



**Pooya Aryanpour
Farrokh Mahdavi**

Booth: 3F-13

Date: August 29 – September 1, 2024

Location: Hong Kong, China

Address: Phillips Asia headquarters in the WKCDA Tower, Cultural District, 8 Austin Rd W, West Kowloon, Hong Kong

Website: <http://dastan.gallery/>

Instagram: [dastan.artgallery](https://www.instagram.com/dastan.artgallery)



At the debut edition of Art021 Hong Kong, Dastan presents work by Pooya Aryanpour (b. 1971) and Farrokh Mahdavi (b. 1970) at Booth 3F-13. The fair opens to the public on August 29 and will be on view until September 1, 2024, at Phillips Asia headquarters, WKCDA Tower.

Dastan's presentation features a diptych sculpture by Pooya Aryanpour, two portraits by Farrokh Mahdavi, "Ground" (2019), directed by Alborz Kazemi, offering a glimpse into Mahdavi's creative process within his studio, and "Gone with the Wind" (2021), a documentary film directed by Bahman Motamedian about Aryanpour's eponymous 2021 exhibition.

Pooya Aryanpour reimagines traditional Iranian mirror work (Ayineh-Kari), creating forms that blur the line between the representational and the abstract. His work draws on Iranian cultural traditions, symbolism, and folklore, producing reflections that play with light, lines, and forms to evoke a sensory experience. Aryanpour's exploration into the restoration of historical Iranian architecture deeply influences his work, leading him to craft intricate structures inspired by microscopic life, the human body, and natural forms.

Initially trained in painting, Aryanpour incorporates his studies of natural elements and improvisational techniques into his mirror-work designs. His patterns draw from a wide range of sources, including his earlier paintings and the traditional art of Tazhib (illuminated manuscript), creating a rich, layered visual language that reflects both historical and contemporary influences.

Farrokh Mahdavi's work is immediately recognizable, marked by his distinctive use of pink hues and the recurring motifs of androgynous, ageless figures that transcend cultural and political divides. While seemingly repetitive, his portraits carry a deep resonance through the subtle shifts that occur over time. This repetition is not a mere replication but a deliberate exploration of the passage of time and the evolution of identity, form, figure, and fate. Over the past decade, Mahdavi has been refining his "Shavings" series, where the repetition in his work reveals the nuanced transformations that have taken place –each iteration building upon the last, yet marked by a profound sense of change.

Despite the thick volumes of paint and the robust textures that characterize his canvases, Mahdavi's creative process involves a delicate balance of construction and deconstruction. He is known for layering his works with dense applications of paint, but his process includes peeling away or destroying the layers of paint, only to rebuild them to reveal new dimensions and depths. This technique reflects a complex interplay between creation and destruction, embodying a dynamic tension central to his artistic vision.

Dastan extends its sincere gratitude to Vida Heydari and VHC Gallery in Pune, India, for their invaluable support and for making this presentation possible.