

| www.yafteh.art



Yafteh Art Gallery





Yafteh is a research based art gallery with two main exhibition space; one is located in the city of Tehran and the other outside. The area of focus is on interdisciplinary research programmes in collaboration with determined artists whose discipline and technique have the potential of joining such challenging projects. The outcome will be an exhibition in form of visual art and the project will be then documented within a comprehensive book published for this specific project.

Newly emerged, Yafteh gallery made up of a truly ambitious young team, is positive to expand its market internationally in support of its contemporary Iranian artists.

In this regard, the website of Yafteh is considered as the primary source reflecting the gallery progress; it utilizes the feature of virtual tour to demonstrate its team capabilities in curating exhibitions for the audience who cant make it in person. In this tour the architecture of the main gallery space has been exactly modeled and each exhibition will be revealed just as the installation is completed.



from left: The main gallery space located in the city of Tehran - Yafteh DeepDown



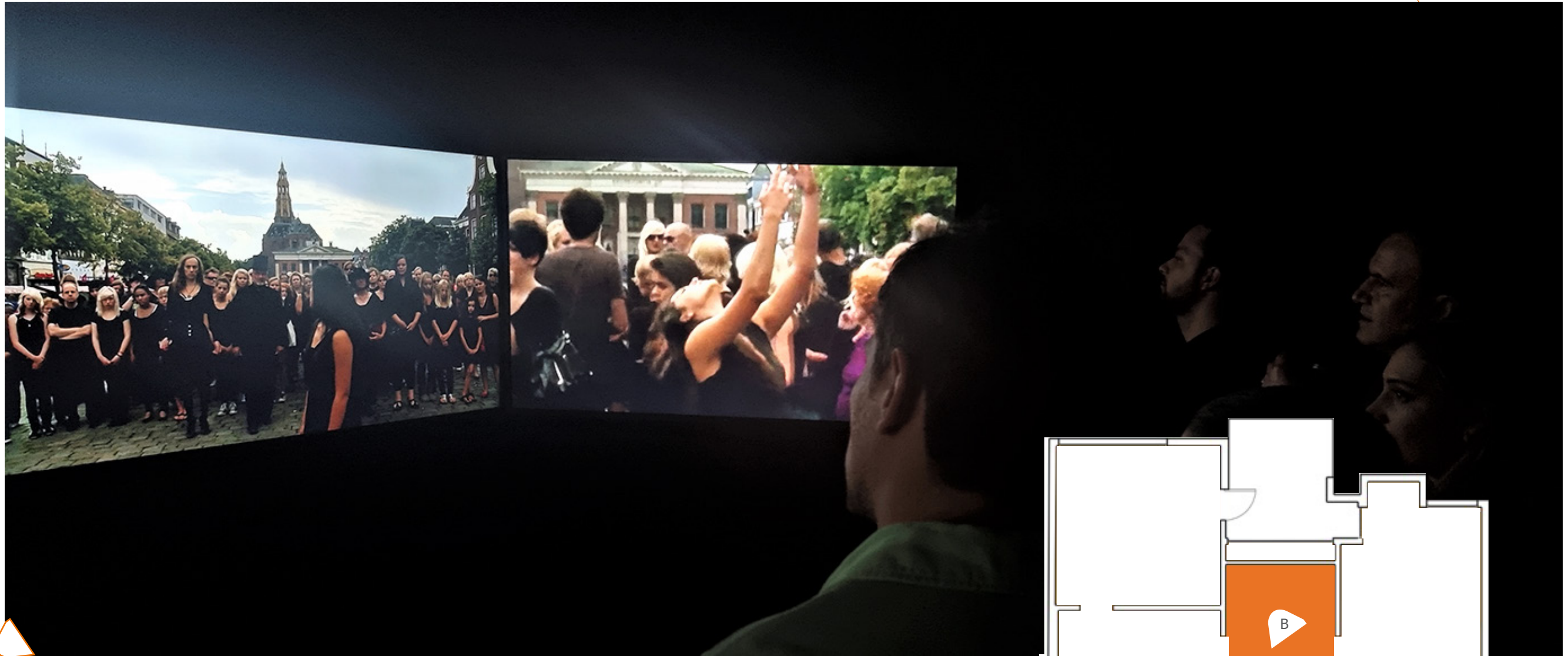
Shaped (group)Exhibition - Spring 2022



Bijan F.Dareshuri, Nasrollah Kasraian - An Account of 40 Years of Friendship Exhibition - Summer 2023



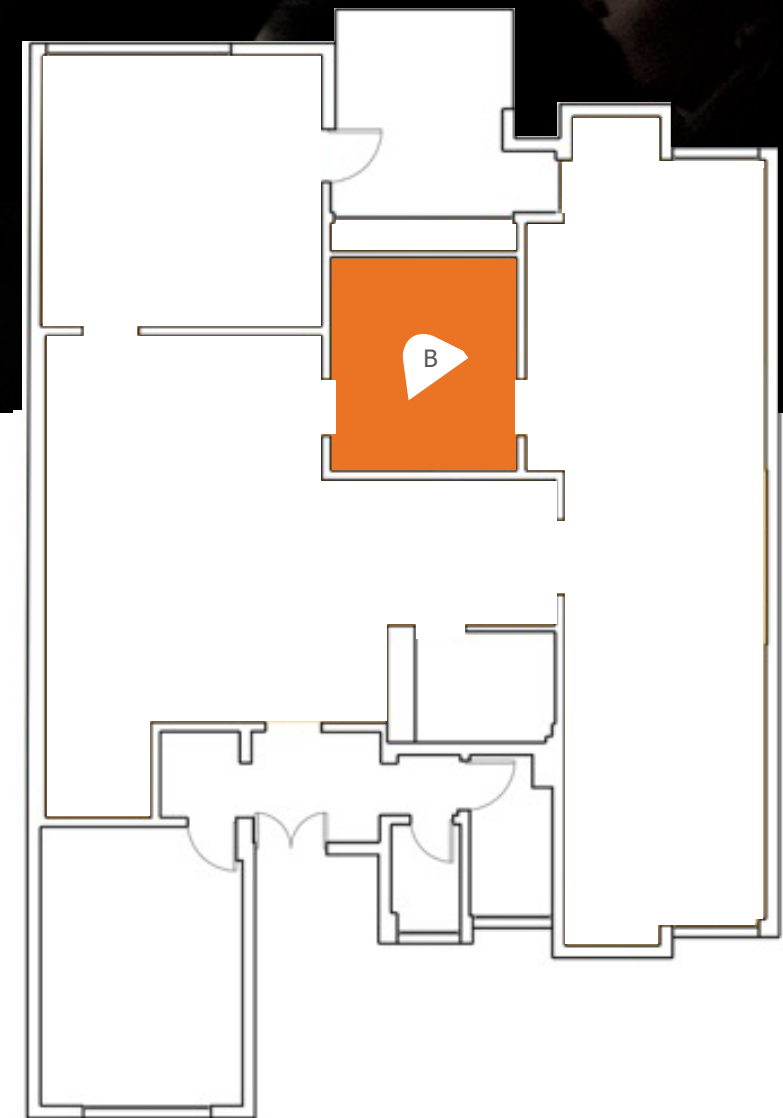
*The main gallery space located in the city of Tehran

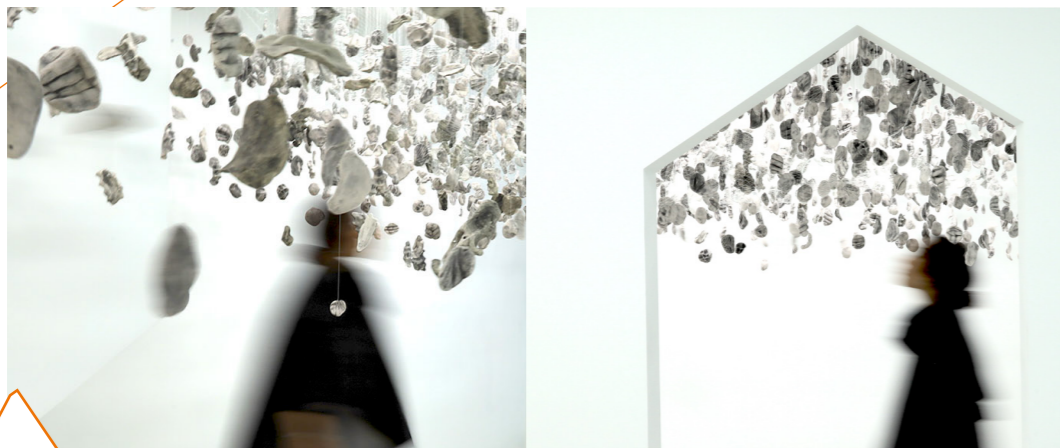


Amirali Navaee - Against Oblivion (Video Installation) Exhibition - Winter 2023



Bijan F. Dareshuri, Nasrollah Kasraian - An Account of 40 Years of Friendship Exhibition - Summer 2023





Arezu Zargar, Hanieh Khodabandehlu - The Scale of Nth Factor (Duet)Exhibition - Spring 2023



Bijan F.Dareshuri, Nasrollah Kasraian - An Account of 40 Years of Friendship Exhibition - Summer 2023



Kamran Mehrad - Streamed (solo)Exhibition - Winter 2022

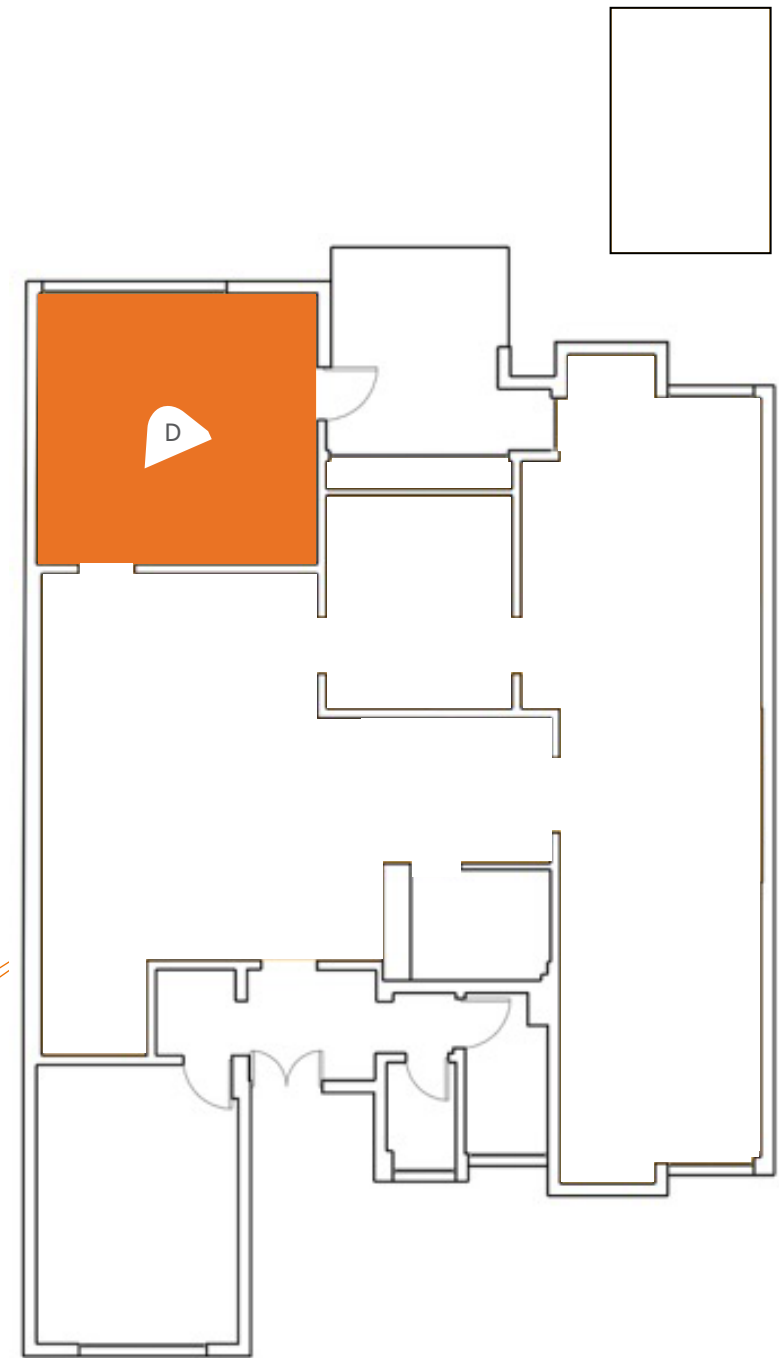


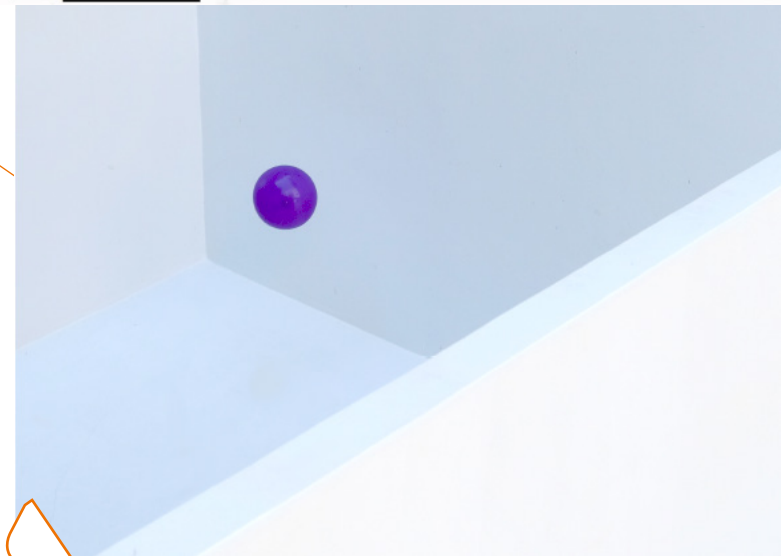
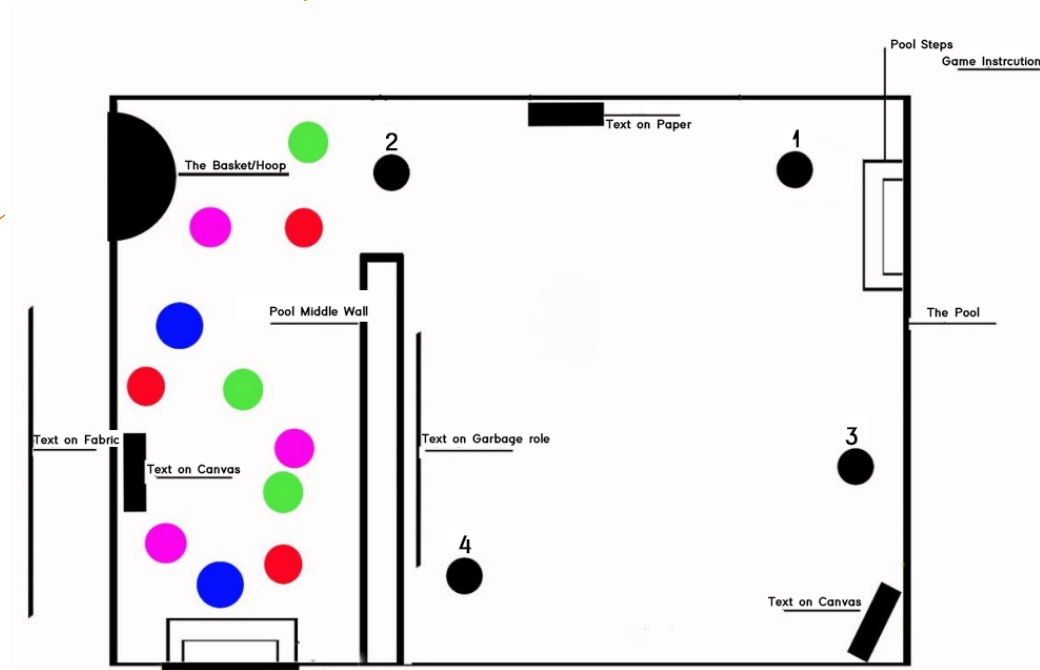


Shaped (group)Exhibition - Spring 2022



Shaped (group)Exhibition - Spring 2022

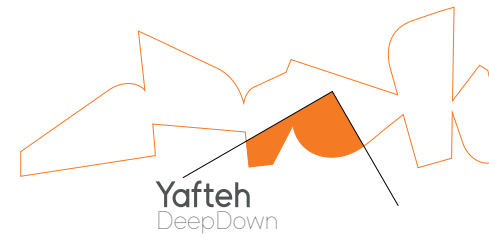




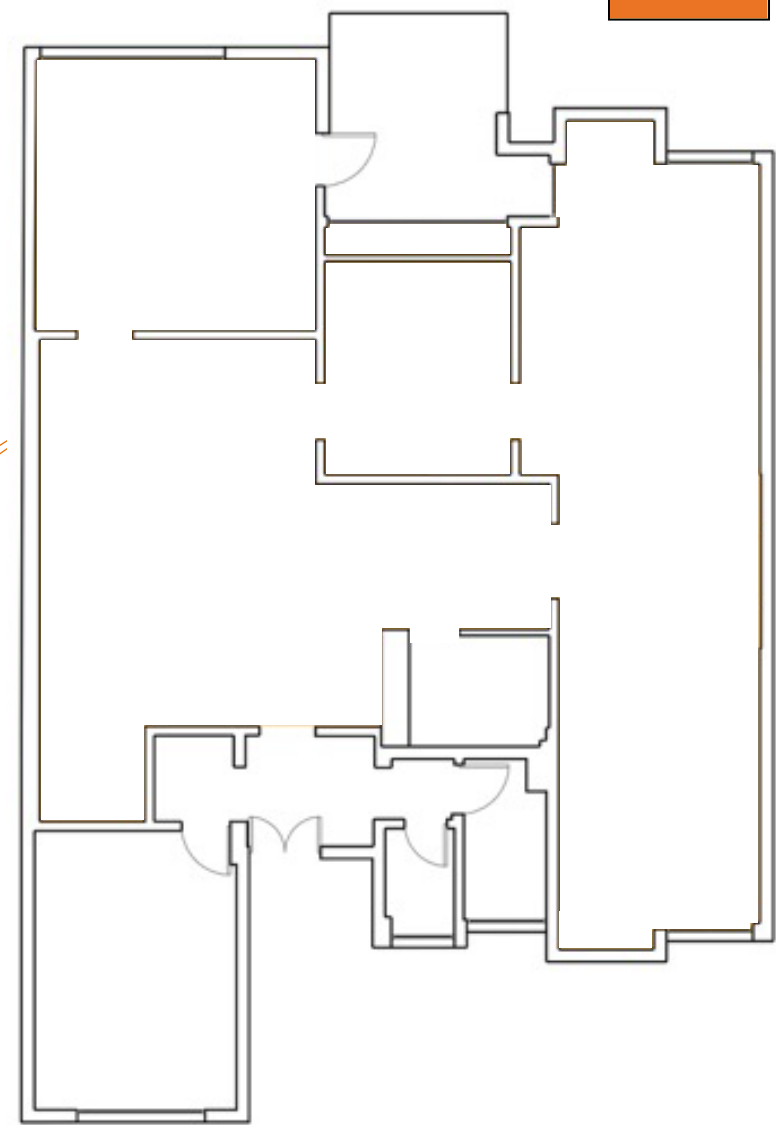
Ali Khatamsaz - There is no such thing as failure - Summer 2022



Tarlan Lotfizadeh - Bearing witness to a missing testimony - Spring 2022



Yafteh Deep Down is the swimming pool located in the backyard of the gallery which operates independently from the main space. In this outdoor swimming pool, which has a negative depth compared to the main gallery, Yafteh calls for the proposals that are created specifically for that space. They are mostly interactive installations which involve audience participation.



YAFTEH
PRESENTING
AT



ZAHRA SHAFIE
ZARTOSHT RAHIMI
BABAK HAGHI

ZAHRA SHAFIE

1986, Tehran - Iran



In the past three decades of the 20th century, artists, critics, theorists, and writers made attempts in their own ways to explore and recognize meaning in the body and the tangible sensory experience. Each of them sought to reidentify the coordinates of the body in their own unique manner. The body and the new metaphor of embodied geography have been one of the main concerns of a critical approach called spatial-geography, which is based on the discovery and understanding of the perceptual experiences of writers and artists.

In **Zahra Shafie's** works, we can observe that place does not have a specific reference. In fact, we encounter a construction of a mental space, which is itself one of the factors in the birth of meaning in painting. According to the theories of spatial-geography critics, this space can be classified into three categories: perceptual space, conscious and imagined space, and experienced space. Perceptual space in Zahra Shafie's works is connected to tangible and real actions, which establish a relationship between various characters and the plant and floral space within the paintings. In this sense, plants and flowers, with all their peripheral symbolic ethos of growth, decay, and withering, have a meaningful connection to these characters who sometimes seek after themselves, and sometimes face the audience directly. The absence of a specific reference for place and space leads to the creation of an imaginative dimension related to the perceptual space. Based on this, the body of nature becomes more cultural, and the body of humans and the faces, by necessity, must search for themselves.

Sohrab Ahmadi

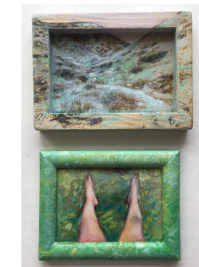
full text on "Infertile fields" exhibition catalogue/ <https://www.yafteh.art/infertile-fields/>



INSTALLATION OF ZAHRA SHAFIE - YAFTEH BOOTH - POSITIONS BERLIN ARTFAIR , 10TH EDITION



From left: Oil on Paper - 48 x 41 cm / Oil on Canvas - 100 x 150 cm



From top: Acrylic and Color Pencil on Paper - 14 x 19 cm / 13 x 17 cm / 47 x 65 cm

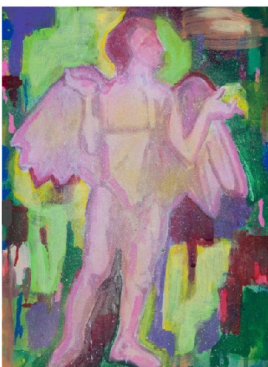
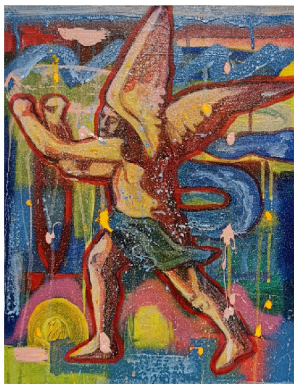
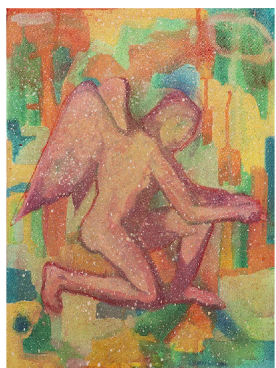
ZARTOSHT RAHIMI

1989, Isfahan - Iran



The artworks of **Zartosht Rahimi** specifically include universal concepts related to society, politics, culture, and their integration with personal and daily concerns and challenges of life. Militarism, assimilation, and war are among the primary topics that form the main foundation of the works, and follow up the secondary topics and their impacts, and in this way a wider range of issues are also considered. Clothing is widely used as a tool for replication in military industries, and the visual figure of military uniforms plays an effective role in camouflage, concealment and creating panic, in addition to unity and discipline. The core and his visual entry into the subject of recruitment begins through this window, and spreads his ideas on this basis in many of drawings and paintings, as well as installations and videos which he creates. Yet, history, high-speed media events, common moral contradictions in politics and society, as well as personal and fictional stories help to narrate his works in a parodic and humorous way, and will also lead to reflection of much wider issues in other fields. Rahimi's relationship with the audience of these works is formed through pictorial ideas and visual attractions by means of exciting and unlimited use of color, as well as narration and storytelling to the audience. This form of illustrated expression which has historical and traditional roots in Iranian visual art, takes on a new figure with unrestricted entry and integration of more efficient media, and leaves the final decision to enter, complete and expand this feature to the audience.





From left: Acrylic on Canvas - 40 x 30 cm / Acrylic on Canvas - 45 x 30 cm / Acrylic on Canvas - 90 x 70 cm

Acrylic on Canvas - 40 x 30 cm



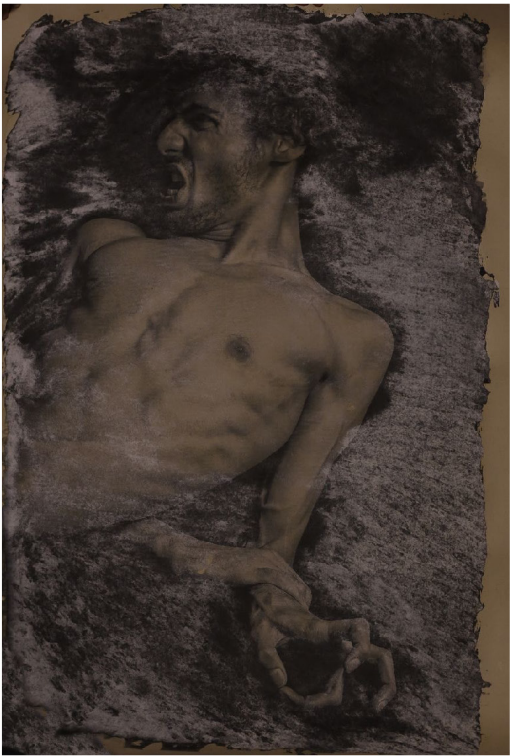
In the works of **Babak Haghi**, the body is not a reduced and figurative abstraction but rather a focal point of human perception. To elaborate on this point, we should refer to the three types of bodies that are referred to as the topography of these bodies in the critique of perspective or geography. These three types of bodies are: the body that is in union with the outside world, and therefore everything that passes through the world also passes through it; the cosmic body, or a body that has chosen a place, and therefore its coordinates become similar to a place; and the broken body, or a body that is affected by external observation and society. There are three types of bodies that are apparent in the delicate and broken bodies that Haghi portrays. Most of the subjects struggle with their own gender and sexual identity in the society they live in, which seeks to construct these bodies through its own observations. However, these bodies do not conform to what society wants or what the bodies themselves want. These bodies, which have masculine appearances, are challenged by many dimensions of gender and queer tendencies to define masculine and feminine, and ultimately, this challenge forms the basis of the artist's work. This challenge also arises in the space and place, which is not just a physical space but is transformed into the same surveillance that symbolic indices, from law to coercion, define for the subjects, and this definition also dominates the space. In Haghi's works, we escape from the domination of challenge and emptiness when the body is able to merge with the earth or the universe in its purposeless purposes and escape from domination.

Sohrab Ahmadi

BABAK HAGHI

1982, Tabriz - Iran

INSTALLATION OF BABAK HAGHI - YAFTEH BOOTH - POSITIONS BERLIN ARTFAIR, 10TH EDITION



Alternative Photo Print(Wood Glue) on Cardboard - From left: 90 x 60 cm / 40 x 30 cm



Alternative Photo Print(Wood Glue) on Cardboard - From left: 40 x 35 cm / 40 x 30 cm



Arch

Info@yafteh.art