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ART BRUSSELS

29 contemporary art fair

GALLERY ISABELLE VAN DEN EYNDE (Booth 3B-27)

Gallery Isabelle van den Eynde is pleased to announce its participation in Art Brussels 2011 running from April 27 until May 1, 2011 at BOOTH 3B-27 presenting new works by Rokni and Ramin Haerizadeh as well as Reza Aramesh; three of the most exciting and engaging artists emerging from Iran today.

Every year in April, **Art Brussels** welcomes 30,000 professionals, collectors and art lovers from all over the world. Art Brussels is the European platform for upcoming talents in the field of contemporary art and focuses as well on strong established galleries representing a selection of their highest-quality paintings, sculptures, photography, video and installations. Over 170 galleries will participate at the fair this year, including Gallery Isabelle van den Eynde, proudly debuting in this, Art Brussels's 29th edition.

One of the pioneers of the Middle Eastern contemporary art scene, Dubai-based Gallery Isabelle van den Eynde has established a reputation for sourcing and promoting the most progressive and exiting talents from across Iran and the Middle East.

In his new series *Fictionville*, **ROKNI HAERIZADEH**, cunningly violates, through gesso and watercolour, found media images depicting human suffering and transforms them, sometimes unrecognisably, into imaginary fairytales: humorous, grotesque, satirical and bitter. Originally, these images depicted a cornucopia of chaotic scenarios; street demonstrations and combat, military marches, fleeing victims, brutal security forces, natural disasters, - representing a spectrum of human suffering. Refracted through Haerizadeh's prism, street demonstrators surreally metamorphose into elephant men and fox, goat, or feline-headed anthropomorphic creatures. Riot police become roaring monsters, whilst oppressors and their fleeing victims are rendered hooved beasts, in a nightmarish, twisted rendering of an Orwellian fable.

The artist not only explores and exploits the pornographic spectacle of violence, but comments scathingly on the voyeurism that peers with fascination at these images, from a safe distance.

Rejecting a stance of pitiful moralising, the artist instead uses these amalgamated images from natural or man-made disasters to pointedly, yet confront our insatiable appetite for such spectacles, at the cost of empathy, understanding or knowledge.

Rokni Haerizadeh (born Tehran 1978) is a painter, currently based in Dubai. Rokni Haerizadeh has had several solo shows in Dubai with Gallery Isabelle van den Eynde (formerly B21 gallery), and in group shows worldwide, including Charles Saatchi's Unveiled: New Art from the Middle East (2009), and Raad-o-Bargh at Thaddaeus Ropac Gallery in Paris (2009). His works are included in public and private collections worldwide. He currently lives and works in Dubai.

RAMIN HAERIZADEH's new series is entitled *Bad Hejab* and unashamedly relates the artist's view of contemporary insights into post-Revolution Iran. He mainly works with photography, cutting up images and rearranging them, creating a world of contradictions and absurdities, substituting his subjects faces with his own zany-cheerful one. In Haerizadeh's photo-based collages, the artist depicts himself as a 'simulacrum, a chaos of appearances' to emphasize the fragmented Iranian Identity. The artist subverts and delivers his withering verdict on serious issues through an intelligent, coolly-ironic use of humour and visual props and elements ranging from the traditional to outright kitsch.

From The Middle East, Thaddeus Ropac's Paris gallery, along with appearances at Paris Photo (2009) and Casa Asia in Barcelona, Spain.

Presented in the manner of religious triptychs, **REZA ARAMESH** latest series, shot in the Palace of Versailles, presents a kaleidoscope of bewildering juxtapositions; a dazzling mélange of performance, theatricality, shoulder-grabbing intensity and moral questioning of wealth, power, conflict and culture. Aramesh's particular line of work sees him recreate elements of images sourced from across print, television and online media, reporting wars and conflicts worldwide. Seizing on an individual or group of men, usually prisoners of some kind, Aramesh meticulously recreates the tableaux in photographic or sculptural pieces labelled 'Actions', often within almost comically incongruous surroundings. Also presenting sculpture, using the exacting techniques employed by 17th century European sculptors of woodcarving and polychrome paint techniques. Aramesh has cast his own, modern-day 'saints' – inviting us to assess whether these victims found on the roads, jails and battlegrounds of Iraq, Afghanistan or Vietnam are indeed the secular saints of our time?

Reza Aramesh (born Ahwaz, 1970) completed an MA Fine Art at Goldsmiths College, London, in 1997 and has since appeared in several solo and group exhibitions in the UK, China and Dubai. He has orchestrated a number of performances in London, including 'I am a Believer', commissioned by the ICA in London's Trafalgar Square, and at Tate Britain. His most recent show, 'Walking In The Darkness Of A Promised Light' was held at Gallery Isabelle van den Eynde during March 2011.

The Big Odalisque of Ingres is reinterpreted with **ZOULIKHA BOUABDELLAH**'s minimal monochrome technique and fragmented in eight different panels. The famous slave with her languid pose and elongated back looks back over her shoulder, as if from a distant, antiquated past. Assumed to be an oriental woman, her stare and distorted proportions embody a woman's complex thoughts and feelings. Entitled The Ruins, this work marks an implicit conclusion, echoing the artist's battle for women's cause and her penchant for romance.

Born in Moscow in 1977, Zoulikha Bouabdellah grew up in the Algeria until the age of 16 moving then to Paris where she graduated from the Ecole Nationale Supérieure d'Arts de Cergy-Pontoise. Favoring video in her debut, she now works in a multitude of media challenging cultural dualities and imbalances, as well as cultural fusion and the ability to transcend borders. Zoulikha Bouabdellah has won several prizes: recipient of The Prix Meurice for Contemporary Art, Paris, France, one of the winners of the Abraaj Capital Prize, Dubai, UAE, the Algerian Prize for young Algerian creation and Villa Médicis Hors Les Murs, Cape Town, South Africa. She has been shown all over the world in fairs, institutions and biennales such as the Venice Biennial, Art Dubai, FIAC, Art Brussels, Aichi Triennial, Bamako Biennial, Mead Art Museum, Centre Pompidou, MoCADA, Brooklyn Museum, etc.

Gallery Isabelle van den Eynde's booth will present works disparate in form and approach yet there are echoes resounding between them, moral ambiguity, dark humour, social critique, political engagement, formal experimentation and a mercurial passion.