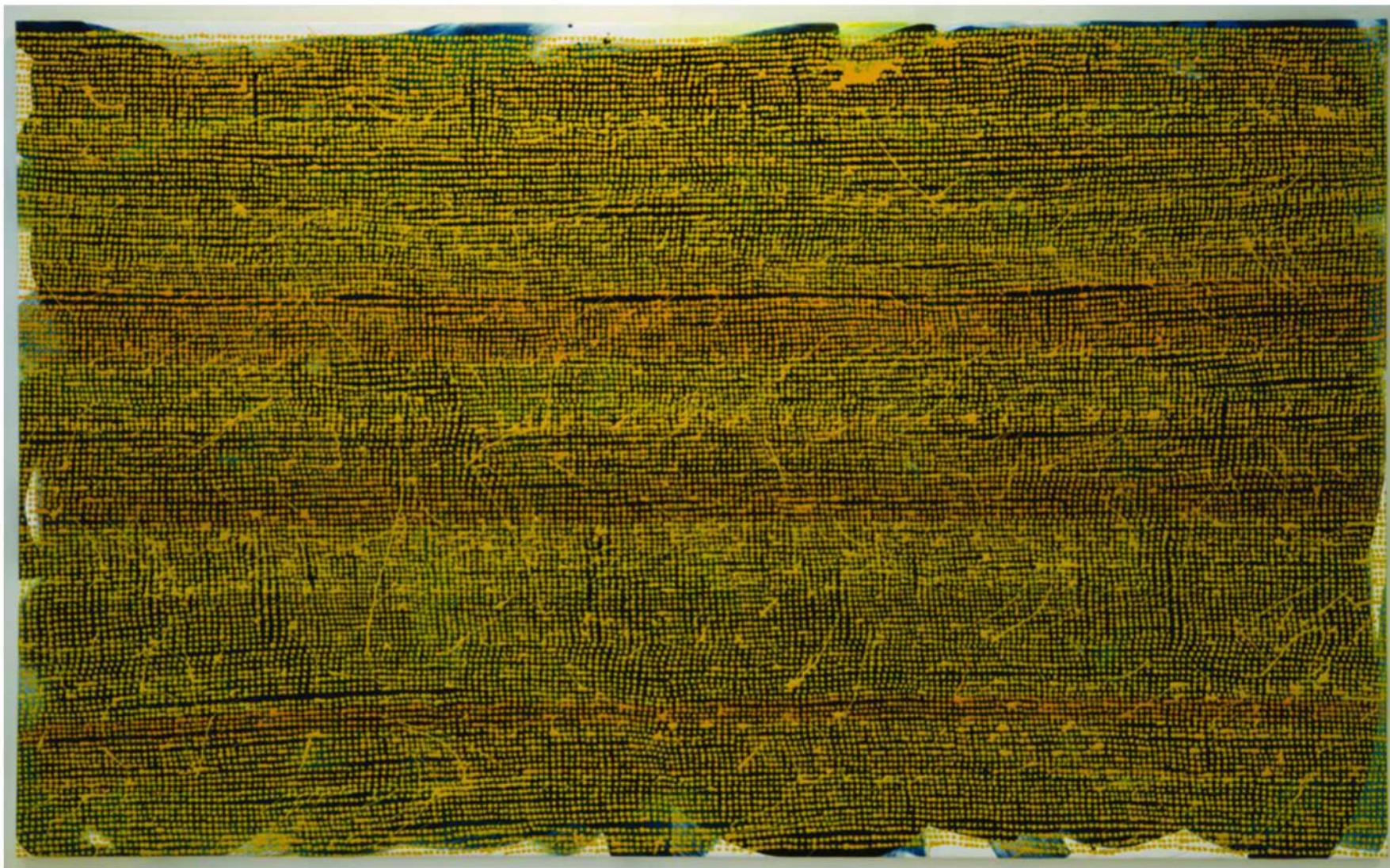


Dear Egypt
Acrylic on canvas
140x160cm, four panel
2007



Find My Point
Acrylic on canvas
95x150 , 150x150 cm
2018






Find My point
Acrylic on canvas
95x150 cm cm
2018



Find My point
Acrylic on canvas
95x150 cm cm
2018





At first glance, this painting presents itself as a classically academic composition—flawlessly rendered, tender in tone, and rich in technical finesse. A cherubic child, seated beside a serene pond, recalls the sentimental figuration of 19th-century academic painters. Yet, this apparent homage is quickly disrupted—violently, even—by the jarring intrusion of a crushed Coca-Cola can. This object is not merely a piece of waste; it is a deliberate conceptual rupture, an aggressive intervention that contaminates the idyll and sabotages the visual continuity of the tradition it mimics.

The artist works with a dual strategy: on one level, meticulously reconstructing the soft textures of flesh, the classical lighting, and the lush depth of a pastoral landscape; on another, inserting a culturally loaded, industrial object that fractures the image from within. The child is no longer simply a symbol of innocence—it is entangled in, perhaps even born from, the refuse of capitalist excess. The relationship between body and can is not incidental; it is parasitic, and disturbingly symbiotic. This image does not celebrate unity of form and meaning, as classical painting sought to do, but instead insists on disjunction, disruption, and conceptual violence.

What we witness is a kind of visual pollution—a metaphor for a world in which not only nature but image-making itself has been saturated with waste. Just as landfills encroach upon wilderness, commercial imagery now encroaches upon the space of visual tradition. The fusion of two incompatible visual languages—classical aesthetics and consumer iconography—does not merely suggest a clash of epochs; it exposes a broader erosion of meaning in the postmodern condition.

The crushed soda can is not simply a motif—it acts as a visual Trojan horse. It enters the painting cloaked in familiarity, drawing on the viewer's collective unconscious and cultural memory. And this is where the work moves beyond sentiment or critique and into irony, where the image becomes a conceptual statement rather than a moral one. The question here is not only ecological or cultural—it is ontological: can representation itself survive in a world where form is consumed, and meaning commodified?

This painting exists at a critical intersection: it is simultaneously a visual elegy for lost innocence, a scathing commentary on consumer capitalism, and a meta-reflection on the implosion of pictorial language. Its power lies not in novelty or provocation, but in the precision with which it hijacks historical codes to deliver a destabilizing message.

If classical painting once served to idealize the body and sanctify nature, this work mirrors their collapse. The child is no longer cradled in the arms of a mother or nature itself—it is nestled within the hollow shell of a brand. The implication is chilling, and the critique, merciless.

Temptation
Oil on Canvas
134x180 cm
2021

This second piece continues the conceptual and visual language of the first—another entry in a collection that deliberately challenges collective visual memory by blending academic beauty with a sharply contemporary critique of consumer culture. Once again, we're met with a meticulously rendered classical painting: a young girl, seated peacefully in nature, gently holding a small bunch of grapes in her hands. Yet behind her, two crushed beverage cans—this time from non-alcoholic drinks—have invaded the scene with photo-realistic precision, embedded with jarring subtlety into the softness of the image.

The cans, symbols of sanitized, commodified consumption, act as visual scars on the pastoral surface. Their presence doesn't just contrast with the scene—it infects it. Whereas in the first painting the child's body was physically trapped within the can, here the adolescent figure seems, at first glance, free—yet she leans back against the remnants of consumer detritus. That act of support—subtle but deliberate—reveals how deeply these elements have become intertwined with our lived, even innocent, realities.

What defines this series is a fundamental tension between past and present, between the visual grammar of classical painting and the cultural codes of modernity. The artist does not resort to loud irony or aggressive satire. Instead, the critique is embedded like a parasite within the elegance of the frame—quiet, corrosive, and conceptually precise. The friction is no longer a disruption; it becomes the very subject of the work.

From a semiotic perspective, the recurring use of children or adolescents—traditionally symbols of innocence and nature—alongside cold, discarded consumer packaging, points to more than just ecological commentary. It is a meditation on how deeply capitalist structures have infiltrated our most intimate images of purity. These children are not just surrounded by waste—they are formed alongside it, born into a visual and cultural world in which refuse is foundational, not peripheral.

This collection, as a whole, performs a subtle inversion of art history. The classical image, once a sanctuary of beauty, harmony, and transcendence, becomes a stage for dissonance and conceptual friction. In these paintings, the beverage can carries as much symbolic weight as the girl's hands. The message is neither shouted nor imposed—it is whispered, insidiously, through contrast and subversion. It speaks not of overt destruction, but of the gradual erasure of meaning through the soft, persistent presence of the commodity.

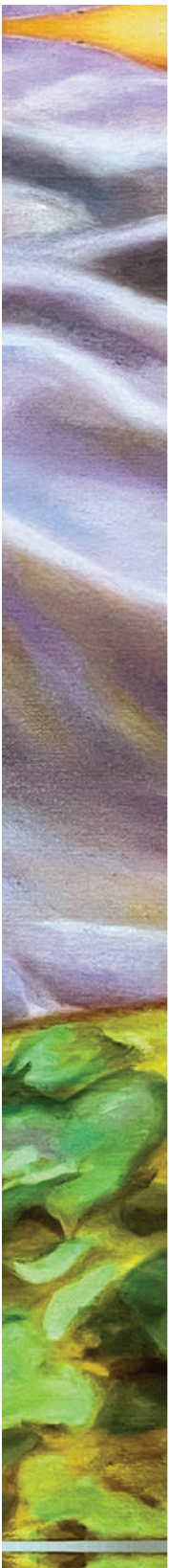
If one were to distill a thesis from this collection, it might be this: beauty has been emptied of meaning, and within that emptiness, a new—sharper, darker—truth is revealed. A truth not easily dismissed, and one that feels painfully, precisely contemporary.

The Nut Gatherers
Oil on Canvas
140x180 cm
2021















In this third piece of the series, the image reaches a point of inward stillness and meditation. The young woman, kneeling within a natural setting, gazes softly—almost introspectively—at an object before her. But the key to this composition lies not in the object itself, but in the posture of her hands. She holds them as one would when gathering water from a spring, or catching a drop of rain—delicate, cupped, and full of expectancy.

And yet, there is no spring. No flowing stream or audible rhythm of water to animate the world. What remains is the gesture itself: the act of receiving, the shape of seeking—suspended, without resolution. The painting thus becomes not a lament for loss, but an inquiry into the very act of longing—a moment poised between silence and hope, between presence and absence.

The object she faces—a crumpled can—is, unlike in previous pieces in the series, no longer an aggressive symbol or rupture. Here, it has become still, almost ceremonial. Its form is ambiguous: not quite a relic, not quite refuse, but something resembling an ancient vessel, weathered by time and cloaked in quiet. The Arabic script that lingers on its surface—offering a word as ephemeral as “feeling”—adds a layer of mystique. It is not a bearer of clear meaning, but a shadow of meaning; a symbol untethered from clarity, open to ritual and reverie. The surrounding nature too, unlike the vibrant romanticism of neoclassical backgrounds, is hushed and blurred. The trees recede into a near-muted atmosphere; a path disappears into the undergrowth; a pale, distant light filters through, neither dramatic nor indifferent. This world feels paused. It hovers between stillness and motion, reflection and withdrawal. And at its center, the girl assumes an ancient posture—timeless and immune to the passing of hours.

Here, the painting does not critique. It returns us to something more elemental: the primal experience of gesture, of asking without knowing, of offering space for something unseen. This is not narrative, but condition. A visual evocation of a state of waiting—between dream and waking, between thirst and what may never quench it.

This moment, quiet and immobile, holds the viewer not through shock but through intimacy. It invites not reaction, but reflection. And in that space—between cupped hands and the silence of the object—a fragile, elusive truth begins to form.

In the fourth piece of the series, the atmosphere of encounter reaches its most distilled and contemplative moment—not through confrontation or struggle, but through a quiet, suspended moment of mutual recognition between child and form. A young girl, kneeling with a basket full of fruit—grapes or perhaps hazelnuts—looks directly at what initially appears abstract, then gradually reveals itself: a crumpled Coca-Cola can, no longer collapsed into the background but standing upright, almost like a silent monument or figure.

Her kneeling posture and calm, unwavering gaze imbue the scene with a ritualistic quality. We are witnessing a moment of apparition—not of an object, but of a presence. In previous pieces, the subject engaged with the object through emotion, touch, or meditation; here, that engagement becomes a standoff: a witnessing, where the girl is both participant and spectator, while the can, now anthropomorphized, looms in silence.

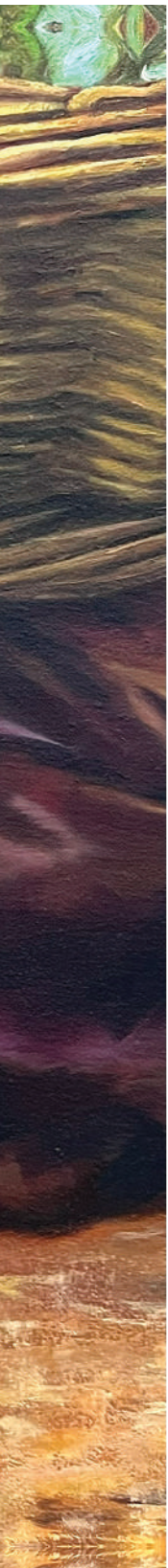
This is a moment of understanding without language—a confrontation not of meanings, but of presences. The can is no longer merely symbolic of anything. It has become form—suspended between sculpture and void, icon and absence. Its creases and height confer upon it a hollow monumentality: a figure of silence.

The girl and the can are not adversaries, nor companions. They belong to separate ontologies. She is the bearer of life—her basket full of fruit, of growth, of time, of touch. The can is the opposite: unmoving, untouchable, outside time. Yet their meeting is not antagonistic—it is speculative. What, this image asks, is the possible relation between the living and the mute? Between the hand that harvests and the form that simply stands? In this reading, the painting becomes the final gesture in the series—a culmination where contrast becomes contemplation, and opposition gives way to metaphysical stillness. The girl can neither approach nor retreat. She can only witness. And in that witnessing, the image transcends critique and enters the realm of quiet metaphysical inquiry: to behold something that neither speaks nor disappears, and to wonder what it means to be in its presence.

Recolte de Noisettes
Oil on Canvas
180x130 cm
2021









In the final piece of the series, the poetic sensibility of earlier works gives way to a dramatic and tragic visual rupture—a reinterpretation of Paul Delaroche's historical painting *The Execution of Lady Jane Grey*, transformed here into the culminating allegory of the collection. The body of Lady Jane is no longer present. In her place, a crumpled energy drink can—branded with the bitterly ironic label *Happy Life*—sits at the center of the execution scaffold.

Everything in the scene moves toward the most irreversible moment: the moment of annihilation, the point of no return. But the victim is no longer a human body—it is something void of life, yet saturated with meaning. The can stands not as a disposable object but as a surrogate, a proxy for what once was human and is now something else—empty, symbolic, uninhabited.

The luxurious fabric flowing from the can's base recalls the memory of a body, now vanished. Its absence has been filled with something cold, metallic, inhuman. The body is no longer a vessel of suffering or dignity—it has been replaced by a shell, a relic of something once alive. A memorial, perhaps, to what can no longer be mourned.

In contrast to the quiet stillness of previous works, this image offers a brutal, silent violence. Here the silence is not meditative, but terminal. The gazes of those surrounding the scene—from the executioner to the attendants—are directed not at a person, but at an object that offers no return of gaze. The can, central and mute, becomes the ultimate emblem of futility: the promise of "life" with zero calories, zero presence, zero substance.

And so, the series concludes at a point where form, language, and body all dissolve—where neither understanding, nor beauty, nor communion remain. What endures is only a performance of ending itself—bodiless, voiceless, hollow. In this image, death is no longer

Ejecución de Lady Jane Grey

Oil on Canvas

150x190 cm

2021



Drawings
Rapid on cardboard
45x65 cm cm
2014



Arash Nazari's works are heavily influenced by Neg rgari (Persian Miniature Art). In his paintings, he brings to notice the contrast between, unique classical art of miniature opposed to color tones from contemporary minimalist art. He lays the classic painting in the center of the frame and shows stretches of color from the Neg rgari on both sides of it representing speed and change in time periods. "It is as if we have passed by them briefly over time, and saw the brief moment of this art", he says. His paintings are rooted in history.

Nazari looked at his cultural history and employed parts of it in his works. We see facets of wars, kings and heroes that have been selected from Neg rgari versions in the 8th to 11th centuries in his works. Although they have been extracted from the midst of Iranian Paintings, they have changed drastically. We see our contemporary atmosphere in these changes. Speed is the drive engine for these changes.

They have been extracted from the midst of Iranian Painting history but they have changed drastically. We see our contemporary atmosphere in these changes. Speed is the drive engine for these changes, The artist has accelerated everything. The battle scenes have seen dramatic shifts and changes. They have lost their own heavenly peace.

The artist has accelerated everything. The battle scenes have seen dramatic shifts and changes. It is as if an interpretation of Neg rgari has been thrown from the past to the present. If we accept that contemporary art seeks form instead of theme, in these paintings we see the neutralization of theme and attention to form. Colors emerge more purely in these horizontal lines. It is as if someone examines the nature of dyes used in Neg rgari in a chemistry laboratory.

The artist has done such experiments in the language of modern painting and beyond. Existing forms and colors of Neg rgari have been given more energy. A new space has been provided to invite images belonging to Ferdowsi's epic poems to a contemporary painting party. Nazari has extracted paintings from their hiding places among books and small museum windows and brought them to the stage. This operation of discovering cultural history and displaying it, has created a visual dialogue

A dialogue between the mythological themes of the past and contemporary inquiries and concerns. This has made it possible for us to spend hours searching through each painting in this collection and remembering bits and pieces of concepts in interactions and image deformations. His works invite us to see the past and the present at the same time.

Firdausi's Parable of the Ship of Shi'ism

Oil on canvas

180x300 cm

2017







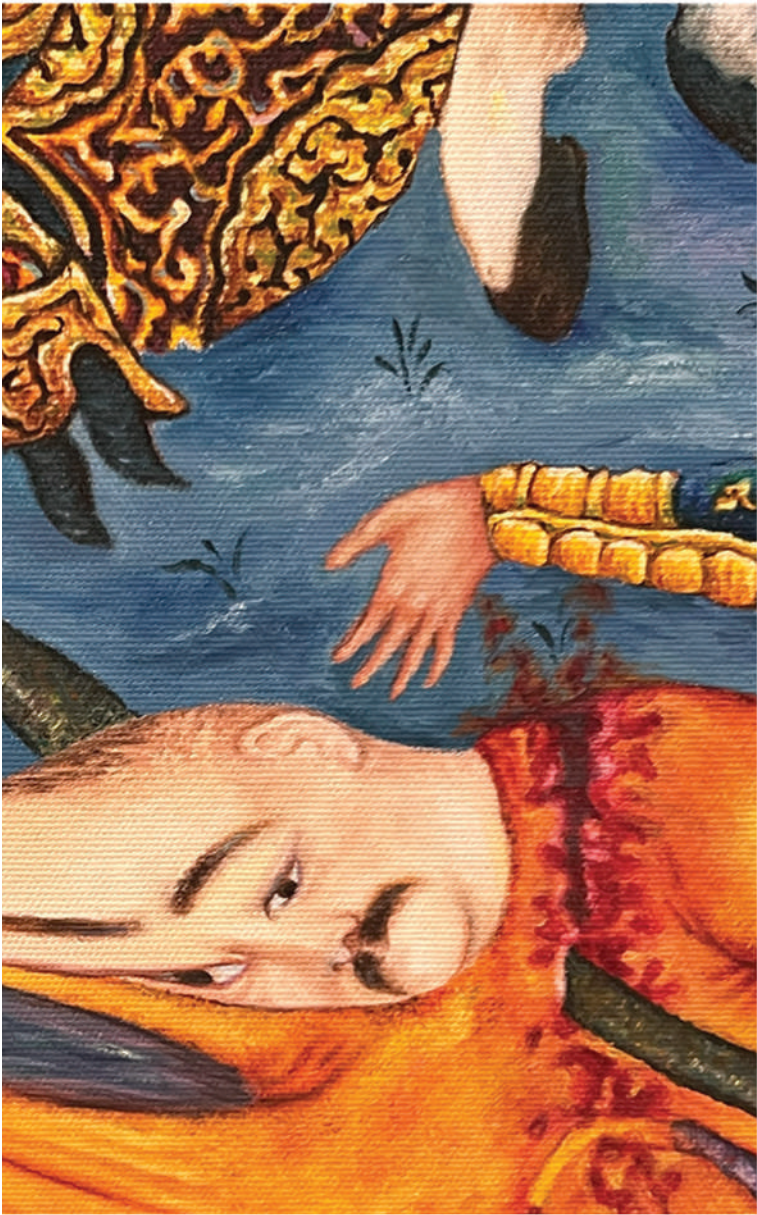
Barman Recovers the Crown of Rivniz
Oil on canvas
150x450 cm
2022

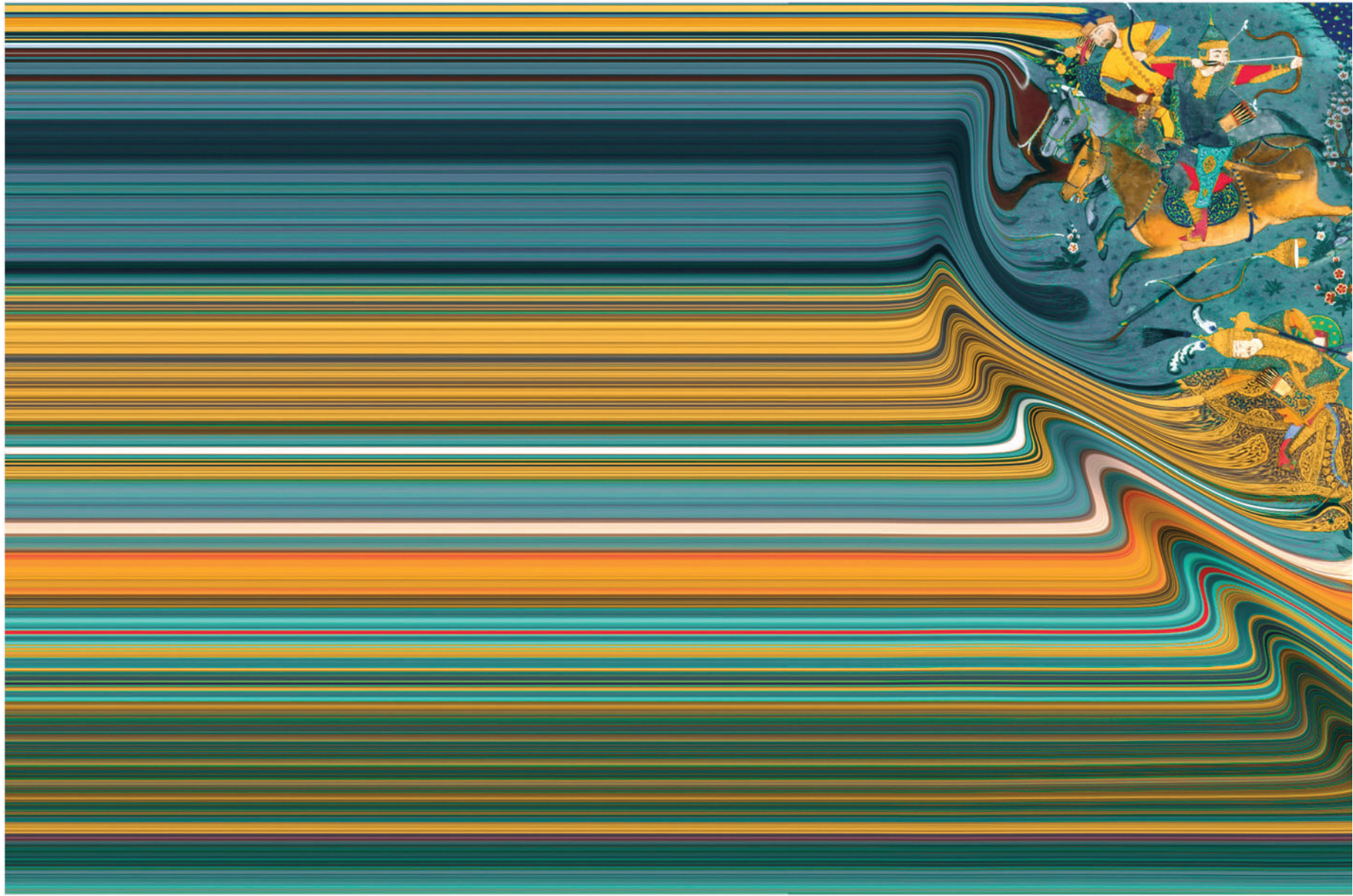




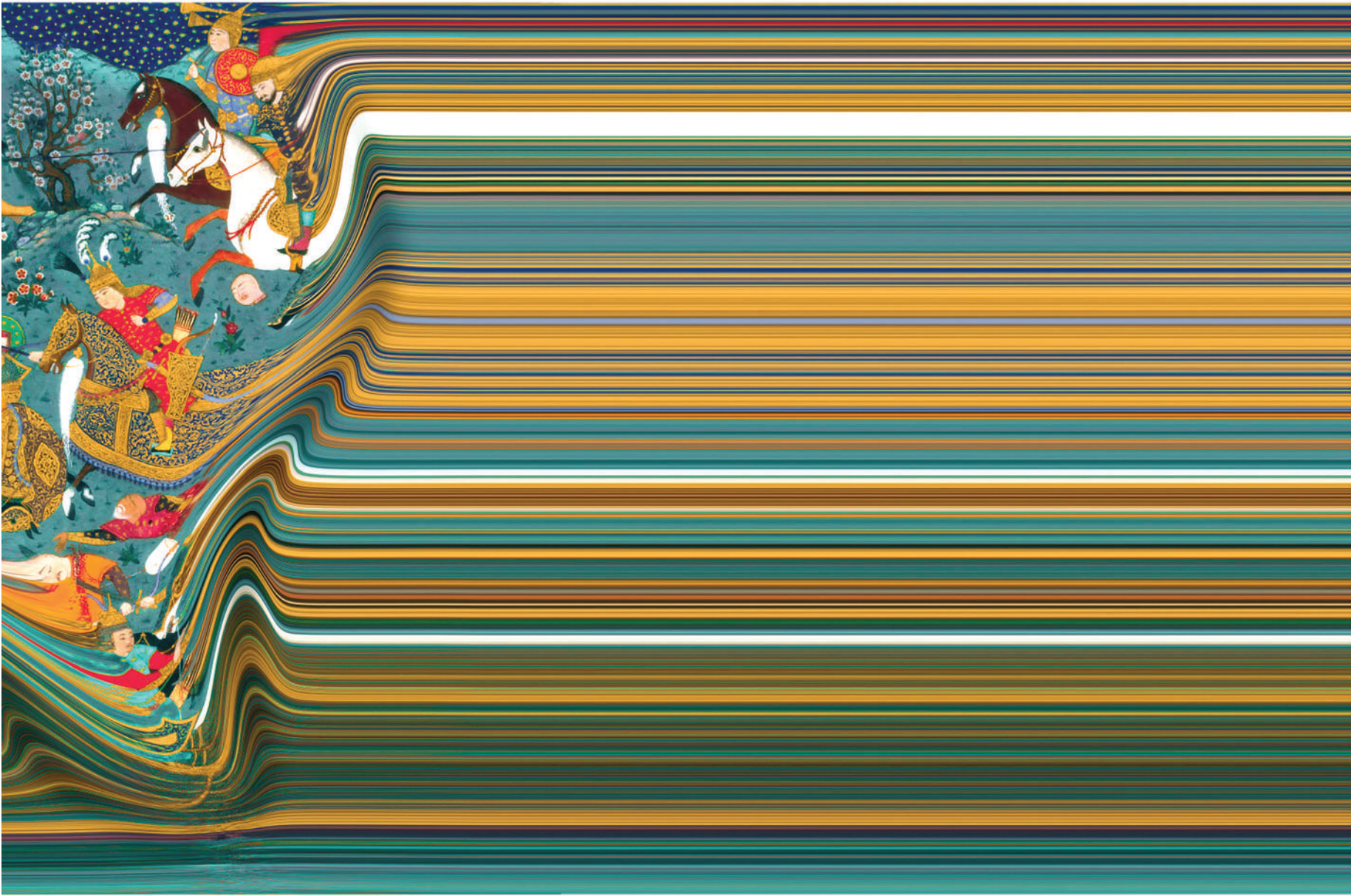
Barman Recovers the Crown of Rivniz
 Oil on canvas
 150x450 cm
 2022







Bizhan Slays Nasiban and Stems the Turanin Night 2
Oil on canvas
150x450 cm
2022





Bizhan Slays Nasiban and Stems the Turanin Night 2
 Oil on canvas
 150x450 cm
 2022





Bizhan Slays Nasiban and Stems the Turanin Night 2
 Oil on canvas
 150x450 cm
 2022





Collective memory is like a pendulum swinging between clarity and obscurity, between preservation and decay, between documentation and oblivion. This artwork, at first glance, presents an image of a Persian miniature that remains intact in part of the canvas, while other sections are stretched, distorted, and visually disrupted. It is as if a world that once had structure, color, and a clear narrative has now been subjected to an invisible force that fractures it. These linear distortions, which absorb and strip the image of its meaning, can be seen as a metaphor for the process of historical forgetting, where collective memories gradually lose their clarity and dissolve into the overwhelming currents of informational and cultural transformations. Memory, whether individual or collective, always resists oblivion, yet the force that pulls it toward decay is inescapable, ultimately breaking the initial form of remembrance and reshaping it into something new or even into emptiness.

The preserved miniature portion represents recorded history and enduring cultural narratives. This part of the artwork recalls a past where myths, traditions, and the shared memories of a nation remain legible and recognizable. However, the stretched and distorted lines that disrupt the image signify those aspects of history that have eroded over time due to distortion, modification, or forgetfulness. Here, art functions as both a tool for recording and preserving collective memory and a medium that reveals its fragility. The fragmented and altered sections of this artwork might symbolize the periods in which history has been rewritten, manipulated, or erased. Just as in the human mind, some memories persist while others gradually fade and lose their form, the collective memory of a society also oscillates between preservation and forgetting.

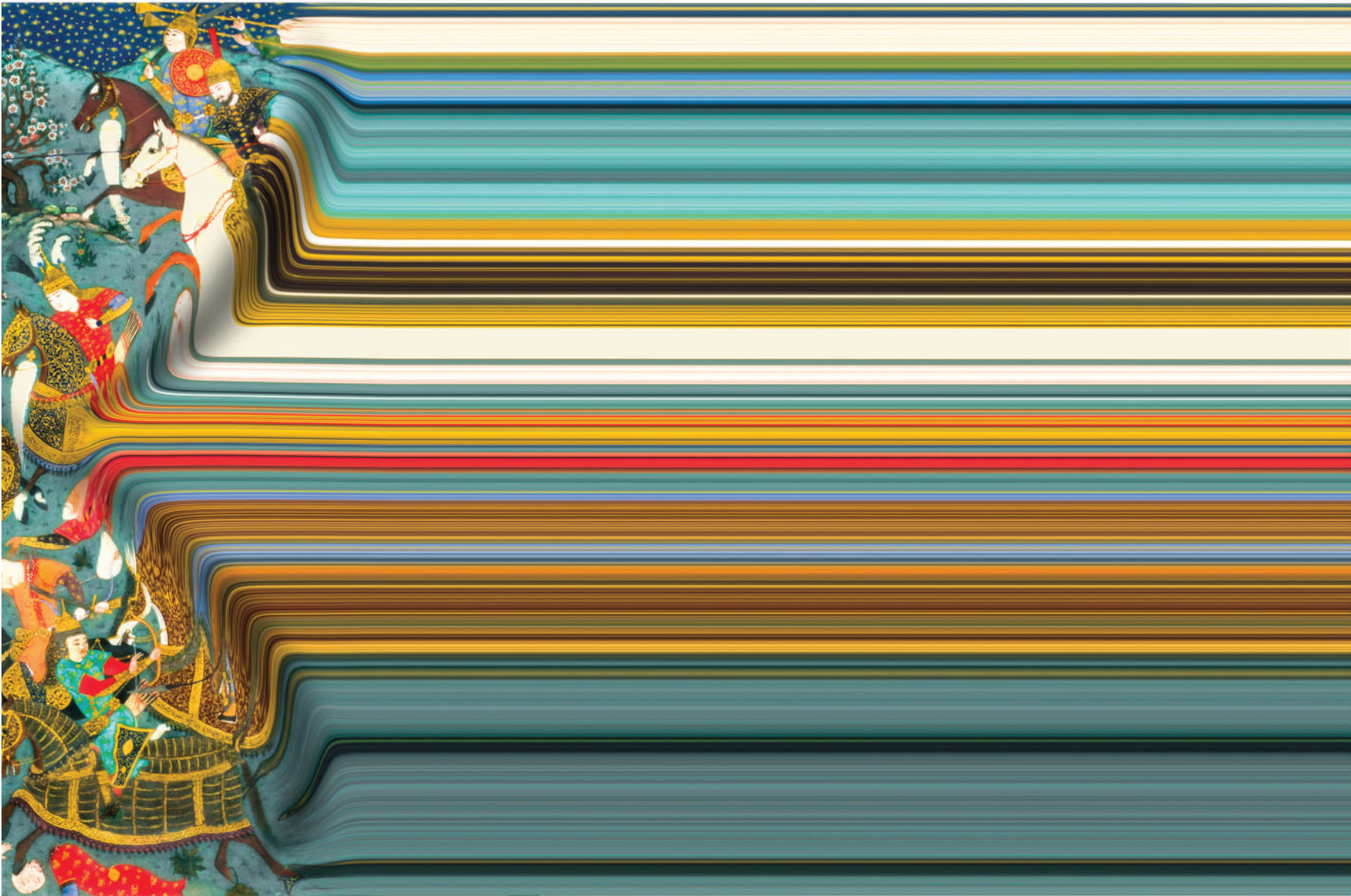
This artwork is not merely a depiction of memory's decay but also a reminder that this process is not linear. Collective memory, like a pendulum, moves between two opposing forces: on one side, the effort to preserve the past and solidify it through myths, historical documents, and artistic representations, and on the other, the force that drives it toward ambiguity, distortion, and disappearance. This motion is an inherent feature of remembering and forgetting, as no society can retain every detail of its past, just as no individual can hold on to all their memories. But can this pendulum ever find a point of equilibrium? Can human society document its history without distortion or erasure? Or is every attempt at preserving collective memory inevitably subject to a fluctuation that pulls it into instability and forgetfulness?

If these stretched and distorted lines are likened to the endless streams of data in the modern world, this artwork could also be interpreted as a representation of the fate of memory in the digital age. In a world where an overwhelming flood of information and competing narratives is continuously produced and disseminated, is it still possible to record and preserve history coherently? Or has this vast expanse of information itself become a factor in the chaos and fragmentation of memories? Perhaps these stretched lines are a metaphor for a state in which our collective memory no longer retains the clarity of the past and is instead lost amidst the waves of infinite data and information. What once possessed a clear and structured narrative is now reduced to abstract lines that twist, stretch, and lose their meaning.

Amid this, a fundamental question arises: Are we in the midst of a memory crisis? Is human society reaching a point where the pendulum can no longer return to balance and will fall completely into the abyss of forgetfulness? Perhaps this artwork is not only a visual representation of historical memory but also a warning about its fate. Can we still recover our past in this chaos, or will everything be swallowed by the endless currents of change and distortion? In a world increasingly subject to historical revision and cultural fragmentation, this question carries a profound urgency.



Bizhan Slays Nasiban and Stems the Turanin Night Raid
Oil on canvas
150x450 cm
2022



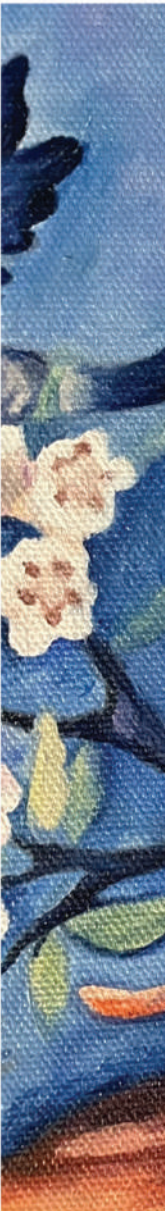


Canticle of Birds
Oil on canvas
150x400 cm
2020





Canticle of Birds
Oil on canvas
150x450 cm
2020





The artwork *Dance of the Sufis* is a remarkable example of the fusion of traditional Persian miniature painting with modern techniques. By utilizing color, form, and symbolism, the piece profoundly conveys themes of Sufism, annihilation (*fana*), liberation from both material and even spiritual constraints, and the connection between the material and metaphysical worlds. What sets this work apart is its intelligent use of visual contrasts, meaningful color composition, and the unique depiction of the Sufis in an intermediate space between earth and sky. This analysis delves into the structural and conceptual details of the piece.

This artwork features a complex and symbolic composition that strikes a balance between tradition and modernity. The central part of the piece, which depicts Sufis engaged in whirling, is entirely crafted following the principles of Persian miniature painting. Here, symmetry and rhythmic patterns play a crucial role; the circular arrangement of the figures represents the infinite nature of Sufi movement and the cycle of annihilation in Islamic mysticism.

What distinguishes this composition from classical examples is the visual distortions at the edges of the painting. These areas appear stretched and abstract, not only adding dynamism to the scene but also evoking a sense of movement within a non-physical dimension. This application of modern techniques in contrast with the traditional style creates a space that lies between reality and illusion.

The colors used in this piece play a key role in conveying its meaning. The upper section, dominated by shades of blue and lighter tones, is often associated with the sky, spirituality, and the divine realm in Islamic mysticism and art. This section conveys a sense of boundlessness, evoking the feeling of flight and transcendence.

Conversely, the lower part of the painting, characterized by deep green and earthy tones, can be interpreted as a reference to the material world and earthly existence. The contrast between celestial blues and terrestrial greens highlights the divide between substance and essence, body and soul, and, more broadly, the tension between worldly life and the afterlife.

A striking aspect of this piece is the placement of the Sufis, who appear to be positioned underground. This composition suggests a metaphysical dimension where the Sufis have transcended worldly life and reached a stage beyond existence. Additionally, it can symbolize the burial of the physical body and the ascent of the soul towards the ultimate truth. From this perspective, the painting alludes to the release from material bonds and the transition to a higher plane of being.

One of the most significant visual elements in the artwork is the tree at the top center of the composition, full of blossoms. This tree symbolizes the "Tree of Knowledge," a universal motif in many cultures and mystical literature, representing wisdom, enlightenment, and eternity.

This tree, growing from the earth and reaching toward the sky, clearly signifies the connection between the material and the spiritual. It not only embodies life and growth but also emphasizes that Sufi knowledge and awareness continue to expand even after death. In this interpretation, the Sufis, after death, achieve ultimate knowledge and vision, and just as the tree emerges from the soil, their wisdom transcends worldly constraints and ascends toward the heavens.

A key concept in Sufism is "*fana*," or the annihilation of the self. In mystical thought, *fana* is not simply about destruction but rather the dissolution of the individual ego in the face of ultimate truth. It represents a form of non-existence that leads to unity with the divine.

This artwork captures that idea beautifully. The Sufis, seemingly suspended in a non-physical space, have not only shed their bodily forms but have also freed themselves from all constraints, including spiritual ones. This state suggests a celebration of nothingness and absolute liberation, as though they have reached the final stage of transcendence.

From an artistic perspective, this piece is an exemplary representation of contemporary influences on traditional Persian miniature painting. The use of visual distortions, symbolic color choices, and the fusion of classical elements with modern techniques demonstrate the artist's effort to reinterpret historical traditions in a contemporary context. This synthesis of tradition and modernity is reminiscent of the works of neo-miniaturist artists like Farhad Moshiri and other contemporary Iranian painters.

Dance of the Sufis is a masterful blend of tradition and modernity, using visual symbols, color, and unique techniques to depict concepts such as *fana*, liberation, the connection between matter and meaning, and the celebration of nothingness. The Sufis in this piece exist between earth and sky, seemingly in a realm beyond the physical world, engaged in their eternal dance. This composition, accompanied by the Tree of Knowledge, meaningful color contrasts, and a focus on visual dualities, makes this work not only aesthetically captivating but also conceptually profound.

This piece remains faithful to the legacy of Persian miniature painting while also embracing new elements, bridging the past and the present, and presenting Sufism in a contemporary artistic framework. Such an approach highlights the enduring capacity of Iranian art to merge tradition and modernity, continuing to convey timeless messages in innovative ways.

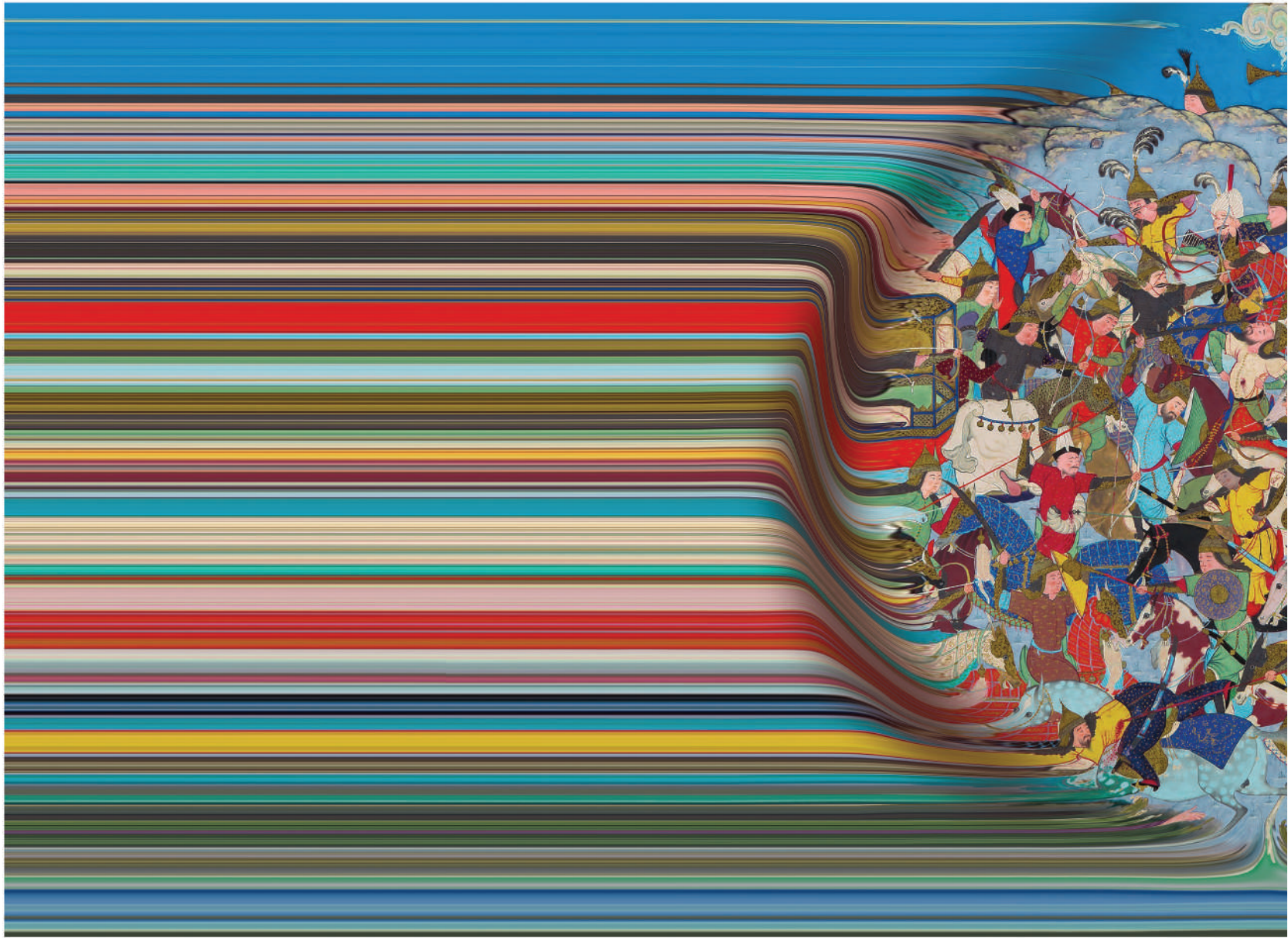


Dance of Sufi Dervishes
Kamal-ud-Din Behzad
around 895 AH (1490 AD)
Metropolitan Museum of Art in New York



Dance of Sufi
Oil on canvas
150x400 cm
2022





Firdausi's Parable of the Ship of Shi'ism
Oil on canvas
150x450 cm
2022



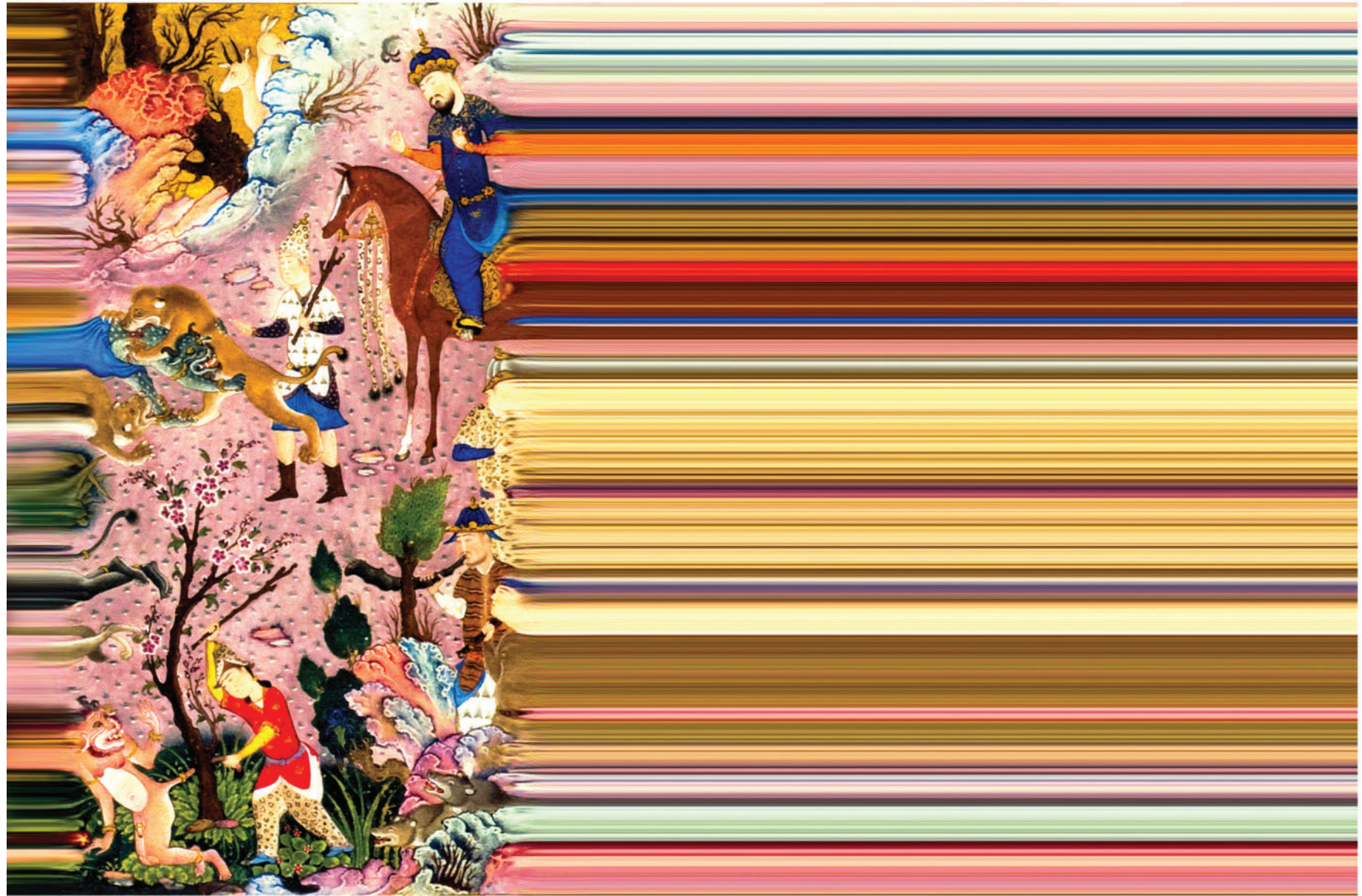


Firdausi's Parable of the Ship of Shi'ism
Oil on canvas
150x450 cm
2022





Hushang Slays Black Div
Oil on canvas
150x450 cm
2022





Sultan Mahmud of Ghazni
 Receives Ferdowsi
 16th century CE / 10th century AH
 Safavid School
 Museum of Islamic Art, Berlin

This exquisite miniature, titled "Sultan Mahmud of Ghazni Receives Ferdowsi," is a remarkable example of Islamic-Persian manuscript painting that captures one of the most iconic encounters in Iran's cultural history: the legendary meeting between the great Persian poet Ferdowsi and the powerful ruler Sultan Mahmud of Ghazni. More than a historical scene, the painting is a visual dialogue between power, literature, and the politics of language.

At first glance, the composition is densely populated yet meticulously balanced, showcasing a vibrant palace interior filled with court officials, guards, servants, and musicians. The use of inverse perspective—a hallmark of Persian miniature tradition—allows the scene to unfold in a way that flattens depth and brings every figure to the foreground, enabling the viewer to read the narrative in layers rather than through naturalistic space.

At the center, Sultan Mahmud sits regally on a throne, surrounded by courtiers and advisers in elaborate garments. Lavish colors—emerald green, lapis blue, and gold—dominate the intricate patterns of tiles, carpets, and textiles, emphasizing the opulence of the Ghaznavid court. Above, women are seen observing the event from latticed windows, indicating the hierarchical and gender-segregated structure of court life. Smaller vignettes on the sides further enrich the story, depicting children at play, attendants on the move, and private exchanges in secluded rooms.

Ferdowsi is portrayed as a humble yet dignified figure, standing before the throne with manuscript in hand. His presence introduces a powerful tension between the autonomy of poetic voice and the authority of political rule. The image poignantly illustrates the paradox of a poet—whose epic celebrates Iranian identity and the Persian language—standing before a Turkic ruler who ultimately failed to reward him, as promised, for the monumental achievement of the *Shahnameh*.

The painting teems with minute detail: golden vessels in a fountain, symmetrical tile patterns, careful placement of rugs, and the ritualized posture of each figure—all combine to create a composition that is both static and alive, like a theatrical tableau caught in eternal performance.

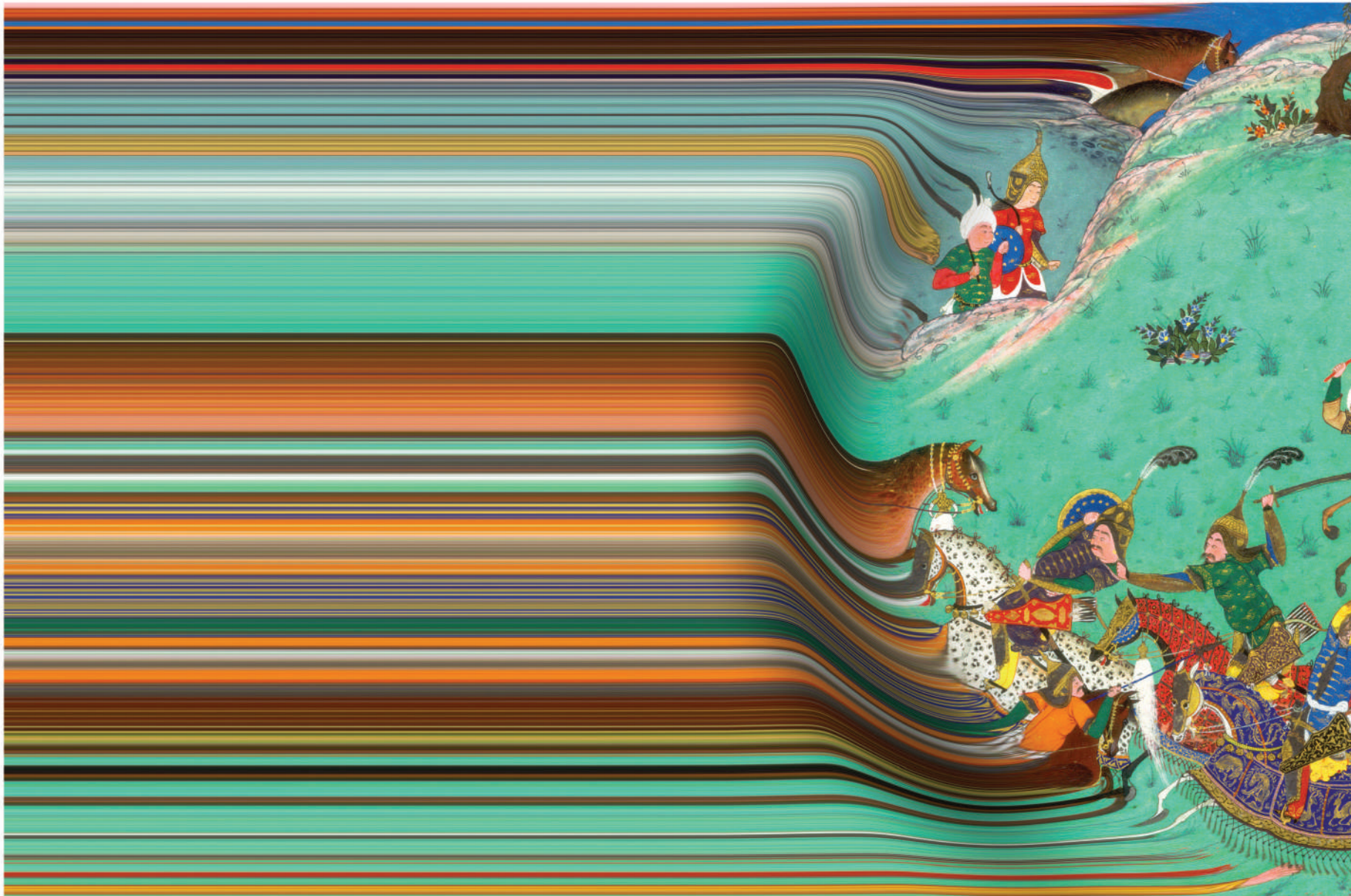
Historically, the work likely originates from the Safavid period, an era when there was a concerted cultural effort to revive Persian heritage through language, literature, and art. By illustrating this encounter, the miniature not only reconstructs a moment from the past but reframes it to serve the Safavid vision of cultural continuity. In this light, the image becomes an ode to Ferdowsi's defiance and a visual assertion of Persian literary supremacy.

Ultimately, this painting can be seen as a visual meditation on the tension between political dominance and cultural endurance. Ferdowsi, upright in the midst of royal ceremony, stands as a symbolic embodiment of the enduring power of the written word—transcending dynasties, ideologies, and time itself.



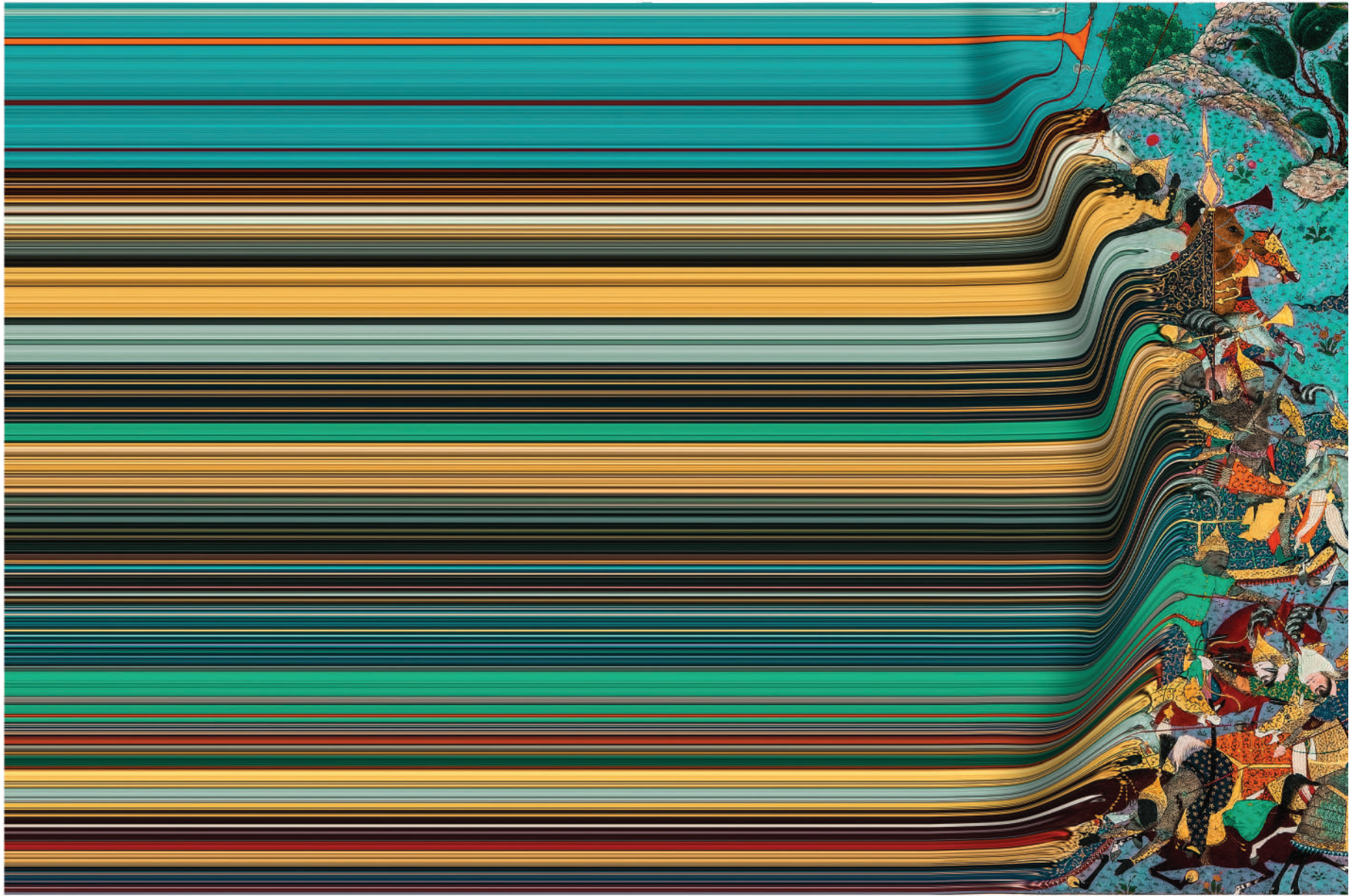
Sultan Mahmud of Ghazni
Receives Ferdowsi
Oil on canvas
250x150 cm
2023





Pilsam fights four of the seven champion
Oil on canvas
150x450 cm
2022





Skandar slays fur and Conquers Hind
Oil on canvas
150x450 cm
2024



In a world exhausted by surface, where the image has become spectacle and memory has collapsed into content, the return to the Persian miniature is not nostalgic—it is a gesture of defiance. These large-scale oil paintings are not reenactments; they are reanimations, ruptures in the field of vision that ask: what if history could ripple outward again?

Gone is the stable center of the classical miniature—the divine geometry, the orchestrated choreography of gaze and gesture. In its place, we find implosions, explosions, warps of color, waves of memory. The figures once fixed in moral clarity now dissolve into lines of uncertainty. The battlefield, the sacred tale, the heroic figure—all blur into a chromatic vortex. And this is no accident. This is the form of our time.

What the artist performs here is not pastiche, not imitation. It is a philosophical reconstruction. These images are haunted not only by the tradition they stem from, but by the present into which they emerge. In a Bergerian sense, they compel us not to consume images, but to interrogate the act of seeing itself.

Each painting invites us into the "in-between"—between past and present, tradition and rebellion, image and dissolution. In this suspended space, the miniature is no longer static; it becomes cinematic, tidal, spectral. The horizontal streaks—those rivers of pigment and memory—become carriers of time, frictions of history, frequencies of unresolved meaning.

Where once symmetry suggested divinity, now it becomes dizzying. Where once repetition offered clarity, now it multiplies confusion. These are not aesthetic failures, but aesthetic provocations. In fact, it is precisely their refusal to resolve that makes them powerful. In an art world obsessed with clarity, marketability, and immediacy, these works stand as meditations on dissonance, on seeing slowly, on not-knowing.

They ask us to stand within the disintegrating image and listen. Not just to what it shows, but to what escapes. Not just to what it says, but to what it cannot articulate. These paintings are acts of witnessing. Not to the past—but to the present's inability to contain it.

In doing so, the artist joins a lineage of those who use tradition not to look back, but to forge ahead. To see again. And in that act of seeing, to imagine otherwise.



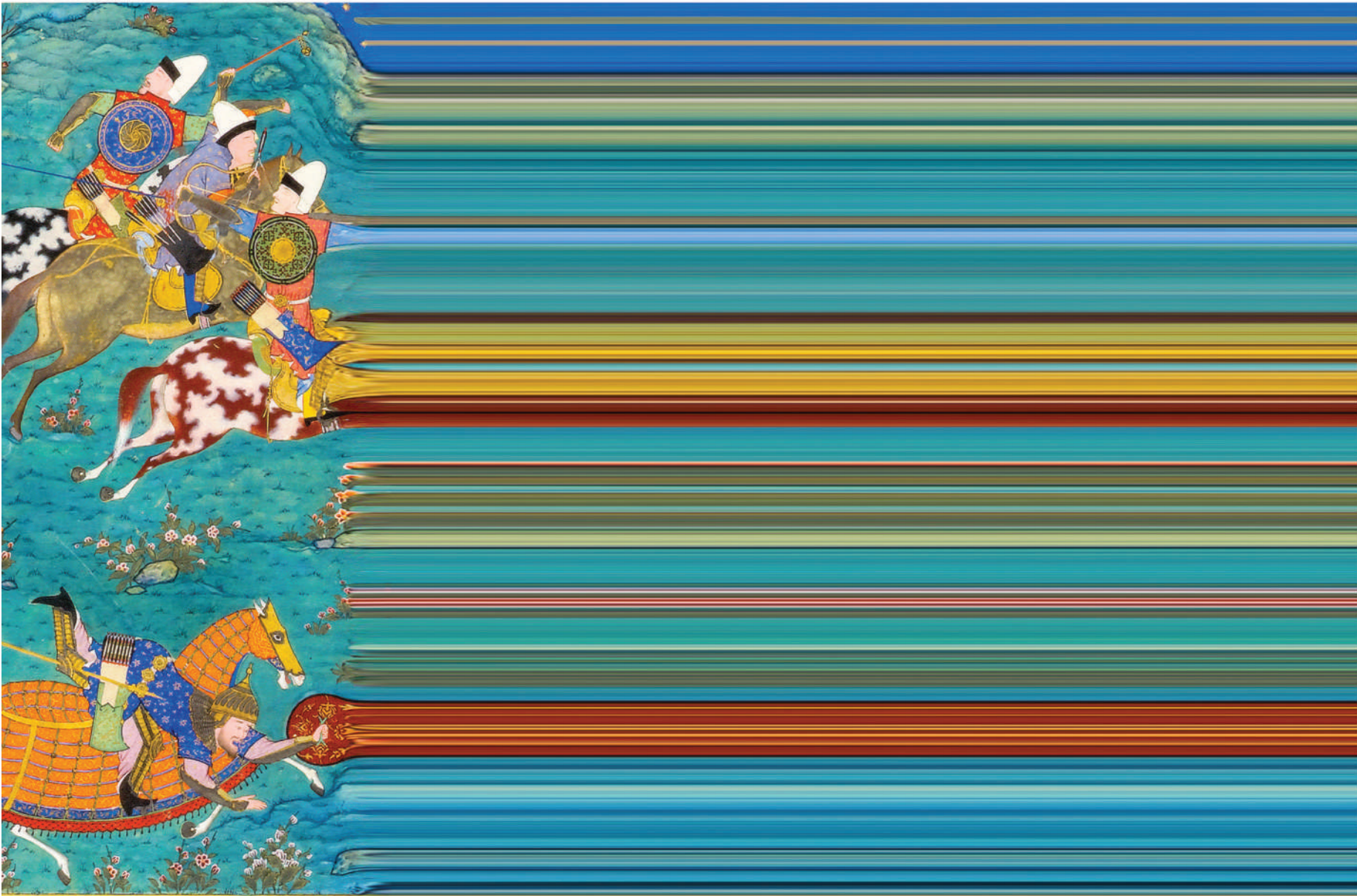


Siavash plays Polo before Afrasiyab
Oil on canvas
150x450 cm
2020





Qaran Unhorses Barman
Oil on canvas
150x450 cm
2021





Rustam and the Seven Champions of Iran Hunt in Turan

Oil on canvas

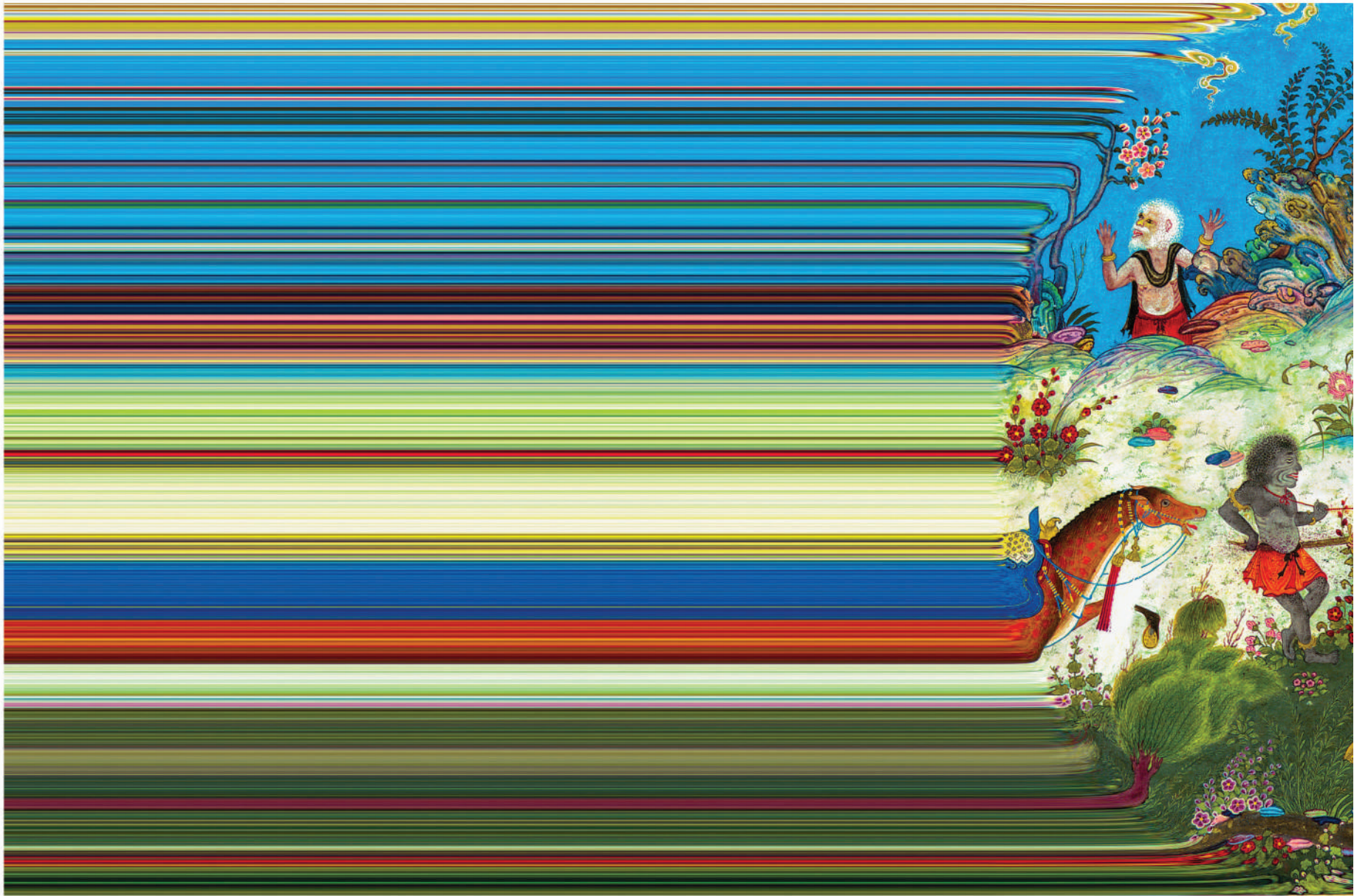
150x450 cm

2021









Rustam's Fourth Cours, He cleaves a Witch
Oil on canvas
150x450 cm
2021





School Scene
Oil on canvas
150x450 cm
2022





This Persian miniature from the Safavid era is a remarkable work by Mir Sayyid Ali, created around 1540 AD in Tabriz. In this artwork, the artist has skillfully utilized diverse visual elements and a complex composition to vividly depict profound mystical, ethical, and social concepts. Safavid-era miniatures are typically known for their meticulous details, vibrant colors, and multi-layered compositions, and this piece embodies these qualities.

The architectural space in this artwork plays a crucial role in conveying the intended message. Architecture is not merely a backdrop but an active element that guides the viewer's eye and reinforces cultural, educational, and mystical ideas. The depiction of interior and exterior spaces, each with its distinct symbolism, establishes a dialogue between the material and spiritual worlds. The garden with its trees and water elements symbolizes the transient nature of life, while the interior space, filled with scholars and Sufis, represents a sanctuary for knowledge and spiritual growth.

The artwork captures various stages of artistic creation, reflecting the collaborative and methodical process of Safavid manuscript production. It shows the master-apprentice relationship, a traditional method of passing down artistic skills and knowledge. The presence of different characters engaged in drawing, painting, and ornamentation emphasizes the communal and educational aspects of artistic practice in that era.

From a historical perspective, this work belongs to a period when the Safavid dynasty, through its patronage, greatly influenced the development of Iranian art. The royal courts of Shah Ismail and Shah Tahmasp provided a fertile ground for artists to thrive, and Mir Sayyid Ali, as a prominent figure of the Tabriz school, played a significant role in this artistic renaissance.

In comparing this piece with other Safavid works, elements of Kamal-ud-Din Behzad's influence are evident, particularly in the attention to everyday life and the detailed depiction of nature. However, Mir Sayyid Ali's work also leans towards more vibrant and dynamic compositions, reflecting a transition towards the Isfahan school's later developments under Reza Abbasi.

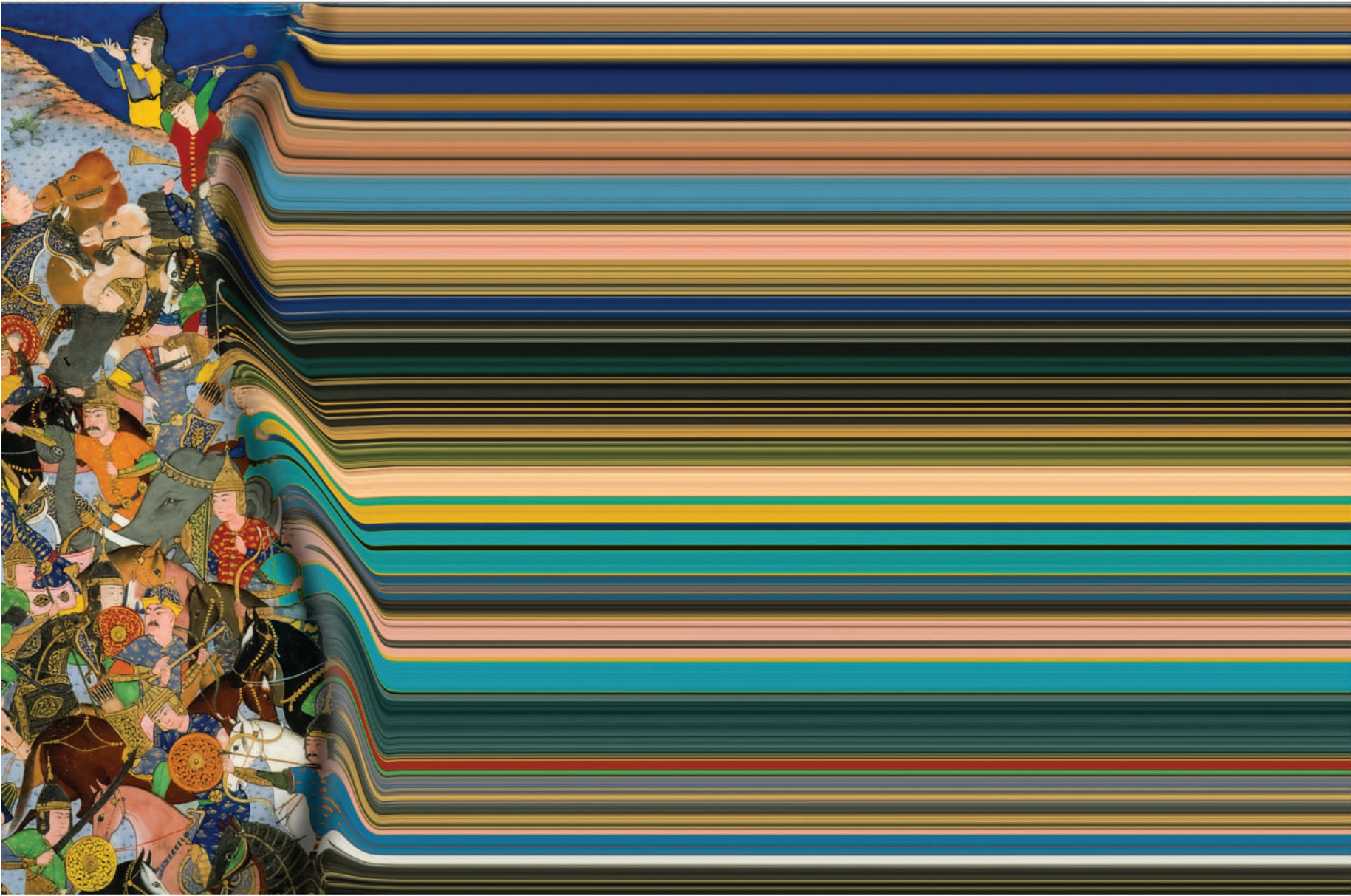
The artwork's use of symbolism, such as the tree connecting the sky and earth, aligns with Sufi philosophy, which often emphasizes the journey from the physical world to spiritual enlightenment. The relationship between the interior (symbolizing inner contemplation) and the exterior (reflecting worldly engagement) creates a layered narrative, inviting the viewer to reflect on the balance between worldly duties and spiritual aspirations.

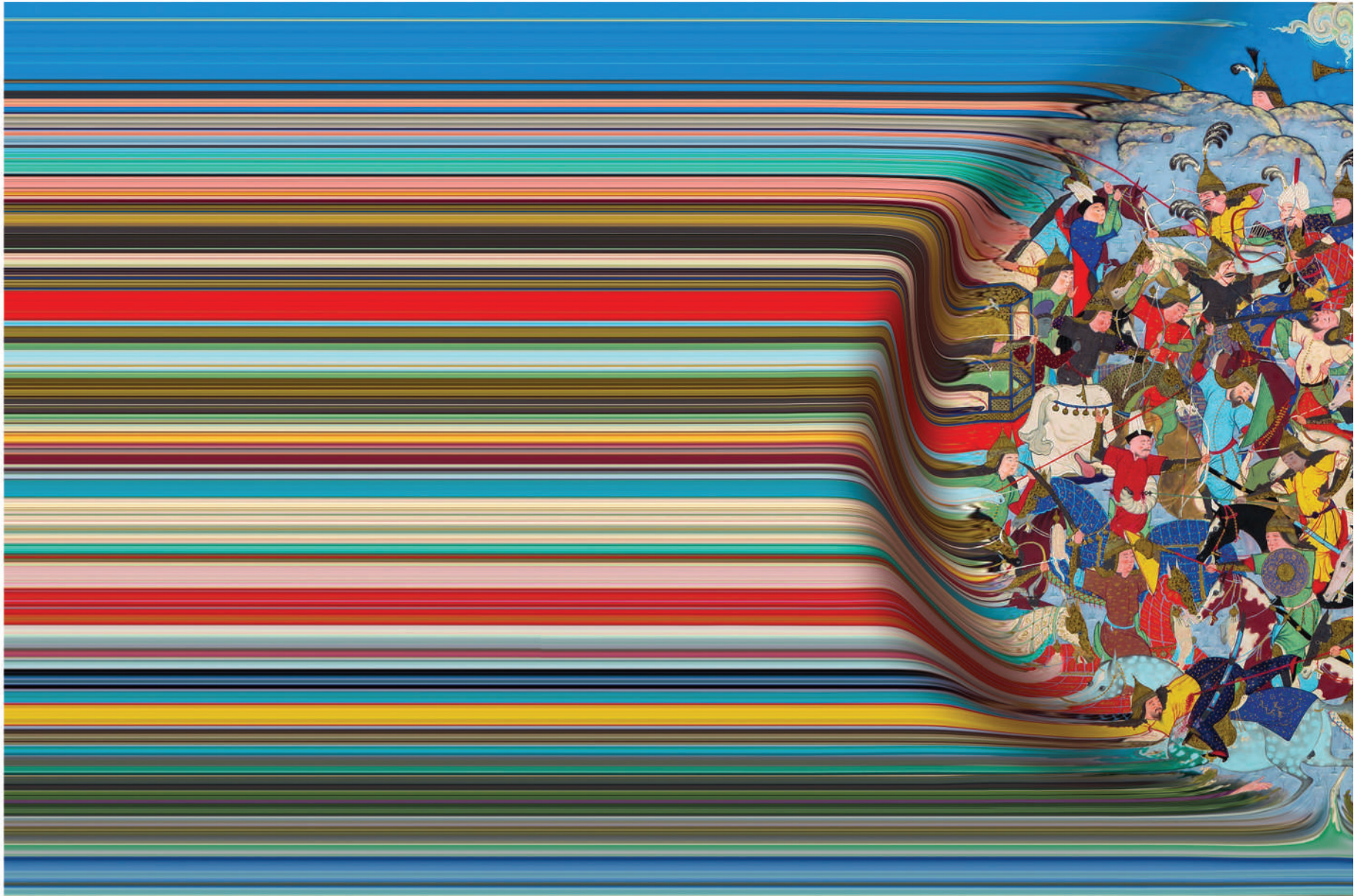
Overall, this artwork not only showcases the technical and artistic excellence of Safavid miniature painting but also serves as a visual representation of the era's intellectual and spiritual climate. The harmonious blend of architecture, nature, and human figures creates a timeless piece that continues to inspire and provoke thought, bridging the gap between the material and the mystical.





The first clash with the invading Turanians
Oil on canvas
150x450 cm
2022





Firdausi's Parable of the Ship of Shi'ism
Oil on canvas
150x450 cm
2021





Zaal seen by his father in the Simorgh's nets
Oil on canvas
150x450 cm
2021

In this contemporary reinterpretation of the classical Persian miniature "Zaal Seen by His Father in the Simorgh's Nest", the artist departs radically from the narrative conventions of the original. What once was a linear tale of recognition, fatherhood, and divine intervention is here dissolved into a deeply emotional, psychological landscape. Narrative is no longer the framework; instead, feeling—raw, unstable, and multivalent—guides the composition.

The upper section of the canvas draws loosely from the traditional miniature format: mythical beasts, saturated jewel-tones, and a dense, flattened space reminiscent of Persian painting. Yet the figures are altered in both gesture and aura. The Simorgh, once a symbol of wisdom from the past, now emerges as a timeless or even futuristic creature—part bird, part dragon, part dream. With its gaze turned outward and wings caught mid-whirl, it hovers not to nurture, but to confront, to bear witness, or perhaps to foretell. Its presence suggests a collapse in temporal order: it could have flown from the future, not from myth.

Zaal is no longer an infant swaddled in divine protection. He appears as a naked, vulnerable adult, exposed and solitary at the edge of a cliff. The terrain beneath him—what traditionally would have been the ornamental rocky formations of miniature painting—has been transformed. These are no longer symbolic mountains but jagged, vertiginous cliffs rendered with psychological intensity. They feel slippery, sharp, and unstable—more like inner states than geographic forms.

Below, the painting ruptures entirely. Forms melt into elongated vertical lines, as though the narrative is dissolving in real time. Colors drip and stretch downward, evoking a digital glitch, a melting memory, or the collapse of time itself. This formal descent reflects a thematic one: a fall from story to sensation, from clarity to abstraction, from myth to emotional entropy.

Rather than retelling the tale of Zaal and Simorgh, the artist deconstructs it. What remains is not legend, but a meditation on memory, loss, and the fragile scaffolding of meaning. The viewer is not asked to follow a story, but to dwell in its undoing—to feel the instability of the moment when myth slips into feeling, when the past begins to look like the future, and when the ground beneath becomes impossibly unsure.







Tahmasb Defeats the Div
Oil on canvas
150x450 cm
2020





The battle of Mazandaran
Oil on canvas
150x450 cm
2019





This contemporary piece, inspired by the renowned scene of the "Battle of Mazandaran" from classical Persian miniature painting, offers a profound reinterpretation of memory, history, and visual narrative through the subtle yet potent metaphor of a spinning top. At the heart of the composition lies the original battle scene — not as a static image but coiled, folded, and set into a spiral, as if the act of representation has surrendered to motion and distortion.

The top, a symbol often associated with play and childhood, here carries the weight of epic violence and collective memory. Its form evokes not innocence, but repetition — the endless cycles in which history spins, myth regenerates, and image fractures. The surrounding vertical bands of color, stretched from the core outward, are not mere abstraction; they are the afterimages of rotation, the residue of time acting upon form. Memory bleeds through the image, elongates into pure color, and dissolves into the edges — echoing a history that slips from figuration into dissolution.

Yet, the most haunting dimension of the work lies in the fall of the top. If the spinning motion suggests continuity and renewal, its fall speaks of rupture — the moment when narrative ceases to move, myth collapses, and memory breaks apart. A fallen top is no longer a game; it is the aftermath of movement, the relic of a collapsed arc. In this context, the work does not simply reinterpret a traditional miniature — it interrogates the very structure of historical remembrance and artistic inheritance.

The result is not a retelling, but a quiet rebellion against linearity, permanence, and fixed meaning. It raises the question: can myth survive contemporary distortion? Is what we see still the past, or only the echo of a story too long spun, too often retold? In this still point of turning and falling, the artwork becomes its own critique — an image about the impossibility of truly holding onto images.

The battle of Mazandaran Vol 2
Oil on canvas
300x150 cm
2022

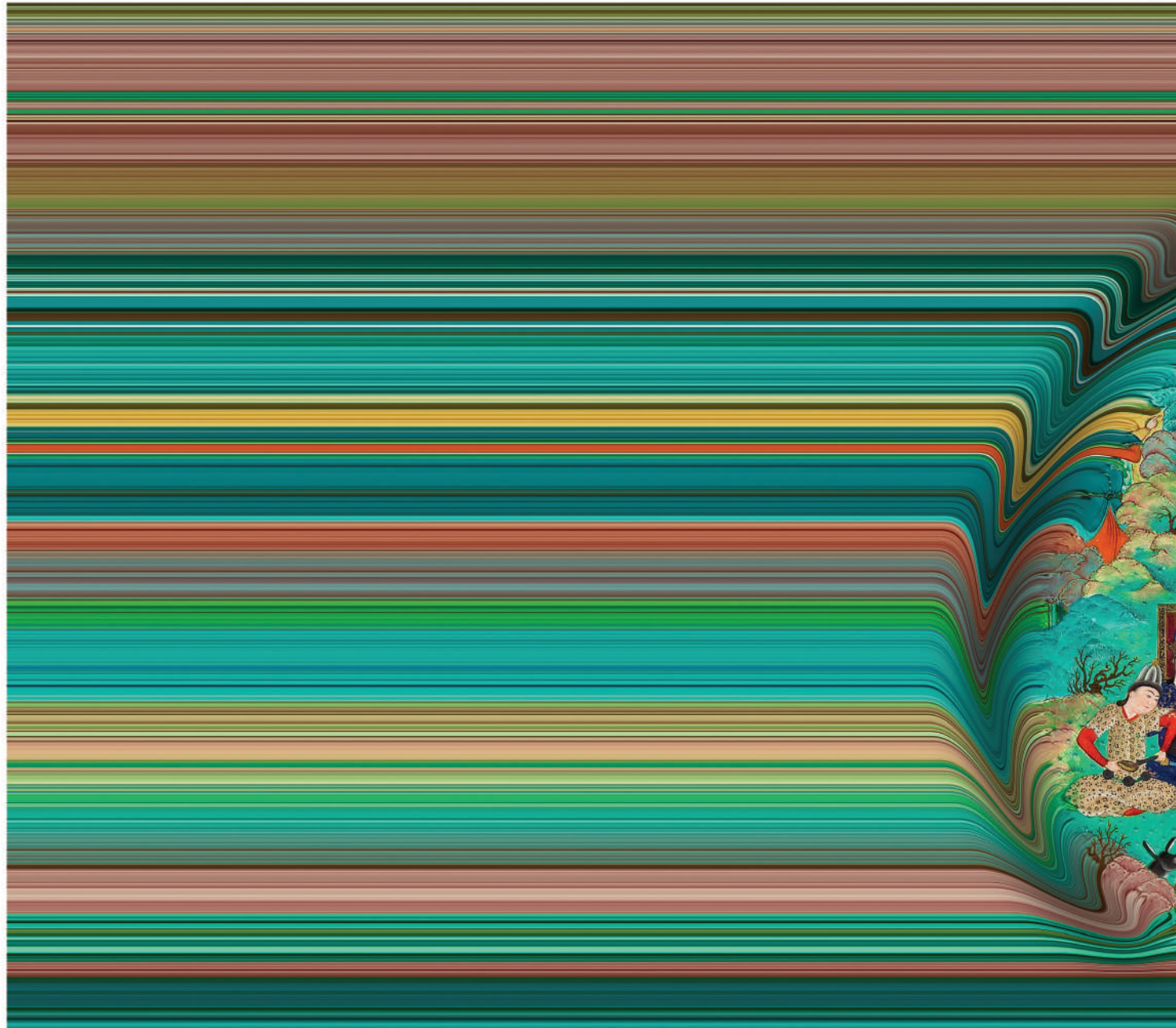


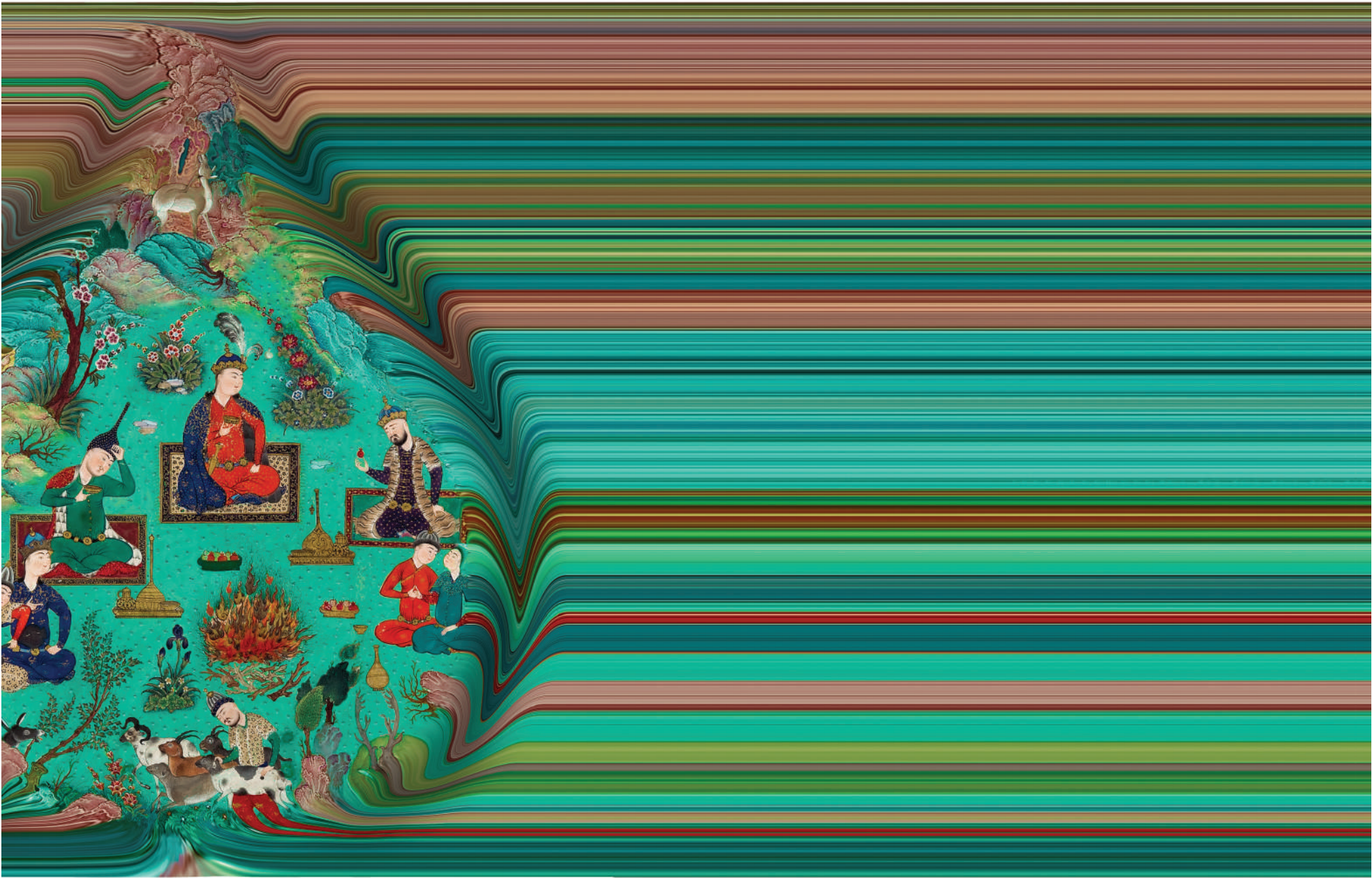


The court of Kayumars
Oil on canvas
180x500 cm
2021



The Feast of Sada
Oil on canvas
150x400 cm
2021







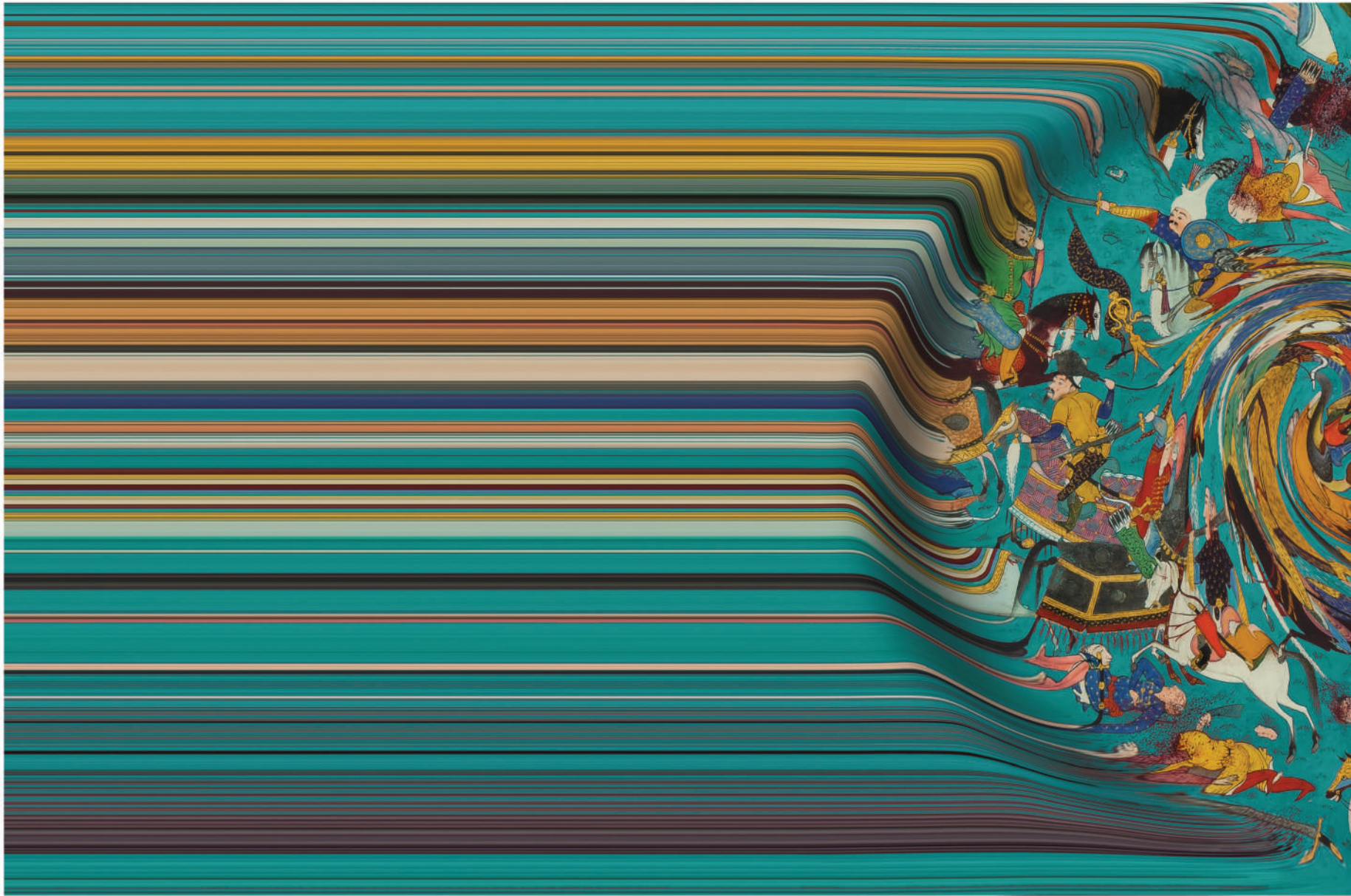


The Feast of Sada
Oil on canvas
150x400 cm
2021



The Fifth Joust of the Rooks Ruhham Versus Barma
Oil on canvas
150x450 cm
2022





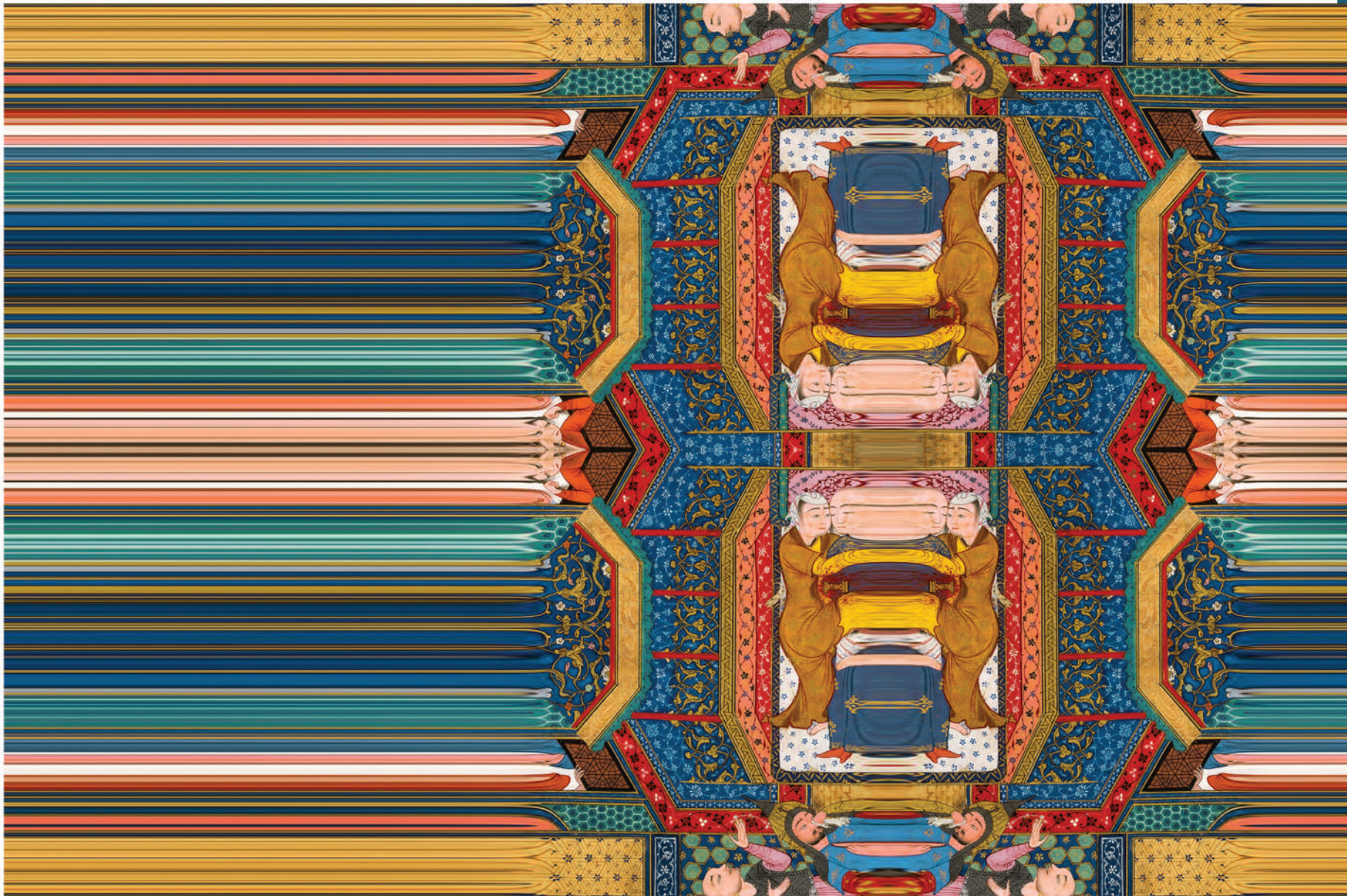
The Iranian on Mount Hamavan Attack by night
Oil on canvas
150x450 cm
2022



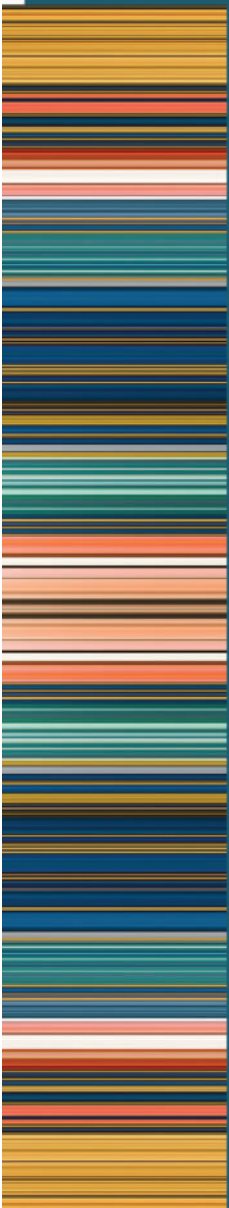


The Iranian on Mount
Hamavan Attack by night
Oil on canvas
150x450 cm
2022





The Iranians Mourn Farud and Jarira
Oil on canvas
150x450 cm
2024



The Artwork's Transformation: A Shift from Traditional Narrative to Infinite Abstraction

Visually, this piece undergoes a complete metamorphosis from its traditional version. While the original Persian miniature presented a linear narrative of Iranian mourning over the death of Farud and Jarireh, this new version dismantles that structure, transforming it into an infinite pattern. Viewing the artwork from any angle does not alter the perception, as the four-way symmetry encapsulates everything within a closed system. It is as if this tragedy has transcended a singular story, becoming an eternal and universal truth. Death and sorrow are not depicted as mere events but as an inherent essence embedded within the fabric of existence. This symmetry also introduces a sense of repetition and endlessness, much like mythological tragedies that have echoed throughout history.

The colors have broken free from their original forms, stretching across the canvas as if the spatial boundaries have collapsed, transforming the classical structure into an unlimited fluidity. This elongation of colors conveys a sense of flow and passage—not as a free movement but as an erosion, a dissolution into fate. Instead of being confined within predetermined narrative frames like in the original version, the figures here dissolve into elongated lines that descend downward, merging with their surroundings. It is as if sorrow has seeped beyond the scene, permeating the very fabric of the artwork. This visual extension evokes a sense of dissolution, as though mourning is not merely depicted on faces but has infused the entire composition, dismantling its structure from within.

Conceptually, this transformation in structure and narrative elevates the artwork beyond mere storytelling, taking it into the realm of abstraction. No longer are we looking at a singular scene from the Shahnameh; rather, we are confronted with an image that unsettles perception. The viewer, in encountering this piece, is not only faced with the tragedy of Farud and Jarireh but also contemplates the broader notions of mortality and the cyclical nature of fate. The absence of defined directions within the composition suspends sorrow in a timeless, spaceless realm. This stands in stark contrast to traditional Persian miniature painting, which relies heavily on clarity, structured layers, and a defined narrative order.

On another level, this transformation may also reflect a sense of estrangement from the past. While the original artwork maintained a direct historical and emotional connection to Persian literature and tradition, this new version alters that connection, turning it into a more subjective experience rather than a historical representation. The stretched colors, fragmented forms, and multilayered symmetry all signal a departure from a fixed narrative, moving toward abstraction. This shift may mirror the way modern individuals engage with history—a past that continues to shape the mind but no longer remains within its traditional frameworks. Instead, it fractures, repeats, and reshapes itself in an infinite space of meaning.

Visually, the artwork carries a dreamlike, surreal quality. Just as in dreams, images often shift, distort, and transform into recurring patterns, here too, the classical Persian miniature narrative has been converted into an endless network of symmetrical shapes and flowing colors. This can also be linked to the concept of memory—historical and personal memories rarely remain fixed and clear in the mind; they change, stretch, and blur. What remains in this artwork is the emotional essence of the tragedy, yet in a form that no longer requires explicit details or direct representation. In the end, the piece becomes a psychological reflection of the tragedy—no longer just a narrative image, but something that engages the viewer's emotions and subconscious.

The Tragic Death of Farud

This painting captures a tragic moment from the *Shahnameh*, depicting the mourning of the Iranian forces over Farud and Jarireh. The composition is divided into two main sections: the interior of the palace, where Farud's lifeless body rests on a richly adorned throne, and the exterior, where his companions are consumed by grief.

The palace interior is decorated with blue tilework, golden embellishments, and calligraphic inscriptions in Nasta'liq script, evoking the grandeur of a royal court. However, this splendor starkly contrasts with the tragic event taking place. Women behind the windows gaze upon the scene, their presence separated by the walls of the palace—physical and symbolic barriers that highlight their helplessness. Their facial expressions and gestures, with hands placed on their faces and chins, convey shock and sorrow.

At the center of the composition, Farud's body, draped in yellow and orange garments—perhaps symbolizing lost glory—rests on a throne adorned with geometric patterns. The positioning of the throne and the vibrant, saturated colors underscore that his death is not merely a personal tragedy but a significant event within the broader epic.

Outside the palace, warriors clad in battle attire, wearing helmets and carrying bows, stand either in a state of surrender or with their heads buried in their hands. Some point toward the palace, as if only now realizing the nature of the tragedy. This range of emotional responses—from disbelief to profound mourning—illustrates the human reaction to loss.

In the upper left corner, a mounted figure appears to represent a message that has arrived too late or an irreversible command. Positioned at the edge of the scene, where trees and nature extend beyond the palace, he seems to connect the setting to a greater fate—one that Iranians must inevitably face.

The use of bright, vivid colors in contrast to the theme of mourning creates a dramatic visual impact. Though death and sorrow dominate the artwork, the rich style and precise composition suggest that the image is not merely recounting a tragic tale but, like other Persian miniatures, is an attempt to depict a deeper truth about destiny, honor, and the impermanence of life.

Compared to other tragedies in the *Shahnameh*, the story of Farud and Jarireh shares similarities yet retains its own distinct features.

One of the most well-known tragedies in the *Shahnameh* is the death of Siavash, Farud's father. Siavash, an embodiment of virtue and innocence, falls victim to the schemes of Sudabeh and the wrath of Kay Kavus. Seeking refuge, he travels to the land of the Turanians, only to be betrayed and executed by Afrasiyab. His death is a heroic tragedy shaped by treachery and injustice. In contrast, Farud's demise stems from a misunderstanding—an unknowing act by the Iranian forces, who, unaware of his identity, kill him. Here, the tragedy is not born of betrayal but of ignorance and an inevitable fate.

The story of Rostam and Sohrab bears a closer resemblance to Farud's fate, as both revolve around the death of a son due to lack of knowledge. In Sohrab's case, his father, Rostam, unknowingly kills him, while in Farud's story, it is his father's brothers-in-arms who commit the fatal act without recognizing him. However, a key distinction lies in the emotional weight of each tragedy: Sohrab realizes the truth before dying, creating a moment of devastating awareness. In contrast, Farud remains a victim throughout, with no possibility of escape.

Similarly, Esfandiyar's death also involves fate and predestination, as he meets his end at the hands of Rostam, though not through ignorance but by a calculated strategy. Compared to Esfandiyar's death, Farud's demise appears more accidental—an outcome of unforeseen events rather than an intentional scheme.

One of the defining elements of Farud's tragedy is the role of Jarireh. In many *Shahnameh* tragedies, women are either passive observers or victims of fate. However, Jarireh, upon witnessing her brother's death, takes her own life, making her one of the most sorrowful figures in the epic. Unlike Tahmineh in Sohrab's story, who can only witness the tragedy unfold, or Katayoun in Esfandiyar's tale, who warns her son but lacks the power to change his fate, Jarireh actively chooses her own demise, underscoring the depth of despair in this episode.

These differences highlight that while Farud's death is part of the *Shahnameh*'s cycle of bloodshed and revenge, it uniquely emphasizes ignorance, lack of recognition, and the cruelty of fate. Unlike other tragedies, where characters knowingly enter battle, in Farud's case, both he and his killers are victims of misunderstanding and an inescapable destiny.

More than anything, the story of Farud and Jarireh reflects the inevitability of fate—a force that even heroes cannot escape. Unlike other tragedies in the *Shahnameh*, where betrayal or conscious decisions shape the outcome, here, fate unfolds through a series of misunderstandings and unintended consequences, yet it leads to the same result: death and sorrow.

جو آمد باین کشته زار
بیکدست بهرم باب چشم
بدست دگر ز کشت و زار
کوی چون درختی بران تاج
بدوزار بکرست کوه درو کو
خروشان بس آنجا که درو

بدیدار ماه و بیا کی سپاج
خرا و نامداران و گردان
خرا و نامداران و گردان

سیا و خوش به نجه بر تخت
رخ طوس پس پر شد ز خون
همچشم پر آب و دل ز سو

بران تحت باماد افکنده
نشته سالیان او پر ز ختم
برو انجن کشته کند و زار
بیدبای بر بخت و زین که
ز درد و دوز و درد و سپر
بطوس سپید نهادند و



که تندی بشیانی ردت بار
تو در بوستان تهنندی کجا



From the outset, Farud, the son of Siavash, is placed in a vulnerable position. He inherits the noble lineage of a father who was wrongfully slain, yet he grows up isolated from the heroic world of Iran. This separation determines his fate: when the Iranian army arrives near his fortress, neither side possesses any knowledge of the other. Farud, with noble intentions and a sense of duty to his father's name, attempts to defend himself, but this very act seals his doom. In other Shahnameh tragedies, such as the deaths of Sohrab or Esfandiyar, the heroes enter battle knowingly, only realizing at the final moment that fate has already been decided. In Farud's case, even this moment of recognition never arrives; he remains unaware until the end, and the Iranian forces, too, only realize their mistake after his death. This lack of awareness is a crucial element of fatalism, illustrating that in some tragedies, even knowledge of the truth offers no escape from destiny.

The death of Farud is not merely a personal fate but rather a continuation of Siavash's tragedy, as if this lineage is doomed to destruction. Just as Siavash, despite his innocence, fell victim to his father's mistrust and the betrayal of those around him, Farud too becomes a casualty of misjudgment and the lack of recognition by the very warriors who should have been his protectors. Jarireh, Farud's sister, completes this cycle through her suicide, as if, after this calamity, no hope for life remains. In the Shahnameh, death is often portrayed as the ultimate consequence of betrayal, arrogance, or defiance of fate, but in Farud's case, death is nothing more than the inevitable result of a chain of misunderstandings.

This narrative demonstrates how fate can sometimes be so decisive and merciless that even the will, awareness, or strength of heroes cannot alter its course. Farud makes no wrong decision, just as the Iranian forces do not intend to betray him, and yet, fate finds its way, and tragedy unfolds. Here, the Shahnameh does not merely depict an individual's fate but rather the fate of a family and even a nation, where past tragedies continue to repeat themselves, without the heroes having the power to change them.

The Appeal of Tragedy

Tragedies have long been an inseparable part of the human experience, as they reflect something fundamental about life, fate, and human emotions. What makes tragedy so compelling is a combination of empathy, the recognition of powerlessness in the face of destiny, and the beauty hidden within sorrow.

The first reason is the power of empathy. In tragedies, people see reflections of their own lives—an endless struggle against forces beyond their control, mistakes made in ignorance, and moments of realization that come too late to change anything. This is precisely what we witness in the stories of Farud, Siavash, or Sohrab—heroes who remain unaware of their fate, while we, as the audience, foresee it from the beginning. This foreknowledge deepens the pain of the tragedy.

Another key element is the acceptance of powerlessness in the face of fate. Tragedy forces us to confront the reality that certain aspects of life are beyond our control, whether in the form of predetermined destiny or inescapable coincidences. In the mythical world of the Shahnameh, fate is an eternal decree, but even in the real world, people often experience the inability to escape pain and suffering. Watching a tragedy provides an indirect way to confront this truth without having to endure it firsthand.

Moreover, tragedy possesses a certain beauty. Contrary to common belief, sorrow and loss can embody a form of perfection. In the death of Siavash, the moment he falls to the ground without resistance symbolizes purity and submission to fate. In Farud's death, Jarireh's suicide marks the sorrowful yet magnificent conclusion of a story. These moments, though bitter, carry a grandeur that captivates the human spirit.

Tragedies also offer the opportunity to experience intense emotions without suffering their real consequences. According to Aristotle, tragedy creates catharsis, meaning that by witnessing the suffering of others, we release our own suppressed emotions and achieve emotional balance. Crying for the fate of Farud or Sohrab may remind us of our personal sorrows, but at the same time, it provides a means of emotional release.

Ultimately, perhaps the greatest reason for the appeal of tragedy is that it reveals a profound truth about life: existence is a mixture of beauty and pain, hope and destruction, awareness and ignorance. Tragedy not only saddens us but also teaches us that sorrow is an intrinsic part of our being, and accepting this reality brings a sense of liberation.

One Western tragedy that shares thematic and fatalistic similarities with the story of Farud in the Shahnameh is *Romeo and Juliet* by William Shakespeare. Both narratives are built upon ignorance and misunderstanding, where the main characters fall victim to circumstances shaped not by their own actions but by a fate that had predetermined their deaths.

Like Romeo, Farud is caught in a conflict that is beyond his control. The Iranian army, which should have been his ally as the son of Siavash, mistakenly



perceives him as an enemy, and this misjudgment inevitably leads to disaster. Similarly, in *Romeo and Juliet*, a tragic misunderstanding results in Romeo believing that Juliet is dead, prompting him to take his own life. Shortly after, Juliet awakens from her induced sleep and, upon discovering Romeo's fate, chooses to follow him in death.

Both stories highlight how fate manipulates human lives through miscommunication and mistaken perception, emphasizing the idea that tragedy often stems not from human evil but from the limitations of human knowledge.

Miniature painting has long been one of the most significant visual methods for representing and interpreting tragic stories from cultural and literary heritage. The tale of Farud and Jarireh in the *Shahnameh* is one of the most prominent of these tragedies, inspiring two distinct artistic renderings: first, the traditional miniature, which presents a structured and confined narrative within a private framework, and second, the modern miniature, which radically expands the boundaries of both narrative and form, introducing a symmetrical and limitless composition.

Traditional Miniature: Preserving Meaning in a Classical Format

In traditional Persian miniature, the narrative can be both linear and symbolic. The illustration of the Iranians mourning over Farud and Jarireh directly and uninterruptedly addresses their grim fate. The postures of the bodies, hand gestures, and facial expressions all align with the somber sense of fatalism that pervades the *Shahnameh*. These compositions are often rich in detail, structured within enclosed architectural spaces, and adorned with intricate calligraphy and decorative elements, reinforcing the tragic atmosphere of the scene.

A contemporary adaptation of this scene, however, introduces a fundamental shift in both narrative and form. The use of quadrilateral symmetry and the fragmentation of colors reconstructs the traditional perception of fate in a modern aesthetic. Here, the characters are not merely confined within the limited space of a singular narrative but are instead depicted on a broader, more universal scale. By breaking conventional compositional structures, the modern rendering of Farud and Jarireh's tragedy evokes a sense of boundless destiny, where the notion of fatalism extends beyond personal or national tragedy to a more existential realm.

Tragic stories such as those of Siavash and Farud have long served as a foundation for artists seeking to depict injustice and inescapable fate. The tragedy of Siavash, with its emphasis on innocence and deception, provides a heroic depiction of purity in the face of unjust judgment. Similarly, in mourning scenes of Farud, miniature compositions emphasize sorrowful expressions, motionless postures, and structured layouts that highlight the emotional weight of the narrative. The use of contrasting colors and elaborate settings in Persian miniatures allows for a visual representation of tragedy that is both poetic and symbolic.

Tragedy in Western art, particularly in paintings such as *The Death of Ophelia* or *Lamentation Over the Dead Christ*, manifests in a distinctly different aesthetic approach compared to Persian miniatures. Western tragic art relies heavily on realism, chiaroscuro (light and shadow contrasts), and dramatic perspective to intensify human emotions. Facial expressions, bodily distortions, and environmental elements are rendered with striking naturalism to evoke a profound emotional response.

In contrast, Persian miniature painting employs flat compositions, vivid colors, and strong symbolism to convey tragic themes. Instead of relying on illusionistic depth and realistic anatomy, Persian art utilizes abstract forms and decorative elements to express the inevitability of fate and the transience of human existence.

Although these two artistic traditions differ in their visual languages, both strive to depict destiny, fate, and injustice—revealing how, across cultures, tragedy remains a universal subject in artistic expression.



the Night Battle of Kay Khusran and Afrasiyab
Oil on canvas
150x450 cm
2021





The Rebellion of Nushzad
Oil on canvas
150x450 cm
2020





The Rebellion of Nushzad
 Oil on canvas
 150x450 cm
 2020

The miniature *The Rebellion of Nushzad* is a remarkable example of Safavid painting, depicting the defeat of Nushzad's rebellion, the son of Khosrow Anushirvan. This work is not merely a reflection of a historical event but a visualization of the epic rhythm of the *Shahnameh* in pictorial form. The composition is designed to heighten the sense of chaos, movement, and battle tension. The concentration of figures in the center and the pyramidal structure of the image draw the viewer's eye to the heart of the battle, where the main forces are engaged. This density not only conveys the intensity of the confrontation but also suggests the disorder and fragmentation of the rebel forces compared to the structured formation of the imperial army.

The circular movements of figures and horses within the composition create a rapid rhythm that guides the viewer's gaze through the scene, making them feel the battle's dynamism. These rotations, visible in the diagonal positioning of warriors' bodies and the intersecting directions of the horses, align with the fast-paced rhythm of *Shahnameh*'s poetry. Ferdowsi, in his battle narratives, employs swift and concise verbs to describe sword strikes and battlefield turmoil, just as in this painting, the dynamic arrangement of figures and their collisions evoke the same sense of tension.

The gradual defeat of Nushzad's rebellion is embedded in the visual structure of the painting. While the more powerful forces occupy the upper section of the image, the lower one progressively exhibits more disorder and disarray. The fallen figures and the horses in the process of collapse illustrate the rebels' downfall. This arrangement mirrors Ferdowsi's storytelling, where the battle builds from an initial clash to a peak of intensity before culminating in defeat. In the miniature, though all moments of the battle are compressed into a single frame, the viewer's gaze is deliberately guided—from the observing commanders at the top to the fallen warriors at the bottom—echoing the narrative structure of the poetry.

Colors also play a crucial role in conveying the emotions of battle and defeat. The golden armor and lavish clothing of the imperial forces contrast with the scattered and chaotic figures of the rebels. In the lower parts of the image, the use of warm tones like red and yellow symbolizes bloodshed and violence, reinforcing the downward rhythm of the rebellion's failure.

The military musicians depicted in the background serve a dual function. On one hand, they highlight the formal and ceremonial aspect of the imperial army; on the other, they symbolize the imminent victory of the king, much like the war drums and trumpets in *Shahnameh* that herald triumph in moments of conquest.

Although this miniature and Ferdowsi's poetry share a similar sense of rhythm and battle narration, differences exist in how this rhythm is executed. Ferdowsi's poetry follows a linear and progressive movement, unfolding the battle step by step, gradually increasing in intensity. In contrast, the painting presents all these stages in a single, compressed moment, requiring the viewer to reconstruct the sequence through their gaze. The poem is like a rapidly ascending melody that eventually fades, while the painting captures a single, frozen moment at the height of that crescendo.

This work is not merely a pictorial representation of a historical narrative but a visual interpretation of the heroic concepts in *Shahnameh*. Its dynamic composition, the viewer's guided perspective, the color scheme, and the distribution of forces all work together to evoke the same sense of chaos, grandeur, and gradual defeat that Ferdowsi conveys through words.





This contemporary adaptation of the painting *The Rebellion of Nushzad*, executed as a large-scale oil painting, is a blend of fidelity to tradition and a deliberate breaking of its rules. While preserving the original composition and keeping the battle at its center, the surrounding space is distorted and stretched. This transformation is not merely formal but conceptual as well, positioning history within an unstable and inescapable framework. The battle appears to be trapped inside an invisible vessel or jug, while its boundaries seem to dissolve into a shifting, fluid space. This jug-like form can be interpreted as a metaphor for history being confined within a closed and repetitive cycle, not as a linear and progressive path but rather as a series of events trapped in recurring patterns.

In Iranian culture, the jug symbolizes the memory of time, a container that holds past narratives. In this artwork, the metaphor is employed in a way that suggests history repeats itself while having no escape from its fixed patterns. The battle rages on inside this confined space with all its intensity and energy, yet an external force restrains it, preventing it from breaking free. Around the jug, colors are stretched and fractured, as if history is struggling to break through its boundaries, only to be drawn back into the same closed loop. These distortions can also reflect the manipulation of history over time; just as historical narratives undergo reinterpretation and revision, they are inevitably reshaped and distorted in the process.

This work also gestures towards the idea of history as a collective, repetitive memory. It suggests that human beings, time and again, reenact patterns of violence and conflict because these cycles are ingrained in their historical consciousness. War and rebellion remain confined within the jug, while the surrounding lines and colors attempt to break free yet ultimately fail. If history is not seen as a forward-moving path but as a circular and self-repeating phenomenon, this jug-like form perfectly aligns with that concept.

Beyond its meditation on historical determinism, the painting creates a visual paradox by contrasting stillness and movement. While the center of the image appears clear, detailed, and stable, the periphery is fragmented and chaotic. This duality suggests that even though historical narratives may initially seem concrete and defined, they are ultimately subject to the distortions of time, and our perception of the past is constantly evolving.

This painting is not merely a visual reinterpretation of the classical miniature but a philosophical reflection on history, destiny, and the limitations of human perception. The battle of Nushzad, once a singular historical event, now serves as a symbolic pattern repeating itself across time. This artwork portrays history as something imprisoned within its own constraints, and even in its attempts to escape, it merely alters its form—yet remains bound to its inevitable cycle.

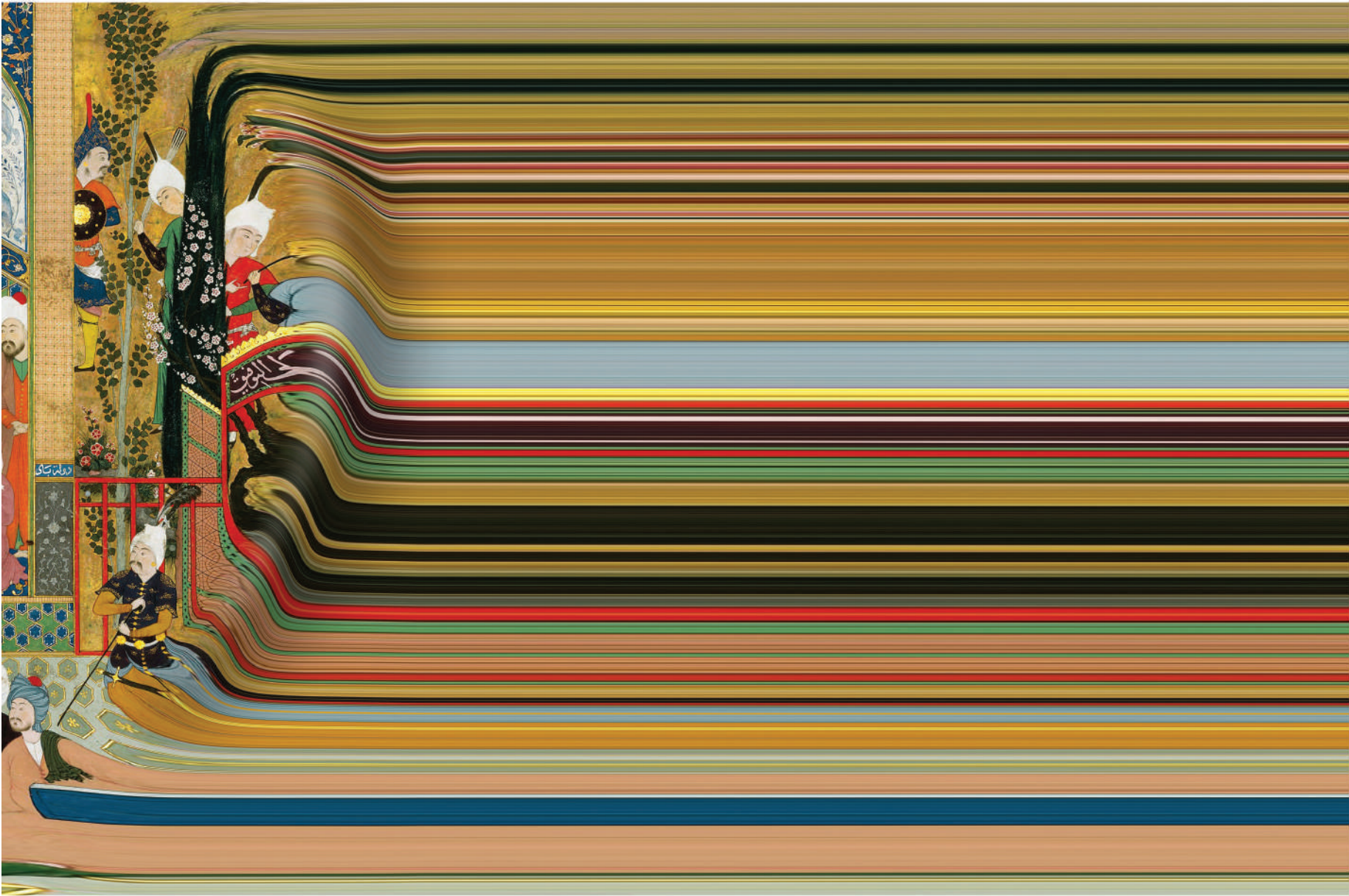


The Shah's Wise Men Approve of Zal's Marriage

Oil on canvas

150x450 cm

2022



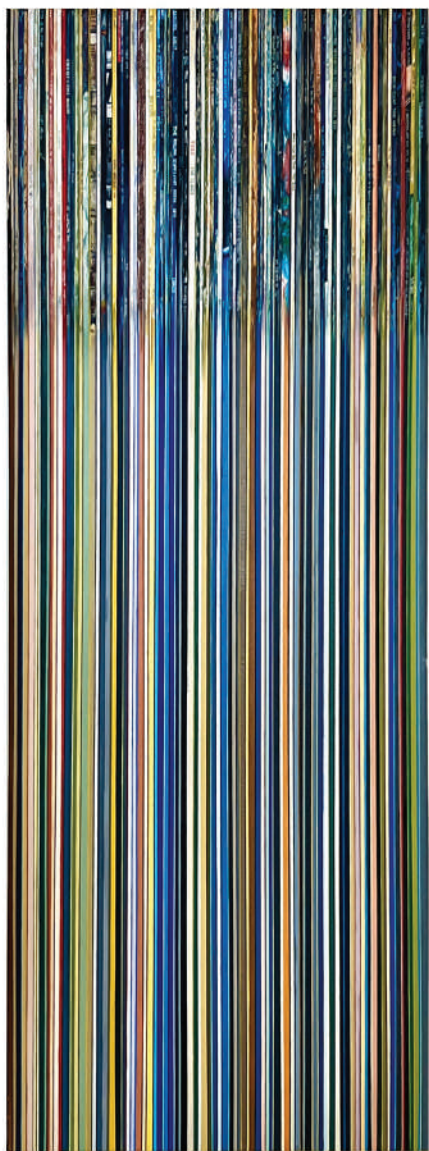


Towards Peace
Oil on canvas
150x400 cm
2023





Digital Form Vol 1
C-Print
90x120 cm
Edition of 3
2024



Vynil Collection Vol 1
Oil on canvas
60x120 cm
2024

Singularity

This collection, inspired by Iranian miniature paintings and combined with modern colors and movements, offers a fresh perspective on the fusion of tradition and modernity. These works create a visual and conceptual journey that guides the viewer from the serene symmetry of historical miniature compositions to the dynamic fluidity of contemporary artistic movements, where still figures transform into spirals of energy and motion. The rotational movements, directly inspired by the spirals of nature and cosmic structures, depict humanity's endless quest for meaning amidst chaos and order. Traditional miniature paintings, in these works, break free from their historical stillness and achieve a renewed dynamism.

The central figure in these works symbolizes humanity as the axis of the universe. In various philosophical traditions, humanity is considered the center and pivot of the world. This centrality, while universally emphasizing humanity's capacity to comprehend and influence the surrounding world, is interpreted differently within mystical and philosophical frameworks. Mystical perspectives often view humanity's centrality as a reflection of divine presence and interconnectedness with the cosmos, highlighting spiritual purpose and transcendence. Philosophical traditions, however, focus on humanity's rationality and agency, positioning individuals as architects of meaning and order in an otherwise indifferent universe. It portrays humanity not merely as a part of the world but as a central force shaping its order and meaning.

The colors in this collection go beyond aesthetics to form a language of emotion and meaning. Minimalist colors, with their simplicity and transparency, narrate a story of movement and change, offering a sense of spiritual refinement. These colors, interacting between warm and cool contrasts, establish a visual balance that oscillates between chaos and order.

Through the revival of traditional miniature painting in a modern and contemporary space, these works bridge the past and the present. They not only reflect the history of Iranian art but also look forward, linking the boundaries of art and science. Concepts such as centrality, rotation, and cyclical return, prominent in mysticism and cosmology, are poetically and visually expressed in these works. The rotations surrounding the central figure echo galaxies, whirlwinds, and even the patterns of return in nature. These rotations evoke a sense of movement and change, reminding us that these elements are integral to life and existence.

The relationship of these works with cosmology, through the use of Fibonacci spirals and concepts such as the hidden order of nature, adds depth to their meaning. The Fibonacci spirals, abundant in nature and the cosmos, serve as a symbol of dynamism and change in these pieces. These rotational movements, harmonized with the centrality of the human figure, evoke a connection between humanity and the cosmos, suggesting that humanity is not only an observer of the universe but an inseparable part of it. This visual and conceptual combination strives to find unity in diversity and represents the concept of "unity in motion," central to Iranian and Islamic philosophy.

The Fibonacci spirals featured in these compositions are based on a sequence of numbers found abundantly in nature. This sequence includes numbers where each is the sum of the two preceding ones (8, 5, 3, 2, 1, 1, and so on). These patterns are evident in the structures of galaxies, flowers, and even wave movements. In these works, these patterns are used as a visual language to illustrate the hidden order amidst chaos. Beyond their visual appeal, these spirals represent a fundamental structure of the cosmos, creating a profound link between science and art. Similarly, this sequence can be extended to human life, where today's actions are the direct results of past decisions and reactions. This perpetual interplay of actions and reactions, like Fibonacci spirals, continuously expands and becomes a form of infinity. This idea carries not only scientific and mathematical dimensions but also serves as a metaphor for humanity's evolutionary process over time.

On the other hand, the cosmic movements depicted in these works reflect the dynamism of the universe on a grand scale. Galaxies, with their spiral structures, mirror the cycles found in nature and these compositions. These movements, appearing to reside in infinite orbits, convey a sense of the universe's boundlessness. This infinity, embedded in the visual and conceptual spirals of this collection, invites the viewer to reflect on their place within this endless cycle. These works are not only aesthetically pleasing but also provoke scientific and philosophical contemplation.

The remarkable feature of this collection lies in its ability to connect traditional artistic heritage with the aesthetic needs of contemporary times. By utilizing familiar visual elements such as Iranian miniature paintings and combining them with modern minimalist language, these works reinforce a sense of nostalgia and connection to history. Simultaneously, this fusion creates a bridge between past and present, turning art into a universal language that

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"Why should I keep on turning? Why should I revolve?

For I've joined the heavenly sphere, dissolved in its whole.

I've become the center, free from all outward bounds,

No longer tethered to the limits of the outer worlds.

- singularity refers to a point where the density of matter and energy becomes infinite.

Majnun approaches the camp of Layli's caravan
Oil on Canvas
176x124 cm
2022











Nighttime in a city
Oil on Canvas
180x134 cm
2022





Khosrow and Shirin
Oil on Canvas
180x125 cm
2024

This oil painting presents a radical and affecting reinterpretation of "The Siege of Arbela during the era of Hulagu Khan." It does not aim for a faithful historical depiction; instead, it performs a conceptual subversion of visual memory and traditional miniature aesthetics. The artist begins with the recognizable vocabulary of Persian-Mongol miniature painting — ornate costumes, regimented architecture, heroic figures — only to rupture this structure from within, folding the scene into a vortex where narrative collapses and meaning dissolves into chaos.

At the center of the composition emerges a swirling, tense force — an abstract, dragon-like entity, a faceless demon of motion and collapse rising from behind the citadel walls. This is not a mythological creature in the literal sense, but rather the materialization of history itself; not as a linear narrative, but as a wounded, recursive force that devours coherence and structure. It advances toward Hulagu Khan — not from the front, but from behind, from within — as if history, long buried, now returns to swallow its own actors.

The miniature tradition here functions only as a skin, a mask. Beneath it, what unfolds is the internal unraveling of historical consciousness. The vortex pulls colors into abstraction, disfigures figures into residue, and fractures lines like the shards of memory under trauma. This movement is not merely aesthetic; it speaks to the violence embedded in the language of representation itself — a critique of the visual systems through which history is remembered.

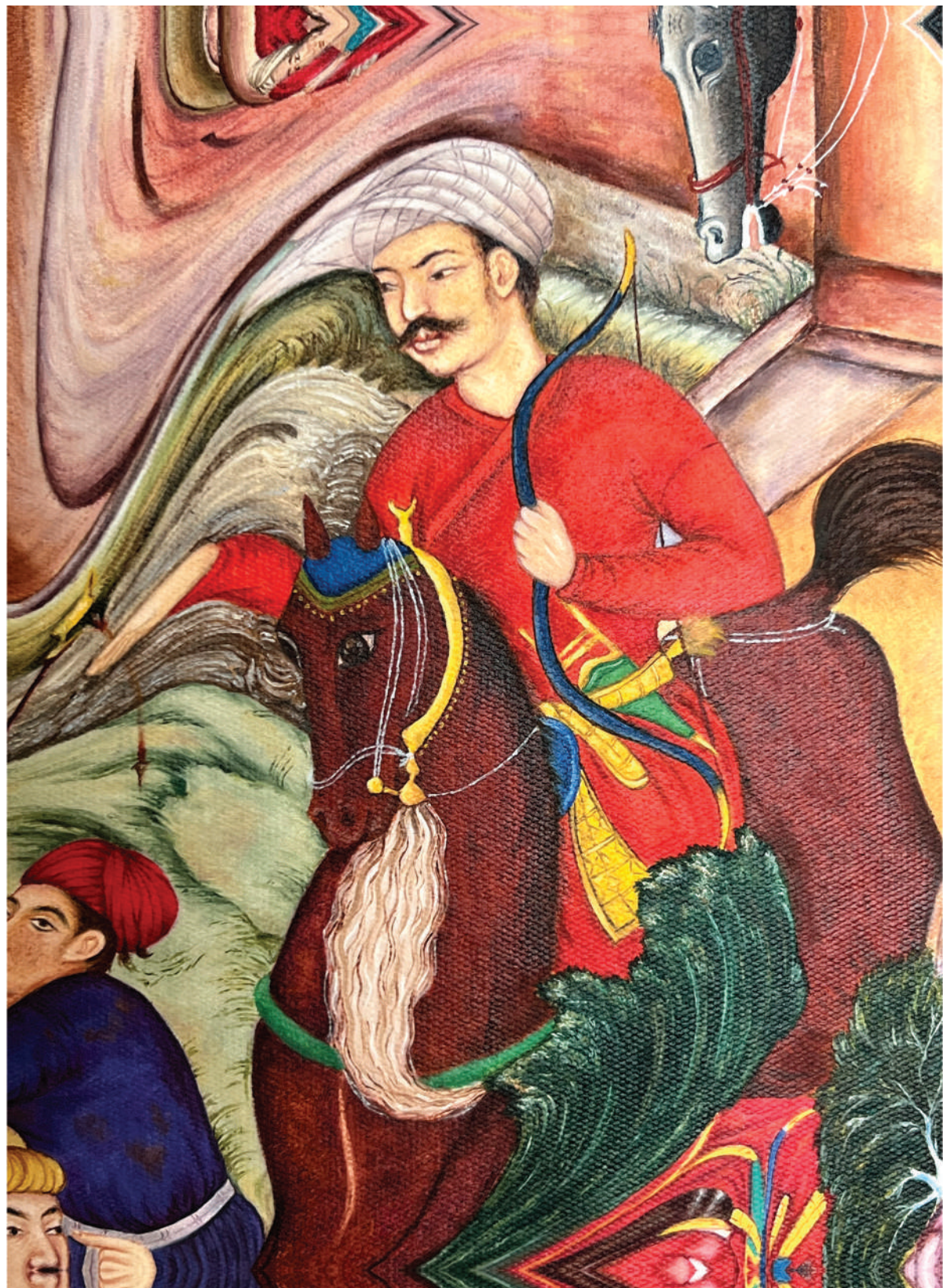
Hulagu Khan, once the victorious commander in traditional accounts, stands here as a figure on the verge of annihilation. The power he projects is compromised by the impending collapse behind him, suggesting that siege is not inflicted from the outside, but from within the visual field — within the grammar of historical image-making. The threat in this painting is not enemy combatants; it is the return of what history tried to suppress.

Executed in oil on canvas, the choice of medium is itself significant. Unlike the controlled, flat surfaces of miniature painting, oil allows for thickness, turbulence, and organic unrest. Color here does not decorate — it wounds. It churns, drags, and disfigures, acting as an emotional force rather than a visual device. The painting breathes — not in beauty, but in rupture. Even time in this painting is distorted. We are not witnessing a frozen past; we are submerged in a psychological experience of recurring violence, of trauma that bends perception and renders history unreadable. There is no clear narrative hierarchy, no assured perspective. The painting leaves the viewer disoriented, caught in a whirlpool of implication. Ultimately, this is not just a painting — it is a battlefield: a confrontation between memory and forgetting, between image and anti-image, between inherited form and its dismantling. What lies on the canvas is not a static scene but a volatile force — a vortex that does not merely represent conflict, but enacts it.



The siege of Arbela in the era of Hulagu Khan
Oil on Canvas
180x110 cm
2024





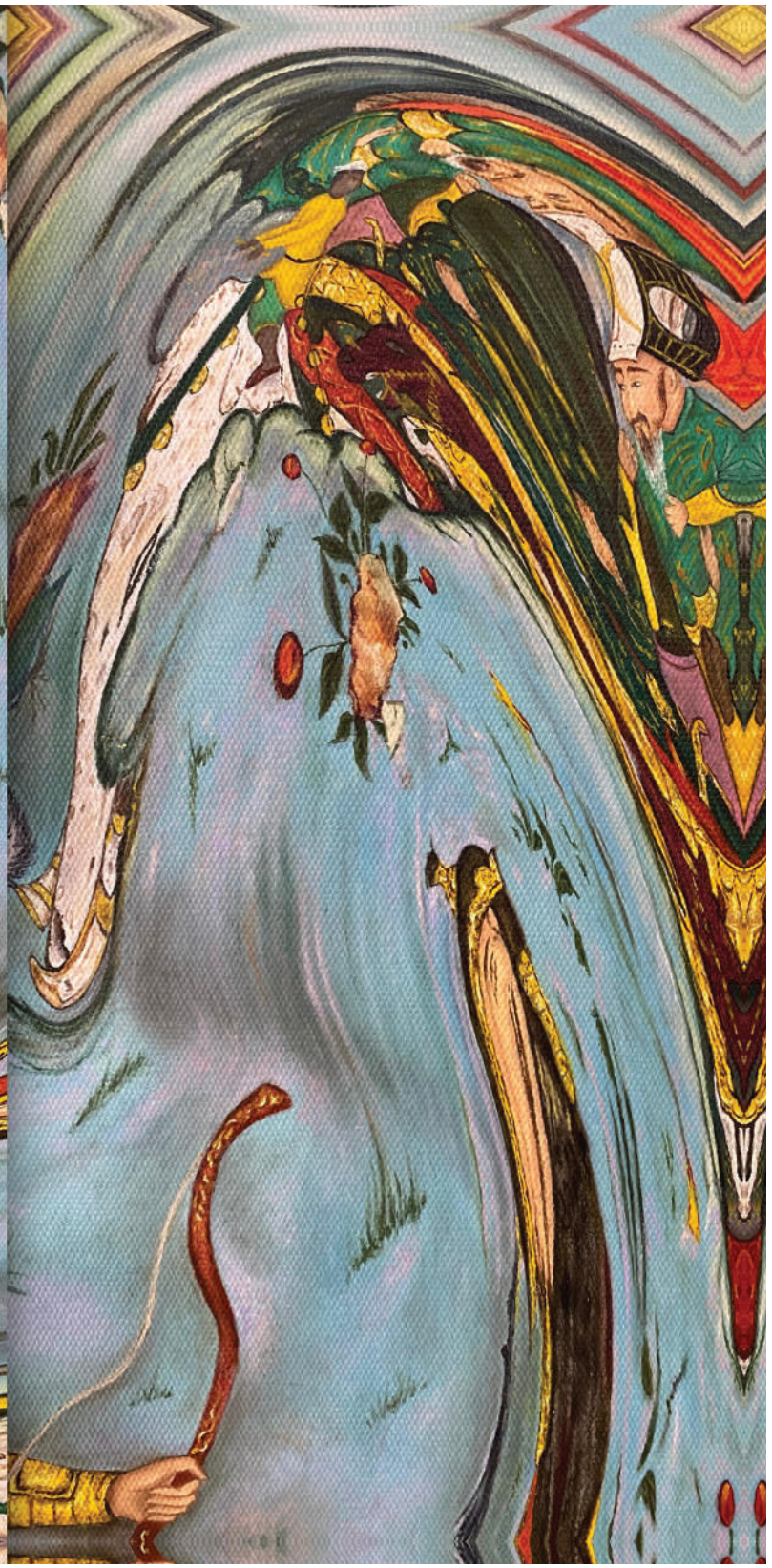


Rustam meets the challenge of Ashkabus

Oil on Canvas

180x125 cm

2024



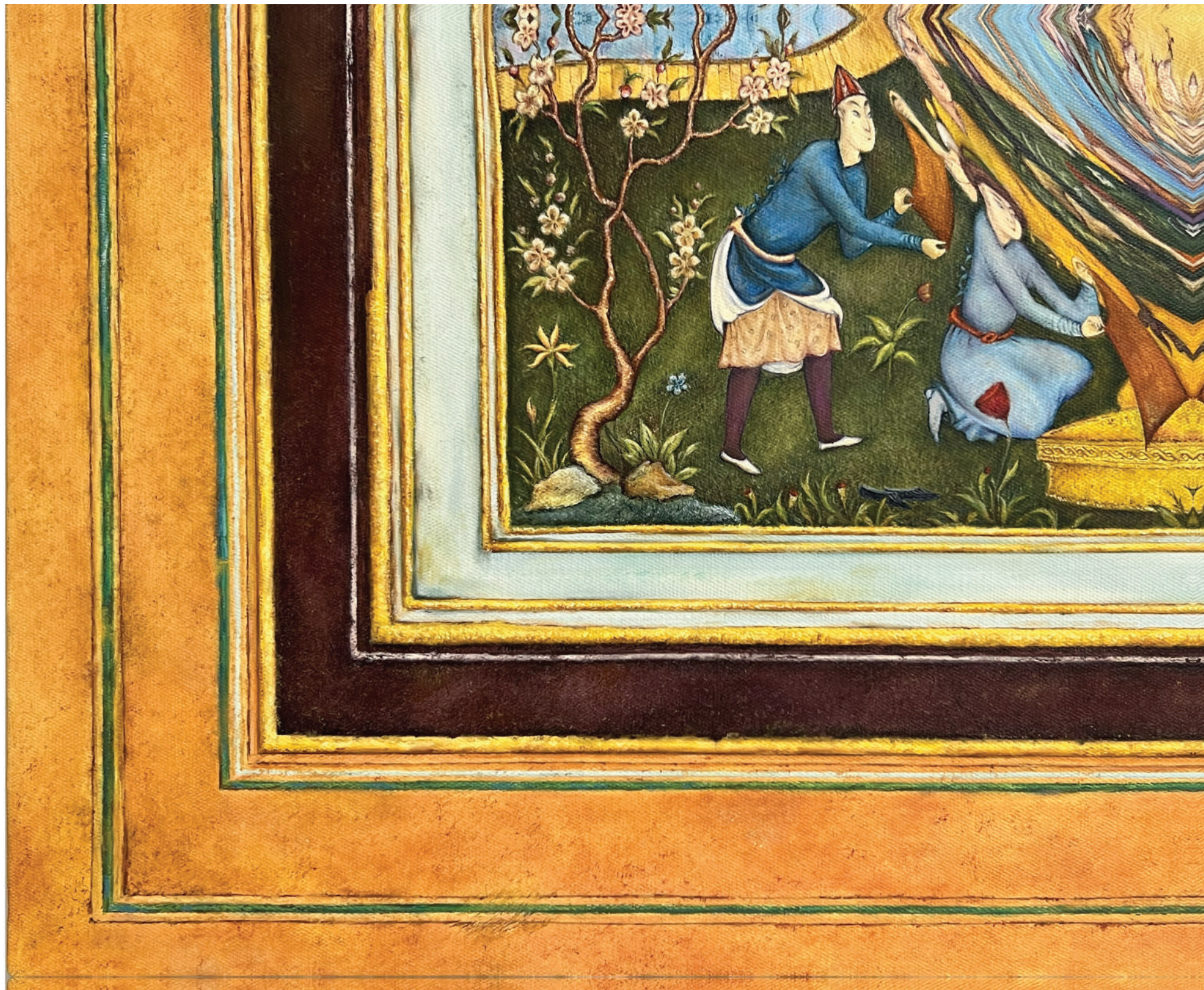




Isfandiar killing the Lion
Oil on Canvas
180x120 cm
2024



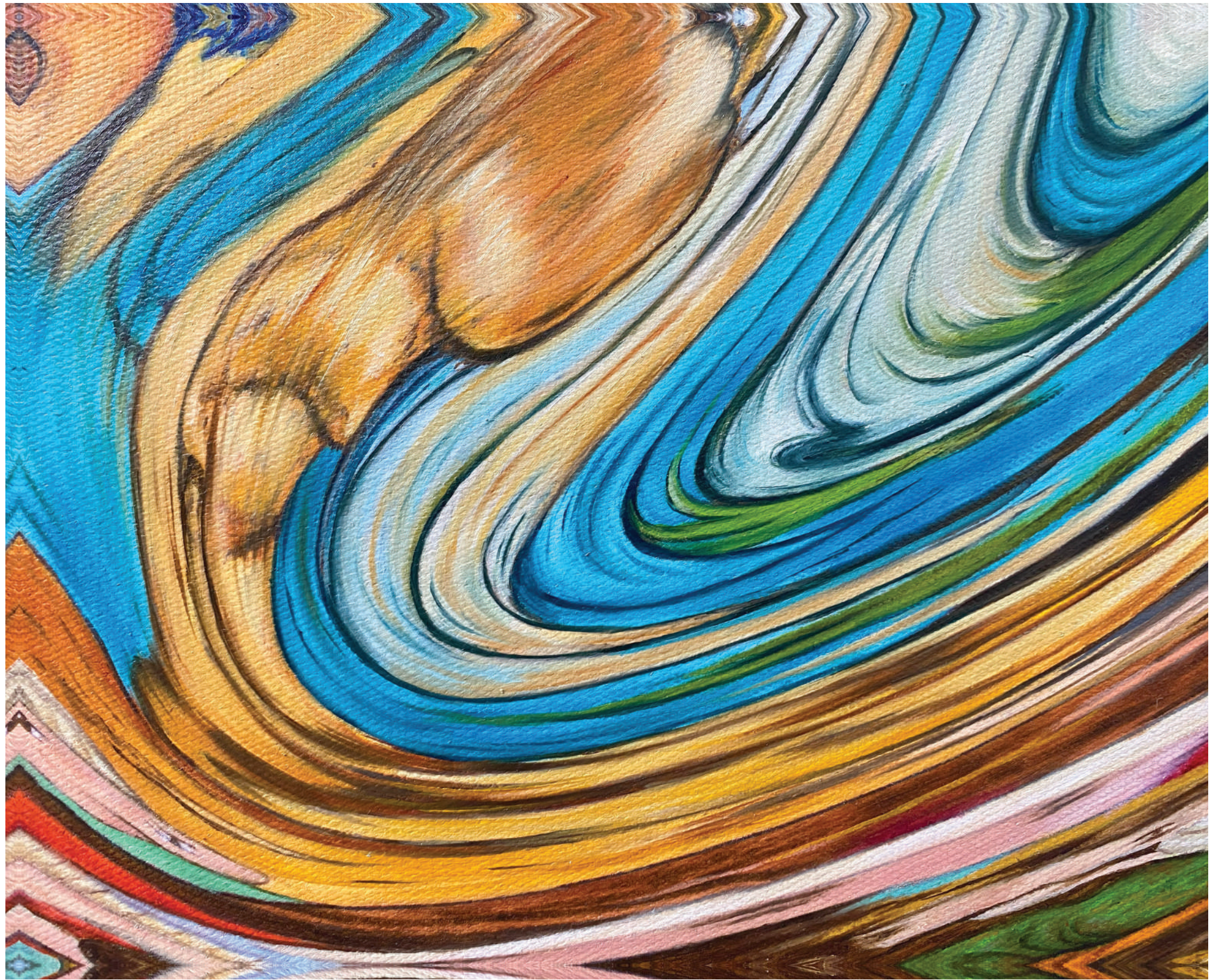
A School Scene By Mir Sayyid Ali
Oil on Canvas
180x116 cm
2025







Kalbad Killed Fariborz
Oil on Canvas
180x125 cm
2025

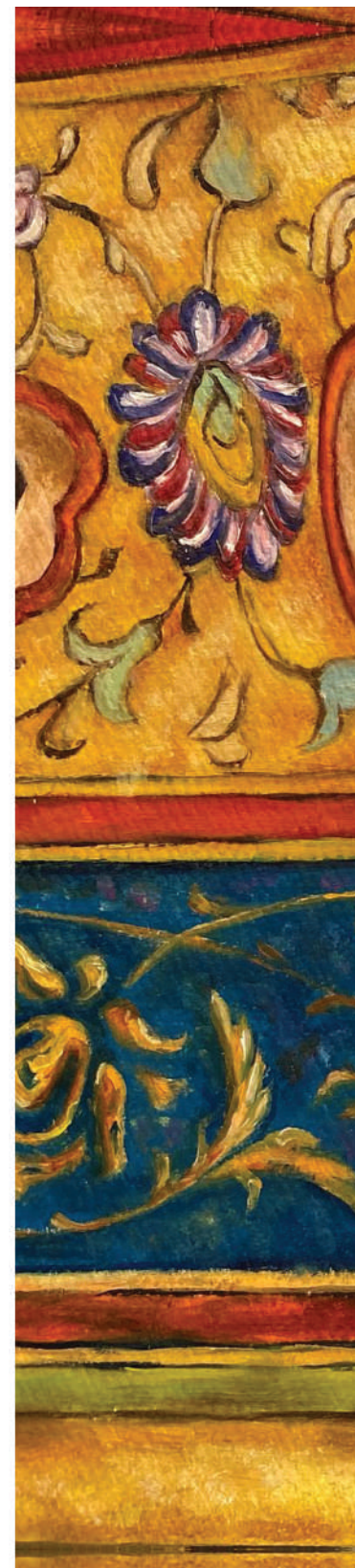




Lamentations over Alexander's dead
Oil on Canvas
180x125 cm
2025



Shah Tahmasp I in the mountains
Oil on Canvas
180x134 cm
2025





This painting is a radical and singular reimagining of Persian miniature tradition — not in order to reproduce its forms, but to unmoor perception itself and cast it into a tremulous, hallucinatory, and unstable visual field. The artist draws upon the formal vocabulary of classical manuscript painting — the red border, turquoise sky, mounted figure, ornate garments, and cloud-like speech scrolls — but instead of fixing them into a legible, symmetrical composition, plunges them into a swirling, undulating vortex, as if dragging the glory of the past out of a restless, half-awake memory.

Every element — from figures and horses to sky and calligraphy — has been consumed by a circular motion of distortion. This motion does not simply disorient the eye; it destabilizes cognition itself. The viewer is drawn into a rupture between recognition and forgetting, between visual knowledge and sensory disarray. The painting becomes an image of dislocated memory, not a recreation of the past, but a dream-fragment where form resists clarity and meaning slips away. The visual composition denies fixed focus. The central rider — likely a royal or messianic figure — is both the gravitational core and the unstable center of the image. Instead of order, we find ontological slippage: the figure rides a horse, but toward where? Bearing a message, but in what language? Their presence is not authoritative — it is spectral, caught in a moment of dissolution.

The cloud-scrolls, typically vessels for poetic or narrative text in miniature painting, appear here like mute echoes. Any inscription they carry is unreadable; these clouds seem to speak, yet no sound emerges. They hover in space as hollow containers, ghosts of speech. The viewer is left with the sensation of a poem half-remembered — language faded into fog.

The palette, too, is deceptive. At first glance, it glows with warmth and majesty — golden, crimson, turquoise — but beneath that surface lies anxiety, volatility, and rupture. No color rests; every tone vibrates, sways, slips. This chromatic unrest is not an accident — it's a deliberate evocation of the contemporary psyche in contact with inherited image-worlds: an encounter that is not serene, but disoriented and unstable.

On a symbolic level, the work becomes a portrait of modern subjectivity facing the sacred image of the past. The artist does not seek to glorify the tradition, nor to negate it, but to suspend it in a condition of visceral uncertainty. This is not a restoration of miniature painting — it is its reverberation inside a restless, fractured mind.

Ultimately, the painting exceeds the boundaries of reinterpretation. It becomes a psychovisual event: a rupture where history trembles like a dream, and inherited forms lose their edges in the blur of perception. This is not an image that represents — it displaces, swirls, dissolves. It does not invite us to read it; it compels us to feel it — and in doing so, reveals the tension, beauty, and impossibility of fully grasping the visual memory of tradition.



Like a Wave in Memory No 1
Oil on canvas
150x100 cm
2024



Like a Wave in Memory No 3
Oil on canvas
130x90
2024



Like a Wave in Memory No 2
Oil on canvas
120x90 cm
2024



Like a Wave in Memory No 4
 Oil on canvas
 70x45 cm
 2024



Like a Wave in Memory No 5
 Oil on canvas
 70x46 cm
 2024



Arash Nazari, 1980

Solo Exhibitions:

- 2024 Echoes of infinite: Poetry's visual Symphony, Farjam Foundation, Dubai, UAE.
- 2023 Poet is my name, Leila Heller Gallery, Dubai, UAE.
- 2022 My name is chance, Leila Heller Gallery, Dubai, UAE.
- 2017 Pop goes aristocratic, Nicolas Flamel Gallery, Paris.
- 2015 The last music in Eden, Seyhoun art gallery, Tehran.
- 2014 Registered Trade Marks Vol 2, The Mine Gallery, Dubai.
- 2013 Snap Shot , Shirin Gallery ,Tehran.
- 2011 Registered Trade Marks, Homa Gallery,Tehran.





Group Exhibitions:

- 2025 Shifting Gazes, Women Through Middle Eastern Eyes, Farjam Foundation Dubai, UAE.
- 2025 Art Dubai, UAE.
- 2025 Zaal Galley, Dubai, UAE.
- 2024 Contemporary Istanbul, Turkey.
- 2024 Story Teller, Leila Heller Gallery, Dubai, UAE.
- 2023 Art Dubai, UAE.
- 2023 Sculpture Park, DIFC, Dubai, UAE.
- 2023 Art Abu Dhabi, UAE.
- 2022 Contemporary Istanbul, Turkey.
- 2022 Art Dubai, UAE.
- 2019 Autumn Show, Arte Gallery, Tehran.
- 2018 The history of Persia, Maryam Ahi Gallery, Paris.
- 2018 Art for peace festival, Mellat complex, Tehran.
- 2018 The 10th Fajr international festival, Tehran.
- 2017 Seyhoun Art Gallery, Tehran.
- 2016 Summer Group Exhibition ,Seyhoun Gallery 2, Tehran.
- 2015 Summer Group Exhibition ,Seyhoun Gallery , Tehran.
- 2014 Seyhoun Gallery 2 opening, 2015, Tehran.
- 2014 Contemporary Arab, Iranian & Turkish art exhibition, Pro art gallery, Dubai.
- 2014 The Mine Gallery Group show, Dubai.stan
- 2013 Art Miami, By Shirin Gallery, Miami.
- 2013 Art Basel, By Shirin Gallery, Basel.
- 2012 The Young Collectors, Ayyam Gallery, Dubai.
- 2012 International modern and contemporary art, Opera Gallery, Dubai.
- 2012 Salsali Museum : Magic of Persia Selected Artists, Dubai.
- 2011 Selected Artists Group Exhibition, Homa Gallery,Tehran.
- 2011 Tehran Art Expo , Shirin Gallery,Tehran.

Auctions:

- 2011 Sotobie's,Modern and Contemporary Arab, Iranian and Turkish Art Part II.
- 2020 chiswickauctions, Modern & Contemporary Middle Eastern & North African Art.
- 2018 Millon and Associés Paris, International Modern and Contemporary Art.
- 2015 Ayyam Gallery Dubai,The Young Collectors Auction.
- 2012 Magic of persia, dubai.