

**DASTAN**  
ART GALLERY

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Booth: 3C39

Date: March 28 - 30, 2025

Preview: March 26 - 27, 2025

Location: Hong Kong, China

Address: Hong Kong Convention & Exhibition Centre,

1 Harbour Road, Wan Chai, Hong Kong, China

Dastan is proud to announce its participation in Art Basel Hong Kong 2025, presenting a selection of works by Reza Aramesh, Pooya Aryanpour, Sepand Danesh, Bita Fayyazi, Farrokh Mahdavi, Meghdad Lorpour, Farah Ossouli, Asal Peirovi, and Morteza Pourhosseini, focusing on depictions of the body, its relationship with the environment. Each piece embodies a unique aesthetic, spanning a range of material and formal sensibilities -from the fragility and delicacy of weaving yarn, broken ceramics, and thrown-away objects in Bita Fayyazi's work to the structured grandeur of Reza Aramesh's figure and Pouya Aryanpour's mirror-work sculpture. Moreover, the stunning effect of Farrokh Mahdavi's portraits, the delicate miniature of Farah Ossouli, the ambiguous and deft painting by Morteza Pourhosseini, form and fiction in the work of Asal Peirovi, the elaborate painting installation of Meghdad Lorpour, and the renditions of figures in Sepand Danehs's work create an environment and a conversation through movement, consonance, color and form.

Reza Aramesh was born in Iran and is based in London and New York. He holds a Masters degree in Fine Arts from Goldsmiths University, London. His work has been exhibited in both solo and group exhibitions such as in the occasion of the 60th Venice Biennale 2024, Italy 14 and 15 Bienal de la Habana, Asia Society Museum, New York, The Metropolitan Museum of Art Breuer, New York, Bowdoin College Museum of Art, Maine, SCAD Museum, Atlanta, Georgia, Akademie der Kunste, Berlin, the 56th Venice Biennale, Art Basel Parours, Frieze Sculpture Park, London, Sculpture in the City, London, Armory Show Off-Site at Collect Pond Park, New York and at Maxxi Museum, Rome among others. Aramesh has orchestrated a number of performances and situations in such spaces as The Barbican Centre, Tate Britain and ICA, London. His works have entered public and private collections worldwide including Argentina, Germany, Lithuania, Poland, USA, Belgium, Israel, France, Iran, Lebanon, Italy and the U.K. Working in sculpture, drawing, embroidery, ceramics, video and performance in a succession of 'actions', Reza Aramesh draws inspiration from media coverage of international conflicts dating from the mid-20th century until present day. This coverage is then transformed into sculptural volumes in collaboration with non-professional models, who help him reenact his chosen source materials. No direct signs of war remain in the physical end results and the characters seem driven out of their initial contexts. Opposition between beauty and brutality allows the artist to unveil the absurdity and the futility of these actions. Aramesh de-contextualises these scenes of violence from their origins, exploring the narratives of representation and iconography of the subjected male body in the context of race, class and sexuality in order to create a critical conversation with the western art historical canon.

Pooya Aryanpour (b. 1971, Tehran, Iran) is an artist, art instructor, and university lecturer based in Tehran. He studied Painting at Azad University of Tehran, where he obtained his MA in 1999. He has curator shows over the past three decades. Pooya Aryanpour has made use of mirrors in his sculptures since the 2000s, a practice made popular by artist Monir Farmanfarmaian in the early 1970s. Aryanpour's studies of Qajar (19th-20th centuries) mirror-works have given his work a reflective character. His work may be considered interactive and conceptual as some fleetingly reflect the images of their viewers. Large size sculptures are covered with tiny mirrors that change color with a shift in light or position, multiplying what they reflect. The plurality of images thus proliferated has a spiritual dimension - mirror-works are used in places of worship throughout Iran. The multiplicity of images shatters the individual's ego to arrive at a devotional unity.

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Sepand Danesh (b. 1984, Tehran, Iran) is a graduate of École Nationale Supérieure des Beaux-Arts in Paris where he studied under Giuseppe Penone and Philippe Cognée. Works of Sepand Danesh stand at the crossroad of art and technology. He looks at the world as if through a pixelated filter - elements and figures in his paintings are made of squares/cubes in a Euclidian geometry of surfaces. These paintings start in a corner of an empty space with no ceiling or floor. Suspended between perpendicular lines is a vertical shelf where various elements and figures make a show. He uses drawing, painting and workshops to burst ideas about the dynamic of the Hub. His paintings represent optical illusion of inside corner (as the metaphor of impediment) without floor or ceiling which shelter his intimate and also the world's wider memory.

Bitā Fayyazi (b. 1962, Tehran) lives and works in Tehran. More than a sculptor, an installation artist, or a ceramicist engaged in some mystic relationship with her material, Fayyazi is an artist who works within a more performative and markedly social practice. Fayyazi has been active in art for around 30 years. As her involvement in art developed, she became interested in teamwork and collaboration. She actively engages in collaborative and performative projects with artists and individuals with no artistic backgrounds. By embracing such interactions, she explores the power of shared creativity, fostering meaningful connections and broadening the boundaries of artistic expression. Throughout the years, working together with others has become an integral and cherished part of her practice. This approach has shown to be more valuable, often surpassing the outcome itself.

Meghdad Lorpour (b. 1983, Shiraz, Iran) is a painter based in Tehran. He studied painting at Shahed University, Tehran (2010). Throughout his career, Meghdad's subject matter has ranged from portraiture to landscape and still life, and his analytical approach to every aspect of his work has constantly evolved. He begins with a multi-layered phase of research, which includes deep dives into related literature, travel, documentation, and recording oral histories, and continues by exploring his recollections of the research process as sketches and experiments in technique and representation. After his early focus on portraiture, inspired by Persian mythology and Miniature Painting, Lorpour soon shifted towards looking at animals in their natural habitats, contextualizing them in his research on mythological history. More recently, he has focused on nature itself - landscapes and the different aspects of the natural environment. The artist has been meticulously looking at nature through certain points of view and sought to induce inner mythological layers to his settings while depicting natural scenery.

Farrokh Mahdavi (b. 1970, Tehran, Iran) taught himself painting before studying with master painters and cultivating his passion for the medium. He lives and works in Tehran. The canvass of Farrokh Mahdavi can be distinguished through the use of unique pinkish hues. His technique aims to defamiliarize the well-known facial elements in a face. The fleshy-pink color of the artist's figures allows the rendering of "a more general depiction of human beings devoid of stereotypes of gender and race". The faces in Mahdavi's work are reduced to such features as the eyes or the lips, and the rest are covered by thick layers of pink paint, hinting at the emotional world of his characters. He tries to specify forms and conditions without directly depicting anything additional to that, as he believes it deviates from the main point.

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Farah Ossouli (b. 1953, Zanjan, Iran) is a painter working and living in Tehran. She received her BA in Graphic Design from the University of Tehran, where she taught between 1972 and 1987. She founded DENA, a female art collective that has organized over 30 exhibitions since 2001. She is a member of the Society of Iranian Painters. Farah Ossouli achieved a unique fusion of techniques, materials, themes, and narrations during her forty-year career as an artist. She has been a pioneer in introducing contemporary themes and ideas into miniature painting. The latest collections of Farah Ossouli are based on classical European paintings (by Delacroix, Goya, David, Manet, Titan, Rembrandt, and Ingres, among others), chosen by the artist based on their historical and conceptual relevance vis-à-vis the manifestation of violence in our world today. By transforming the medium (Persian painting) and figures (female holding the torch), Farah Ossouli is presenting the viewer with a new way of looking at the events taking place around us.

Asal Peirovi (b. 1985, Sari, Mazandaran Province, Iran) is a graduate of Painting from Shahed University (BA, 2009) and Tehran Art University (MA, 2014). In her work, Asal Peirovi uses various techniques and focuses on themes such as memory, travel, scenography, architecture, and nature. Her signature is the distinct handling of materials and experimentations with architectural elements inside the logic of perspective. Another trademark in her works is that she often works on unprimed and unstretched canvases. The paintings of Asal Peirovi are a combination of study and improvisation in which the artist's creation of visual texture on fabric resembles the unpredictable behavior of nature. This allows her to use it as a context to add different layers of architectural elements standing in opposition to nature's unpredictability. These architectural elements, inspired by Perso-Islamic historical structures are depicted in the color palette and the perspective techniques of traditional Persian painting that invoke a myriad of elusive references that express the diversity which informs Asal Peirovi's visual perception.

Morteza Pourhosseini (b. 1985, Ahvaz, Khuzestan Province, Iran) received his BA in Painting from Shahed University of Art (2010). Works of the artist in "In-between" framed his contemporary characters within the tradition of religious iconography of northern Europe. Their covered eyes, gazes that were lowered or beheld the horizon, their pliant bodies, pointed to an incident - an incident that has taken place and whose consequences were yet to come to light. "In-Between" seems to emphasize this sense of being on the threshold, "They are just one step from the Fall and the faceless figures are only observers."

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Dastan 很榮幸宣布將參加 2025 年香港巴塞爾藝術展，並呈獻以下藝術家的精選作品：禮薩·阿拉梅什(Reza Aramesh)、普亞·阿里安普爾(Pooya Aryanpour)、塞潘德·丹內什(Sepand Danesh)、碧塔·法亞齊(Bita Fayyazi)、法魯克·馬赫達維(Farrokh Mahdavi)、梅赫達德·洛爾普爾(Meghdad Lorpour)、法拉·奧蘇利(Farah Ossoul)、阿薩爾·佩伊羅維(Asal Peirovi)及莫爾塔扎·普爾侯賽尼(Morteza Pourhosseini，重點探討身體及其與環境的關係。

每件作品都體現出獨特的美學，涵蓋多種物料與形式的感性——從碧塔·法亞齊作品中紗線的脆弱與細膩、破碎的陶瓷及被遺棄的物件，到禮薩·阿拉梅什作品的宏偉結構與普亞·阿里安普爾的鏡面雕塑。

此外，法魯克·馬赫達維的肖像作品震撼人心，法拉·奧蘇利的微型畫細緻精妙，莫爾塔扎·普爾侯賽尼的繪畫充滿曖昧與靈巧，阿薩爾·佩伊羅維作品中的形式與敘事交織，梅赫達德·洛爾普爾的精緻繪畫裝置，以及塞潘德·丹內什作品中人物的詮釋，共同透過動態、和諧、色彩與形態營造出一種對話與氛圍。

禮薩·阿拉梅什(Reza Aramesh)出生於伊朗，目前生活和工作於倫敦與紐約。他擁有倫敦大學金史密斯(Goldsmiths University)美術碩士學位。其作品曾在多個重要展覽中展出，包括 2024 年第 60 屆威尼斯雙年展、古巴哈瓦那雙年展第 14 屆與第 15 屆、紐約亞洲協會博物館、紐約大都會藝術博物館 Breuer 分館、緬因州鮑登學院藝術博物館、佐治亞州亞特蘭大 SCAD 博物館、柏林藝術學院(Akademie der Künste)、第 56 屆威尼斯雙年展、巴塞爾藝術展 Parcour、倫敦 Frieze 雕塑公園、倫敦城市雕塑展(Sculpture in the City)、紐約軍械庫藝術展 Off-Site(Collect Pond Park)以及羅馬馬克西國家當代藝術博物館(MAXXI Museum)等。

阿拉梅什曾在倫敦巴比肯藝術中心(The Barbican Centre)、泰特不列顛美術館(Tate Britain)及倫敦當代藝術學院(ICA)等藝術空間策劃多場表演與行為藝術。他的作品已被世界各地的公共與私人收藏，包括阿根廷、德國、立陶宛、波蘭、美國、比利時、以色列、法國、伊朗、黎巴嫩、意大利和英國等國家。

阿拉梅什的創作涵蓋雕塑、素描、刺繡、陶瓷、錄像與行為藝術，他的作品往往以一系列「行動」(actions)呈現。他的靈感來自 20 世紀中期至今的國際衝突媒體報導，並將這些影像轉化為雕塑，與非職業模特合作，重現這些場景。然而，最終的作品中並未直接呈現戰爭的痕跡，人物彷彿被抽離了原有的歷史背景。

美與暴力的對立使阿拉梅什得以揭示戰爭行為的荒謬與徒勞。他將暴力場景去脈絡化，探索受壓迫男性身體在種族、階級與性別的背景下如何被表述與再現，從而與西方藝術史的傳統語境展開批判性對話。

普亞·阿里安普爾(Pooya Aryanpour，生於1971年，伊朗德黑蘭)是一位藝術家、藝術講師及大學教授，現居德黑蘭。他在德黑蘭阿扎德大學(Azad University of Tehran)學習繪畫，並於1999年獲得碩士學位。在過去三十年間，他策劃了多場展覽。

自2000年代以來，普亞·阿里安普爾在雕塑中運用鏡面，這一手法可追溯至1970年代初，由藝術家莫尼爾·法爾曼法爾馬伊安(Monir Farmanfarmaian)所推廣。阿里安普爾對卡扎爾王朝(19至20世紀)鏡面裝飾的研究，使他的作品具有反思性。

他的作品可被視為互動性與概念性兼具的藝術，部分作品甚至短暫地反映出觀者的影像。他的大型雕塑覆蓋著細小的鏡面，隨著光線或觀賞角度的變化而改變顏色，並不斷地複製和變化所映照的影像。這種影像的多重增生具有一種精神層面——鏡面裝飾在伊朗的宗教場所中廣泛運用。鏡面反射出的影像的多樣性，使個體的自我被粉碎，以達至一種虔誠的統一。

塞潘德·丹內什(Sepand Danesh，生於1984年，伊朗德黑蘭)畢業於巴黎國立高等美術學院(École Nationale Supérieure des Beaux-Arts)，師從朱塞佩·佩諾內(Giuseppe Penone)與菲利普·科涅(Philippe Cognée)。

塞潘德·丹內什的作品位於藝術與科技的交界處。他透過像素化的視角來觀看世界——其繪畫中的元素與人物由方形或立方體構成，畫中的透視法呈現出歐幾里得空間特性。他的畫作始於一個空曠空間的角落，沒有天花板或地板。在垂直與水平線交錯之間，一個懸掛的架子上陳列著各種元素與人物。他運用素描、繪畫與工作坊的方式，激發關於「樞紐」(Hub)動態性的概念。他的作品營造出一種視覺錯覺，角落成為一種「障礙」的隱匿，而沒有地板與天花板的封閉空間則庇護著他的私人記憶以及更廣泛的世界記憶。

碧塔·法亞齊(Bita Fayyazi，生於1962年，伊朗德黑蘭)現居並工作於德黑蘭。她不僅是一位雕塑家、裝置藝術家或陶藝家，更是一位以行為與社會參與為核心的藝術家。

法亞齊從事藝術創作已近三十年，隨著她藝術實踐的發展，她逐漸對團隊合作與協作產生興趣。她積極與其他藝術家及沒有藝術背景的個人合作，參與各種協作與行為藝術計畫。通過這些互動，她探索集體創造力的力量，促進有意義的聯結，並拓展藝術表達的邊界。多年來，與他人共同創作已成為她藝術實踐中不可或缺且珍貴的一部分，這種過程的價值往往超越了最終的藝術成果。

梅赫達德·洛爾普爾(Meghdad Lorpour，生於1983年，伊朗設拉子)是一位現居德黑蘭的畫家。他於2010年畢業於德黑蘭沙赫德大學(Shahed University)，專攻繪畫。



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梅赫達德的創作主題涵蓋肖像畫、風景畫及靜物畫，他對每件作品的分析方法不斷演變與深化。他的創作始於多層次的研究，包括深入閱讀相關文獻、旅行、文獻記錄及口述歷史的收集，並透過素描與技術實驗來探索自身對研究過程的回憶。在創作初期，他專注於肖像畫，從波斯神話與細密畫 (Miniature Painting) 中汲取靈感。

後來，洛爾普爾轉向描繪動物的自然棲息地，並在他的神話歷史研究中賦予這些動物更深層的意義。近期，他更專注於大自然本身——描繪風景與自然環境的不同面向。他以細緻的視角觀察自然，並在風景畫中注入神話意象，使其作品在描繪自然場景的同時，也蘊含內在的神話層次。

法魯克·馬赫達維 (Farrokh Mahdavi, 生於1970年，伊朗德黑蘭) 在正式學習繪畫之前自學成才，後來師從多位大師級畫家，並逐漸培養出對這一媒介的熱愛。他目前居住並工作於德黑蘭。

法魯克·馬赫達維的畫布以獨特的粉紅色調而著稱。他的技法旨在讓熟悉的面部特徵變得陌生，使觀眾對人物形象產生新的理解。他筆下人物的肉粉色調，試圖塑造一種超越性別與種族刻板印象的「更普遍的人類形象」。馬赫達維的作品將面部特徵簡化至僅剩眼睛或嘴唇，其他部分則被厚重的粉色顏料覆蓋，暗示著人物的內在情感世界。他試圖在不過度描繪的情況下確定形式與狀態，因為他認為額外的細節會讓作品偏離核心意圖。

法拉·奧蘇利 (Farah Ossouli, 生於1953年，伊朗贊詹) 是一位畫家，目前生活並工作於德黑蘭。她畢業於德黑蘭大學 (University of Tehran) 平面設計專業，並於1972年至1987年間在該校任教。她是伊朗女性藝術團體 DENA 的創始人，該團體自2001年以來已舉辦超過30場展覽。此外，她還是 伊朗畫家協會 (Society of Iranian Painters) 的成員。

法拉·奧蘇利在其四十年的藝術生涯中，成功融合了技法、材料、主題與敘事風格。她是將當代主題與思想引入波斯細密畫 (Miniature Painting) 的先驅之一。她最新的作品系列基於歐洲經典繪畫 (如德拉克洛瓦、戈雅、大衛、馬奈、提香、倫勃朗、安格爾等人的作品)，這些作品經她精心挑選，以其歷史和概念層面上的意義，與當今世界暴力現象的表現形成對話。透過改變媒介 (波斯繪畫) 與人物形象 (如手持火炬的女性)，法拉·奧蘇利為觀眾提供了一種全新的視角，來審視當下正在發生的社會事件。

阿薩爾·佩伊羅維 (Asa Peirovi, 生於1985年，伊朗薩里，馬贊德蘭省) 畢業於沙赫德大學 (Shahed University) 繪畫專業 (學士, 2009)，並於2014年獲得德黑蘭藝術大學 (Tehran Art University) 碩士學位。

在其作品中，阿薩爾·佩伊羅維運用多種技法，關注記憶、旅行、舞台設計、建築與自然等主題。她的作品標誌性特徵之一是對材料的獨特處理，以及對建築元素的透視邏輯探索。她經常選擇未經塗底 (unprimed) 且未拉伸 (unstretched) 的畫布作為創作載體，這使她的繪畫兼具研究性與即興特質。她在布料上創造出的視覺質感，猶如自然的不可預測性，並以此為背景，層層疊加具有建築感的元素，從而與自然的變幻莫測形成對比。

這些建築元素深受波斯-伊斯蘭歷史建築的影響，並以傳統波斯繪畫的色彩與透視技法呈現，營造出多層次的隱匿，展現出阿薩爾·佩伊羅維對視覺感知的多樣性詮釋。

莫爾特扎·普霍塞尼 (Morteza Pourhosseini, 生於1985年，伊朗阿瓦士，胡齊斯坦省) 於2010年獲得沙赫德藝術大學 (Shahed University of Art) 繪畫學士學位。

他的作品《介於之間》 ("In-Between") 將當代人物置於北歐宗教偶像畫傳統之中。畫中人物或遮住雙眼，或低頭凝視，或目光望向遠方，呈現出某種即將發生或剛剛發生事件的氛圍——事件的影響尚未完全顯現，但無形的張力已經瀰漫於畫面之中。

《介於之間》強調了一種門檻般的狀態：「他們僅一步之遙便會墜落，而那些沒有面孔的人物，僅僅是旁觀者。」這種曖昧的邊界感，使觀眾產生對未來的焦慮與對過去的回溯，也進一步深化了作品的內涵與哲思。