

RAMIN HAERIZADEH born 1975, Tehran | **ROKNI HAERIZADEH** born 1978, Tehran
HESAM RAHMANIAN born 1980, Knoxville | Live and work together in Dubai since 2009

GALLERY
ISABELLE
VAN DEN
EYNDE

SOLO EXHIBITIONS

- 2019 *The Rain Doesn't know Friends from Foes: Ramin Haerizadeh Rokni Haerizadeh Hesam Rahmanian*, Frye Art Museum, Seattle (Upcoming)
- 2018 *Night of Another Spring*, In Situ Fabienne Leclerc, Paris
Forgive me, distant wars, for bringing flowers home, curated by Abaseh Mirvali, Officine Grandi Riparazioni, Turin
From Sea to Dawn, Galerie Krinzinger, Vienna
- 2017 *The Maids*, Museu d'Art Contemporani de Barcelona
- 2015 *The Birthday Party*, Institute of Contemporary Art (ICA), Boston
Those Who Love Spiders, and Let Them Sleep in Their Hair, Den Frie Centre of Contemporary Art, Copenhagen
Slice A Slanted Arc Into Dry Paper Sky, Kunsthalle, Zurich
- 2014 *The Exquisite Corpse Shall Drink the New Wine*, Gallery Isabelle van den Eynde, Dubai
- 2012 *I Put It There You Name It*, Gallery Isabelle van den Eynde, Dubai

GROUP EXHIBITIONS

- 2018 *Busan Biennial 2018*, Busan, South Korea
Mountain of Tongues, BACKLIT Gallery, Nottingham
- 2017 *The Restless Earth*, Fondazione Nicola Trussardi, Milan
Rock, Paper, Scissors: Positions in Play, National Pavilion of United Arab Emirates, 57th Venice Biennale
Speak, Lokal, Zurich Kunsthalle, Zurich
The Creative Act: Performance, Process, Presence, Guggenheim Abu Dhabi
- 2016 *Social Calligraphies*, Zacheta National Gallery of Art, Warsaw
Domestic Affairs: Reshaped, Gallery Isabelle van den Eynde, Dubai
9th Liverpool Biennial: Festival of Contemporary Art, Liverpool
- 2015 *All the Rivers Run Into The Sea. Over. / Copy. Yet, The Sea Is Not Full. Over.*, 8th Asia Pacific Triennial of Contemporary Art, Queensland Art Gallery, Brisbane
The Fall, Rodeo Gallery, London
Nice Drawings, Gallery Isabelle van den Eynde, Dubai

RESIDENCY

- 2014 Rauschenberg Residency, Captiva, Florida

PUBLICATIONS

- 2018 *forgive me distant wars for bringing flower home*, 2018, Corraini Edizioni, ISBN 9788875707415
- 2016 *Her Majesty?*, 2016, Edition Patrick Frey, ISBN 9783836535182
- 2015 *Ramin Haerizadeh Rokni Haerizadeh Hesam Rahmanian*, 2015, Mousse Publishing, ISBN 9788867491353

RAMIN HAERIZADEH
ROKNI HAERIZADEH
HESAM RAHMANIAN

Artissima
Dialogue, Booth Orange 11
2 – 4 November 2018

Top left: Ramin Haerizadeh

First Rain's Always a Surprise, 2018, Acrylic and collage on paper, 70 x 100 cm

Top right: Rokni Haerizadeh

Madame de Pompadour Cross-Dreaming, 2018, Gesso, watercolour and ink on printed paper, 29.7 x 42 cm

Bottom: Hesam Rahmanian

Sky is Falling, 2018, Acrylic and collage on paper, Diptych, 23.5 x 40.5 cm each panel

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Ramin Haerizadeh, Rokni Haerizadeh, Hesam Rahmanian, *Where is Waldo?*, 2018, Acrylic, ink, gouache and collage on paper, 70 x 100 cm

Ramin Haerizadeh (b. 1975, Tehran), Rokni Haerizadeh (b. 1978, Teheran) and Hesam Rahmanian (b. 1980, Knoxville, USA) live together in Dubai; in an extraordinary villa full of all assortments of things, ephemera, and seemingly redundant objects. Their individual and collective practice is an additive method, one that involves extensive research, ongoing dialogue and trial and error. Resulting in complex, multimedia, and immersive installations, the artists place emphasis on the importance of 'reporting on our time' and bringing attention to the 'urgencies' of the present moment. The booth will manifest as an unfolding continuation of their major exhibition *forgive me, distant wars, for bringing flowers home* (2018) at Officine Grandi Riparazioni, Turin, curated by Abaseh Mirvali.

As part of their collective practice, the artists create a series of alter egos that allow them to play with their individual identities, working with themes related to language, empty space, power, transformation, belonging, displacement, exile, pain, and destruction. Their *creatures*, as they call them, live in documentary videos about their creative processes but also in video performances that constitute artworks in themselves. These characters tend to be anthropomorphic – phytomorphs or zoomorphs – with some kind of sensory or motor limitation that, according to the artists, allows them to hone their other senses. Thus, little persons with rodent noses and ears, fish tails, or lettuce heads become protagonists in a fictitious world that enters the realm of the viewer via a live performance or the physical presentation of an artwork made by the creatures.¹

In their statement titled *Dastagh*, the artists explain:

By moving away from the concept of the 'Artist' as a central figure, we highlight contributions of other individuals, from carpenters, technicians, thinkers and caretakers to everyone else who plays a part in the making of a project. Every exhibition is not a final result but a form of disruption in the process that itself becomes a new ground for further development. An important part of any new activity is the emergence of various Dastgah, meaning a 'device' or 'machine' in Farsi and also referring to a technical term in traditional Iranian music (a melodic matrix). Each person becoming a dastgah carries out a continuous, repetitive act like a painting machine. Each machine is an assembly of objects covering the body. They are put together from

a collection of objects in our living space that have organically come together during their self inflicted disciplined daily activities. By restricting certain physical functions, such as sight or movement and heightening others like touch and hearing. They move towards a more repetitive robotic act as the subjects become objects and vice versa.

In line with their working philosophy, where they distance themselves from the aesthetic judgement, the trio considers a painted canvas like *Home Home Sweet Home* (2018) to be a 'field of negotiation', rather than a 'painting'. An opportunity to visually debate a theme between themselves and also their wider collaborators, in a space where subjectivity and objectivity are in constant play. The final appearance in not pre-determined but rather is the outcome of an open space in which unknown and unexpected images become active.

Their series of works on paper *Where is Waldo?*, and the 'moving painting' *From Sea To Dawn*, are the result of the appropriation and subsequent artistic manipulation of images that provide information about real events as documented and broadcast by news channels. Both the works on paper and the 'moving paintings' – rotoscopes of video news broadcasts – feature pictorial alterations of the original characters and landscapes in which human faces and bodies are dehumanized by their substitution with those of animals. By taking an image from the real world with its own set of conventions and placing it out of context through artistic manipulation, the artists seek to create a sensation of estrangement in their audience. The lack of a voice and subtitles as well as the juxtaposition of different images, featuring anthropomorphic zoomorphs instead of human figures, disrupt conventional means of communication, in this case, a news broadcast, removing its referential value and depreciating the content of the what's reported. Therefore, although the images come from an empirical event, once they have been manipulated they convey new meanings that are unconnected to their origins whilst presenting new layers of signification and interpretation.²



^{1, 2} Excerpts from Abaseh Mirvali and Constanza Medina's essay accompanying Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian's exhibition *forgive me distant war for bringing flowers home* (2018), OGR, Turin