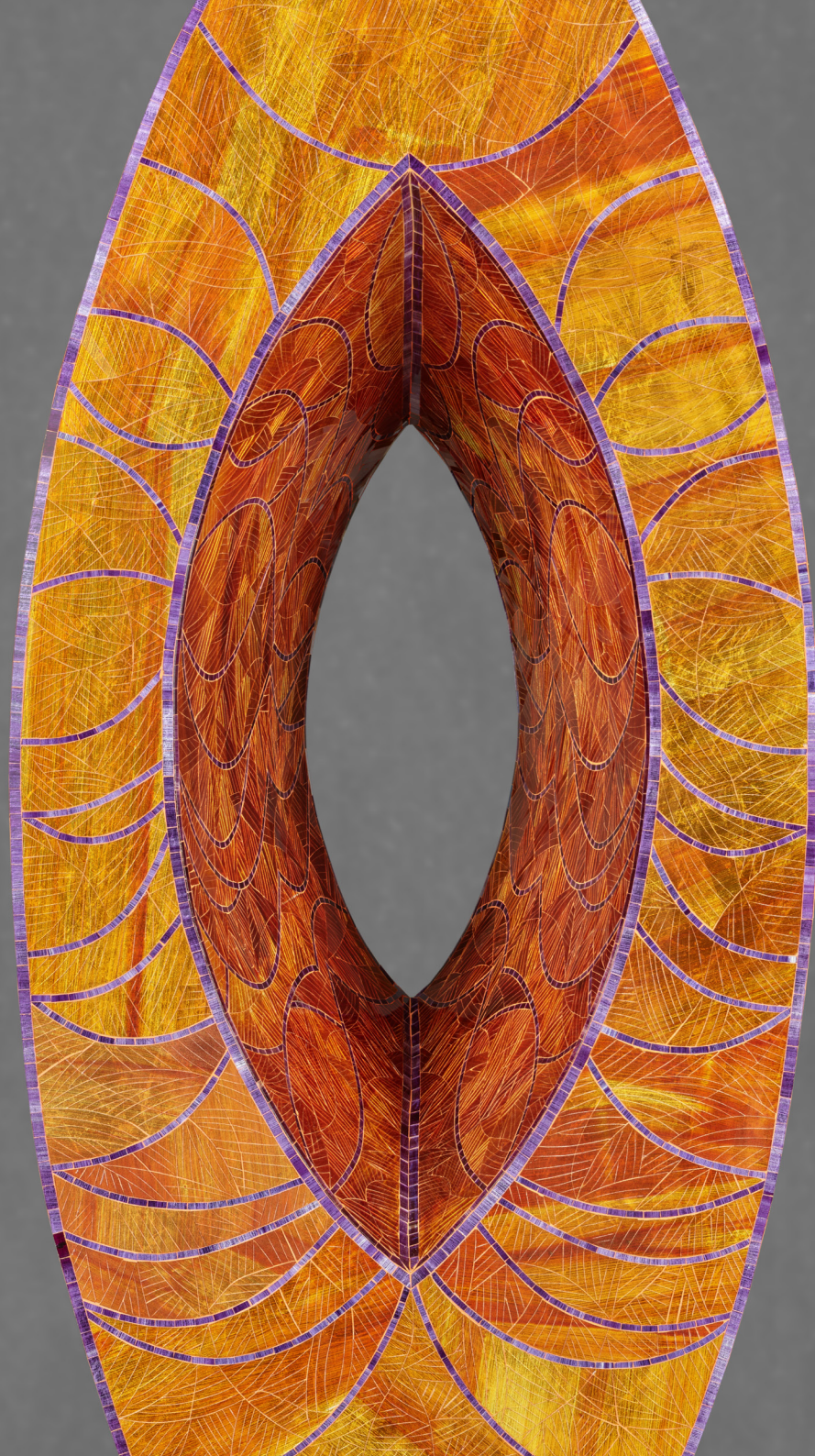


Abu Dhabi Art 2025

Pooya Aryanpour

19 - 23 November 2025

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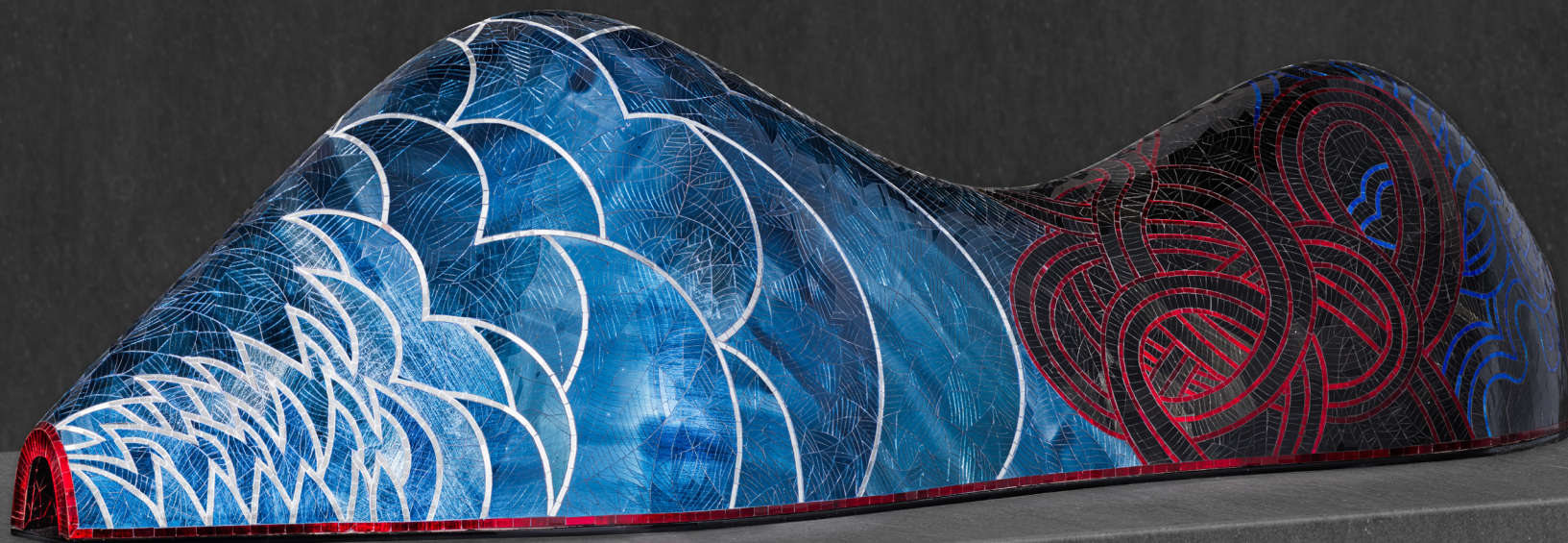


ABU DHABI ART 2025

Booth M9

Manarat Al Saadiyat

Wednesday 19 – Sunday 23 November 2025 | 2-9PM



PRESS RELEASE

Dastan is pleased to announce its participation at Abu Dhabi Art Fair 2025 with a solo presentation of recent works by Pooya Aryanpour (b. 1971), marking the gallery's fourth time returning to the fair. The 17th edition of the Abu Dhabi Art Fair will be held from 19 to 23 November 2025 at Manarat Al Saadiyat.

Pooya Aryanpour sets out to remap and expand the architectural techniques of mirror-work (Ayineh-Kari) to craft ambiguous forms that simultaneously seem representational and abstract. His work focuses on creating mystery and suspense, exploring subject material rooted in the traditions of Iranian culture. In his paintings and three-dimensional work, traditional symbolism, styles of narration, storytelling and folklore, Persian calligraphy schools, and their impact are utilized through cutting-edge approaches. His sculptural pieces often take the observer beyond their physical boundaries, as they create wide reflections that lead to plays of light, lines, and forms that create a sensory presence.

Aryanpour's practice follows traditional roots, yet builds on centuries and layers. In his own words, "Throughout my research on

traditional Iranian architecture and mirror-work, one of the aspects that never ceased to amaze me was how such works were restored and repaired. I studied restoration processes and techniques in detail. In many restoration projects, surface layers are removed and work begins at a deeper level. Whenever I visited sites that were being restored, I was always fascinated by how these deeper layers could take me closer to the spirit of the original time and work." These studies compelled him to create novel structures underneath mirror surfaces, many of which have been inspired by microscopic lifeforms, the human body, forms in the natural world, and traditional ornamentations.

Initially trained in paintings, his mirror-work surfaces follow many of his experimentations in improvisational drawing and painting: "When designing the patterns, I would make references to a wide variety of studies and observations that were based on things I had contemplated throughout my practice. Many of such references emerged from the world of my paintings—for instance, my studies on natural elements such as rivers, seas, plants and leaves, landscapes, cityscapes, and daily life, began

to appear in the mirror-work designs, similar to the way they had appeared previously in my paintings. In addition to these, one of the most influential sources of inspiration for the designs was my studies on the traditions of Tazhib [illuminated manuscript].”*

Pooya Aryanpour’s triptych piece titled “The River” is the center of the presentation. The monumental triptych extends the artist’s ongoing investigation into the structural and perceptual capacities of mirror-work by shifting its vocabulary toward fluidity. Here, he treats mirrored surfaces not as static ornaments but as kineic fields. Long, flowing sculptural forms stretch across space like suspended streams. Thin blue lines run through them as if marking currents. Occasional red and green elements echo stones or aquatic plants. The forms bend, taper, and curve, holding a visual rhythm that recalls the slow movement of water across a landscape.

Rather than relying on the geometric precision and harmony associated with classical Ayineh-Kari, Aryanpour channels the organic irregularity of a riverbed. The mirrored planes catch and fragment surrounding light, generating drifting reflections that move with the viewer’s position. This instability produces both representation and abstraction. A surface might read as liquid for a moment before dissolving into pure line and shimmer. The sculpture becomes diagrams of motion, suggesting flow without depicting it outright.

The conceptual approach in “The River” remains tied to Aryanpour’s sustained engagement with restoration practices in Iranian architecture. His earlier reflections on “removing surface layers to reach the deeper spirit of a work” hold particular relevance here.

These pieces behave like exposed substrata. They feel as if they reveal the unseen structures beneath classical ornament, filtered through studies of natural systems, microscopic formations, and the body’s internal channels. The river becomes both motif and framework: a conduit, a connective tissue, a model for continuous formation.

Alongside “The River”, four other sculptural works complete the booth’s landscape, extending this logic into other natural archetypes. Two mountain-like forms rise with organic mirrored planes and their surfaces break light into sharp gradients that mimic geological pressure and stratification. They give the impression of landscapes caught at a moment of formation.

Two pieces, hung on the sides, from the long-standing “Fruit of Elysian” series, operate at a different register. Rounded mirrored bodies contain bursts of saturated color along fissures and seams. These elements suggest seeds, membranes, or internal pulp. While compact, they maintain the same tension between reflectivity and organic structure. Each piece behaves like a condensed organism, mirroring the viewer but implying a life within.



Pooya Aryanpour. *The River*. 2025
Kiln-fired dyed glass, mirror fragment on fiberglass structure with Styrofoam core. 70 x 580 x 42 cm

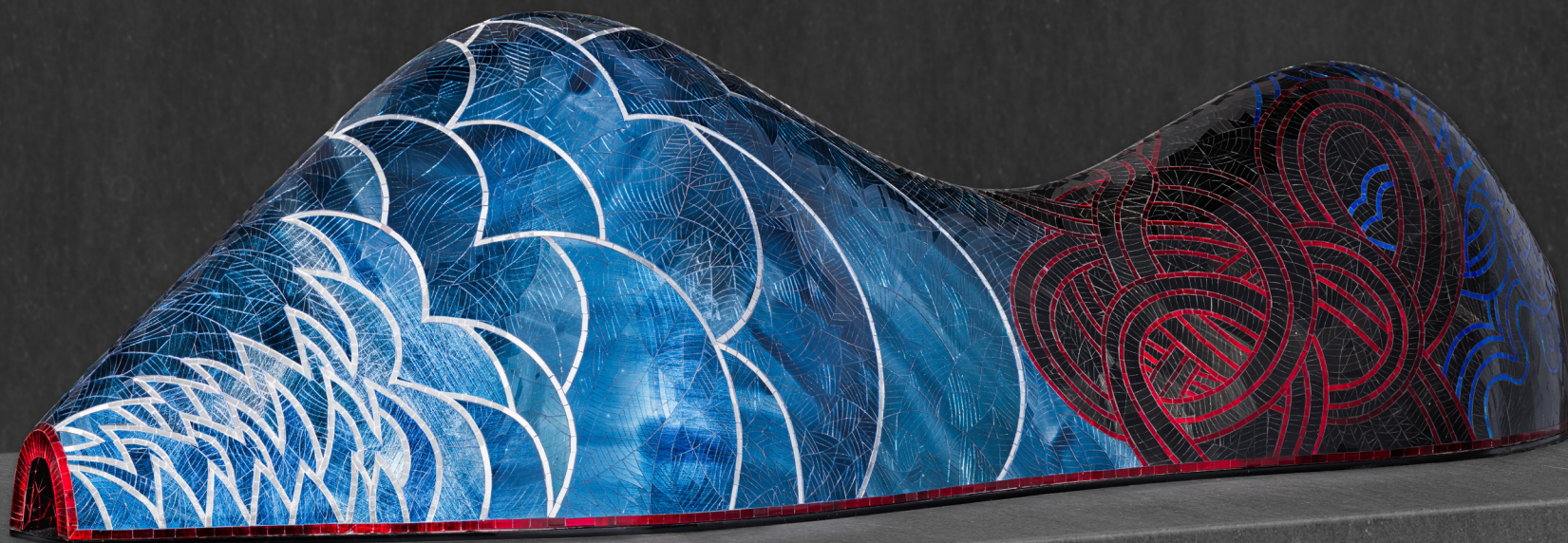


Pooya Aryanpour. *The River*. 2025
Kiln-fired dyed glass, mirror fragment on fiberglass structure with Styrofoam core. 70 x 580 x 42 cm (details)





Pooya Aryanpour. *Untitled*. 2025
Kiln-fired dyed glass, mirror fragments on PLA 3D-printed structure. 43 x 141 x 37 cm





Pooya Aryanpour. *From "Fruit of Elysian" Series*. 2025
Kiln-fired Dyed Glass, Mirror Fragments on Fiberglass structure with Styrofoam Core. 140.5 x 50.5 x 38 cm



Pooya Aryanpour. *From "Fruit of Elysian" Series.* 2024
Kiln-fired Dyed Glass, Mirror Fragments on Fiberglass structure with Styrofoam Core. 140.5 x 50.5 x 38 cm (secondary image)

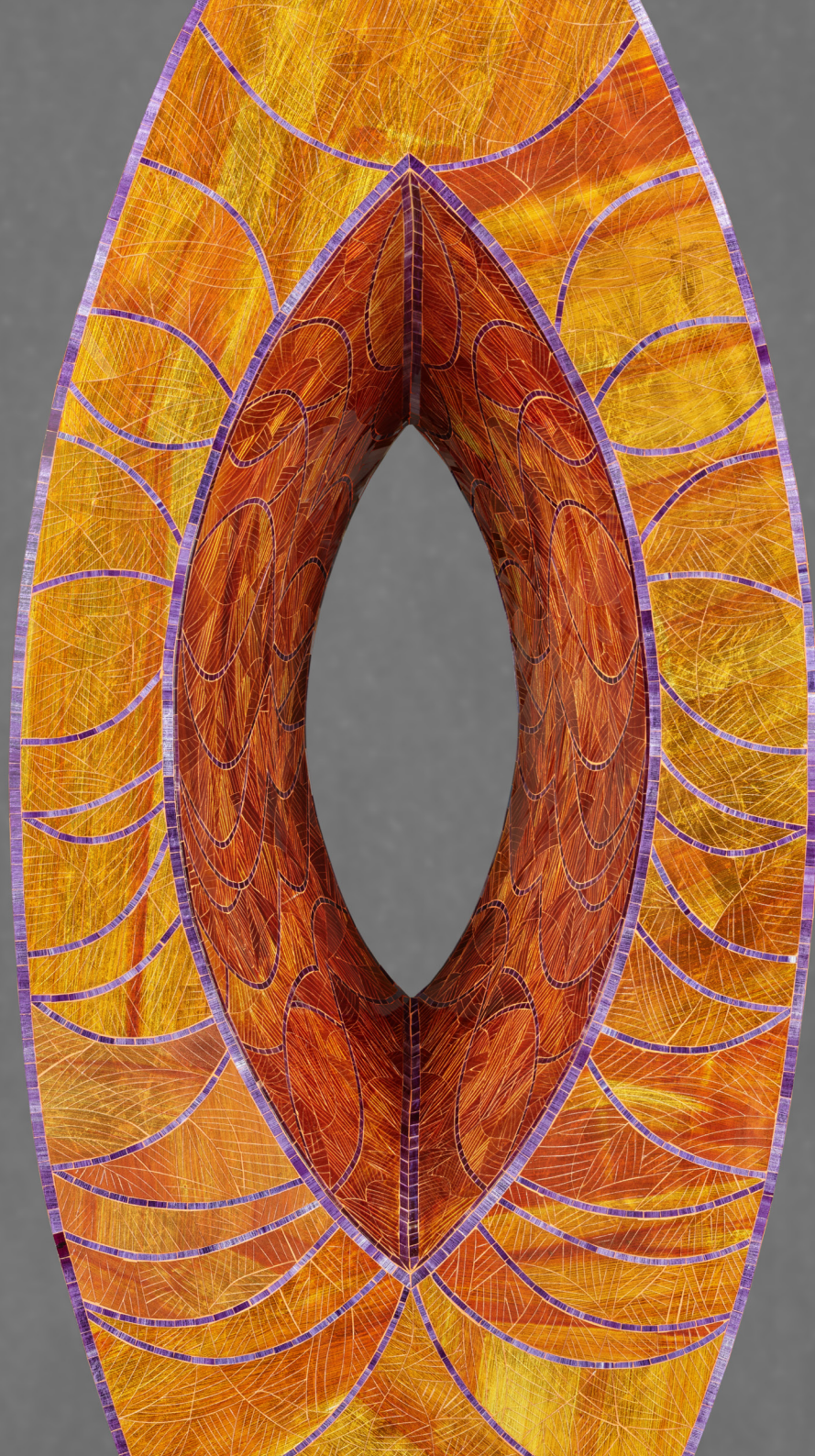


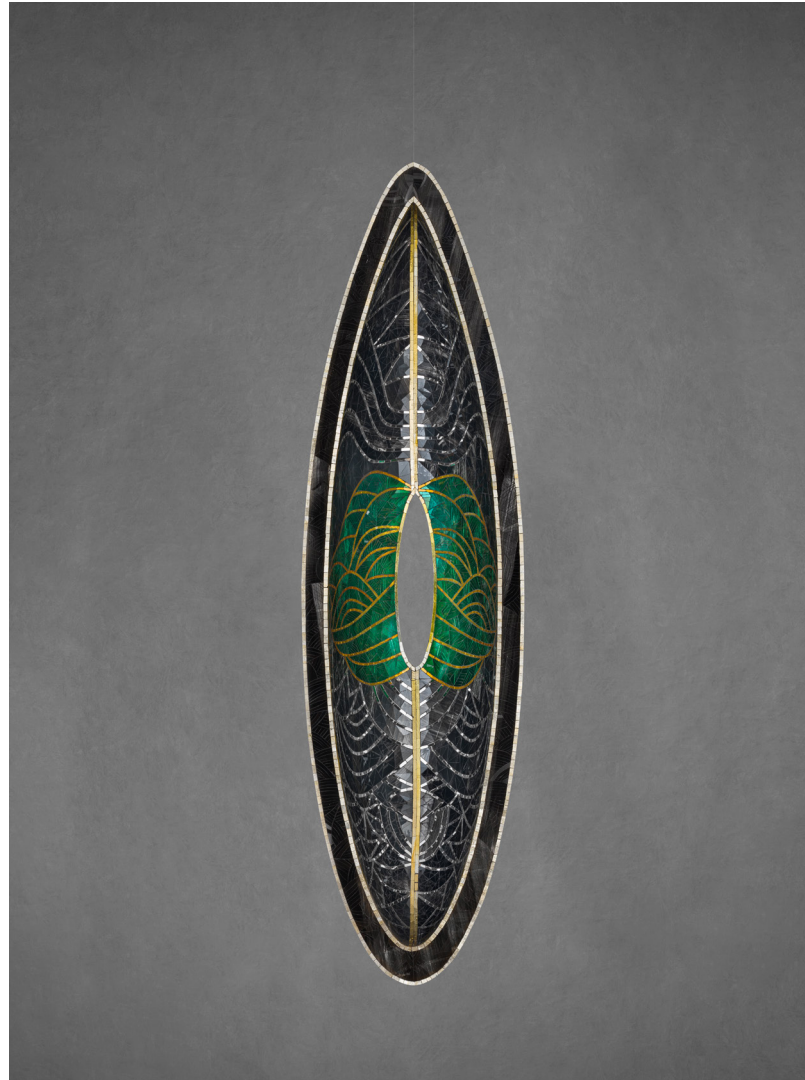


Pooya Aryanpour. *From "Fruit of Elysian" Series.* 2025
Kiln-fired Dyed Glass, Mirror Fragments on Fiberglass structure with Styrofoam Core. 140.5 x 50.5 x 38 cm



Pooya Aryanpour. *From "Fruit of Elysian" Series.* 2024
Kiln-fired Dyed Glass, Mirror Fragments on Fiberglass structure with Styrofoam Core. 140.5 x 50.5 x 38 cm (secondary image)





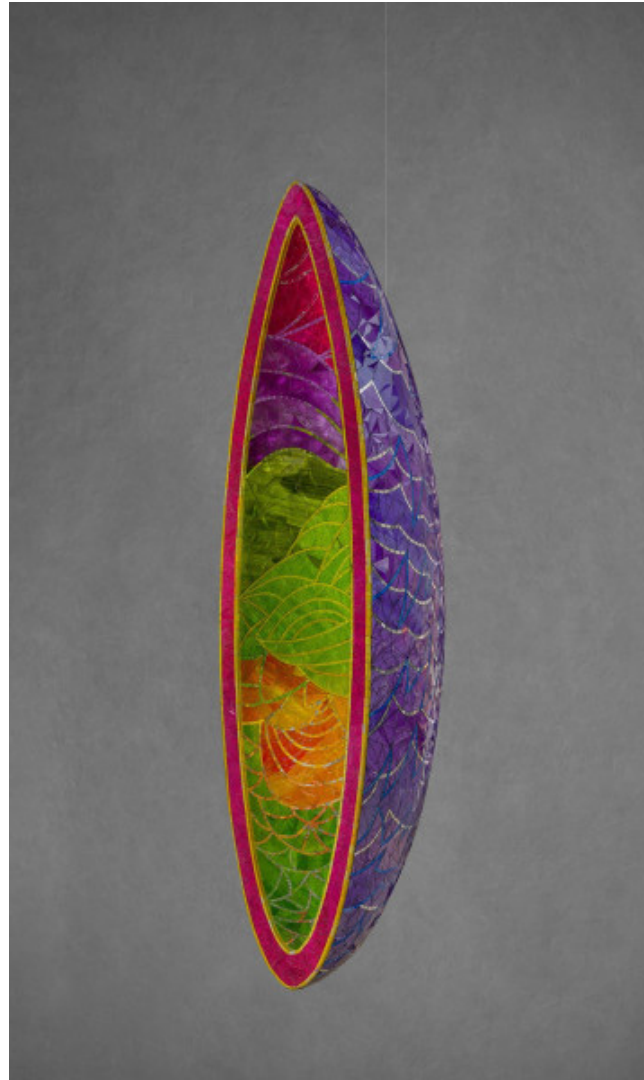
Pooya Aryanpour. *Fruit of Elysian Series.* 2024
Kiln-fired dyed glass, mirror fragment on fiberglass structure with Styrofoam core. 142 x 38 x 34 cm



Pooya Aryanpour. *Fruit of Elysian Series.* 2024

Kiln-fired dyed glass, mirror fragment on fiberglass structure with Styrofoam core. 142 x 38 x 34 cm (secondary image)





Pooya Aryanpour. *From "Fruit of Elysian" Series*. 2023
Kiln-fired Dyed Glass, Mirror Fragments on Fiberglass structure with Styrofoam Core. 142 x 38 x 34 cm



Pooya Aryanpour. *From "Fruit of Elysian" Series*. 2023
Kiln-fired Dyed Glass, Mirror Fragments on Fiberglass structure with Styrofoam Core. 142 x 38 x 34 cm (secondary image)



Pooya Aryanpour. *Untitled*. 2025
Kiln-fired dyed glass, mirror fragment on fiberglass structure with Styrofoam core. 110 x 84 x 130 cm



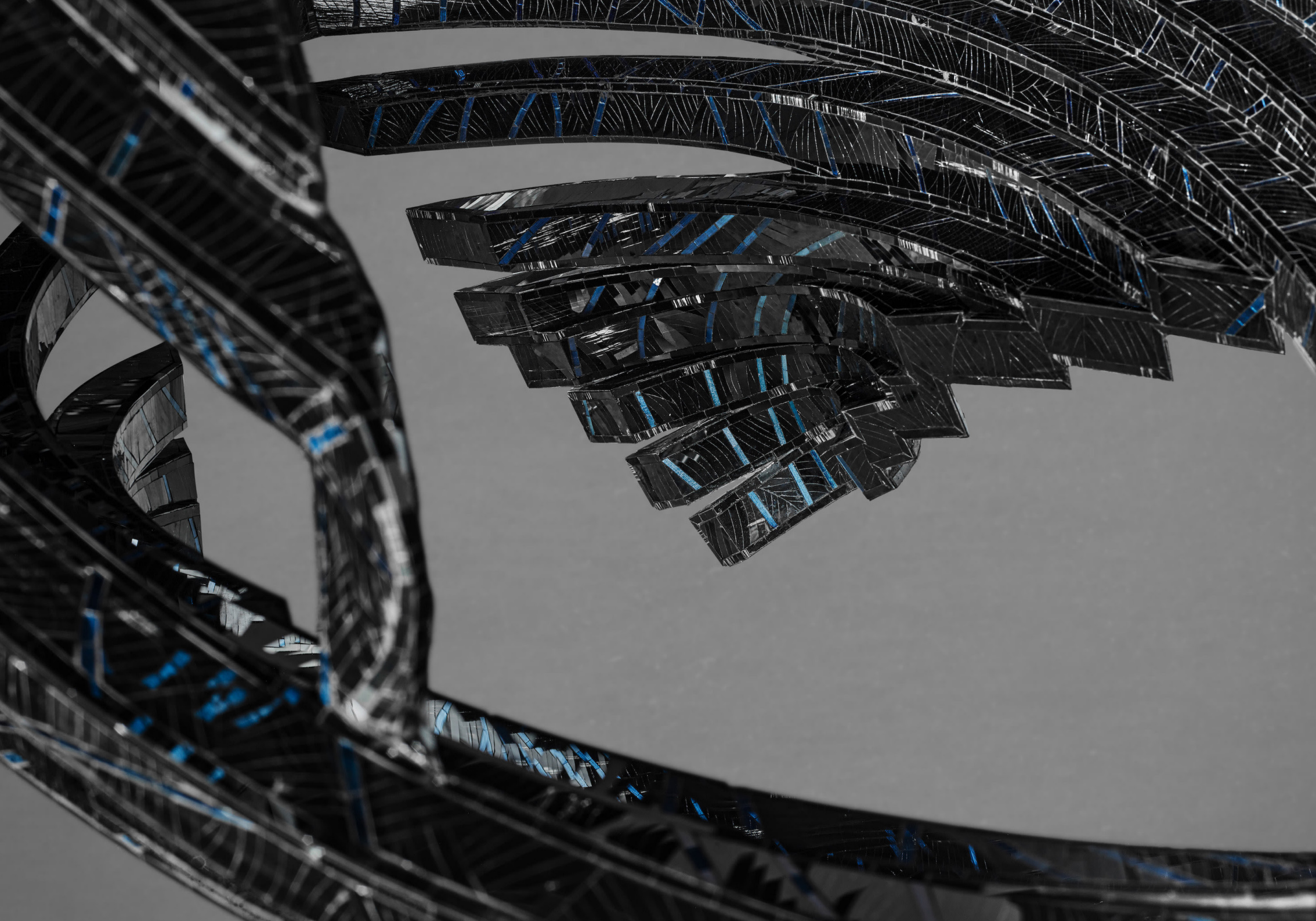
Pooya Aryanpour. *Untitled*. 2025

Kiln-fired dyed glass, mirror fragment on fiberglass structure with Styrofoam core. 110 x 84 x 130 cm (secondary image)



POOYA ARYANPOUR

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, obtaining his MA in 1999. He has curator shows over the past three decades. Pooya Aryanpour has used mirrors in his sculptures since the 2000s, a practice made famous by artist Monir Farmanfarmaian in the early 1970s. Aryanpour's studies of Qajar's (19th-20th century) 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-sized 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.



The letters 'CV' are rendered in a large, thin, black sans-serif font. They are positioned on the left side of a rectangular area filled with a light gray dotted grid pattern. The 'C' is approximately 10 units wide and 10 units high, while the 'V' is approximately 10 units wide and 15 units high.

POOYA ARYANPOUR

BORN 1971, TEHRAN, IRAN

EDUCATION

1999. M.A. IN PAINTING. AZAD UNIVERSITY, TEHRAN, IRAN

1997. B.A. IN PAINTING. AZAD UNIVERSITY, TEHRAN, IRAN

SOLO EXHIBITIONS

2024. "ELYSIAN FRUIT - ROARING RIVER", VHC GALLERY, PUNE, INDIA

2022. "GONE WITH THE WIND". DEFUNCT KAHRIZAK SUGAR FACTORY, IN COLLABORATION
WITH MARYAM MAJD ART PROJECTS AND DASTAN GALLERY. TEHRAN, IRAN

2016. "UNDER THE SHELL", SOPHIA CONTEMPORARY GALLERY, LONDON, UK

2016. "THE GRAND BEAUTY", KHAVARAN FACTORY, TEHRAN, IRAN

2014. "TRANSIENT DREAMS IN PASSING FANTASIES", BOOM GALLERY, TEHRAN, IRAN

2009. "THE CUT", AUN GALLERY, TEHRAN, IRAN

2009. "THE CUT", AUN GALLERY, TEHRAN, IRAN

2007. NIAVARAN CULTURAL CENTER, TEHRAN, IRAN

2004. SERENDIPITY GALLERY, SWEDEN

2003. GOLESTAN GALLERY, TEHRAN, IRAN
2000. BARG GALLERY, TEHRAN, IRAN
1998. BARG GALLERY, TEHRAN, IRAN
1994. BARG GALLERY, TEHRAN, IRAN

GROUP EXHIBITIONS

2023. "ANTIFRAGILE HUMAN", NEGAH GALLERY, TEHRAN, IRAN
2021. "IRAJ'S CONTINUANCE". IRAJ ZAND FOUNDATION. TEHRAN, IRAN
2021. "THE DISCOURSE OF PERSIAN AND CONTEMPORARY ART". POWER LONG MUSEUM. SHANGHAI
2021. "CELEBRATION OF NOWRUZ AND THE NEW YEAR". NON GALLERY SPACES. TEHRAN, IRAN
2021. "BOUNDLESS". RISCH-E29 OPENAIR ART GALLERY. TEHRAN, IRAN
2020. "WHITE BLACK GRAY". WHITE LINE GALLERY. TEHRAN, IRAN
2020. "SHABTAB 7: CHARITY TO COLLECT BLOOD MONEY FOR SAVING LIVES". AZAD ART GALLERY. TEHRAN, IRAN
2020. "FULL LENGTH...". E1 GALLERY. TEHRAN, IRAN
2020. "FLOWER: THE PURE PARADOX". INJA GALLERY. TEHRAN, IRAN
2018. "SHABTAB 3". AZAD ART GALLERY. TEHRAN, IRAN
2017. "GEOMETRY ". DASTAN OUTSIDE, V-CAFE. TEHRAN, IRAN
2017. "PICNIC: IRANIAN STYLE". GOLESTAN PALACE. TEHRAN, IRAN
2016. MAGIC OF PERSIA. "REMEMBERING TOMORROW". TEHRAN, IRAN/IRAN - DUBAI/UAЕ
2014. MAGIC OF PERSIA. "INSPIRATION/INSISTENCE: ASPIRATION/PERSISTENCE". LOS ANGELES
2013. "TRANSPARENCY". AB GALLERY. LUCERNE
2013. "ENDLESS". MOHSEN GALLERY. TEHRAN, IRAN
2012. "COLOR OF LOVE". ASSAR GALLERY. TEHRAN, IRAN
2010 TWO-PERSON SHOW. WITH SAMIRA ALIKHANZADEH. "FLOATING OBJECTS UNDER EMOTION".
AB GALLERY. LUCERNE. SWITZERLAND
2010 DUO EXHIBITION WITH MOSTAFA DAREHBAGHI. MEEM GALLERY. DUBAI
2010. KHAK GALLERY. TEHRAN, IRAN

2010. FARAVAHAR GALLERY. TEHRAN, IRAN
2009. "THE CUT". WITH ALIREZA JODEY. AUN GALLERY AND ETEMAD GALLERY. TEHRAN, IRAN
2009. RADICAL GALLERY AT RADICAL HOUSE. ZURICH
2009. HUSSENOT GALLERY. PARIS
2009. DAR AL-FUNOON GALLERY. KUWAIT
2009. "IN THE MOOD FOR PAPER". F2 GALLERY. BEIJING
2008. MALL GALLERIES. LONDON
2008. "MAGIC OF PERSIA". DUBAI
2008. "BETWEEN THE WINDOW AND SEEING". ARIA GALLERY. TEHRAN, IRAN
2007. VIDEO ART SHOW. ISTANBUL
2007. SHOW TO AID REFUGEE CHILDREN BY UNESCO. NIAVARAN CULTURAL CENTER. TEHRAN, IRAN
2007. ELAHE ART GALLERY. TEHRAN, IRAN
2007. "CONTEMPORARY IRANIAN ARTS: BROKEN PROMISES. FORBIDDEN DREAMS". LONDON
2007. "100 ARTWORKS: 100 ARTISTS". GOLESTAN GALLERY. TEHRAN, IRAN
2006 GROUP "EAST OF DREAM" SHOW. MUSEUM OF CONTEMPORARY ART. TEHRAN, IRAN
2004. "TURNING POINTS: SEVEN IRANIAN ARTISTS". COLUMBIA UNIVERSITY. NEW YORK
2004. "GARDENS OF IRAN". TEHRAN, IRAN MUSEUM OF CONTEMPORARY ART. TEHRAN, IRAN
2004. "CONTEMPORARY IRANIAN ART". BEIJING
2003. ABIM GROUP. NIAVARAN CULTURAL CENTER. TEHRAN, IRAN
2003. ABIM GROUP. MIMARA MUSEUM. ZAGREB
2003. "A SPIRITUAL VISION". TEHRAN, IRAN MUSEUM OF CONTEMPORARY ART. TEHRAN, IRAN
2002. INTERNATIONAL ARTEXPO. NEW YORK
2002. 2ND CONCEPTUAL ART SHOW. MUSEUM OF CONTEMPORARY ART. TEHRAN, IRAN
2002. "OUT OF THE MIST". DON O'MELVENY GALLERY. LOS ANGELES
2002. "A BREEZE FROM THE GARDENS OF PERSIA". NEW ART FROM IRAN. MERIDIAN
INTERNATIONAL CENTER. NY. DC. ATLANTA. LOS ANGELES. FLORIDA. TEXAS. VERMONT
2000. INTERNATIONAL ARTEXPO. NEW YORK

2000. "THE SILENT BRUSH". THE RONALD REAGAN BUILDING. WASHINGTON. D.C.
1999. CULTURAL CENTRE OF THE EMBASSY OF MEXICO. TEHRAN, IRAN
1993. "INTERNATIONAL SHOW OF CHILDREN'S ILLUSTRATION". MUSEUM OF CONTEMPORARY ART. TEHRAN, IRAN

ART FAIRS

2024. INDIA ART FAIR, REPRESENTED BY VHC, NEW DELHI, INDIA
2020. TEER ART. REPRESENTED BY DASTAN'S BASEMENT. TEHRAN, IRAN
2018. TEER ART, TEHRAN, IRAN
2017. DALLAS ART FAIR, DALLAS
2017. CONTEMPORARY ISTANBUL. ISTANBUL, TURKEY
2017. ART STAGE, SINGAPORE

AUCTIONS

2000 AUCTION, "IRANIAN CONTEMPORARY, CHRISTIE'S", LONDON

BIENNALES

2017. 7TH TEHRAN NATIONAL SCULPTURE BIENNIAL, "SITUATION". TEHRAN MUSEUM OF CONTEMPORARY ART, TEHRAN, IRAN
2006. 4TH INTERNATIONAL PAINTING BIENNIAL OF THE ISLAMIC WORLD, SABA CULTURAL CENTER, TEHRAN, IRAN
2003. 6TH PAINTING BIENNIAL, MUSEUM OF CONTEMPORARY ART, TEHRAN, IRAN
2002. 2ND INTERNATIONAL PAINTING BIENNIAL, "ISLAMIC WORLD BIENNIAL", SABA CULTURAL CENTRE, TEHRAN, IRAN
2000. INTERNATIONAL DRAWING BIENNIAL, TEHRAN, IRAN
2000. 5TH PAINTING BIENNIAL, MUSEUM OF CONTEMPORARY ART, TEHRAN, IRAN
1999. ASIAN ART BIENNIAL, DHAKA, BANGLADESH

AWARDS

2002. 2ND BIENNIAL OF CONTEMPORARY PAINTING OF THE ISLAMIC WORLD, TEHRAN
2000. 5TH PAINTING BIENNIAL, TEHRAN, IRAN



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