

Biography

Ramin Haerizadeh (b. 1975, Tehran), Rokni Haerizadeh (b. 1978, Tehran) and Hesam Rahmanian (b. 1980, Knoxville) have lived and worked together in Dubai since 2009.

Their first collaborative exhibition was *I Put It There You Name It* (2012) at Gallery Isabelle van den Eynde, in which they recreated the atmosphere of their house in the gallery space in an attempt to challenge the bare, white-walled format of an exhibition through painted floors, assemblage and collaboratively created objects. In 2014, the collective was invited to participate in the Robert Rauschenberg Foundation's residency programme in Captiva, Florida. The works created as part of the residency were exhibited at Gallery Isabelle van den Eynde in March 2014 in an exhibition entitled, *The Exquisite Corpse Shall Drink The New Wine*, which took the visual direction of their first collaborative exhibition and used a similar stance to outline a vision of how collaboration can be a polymorphous and unfixed process. Taking its name from an artistic draw-and-pass-it-on exercise initiated by French writer and poet Andre Breton, the exhibition included a number of projects that brought together artist friends, calligraphers and non-artists who contributed their own energies to the piece.

In 2015, the trio staged *Slice A Slanted Arc Into Dry Paper Sky* at the Kunsthalle Zurich in February and *I Won't Wait For Grey Hairs And Worldly Cares To Soften My Views* at the Callicoon Fine Arts, New York in April. The following month, Barcelona-based Han Nefkens/MACBA Award announced them as the winner of the second edition of the prize. A monograph of their work, *Ramin Haerizadeh Rokni Haerizadeh Hesam Rahmanian*, which is edited by Tina Kukielski and published by Mousse Publishing, was released in March 2015. In November, the trio presented *Those Who Love Spiders, and Let Them Sleep in Their Hair* at Den Frie Centre of Contemporary Art in Copenhagen and participated in the 8th Asia Pacific Triennial of Contemporary Art in Brisbane with an installation *All The Rivers Run Into The Sea. Over. / Copy. Yet, The Sea Is Not Full. Over*. In December, they presented *The Birthday Party* at the Institute for Contemporary Art (ICA), Boston, which marked their first solo museum exhibition in the US.

Ramin Haerizadeh
Rokni Haerizadeh
Hesam Rahmanian



Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian

Madame Tussauds Cellar, 2015-16

Acrylic, ink and paper collage on canvas

310 x 450 cm

Courtesy the artists and Isabelle van den Eynde, Dubai

Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian's theatrical approach to exhibition making involves the use of collages, paintings and assemblages produced collectively and individually, to reflect on the idea of living and working collaboratively. This intermingling of allusions, styles and aesthetic forms mobilises satire and subversion to challenge norms about what art and artists can be, and how to live as an artist bound between public and private, religious and secular worlds. Across the trio's diverse production – whether completed collaboratively or as individual artists – the most prominent and recurring subject is defying the culturally and socially constructed notions about the self and the body. Through these works, a myriad of bodily representations arise, thereby reflecting on theorist Judith Butler's redefinition of the body as a variable boundary. The booth operates like a theatre in which objects are placed around the exhibition area and often take on prop-like qualities as they complement other artworks. At their most essential, the artists challenge how and what can be termed art by trying things the wrong way around and questioning the representation of images through works such as *Madame Tussauds Cellar* as an imagery of power in all its glory.

介紹

Ramin Haerizadeh（德黑蘭，1975），Rokni Haerizadeh（德黑蘭，1978）及Hesam Rahmanian（諾克斯維爾，1980）自2009年起於杜拜一起生活及創作。

2012年在伊莎貝爾·范登恩德美術館的 *I Put It There You Name It* 是他們第一個合作的展覽，他們把展覽廳佈置成家的樣子，以經過設計的地板及一些共同創作的物品佈置展廳，一反以往空白的展覽佈置場景。

在2014年，這個作品獲邀參與羅伯特·勞森伯格基金會在佛羅里達州所舉辦的交流計劃，並於當年3月在伊莎貝爾·范登恩德畫廊中一個名為 *The Exquisite Corpse Shall Drink The New Wine* 的展覽中展示。這個展覽為他們第一次的展出提供了一個視覺方向，並令他們在類似的形式下理解協作如何成為一個多形性和固定的過程。這個展覽以一個由法國作家和詩人安德列·佈雷頓發起的“繪畫與傳遞”活動為名，令很多藝術朋友、書法家和一些非藝術家聚在一起，以他們的能量對這展品作出貢獻。

2015年2月，他們三人在蘇黎世藝術館參與了一個名為 *Slice A Slanted Arc Into Dry Paper Sky* 的展覽，並於同年4月在紐約另一個名為 *I Won't Wait For Grey Hairs And Worldly Cares To Soften My Views* 的展覽中展出。在接下來的一個月，他們在Barcelona-based Han Nefkens/MACBA獎中獲得了二等獎。於2015年3月，他們在一個由慕斯出版社出版，Tina Kukielski編輯的專刊上出現。

而在同年11月，他們在哥本哈根的當代藝術中心中展出了作品 *Those Who Love Spiders* 及 *Let Them Sleep in Their Hair* at，並在第8屆亞洲太平洋當代藝術三年展以一個名為 *All The Rivers Run Into The Sea. Over. / Copy. Yet, The Sea Is Not Full. Over* 的裝置藝術參展。在12月，他們在波士頓當代藝術學院中展出了作品 *The Birthday Party*，而這亦成為了他們在美國的第一個獨立展覽。

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Madame Tussauds Cellar, 2015-16

帆布畫版;塑膠彩,油墨,拼貼

310 x 450 厘米

Courtesy the artists and Isabelle van den Eynde, Dubai

藝術家Ramin Haerizadeh, Rokni Haerizadeh 和 Hesam Rahmanian 以戲劇形式作出展覽，他們透過拼貼、繪畫及組合的方式共同創作出獨特作品，藉此反映出協作生活及工作的概念。

這些摻雜著不同意義、風格及審美形式的作品以諷刺及顛覆的方式去挑戰一些已有的規範，就如什麼是藝術及藝術家，以及一個藝術家如何在公開及私隱，宗教及世俗的束縛中取得平衡。

在這三位藝術家多元化的作品中，不管是合作或獨立創作的，最能被突顯及強調的訊息就是要對抗社會及文化上對個人及身體上已有的觀念。而在這些作品中，無數的身體表徵出現，以反思理論家裘蒂斯·巴特勒對身體是一個不斷變化的界限的重新定義。

此展位的展示方式就如劇院一樣，不同的物品被放置於四周，這些道具般的物品亦能被當作補充作品之用。而在當中最重要的一部分中，藝術家以各種不常見的試驗去質疑如何和什麼可以被稱為藝術，以及透過如 *Madame Tussauds Cellar* 此作品道出對榮耀意象表達方式的置疑。