



دستار موازی
PARALLEL CIRCUIT
X
ایستاد 8Fair

یکشنبه تا جمعه از ساعت ۱ بعد از ظهر تا ۹ شب. گالری روزهای شنبه تعطیل است.
Sunday to Friday from 1 to 9 pm, Gallery is closed on Saturdays.
تهران، خیابان موحّد دانش (اقدسیه)، مجتمع آوایلت، ایست / پلایت
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Episode 02

"8fair"

Nov 21 - Dec 5, 2025

اپیزود ۰۲

"8fair"

۳۰ آبان تا ۱۴ آذر ۱۴۰۴

Parallel Circuit proudly announces its participation in "8Fair 2025 > Episode 02". The fair will take place from November 21 to December 5, 2025 at 8cube Gallery, where Parallel Circuit will present a curated selection of artworks by a dynamic group of artists: Bita Fayyazi, Andisheh Avini, Homa Delvaray, and Mamali Shafahi. The presentation focuses on dimensions and depth, not only as spatial concerns, but as ways of thinking about time, narrative, memory, and the art medium itself.

Parallel Circuit's presentation in Episode 02 extends this trajectory into a more explicitly multi-dimensional space. The booth is conceived as a field of shifting planes and viewpoints: surfaces that behave like volumes, sculptural forms that carry the memory of images and histories.

Homa Delvaray's works grow out of typographies that have taken on volume and are rendered in an isometric perspective that recalls various schools of Iranian miniature painting. These posters often weave together ornament, script, geometry, and color to construct complex structures that function like architectures on paper or textile: grids that tilt, spiral, or fold inward, creating on the picture plane a sense of thresholds and inner courtyards. In this presentation, Delvaray's works pose the question of how a "flat surface" can, at the same time, hold multiple dimensions within itself, inviting the viewer to read the image in successive layers.

Mamali Shafahi whose practice shifts between video, installation, sculpture, and painting, pushes the notion of depth into the realm of relief images and speculative worlds. In his recent works, painted surfaces become volumetric elements: protrusions rise from the canvas, turning into autonomous forms that pull the image toward the viewer. Shafahi's interest in virtuality, memory, and intergenerational narratives adds yet another layer of depth to his work.

Bita Fayyazi's installations often fill a space with animal, human, or hybrid figures, creating environments that carry a theatrical atmosphere subtly embedded in the room. Bodies appear in states of suspension, vulnerability, or transformation, forming layered scenes that the viewer must physically move through in space.

In this conversation around depth and scale, Andy Avini's glass balls introduce a more understated but incisive gesture: they refuse the usual trick of enlargement or miniaturization and remain at the same hand-held size as the inexpensive toy balls they recall. The shift, instead, occurs in material and framing. What was once light, disposable plastic reappears as dense, fragile glass that gathers reflections, distortions, and passing light inside its small volume. Each sphere becomes a compact lens through which the surrounding space, the viewer's body, and the memory of a shared, low-cost childhood object are folded together. In the context of this booth, Avini's works extend the presentation's inquiry into depth by showing how a familiar, "life-sized" object can contain multiple temporal and emotional registers at once—surface play and latent vulnerability, private nostalgia and collective memory—without ever changing its physical scale.