

FRIEZE LONDON 2026

Oct 14 - 18, 2026

Booth A06

The Regent's Park

QASTAN
Q C J







PRESS RELEASE

At Booth A06 of Frieze London 2026, Dastan presents "Letters from Iran". The evolving presentation includes works by Behjat Sadr, Parviz Tanavoli, Ali Akbar Sadeghi, Farideh Lashai, Koorosh Shishegaran, Fereydoun Ave, Mohammad Hossein Maher, Bitā Fayyazi, Reza Aramesh, Farrokh Mahdavi, Pooya Aryanpour, Sahand Hesamiyan, Meghdad Lorpour, Mamali Shafahi & Domenico Gutknecht, Sassan Behnam-Bakhtiar, Arghavan Khosravi, Maryam Ayeen & Abbas Shahsavar, Asal Peirovi, and Maryam Hoseini. The booth brings together artists from different generations whose practices have developed across shifting historical and social conditions in Iran.

The presentation considers resilience not as endurance in the face of adversity, but as a continual process of transformation, through which memory, loss, violence, and displacement are absorbed into the image and given

another form. In bringing together practices spanning several decades, Dastan foregrounds individual artistic trajectories and how they have persisted while continually adapting to new historical realities.

Envisioned as a collection of letters, the presentation takes into account the unique individuality of each artwork and its artist's practice, rather than merely contextualizing it within the scope of a specific setting. In this sense, the works transcend time and space to focus on a persisting force: resilience.

BEHJAT SADR

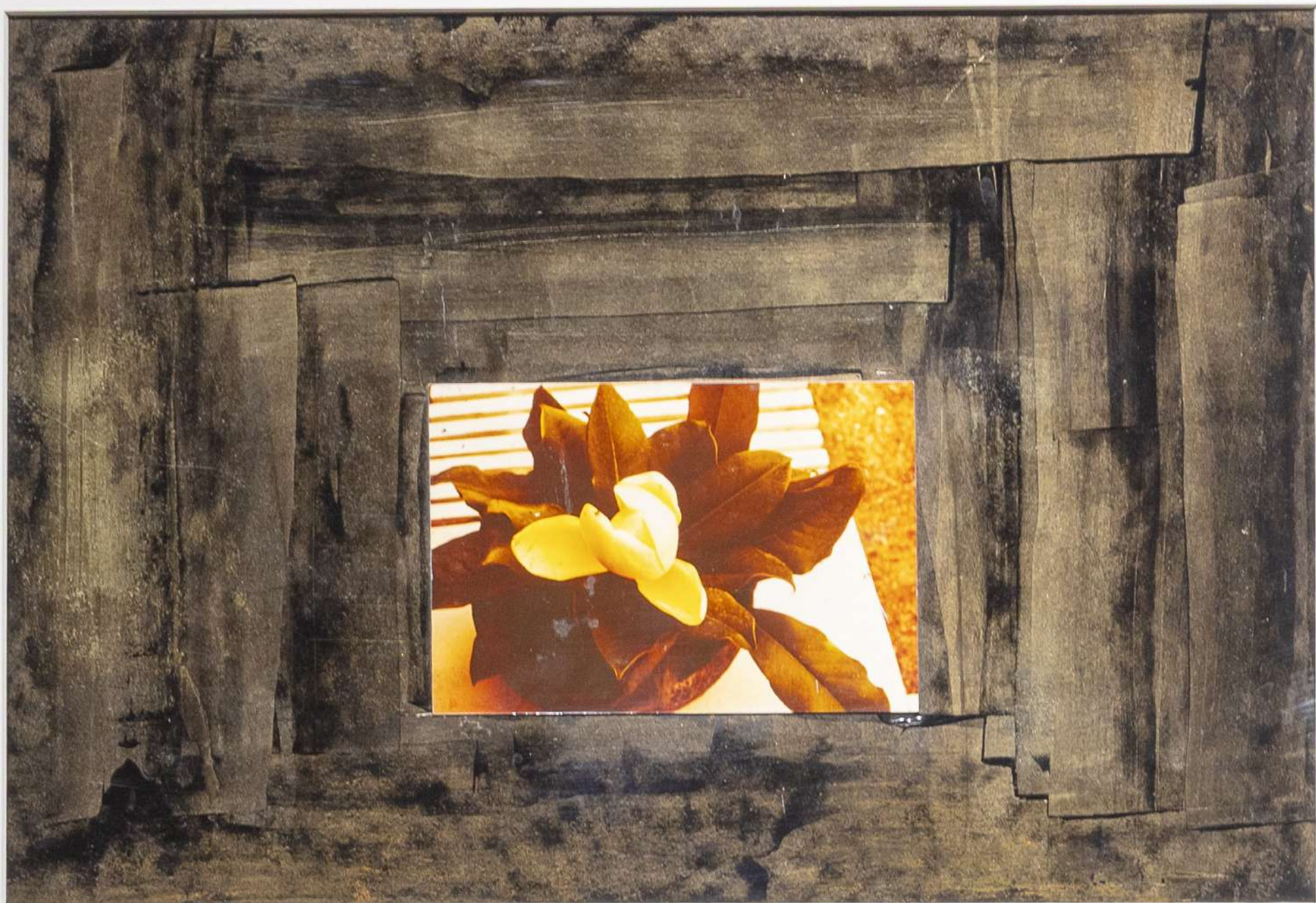
Behjat Sadr (1924, Arak, Iran – 2009, Corsica, France) is among the first female artists and university lecturers of Iran. She graduated in Painting from the University of Tehran (1954). She was an active presence in the international visual art scene beginning in the 1960s. Having studied in Italy, she became interested in abstraction and created her first series of works between 1961 and 1966.

Sadr is known for using a palette knife on canvases that create impressionistic visual rhythm, movement and geometric shapes. Black dominates a major part of her work. She uses blotches to create dynamic patterns. By placing paint directly on the surface of the work and removing paint with a knife countless times, she arrives at the familiar visual structure of her paintings. Sadr was also a photographer and known for her collages.





Behjat Sadr. "Untitled". Circa 1982
Oil and collage on paper. 25 x 36 cm
US\$ 29,000



PARVIZ TANAVOLI

Parviz Tanavoli (b. 1937, Tehran, Iran) is a well-known Iranian contemporary artist whose work has gained attention beyond Sculpture – his specialized medium – across a variety of disciplines. His collection of various Iranian artifacts has influenced many of his work and those of his students and researchers. He graduated from the Brera Academy of Milan (1959). He taught sculpting at the Minneapolis College of Art and Design (1960) and the Tehran College of Decorative Arts (1961-1963). He was the head of sculpting department at the University of Tehran, a position he held for 18 years until 1979, when he retired from his teaching duties. Since 1989 he has lived and worked both in Tehran and Vancouver, Canada.

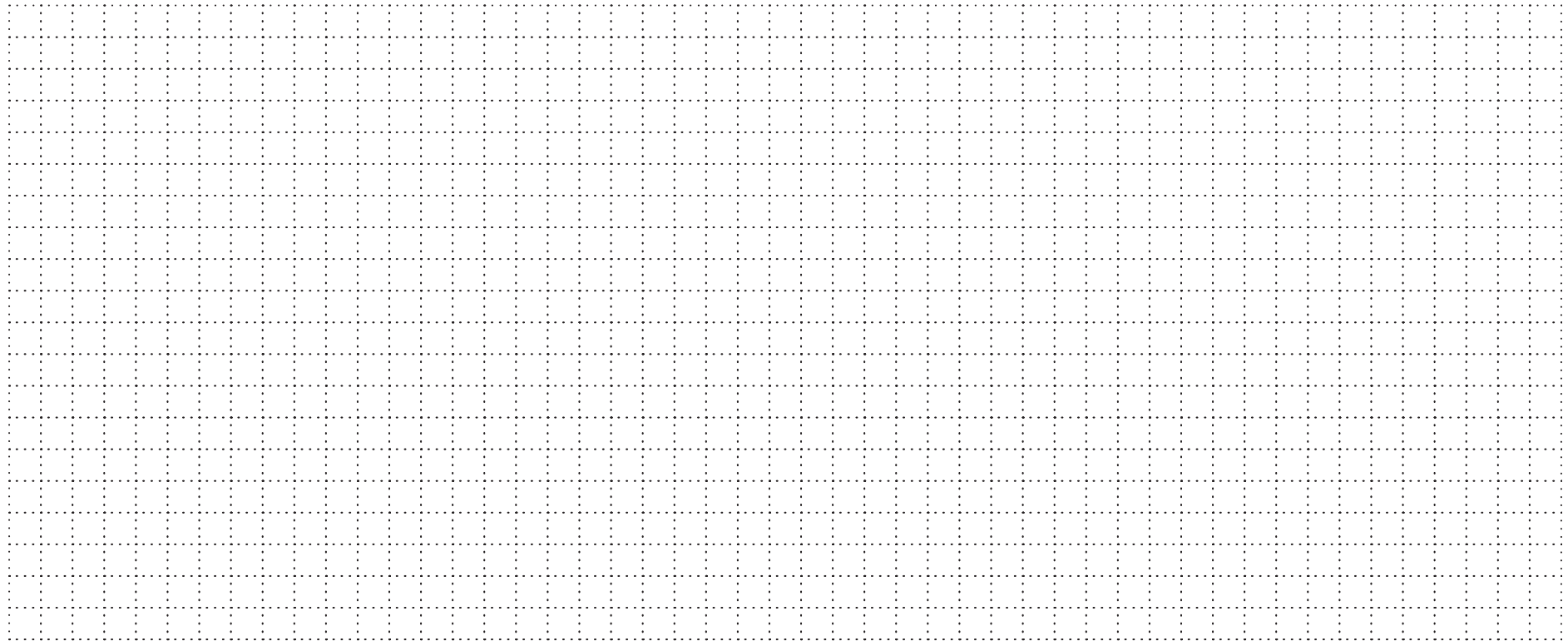
His latest solo exhibition, "Oh Nightingale" (2019) was held at the West Vancouver Art Museum.

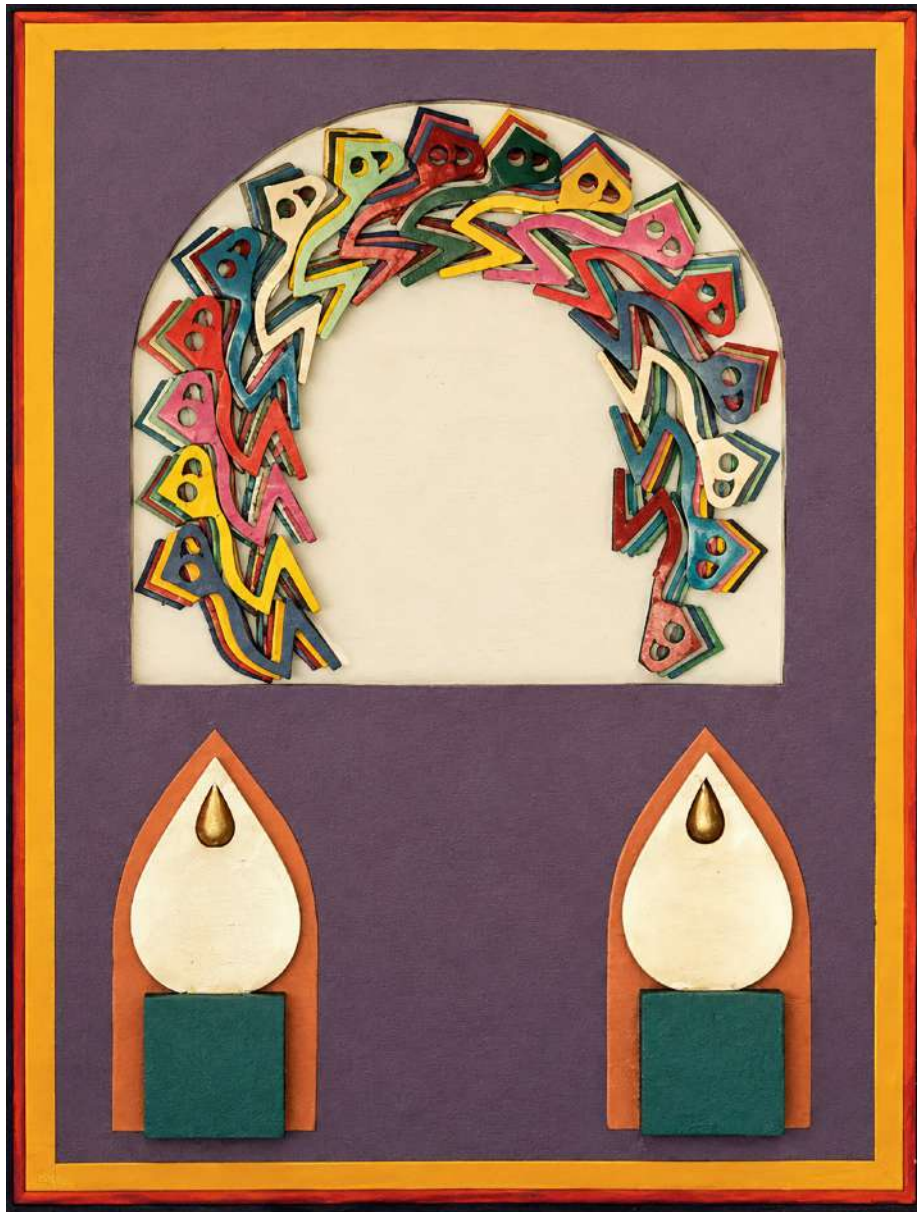
Parviz Tanavoli is considered a leading figure in "Saqakhaneh", an artistic movement to which many Iranian contemporary artists of the 1970s adhered, using artifacts, designs, and motifs belonging to popular artforms in Iran to speak to contemporary issues. Sculptures of Tanavoli are rife with objects and forms detached from their original context and given a new sense, most famous among these his iconic "Heech" sculptures. Meaning "nothingness" in Persian, "heech" has a cosmological history whose calligraphic form takes its viewers into a meandering world of contemplation.



Heech was also a commentary on the evolution of contemporary art in Iran, a response to the growing tendency of visual artists of the 70s to follow trends in Western art by borrowing from their own traditions of image-making. Tanavoli's collection of Iranian artifacts is part of his artistic discourse. Through collection, which has spanned over five decades, he has studied the ways artisans in the Iranian plateau interacted with

their environment. He published many books detailing his collections and held a major exhibition at Tehran Museum of Contemporary Art ("Parviz Tanavoli and the Lions of Iran", 2017) in which he placed his own paintings and sculptures next to rugs, jewelry, locks, water-fountains, and designs bearing the mark of a lion. As such, Tanavoli has a central place in the visual history of Iran, to which he has devoted his life and creative input.





Parviz Tanavoli
"Heech Garden". 2015
Mixed media
102.3 x 77.8 x 14.7 cm. Unique
US\$ 180,000



Parviz Tanavoli's locks and cages are on display at the Vancouver Art Gallery. Photo by Scott Little.



ALI AKBAR SADEGHI

Ali Akbar Sadeghi (b. 1937, Tehran, Iran) is an iconic figure in Iran's art history, celebrated for his various contributions across multiple artistic disciplines. An established master, known around the world, he continues new directions to his art. He graduated from the Fine Art Faculty at the University of Tehran during its golden age, a time when many remarkable Iranian artists flourished. Sadeghi blended elements and motifs of traditional Iranian painting with modern art, creating a unique visual language that has been a source of influence for young artists across generations.

Ali Akbar Sadeghi started his artistic career as an illustrator. He worked with various newspapers and magazines, including the "Asia" newspaper. He designed

several movie posters and created stained-glass murals for Tehran's Roudaki Hall. Alongside other artists, he co-founded the Film and Animation Department at the Institute for the Intellectual Development of Children and Young Adults in 1970. He illustrated numerous books, winning first prize in Asia's best illustrations category for "Hero of Champions," created several animations, and participated in more than 50 film and book festivals. In 1977, he set aside filmmaking to make painting his primary medium. Considering himself a storyteller, paintings of Sadeghi are intricately detailed, bustling with energy and characters, and they are often large-scale. His colorful, dream-like narratives draw from the Qahveh-Khaneh ("Coffee-house")



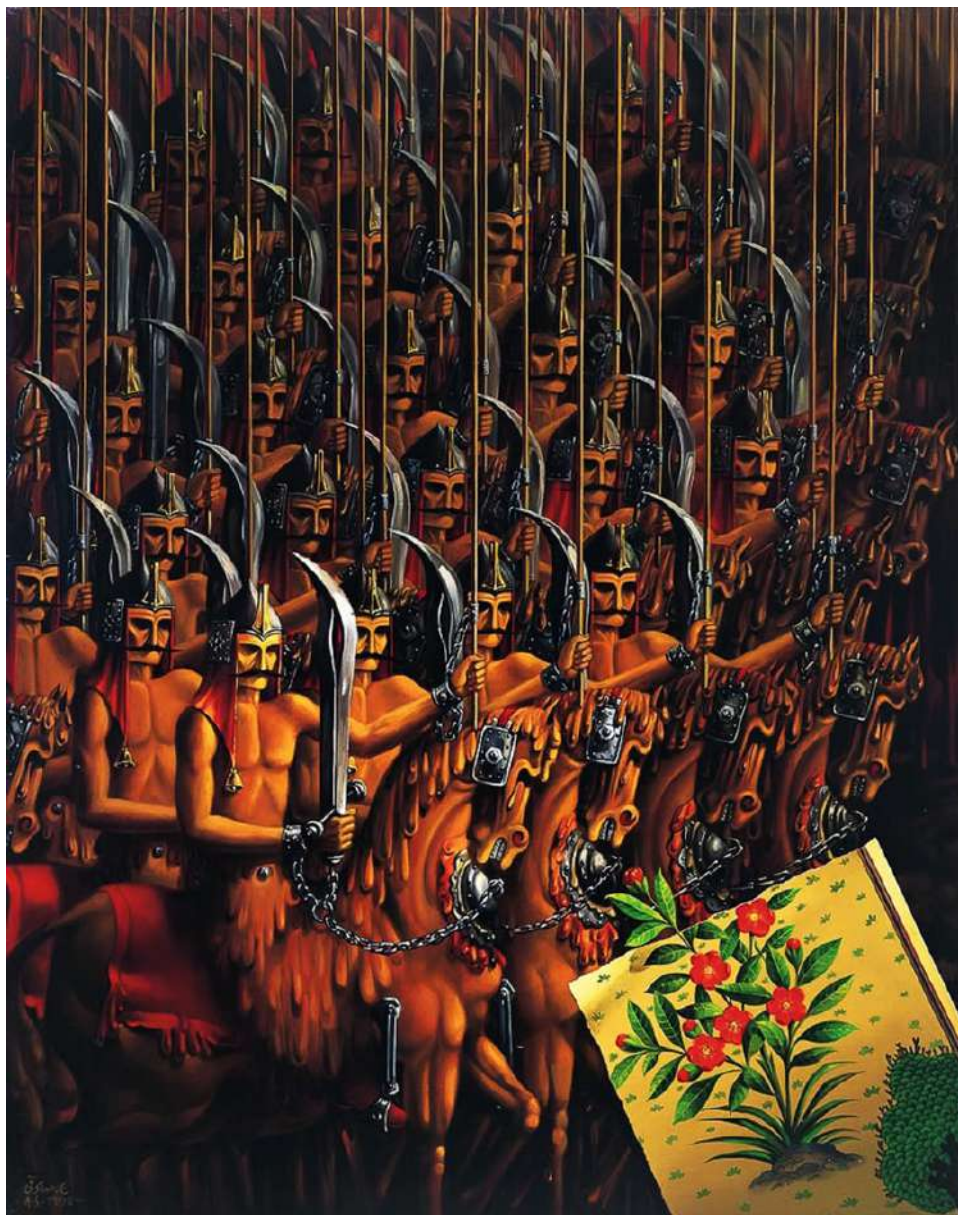
Ali Akbar Sadeghi at the "Haft Shahr"
film premiere, Courtesy of Bidoun

painting traditions, Iranian miniatures, and Western surrealism. Self-portraiture holds a special place in his wide range of paintings and sculptures. His strong presence as a storyteller demonstrates his focus not only on reviving traditions but also on personalizing the histories of both Iranian and Western art. With this approach, he weaves the past and the present, the real and the fantastical, and the visual and the sociopolitical together to create works that keep the viewer's gaze engaged indefinitely.

Ali Akbar Sadeghi has held numerous solo exhibitions, both in Iran and abroad, at prestigious museums and galleries, including the "Museum of Contemporary Art" in Tehran (1988), "La Chaux-de-Fonds Art Gallery" in Switzerland (1988), "Seyhoun Art Gallery," "Tehran Museum of Contemporary Art" (1990), "Exports Development Center," "Niavaran Cultural Center" (Painting Exhibition in Support of the People of Bosnia and Herzegovina) (1992), "Salau Palace" in Bern (1996), "Golestan Gallery" (2007) in Tehran, "Arts & Cultural Centre" (2009), "Aran Gallery" (2011) in Tehran, "Doha Museum of Islamic Arts" (2013), "Arasbaran Cultural Centre" (2014) in Tehran, as well as numerous exhibitions at "Sabz Gallery" in Tehran from 1989 to 1992.

Sadeghi has won numerous awards, including a Gold Medal at Tehran's 7th International Festival of Films for Children and Young Adults (1972), Honorable Mention at Tampere

International Short Film Festival in Finland (1973), The Soviet Painters Association Award (1974), the Grand Prix at the "Lebanon Educational Films Festival" (1974), Bronze Medal at the "Columbus Film Festival" (1975), Honorable Mention at the "International Animation Film Festival" in New York (1975), the Gandhi Peace Prize at the 24th International C.I.D.A.L.C. (1974), Honorary Diploma for Best Short Film at Tehran's 9th International Festival of Films for Children and Young Adults (1974), and Bronze Medal at Krakow's 12th International Film Festival (1974). Additionally, he was awarded the Gold Medal at the "Virgin Islands International Film Festival" (1975), the Silver Medal at Chicago's 11th International Film Festival (1975), and the Honorary Diploma at the "Festival International de Court Métrage pour la Jeunesse" in Paris (1977). Sadeghi also received the Grand Prix from the "Noma Concours for Children's Picture Book Illustrations" (1978) and the Grand Prix for Best Designed Books from All Over the World, as well as the Grand Prix at the First Biennial of "Iran Graphic Design Exhibition for Book Illustration" (1985). He has served on juries for over ten international biennials and won numerous awards for his remarkable animations and designs. In 2009, Sadeghi was recognized by Iran's Ministry of Culture as an outstanding figure for his lifetime contributions to Iranian art and culture.



Ali Akbar Sadeghi

"Array". 1998

Oil on canvas

70 x 50 cm

US\$ 130,000







Ali Akbar Sadeghi

"White Demons". 2024

Acrylic & ink on canvas. 150.5 x 120 x 3 cm

with frame: 167.5 x 136.5 x 4 cm

US\$ 180,000



Ali Akbar Sadeghi

"Green Demons". 2022

Acrylic & ink on canvas. 147.5 x 118 x 4.5 cm

with frame: 161.5 x 132 x 5 cm

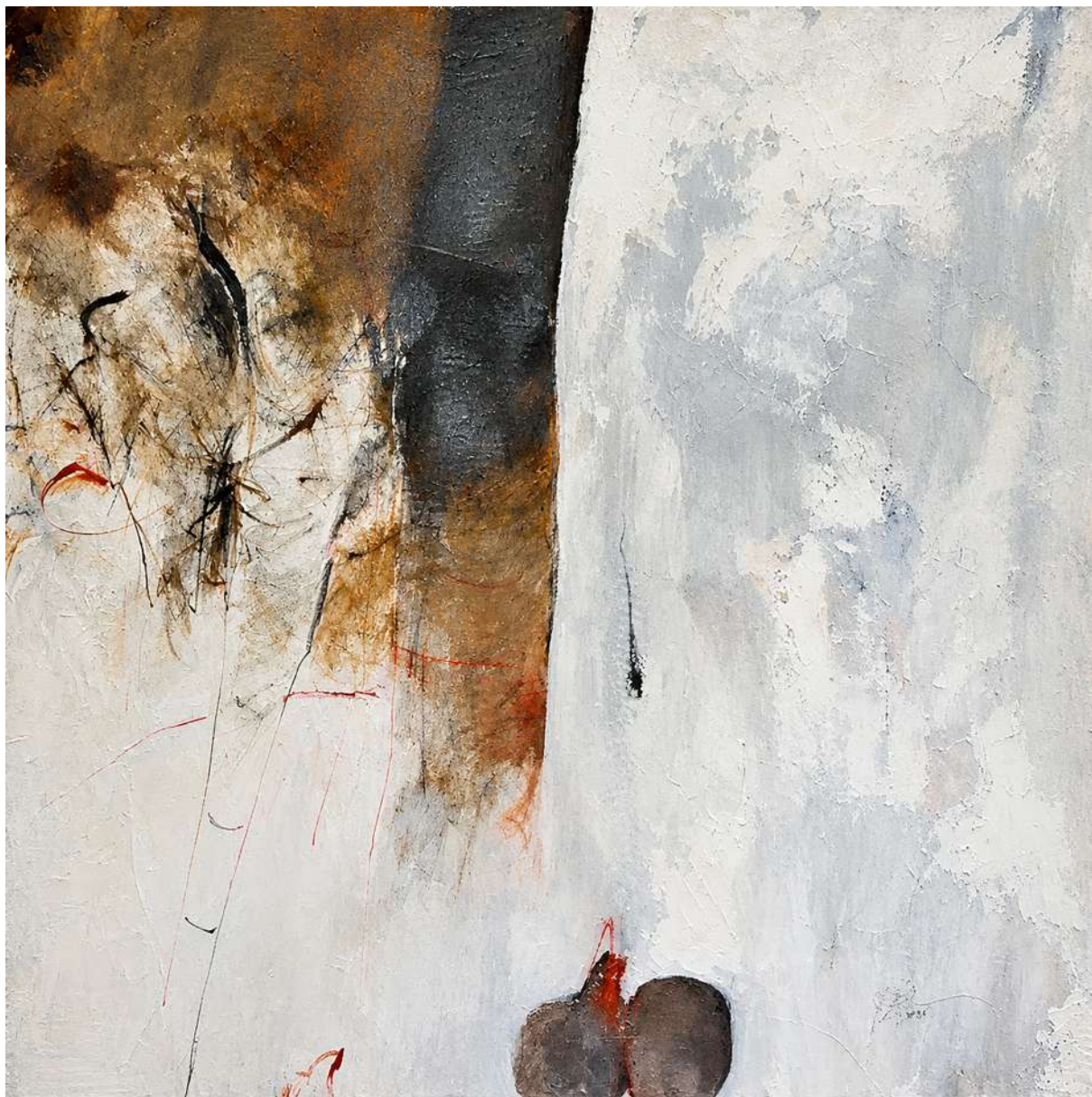
US\$ 180,000

FARIDEH LASHAI

Farideh Lashai (1944–2013) was an Iranian contemporary artist known for her diverse body of work, spanning painting, drawing, and video art. Born in Rasht, Iran, Lashai began her artistic career in the 1960s and gained recognition for her contributions to the Iranian art scene.

Her works often explore themes of memory, identity, and the human condition. Lashai's later years saw a

shift towards multimedia installations, and she became internationally acclaimed for her innovative approach to art. Notably, her video installation, "When I Count, There Are Only You... But When I Look, There Is Only a Shadow" (2013), gained widespread attention. Lashai's legacy endures as she continues to be celebrated for her significant impact on contemporary art in Iran and beyond.



Farideh Lashai
"Untitled" from
the "Pomegranates and Trees" Series. 2010
Oil, acrylic and graphite on canvas
150 x 150 cm
US\$ 160,000



Farideh Lashai
"Untitled". 1990
Oil on canvas
150 x 55 cm
US\$ 130,000



KOOROSH SHISHEGARAN

Koorosh Shishegaran (b. 1945, Qazvin, Iran) is an Iranian modernist painter whose early works were mostly associated with graphic design and happenings in public spaces. He is a graduate of Painting from the School of Visual Arts (1970) and Interior Design from the University of Tehran (1974). "For Peace in Lebanon" (1976), one of his early graphic works, succeeded in connecting with a larger public, an aspiration he has pursued throughout his career. He became a full-time studio painter after the Revolution of 1979.

Before painting soft and curvy lines on canvas, Koorosh Shishegaran started his artistic life on the streets. His many projects – "For Peace in Lebanon," "Postal

Art," and "Art+Art" (all done in 1977) – could only find expression in public spaces. He later turned to designing posters with social themes, some of which were shown at the Wash Art exhibition in Washington DC (1977). His two series following the Islamic Revolution of 1979 were "For Today" and "Freedom of the Pen" (both 1979). He designed a series of posters called "Motto Art" in the early 1980s. His choice of medium (poster) reflects his desire to make art available to the masses. He returned to painting a few years later, a medium he had started his career with in 1976, through a series of works based on masterpieces of art history. On the poster of that exhibition, the names of Picasso,

Mondrian, Reza Abbasi, Paul Klee, Vaziri [Mohsen Vaziri Moghaddam], and Modigliani appeared. In the mid-1980s, the artist brought curvilinear forms onto his canvas, giving them an abstract quality inspired by Arabesque and illumination, among many other Persian art styles, and New York stripe paintings of the 1960s. Because of the predominance of lines, images of Koorosh Shishegarn have a graphic quality; some works of this period, however, can be called semi-abstract, tracing

human figures and everyday objects, eliciting emotional responses from their viewers -- lines that intertwine to question the essence of a line.

His works have been showcased in over 16 solo exhibitions and more than 30 group exhibitions, including Art Basel in 1979 and Tehran Museum of Contemporary Art (1990-91).



Koorosh Shishegaran
"Portrait". 2026
Acrylic on paper (400gr)
120 x 80 cm
US\$ 60,000



FEREYDOUN AVE

Fereydoun Ave (b. 1945, Tehran) is an influential figure in Iranian contemporary art. He received his BA in Applied Arts for Theatre from Arizona State University (1964), studied Film at New York University (1969), and attended the University of Seven Seas (aka Semester at Sea, 1964). Over the past five decades, he has taken on many different roles as an artist, designer, art director, collector, curator, gallerist, and art patron.

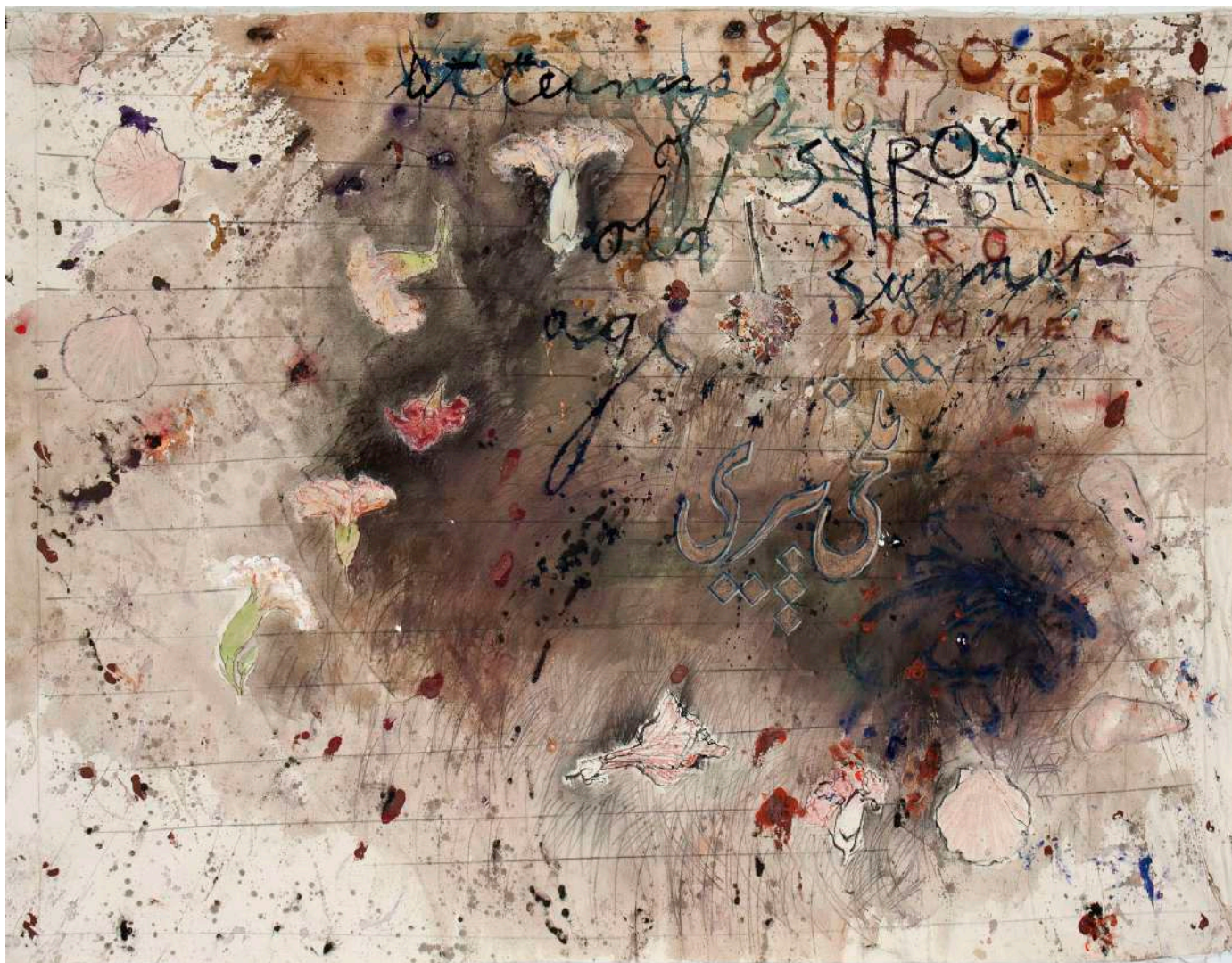
The art of Fereydoun Ave is a freehanded engagement with a personal ethos informed by larger cultural influences. He ceaselessly reflects on various facets of his relationship with age, myths, plants, elements, seasons, moods, and

heredity. He takes inspiration from the art of Iran, which tends to use the entire surface of the canvas, and the Western penchant for minimalism, which leaves large swaths unattended. Fereydoun Ave's joint projects with artists, galleries (including Dastan), and institutions are an integral part of his practice, finding expression in his role as a curator, gallerist, and collector.

His works are held in various international collections, including the Metropolitan Museum of Art, the British Museum, the Los Angeles County Museum of Art, the Cy Twombly Foundation, the Roundabout Collection, the Afkhami Collection, and the Bakhtiari Collection.

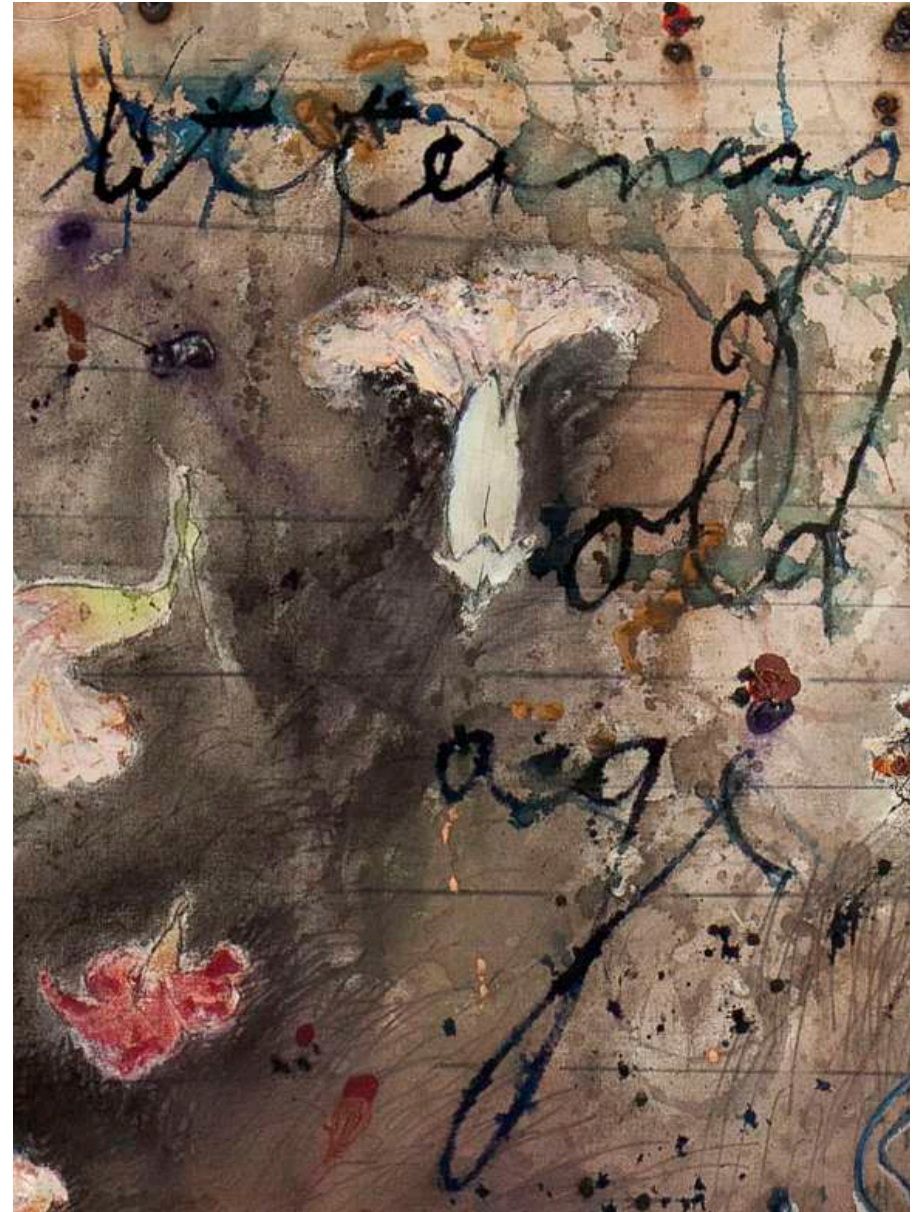


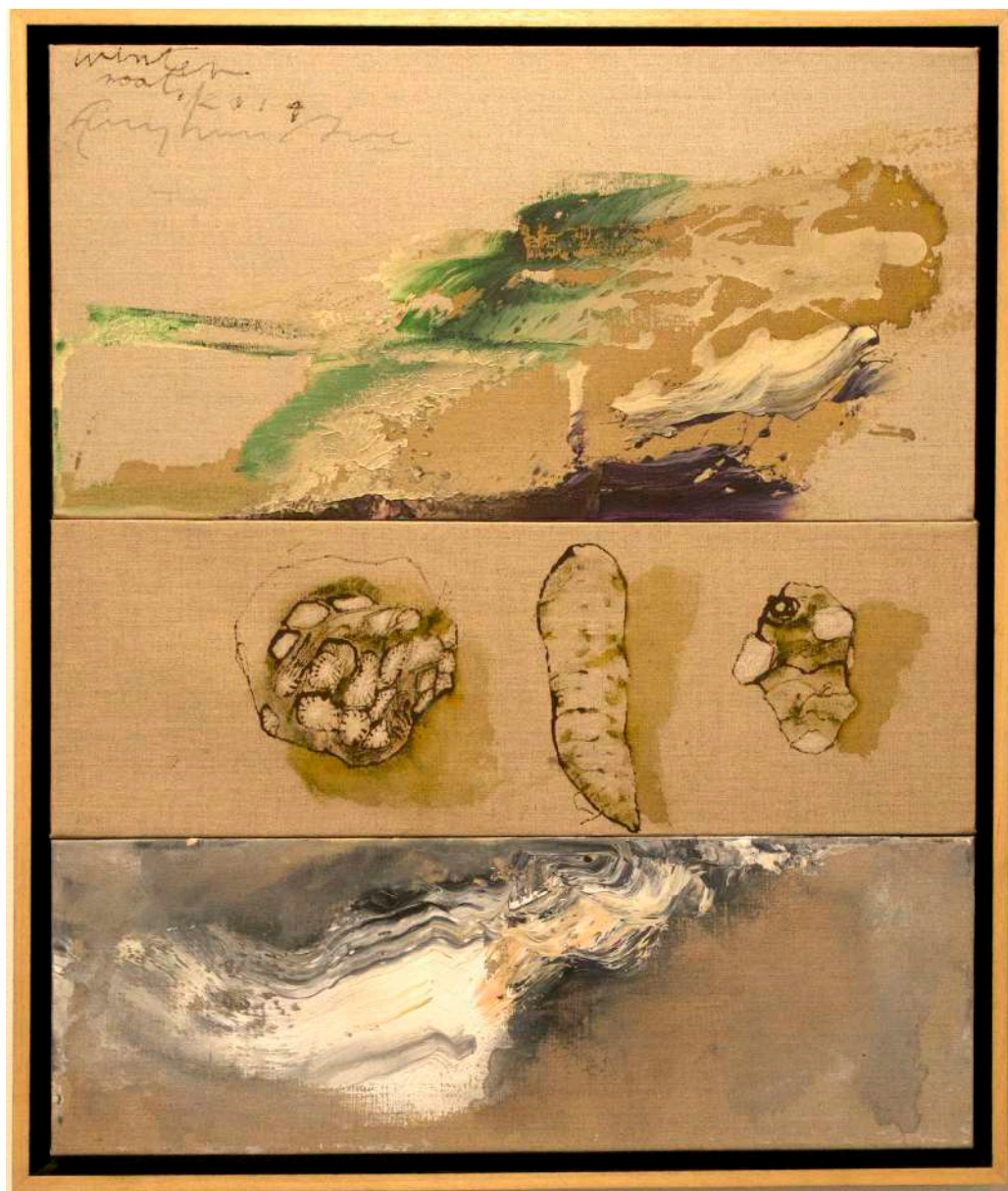
Fereydoun Ave's portrait in his house, Paris, France
Photo by Sebastian Bottcher



Fereydoun Ave. "Bitterness of Old Age". 2019
Mixed media on canvas. 114 x 155 cm
US\$ 35,000







Fereydoun Ave
"Roots". 2014
Mixed Media on Canvas
90 x 70 cm
US\$ 30,000

MOHAMMAD HOSSEIN MAHER

Mohammad Hossein Maher (b. 1957, Abadan, Iran) is a contemporary Iranian painter and sculptor, with a degree in painting from Tehran's School of Fine Arts. He is a well-known figure and is considered one of the prominent painters in contemporary Iranian art, teaching art to students and aspiring artists for many years.

Throughout his years of activity, has consistently offered insightful perspectives on the cultural and historical experiences of society, as well as his inner world, to his audience. In his artistic journey, Mohammad Hossein Maher initially focused on southern Iran, holding exhibitions featuring local elements. Over time, his work evolved, delving into deeper cultural and mythological aspects, embracing the symbolism of myth and folkloric

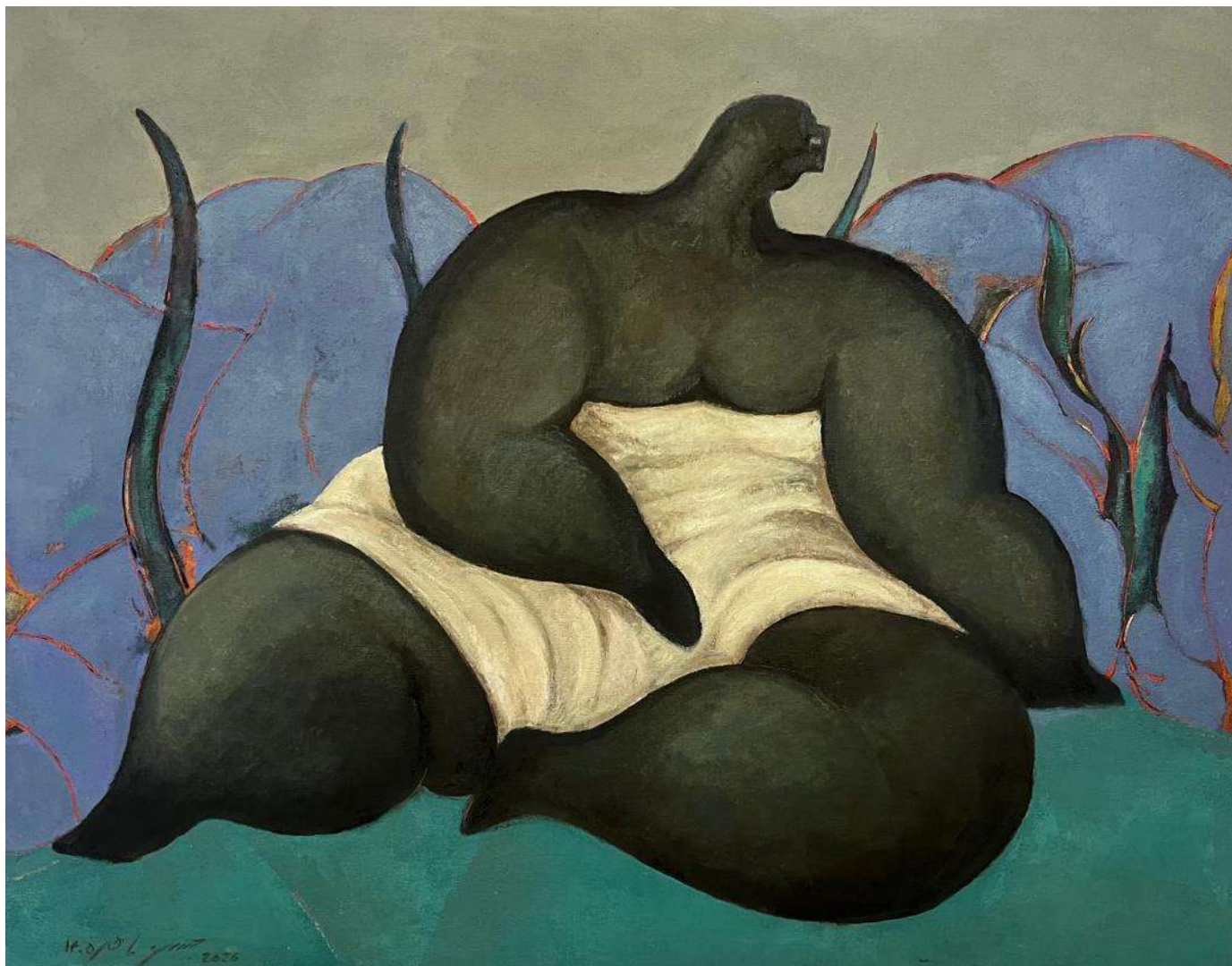
figures. Maher explored the themes of migration and displacement, particularly during his "Yademan" series. His "Peleh" series, on the other hand, is a more personal exploration of movement and progression, emphasizing the significance of texture and minimalism. Maher's work reflects his deep connection to cultural and historical elements, presenting a thought-provoking narrative through his art. He often places colors in small pieces on the surface, thus confronting the viewer with numerous frames in a primary composition. The predominant composition found in his works is the "cross composition." In what he has produced, both in terms of symbols and in terms of attention to qualities and concepts, the study of Manichaean and Zoroastrian art cannot be overlooked.



Mohammad Hossein Maher. "Untitled". 2026
Oil on canvas. 150 x 200 cm
US\$ 53,000



Mohammad Hossein Maher. "Untitled" from the "Game" series. 2026
Oil on canvas. 60 x 80 cm
US\$ 15,000



Mohammad Hossein Maher. "Untitled" from the "Game" series. 2026
Oil on canvas. 60 x 80 cm
US\$ 15,000

BITA FAYYAZI

Bita Fayyazi (b. 1962, Tehran) lives and works in Tehran. More than a sculptor, an installation artist, or ceramicist, engaged in some mystic relationship with her material, Fayyazi is an artist who works within a more performative and markedly social practice.

Bita Fayyazi struggled to show her work amidst an atmosphere of stuffy traditionalism, academicism, and the influx of 1990s conceptual art. Beginning in mid-1990s, her artistic interventions challenged the official

definitions of art. Works of Fayyazi are collaborative by nature. She and her artist or non-artist colleagues use whatever material is readily available to wrap and entwine, paint and cast sculptures made of the fabric of social participation. She reconstitutes the energies of the many toward an uncertain resolution. The final object becomes less important than the process – the collective doing, the love of doing – that preceded its creation.



Bita Fayyazi. "Mischievous Incubus of Lore". 2022
Bronze. 15 x 45 x 15 cm. Edition of 10 plus 2 artist's proofs (#10/10)
US\$ 12,500





Installation View of "Crescendo" by Bita Fayyazi in collaboration with "In Cahoots".
Parallel Circuit, Curated by Vali Mahlouji, 2024

REZA ARAMESH

Reza Aramesh (b. 1970, Iran) focuses on photography and sculpture. He currently lives and works in London, a city he moved to at the age of 15. He received his MFA from Goldsmiths University, London (1997).

Working in photography, sculpture, video and performance, Reza Aramesh's understanding of the history of art, film and literature is ever-present in his artwork. As a commentary on war reportage, for example, Aramesh takes images of violence appearing in newspapers, online articles, and social media out of their original context to explore the narratives of

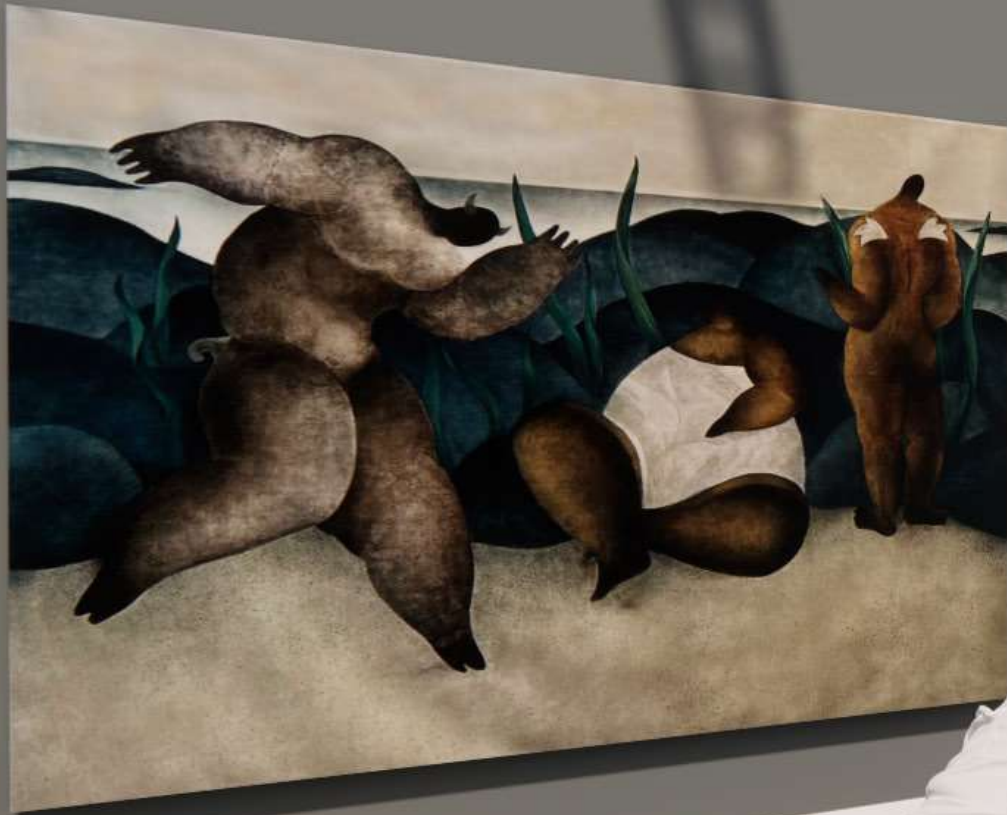
representation and iconography of subjected body apropos race, class, and sexuality. His work, as such, is a critical engagement with Western art history.

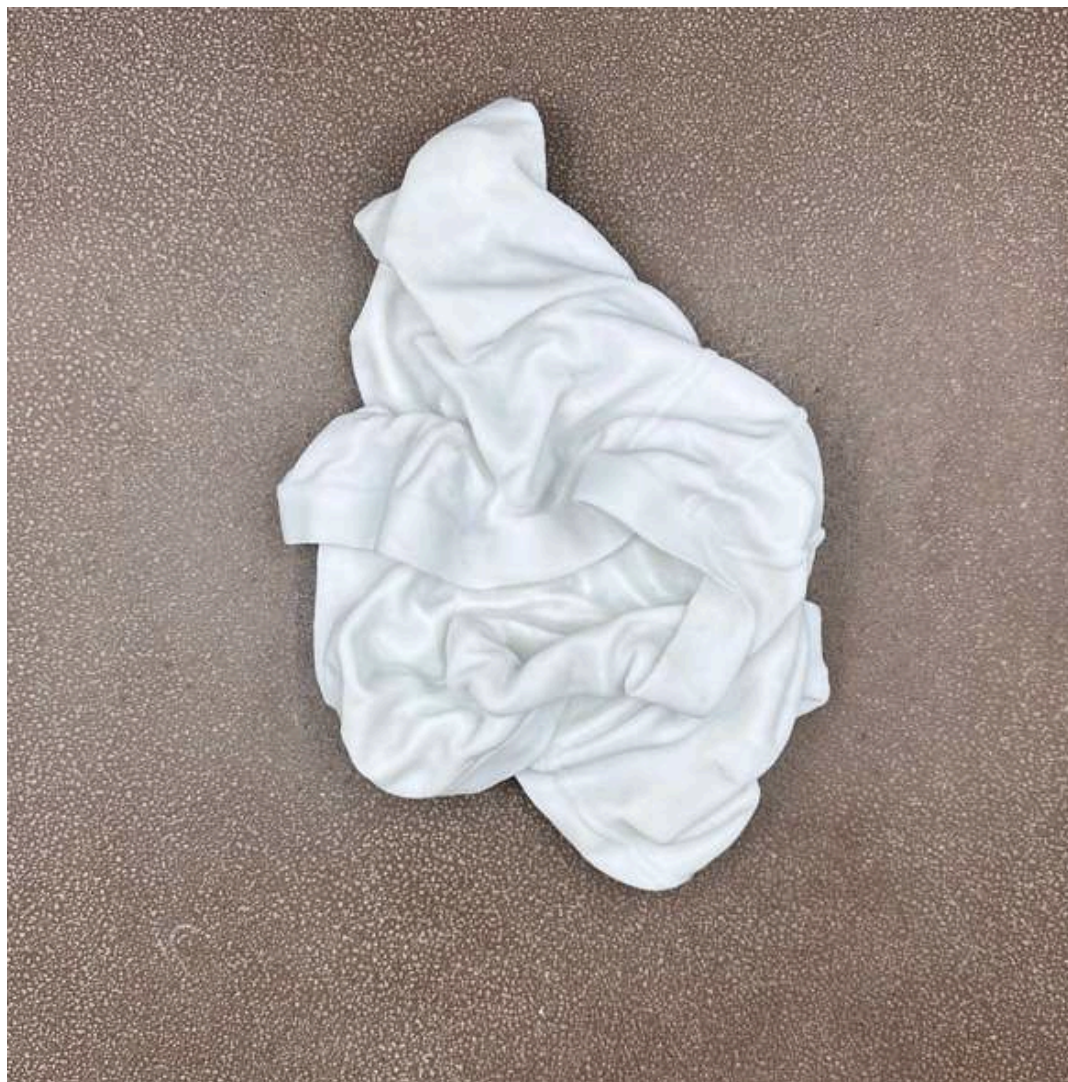
He represented Iran at the 56th Edition of the Venice Biennale and has exhibited worldwide including the UK, France, China, USA, Dubai, and Iran. He has orchestrated several performances and exhibitions in institutions including the Barbican Centre, Tate Britain, and ICA, London. Other projects have been staged in public squares, nightclubs, and industrial warehouses.



Reza Aramesh. "Action 730: At 5:09 pm, Thursday 06 February 2014". 2026
Hand carved and polished Bianco P marble. 44 x 113 x 57 cm. Base : 6 cm. Unique piece
US\$ 75,000







Reza Aramesh. "Action 281 Altiplano Prison 15 July 2022 Progression #34", 2023
Carved and hand polished Bianco Michelangelo marble. 33.2 x 32.3 x 6.1 cm
US\$ 9,500



Reza Aramesh. "Action 277 Cieneguillas Prison 31 December 2019 Progression #30, 2023
Carved and hand polished Bianco Michelangelo marble. 28.9 x 27 x 7.9 cm
US\$ 9,500

FARROKH MAHDABI

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 canvas 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

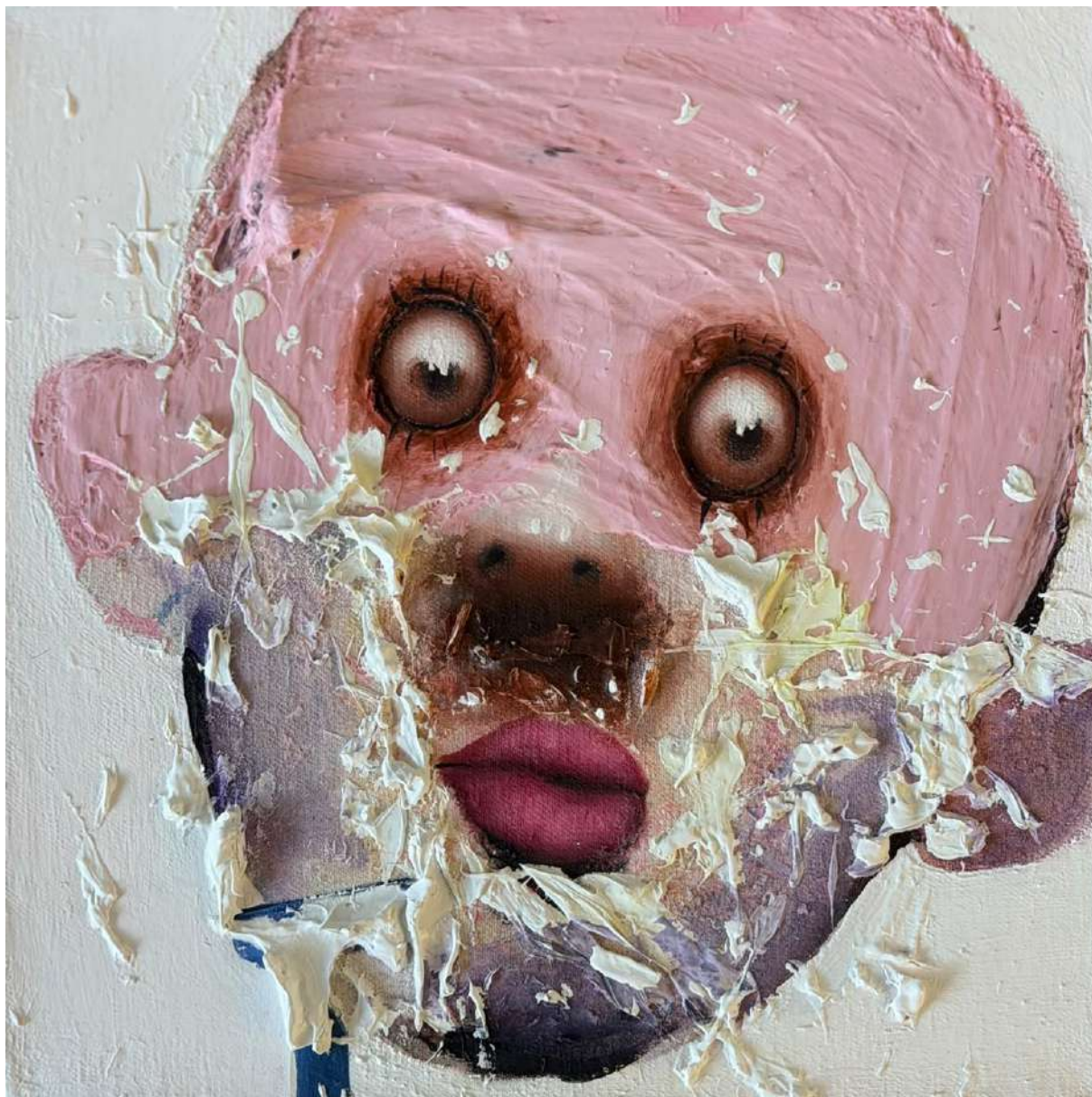
the rendering of "a more general depiction of human beings devoid of stereotypes of gender and race". The faces in Mahdavi's work are reduced to such features as the eyes or the lips, and the rest are covered by thick layers of pink paint, hinting at the emotional world of his characters. He tries to specify forms and conditions without directly depicting anything additional to that, as he believes it deviates from the main point.



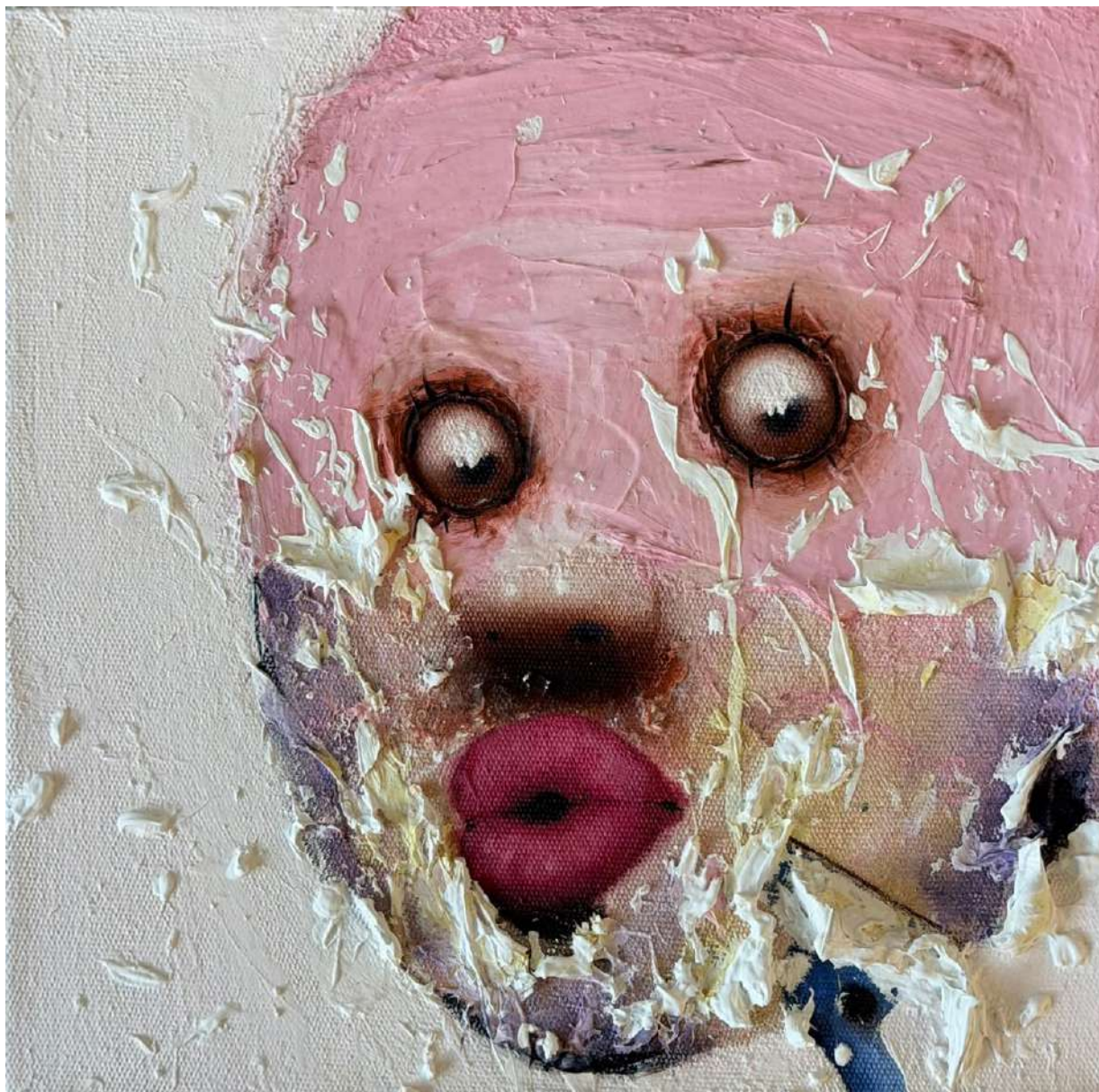
Farrokh Mahdavi
"Untitled". 2026
Acrylic on canvas
40 x 35 cm
US\$ 7,000



Farrokh Mahdavi
"Untitled". 2026
Acrylic on canvas
25 x 25 cm
US\$ 5,000



Farrokh Mahdavi
"Untitled". 2026
Acrylic on canvas
25 x 25 cm
US\$ 5,000



Farrokh Mahdavi
"Untitled". 2026
Acrylic on canvas
25 x 25 cm
US\$ 5,000



Installation view of Farrokh Mahdavi's work *Untitled* on display in NGV Triennial from 3 December 2023 – 7 April 2024 at NGV International, Melbourne. Photo: Sean Fennessy

POOYA ARYANPOUR

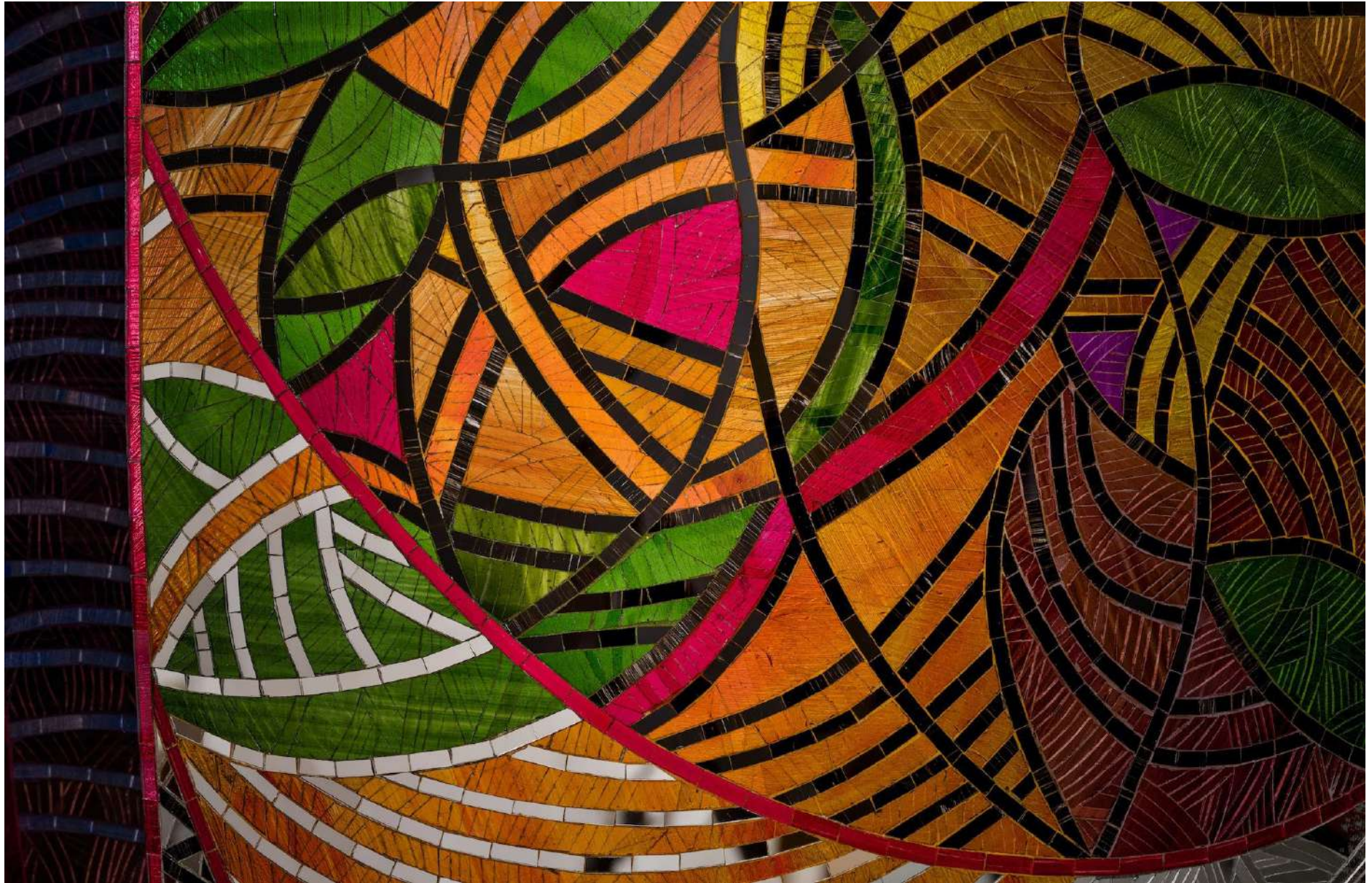
Pooya Aryanpour (b. 1971, Tehran, Iran) is an artist, art instructor, and university lecturer based in Tehran. He studied Painting at Azad University of Tehran, where he obtained his M.A. in 1999. Known for his influence on Iran's contemporary art scene, his work has been extensively exhibited, both in Iran and at international biennials, gallery shows, art fairs, and institutional exhibitions. Pooya Aryanpour sets out to remap and expand the architectural techniques of mirror-work (Ayineh-Kari) to craft ambiguous forms that simultaneously seem

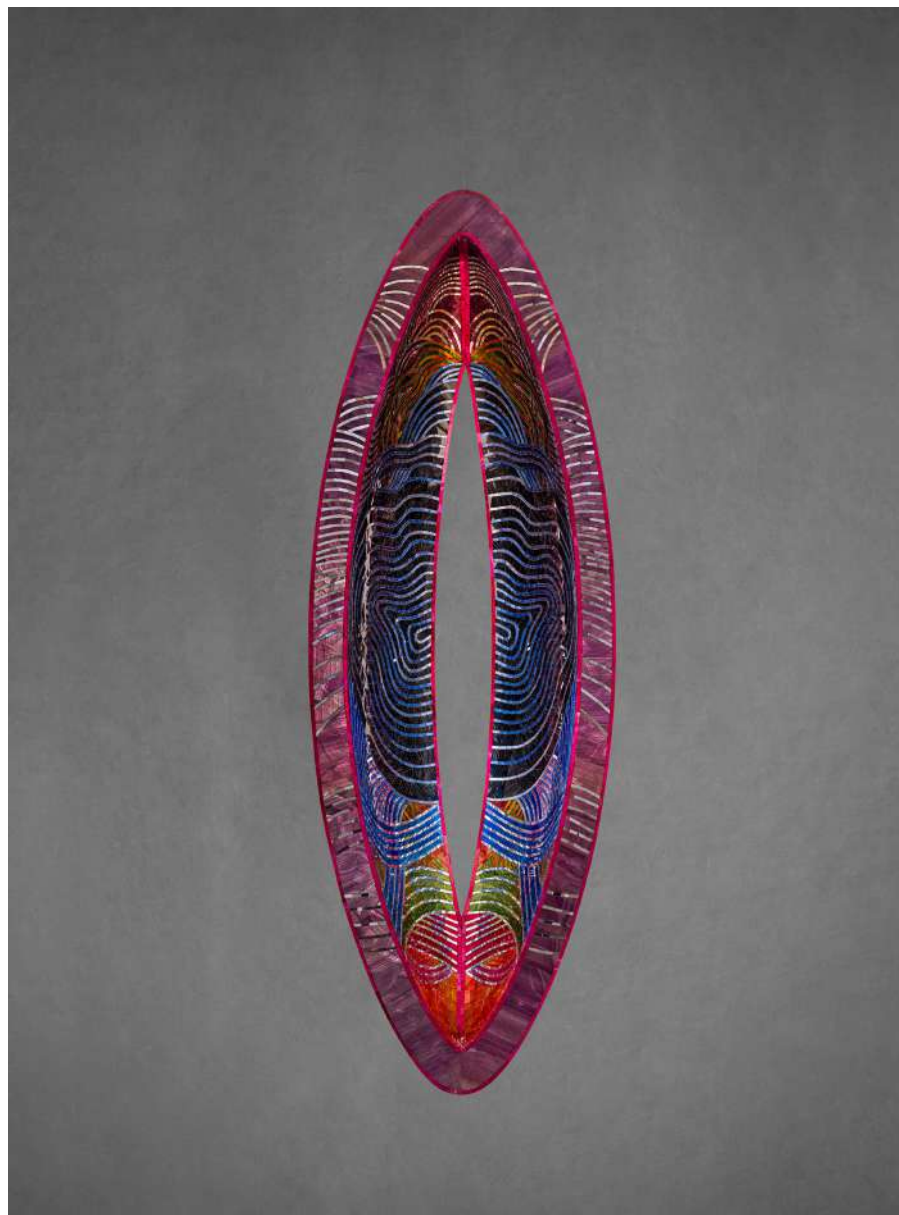
representational and abstract. His work focuses on creating mystery and suspense, exploring subject material rooted in the traditions of Iranian culture. In his paintings and three-dimensional work, traditional symbolism, styles of narration, storytelling and folklore, Persian calligraphy schools, and 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.



Pooya Aryanpour

From "Fruit of Elysian" Series. 2025
Kiln-fired dyed glass, mirror fragment
on fiberglass structure with Styrofoam core
160 x 55 x 35 cm
US\$ 45,000





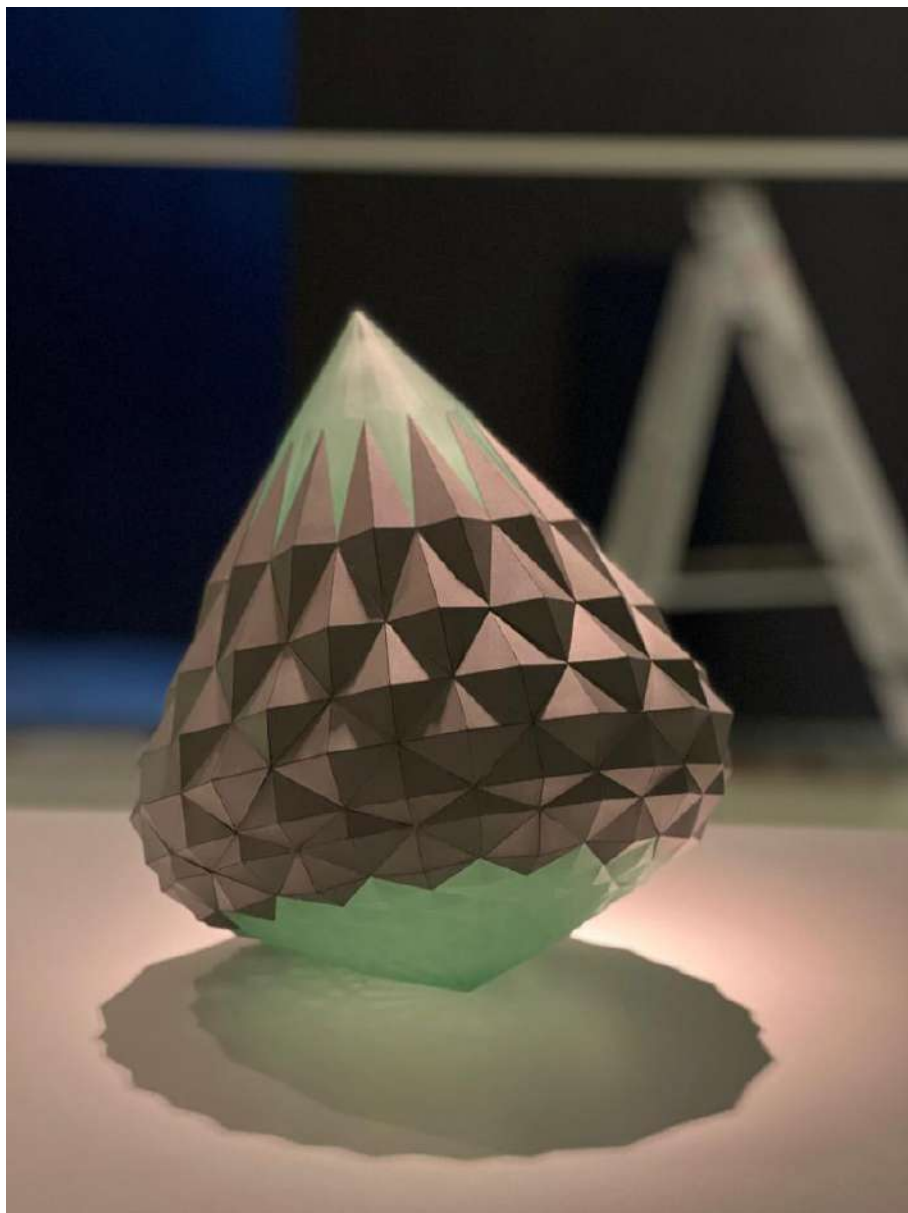
SAHAND HESAMIYAN

Sahand Hesamiyan (b. 1977, Tehran, Iran) is a Tehran-based sculptor. He holds a BA in Sculpture from the University of Tehran.

Sahand's practice explores contemporary sculptural directions inspired by Islamic and Iranian architectural heritage. Linking science and geometry to the abstract nature of spirituality, his work also aims to create an interactive relationship with the viewer. Reflection and repetition are central to his aesthetic language, yet his sculptures transcend formal qualities to evoke

profound conceptual interpretations.

Sahand's works have been featured in numerous solo exhibitions and international group shows. His sculptures are installed in public spaces across various countries, including Japan, the UAE, Taiwan, and his hometown of Iran. His works are part of prestigious private and public collections, such as the Victoria and Albert Museum, Delfina Entrecanales Collection, The Samawi Collection, Mohammad Afkhami Collection, and Luciano Benetton Collection.



Sahand Hesamiyan

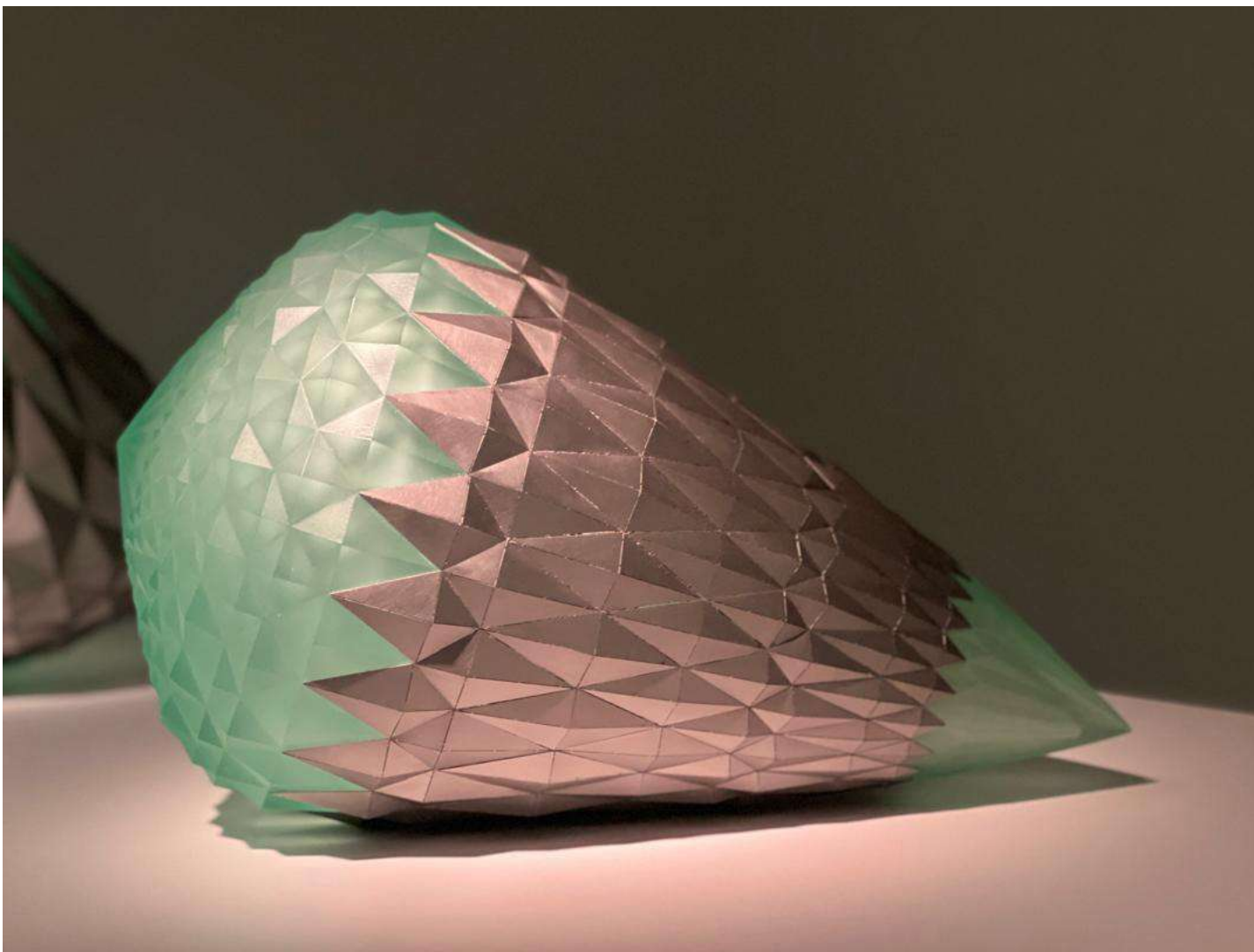
"Fanoos V". 2025

Stainless steel and epoxy resin

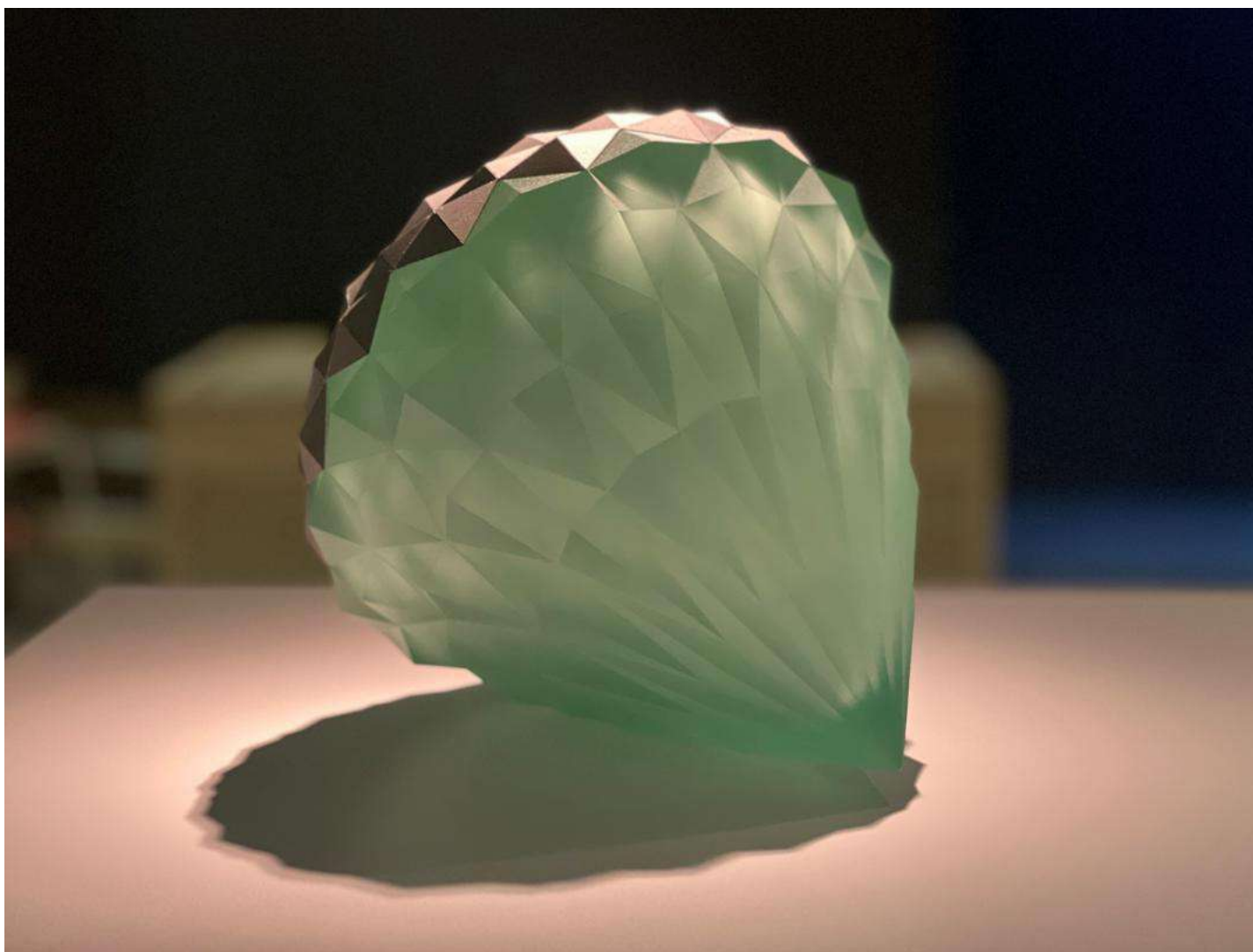
35 x 30 x 30 cm

Edition of 5 plus 2 artist's proofs (#3/5)

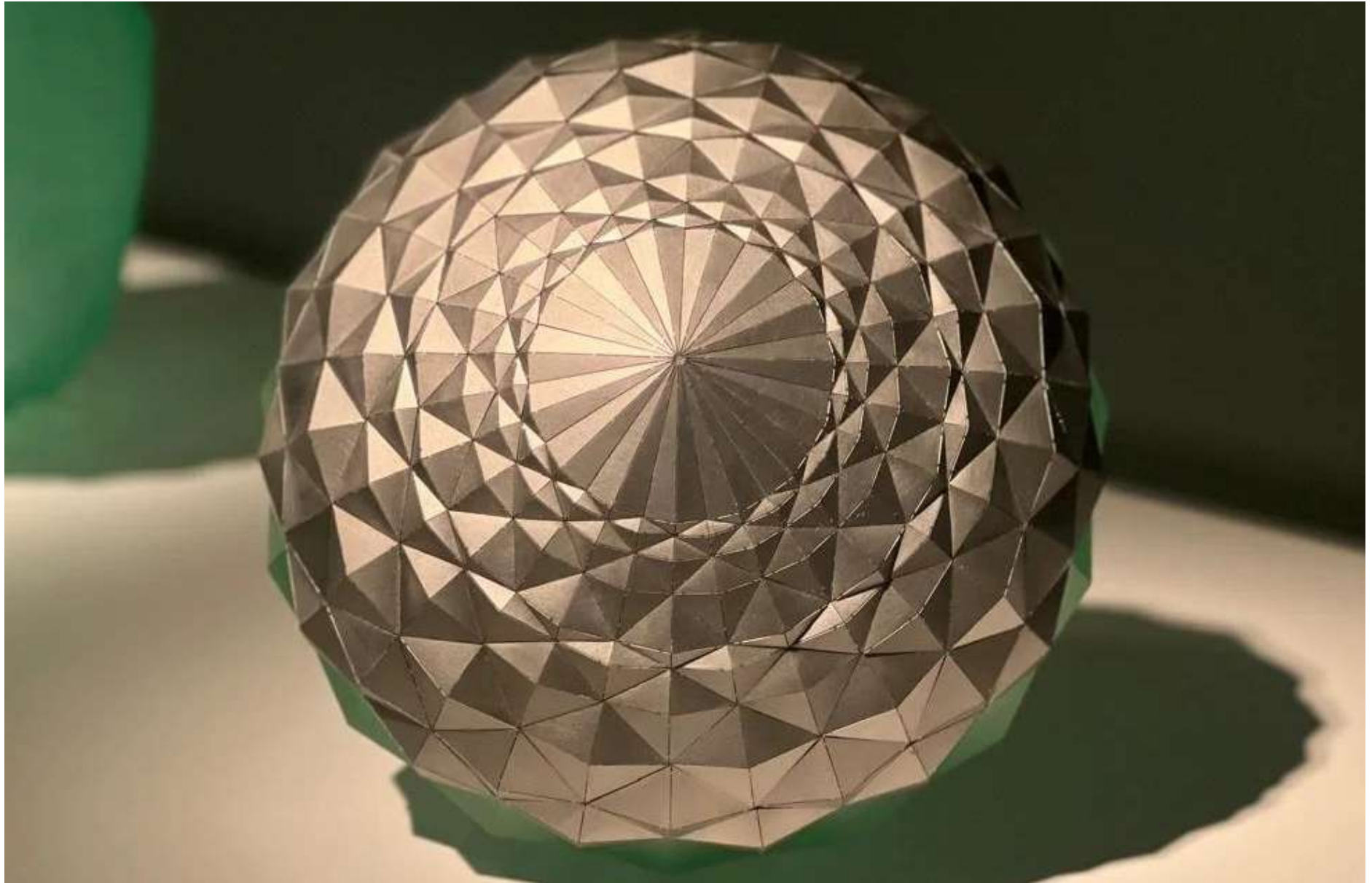
US\$ 17,000

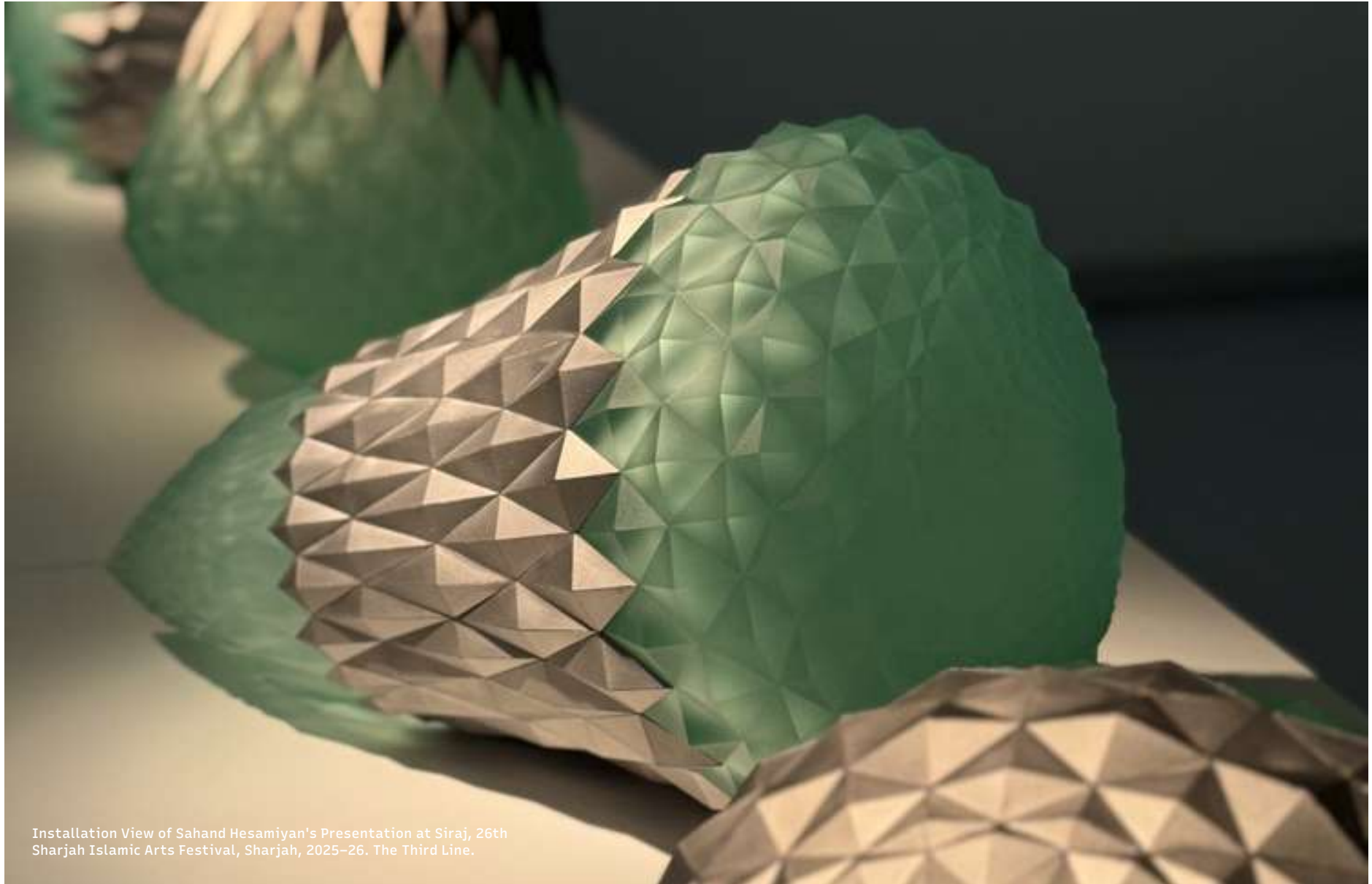


Sahand Hesamiyan. "Fanoos III". 2025
Stainless steel and epoxy resin. 28 x 50 x 28 cm. Edition of 5 plus 2 artist's proofs (#2/5)
US\$ 16,000



Sahand Hesamiyan. "Fanoos IV". 2025
Stainless steel and epoxy resin. 35 x 30 x 30 cm. Edition of 5 plus 2 artist's proofs (#2/5)
US\$ 14,000





Installation View of Sahand Hesamiyan's Presentation at Siraj, 26th Sharjah Islamic Arts Festival, Sharjah, 2025–26. The Third Line.

MAMALI SHAFahi & DOMENICO GUTKNECHT

Mamali Shafahi (b. 1982, Tehran) graduated with a BA in Photography from Tehran University of Art (2002) and studied at ENSAPC (École Nationale Supérieure d'Arts Paris). He is a filmmaker and video installation artist. His practice, varying from installation to sculpture and film, includes a deep fascination with the impact of emerging technologies on life and art. His early

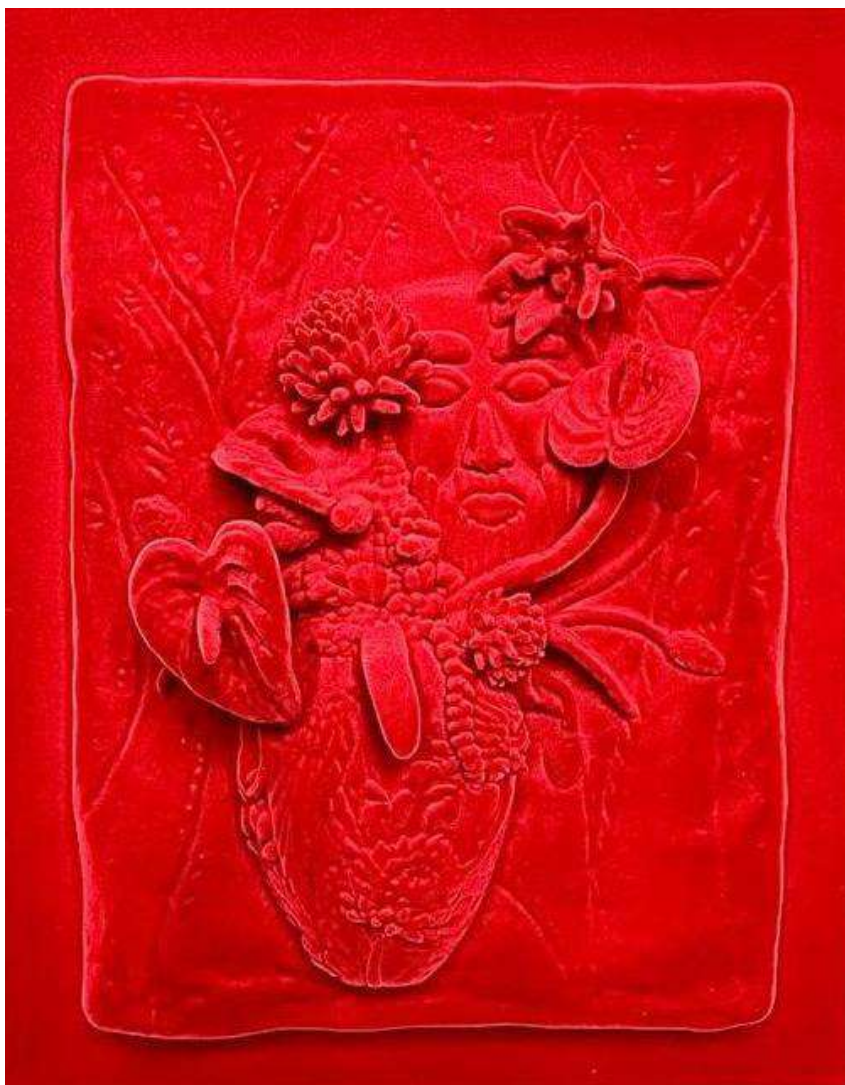
work in France at the Paris-Cergy School of Fine Arts focused on performance. He then produced several video installations investigating the relationship between past, present, future, and new technologies.



Mamali Shafahi & Domenico Gutknecht
"Birds". 2026
Flocked epoxy
50 x 40 cm
US\$ 4,500



Mamali Shafahi & Domenico Gutknecht
"Apple". 2026
Flocked epoxy
50 x 40 cm
US\$ 4,500



Mamali Shafahi & Domenico Gutknecht
"Bloom". 2026
Flocked epoxy
50 x 40 x 12 cm
US\$ 4,500

MEGHDA LORPOUR

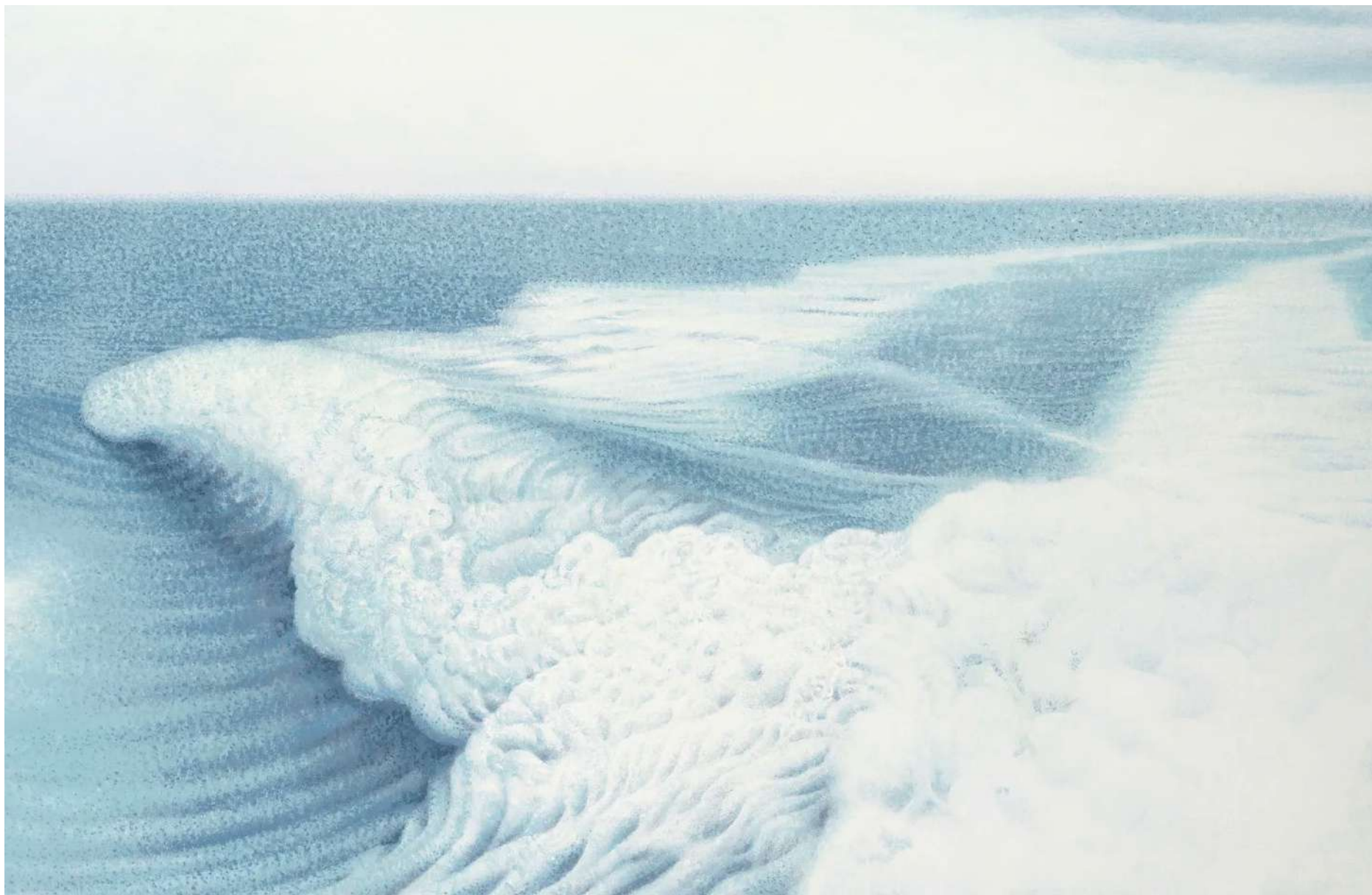
Meghdad Lorpour (b. 1983, Shiraz, Iran) is a painter based in Tehran. He studied painting at Shahed University, Tehran (2010).

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.



Meghdad Lorpour
"Untitled". 2026
Acrylic on canvas
90 x 115 cm
US\$ 13,000





SASSAN BEHNAM- BAKHTIAR

Sassan Behnam-Bakhtiar (b. 1984, Paris) is a French-Iranian multidisciplinary artist whose practice spans painting, collage and film. He spent his formative years in Tehran, where he grew up during the Iran-Iraq War, before moving to Dubai at nineteen to study at the American University in Dubai. He later continued his studies at the International University of Monaco and is currently based between Saint-Jean-Cap-Ferrat, France, and Doha, Qatar. Behnam-Bakhtiar's work draws on his experience of moving between different cultural and geographical contexts, as well as on Persian culture, family history and questions of identity, memory and human experience. Since 2016, he has increasingly developed his signature peinture raclée,

or scraped painting, a process in which layers of oil, acrylic and mixed media are repeatedly applied, scraped back and rebuilt over periods that can extend from months to years. More recently, he has incorporated natural and recycled pigments and locally sourced materials into his paintings. His work has been presented internationally in solo exhibitions at the Saatchi Gallery in London, Villa Santo Sospir in Saint-Jean-Cap-Ferrat, Phillips London, Sotheby's Monaco and Setareh Gallery in Düsseldorf and Berlin. His recent exhibitions include Ocean at the Fondation Prince Albert II de Monaco (2023), Life or Else at Setareh, Düsseldorf (2024), and Sanctuary at Setareh, London (2026).



Sassan Behnam-Bakhtiar

Crawling Back to You, 2022-2023

Mixed media on linen

250 x 150 cm

US\$ 93,000







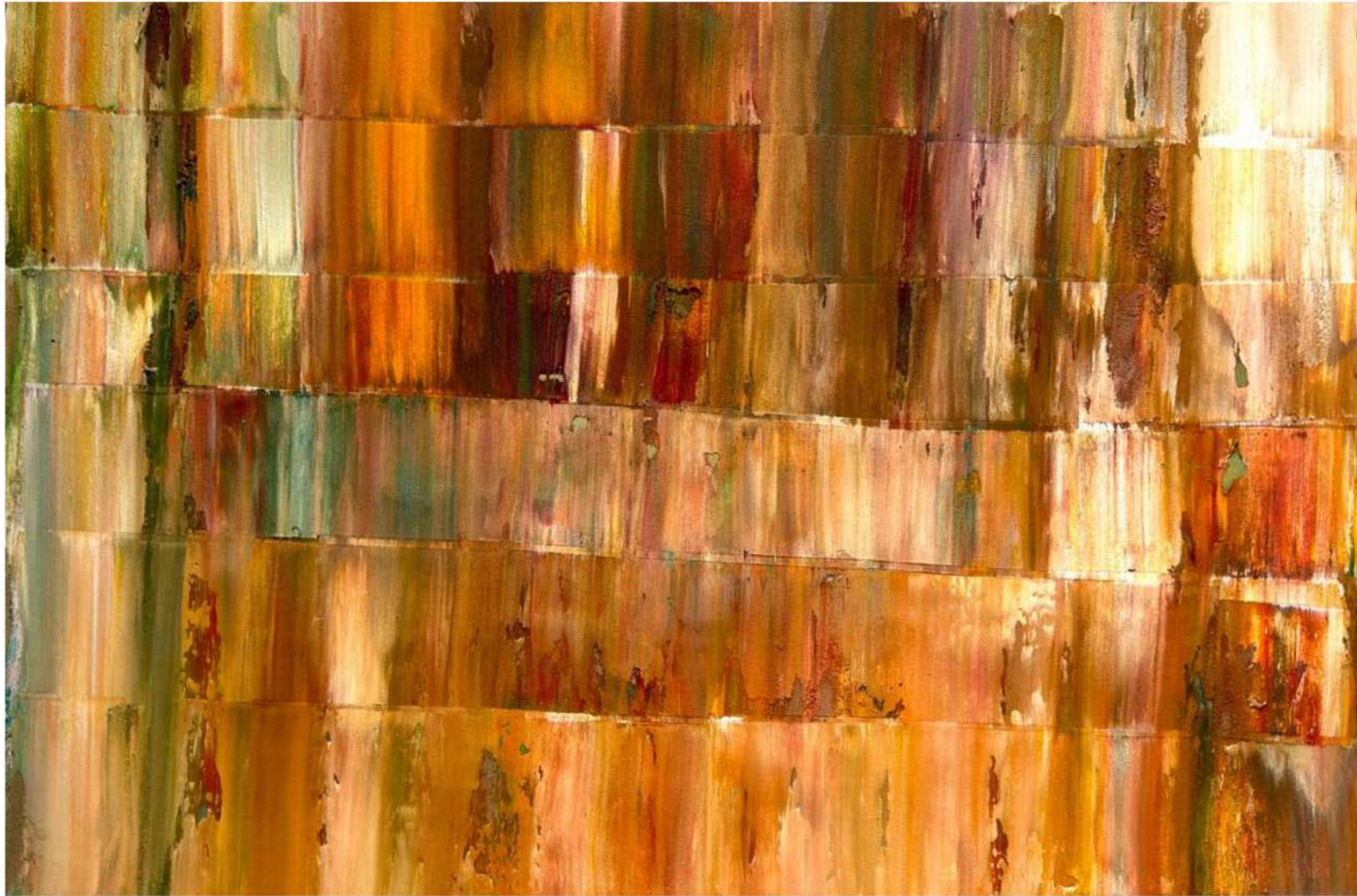
Sassan Behnam-Bakhtiar

"Energy, Energy and Energy". 2026

Acrylic, oil and crystal de roche on canvas

182.9 x 129.9 cm

US\$ 70,000



Sassan Behnam-Bakhtiar. "Powerful Beyond Measure, Energy Beyond Measure". 2026
Acrylic, oil and crystal de roche on canvas. 129.9 x 182.9 cm
US\$ 70,000

ARGHAVAN KHOSRAVI

Arghavan Khosravi born in 1984 in Shahr-e Kord, now based in the United States, is a painter whose work merges Persian miniature traditions with surreal characteristics, contemporary politics, and personal narratives. She creates sculptural pieces that repeatedly address the division between public and private life, restrictions on women's bodies, patriarchy, exile and the tension between freedom and constraint. Her painted surfaces extend into shaped wood, carved elements, architectural fragments, textile patterns and other material components.

Khosravi's visual language draws significantly on the art and material culture of Iran. Persian miniature

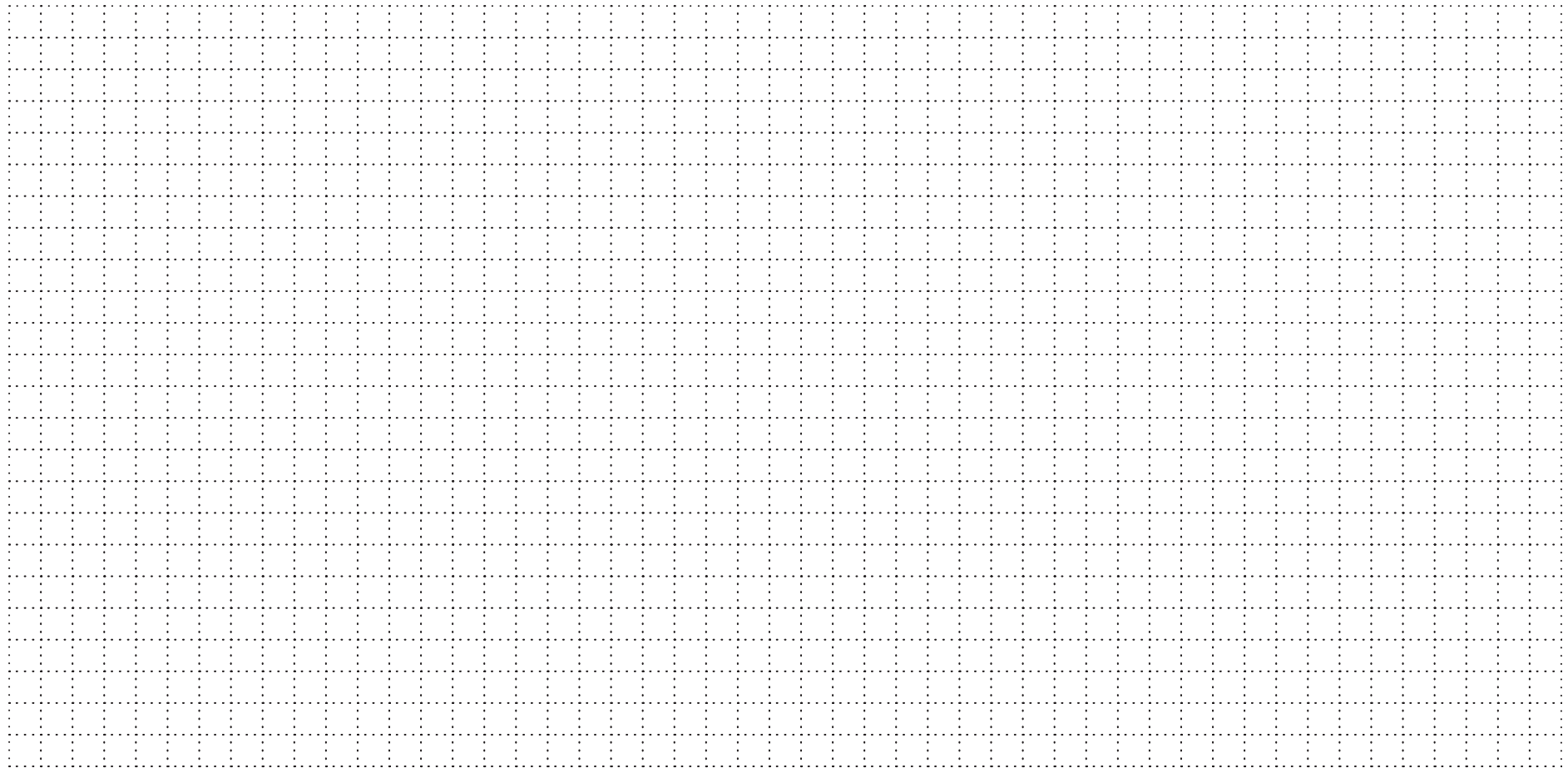
painting provides an important point of reference, particularly in her treatment of space, pattern, scale and the simultaneous presentation of multiple elements within a single image. These historical references are placed alongside contemporary objects, bodies and situations, producing images in which familiar forms acquire new meanings. Religious and ceremonial motifs, textiles, architectural structures, hair, cords, curtains and fragments of domestic or public environments recur throughout her work.

The question of bodily and social restriction is central to Khosravi's practice. Her figures are frequently shown within situations in which movement is obstructed,



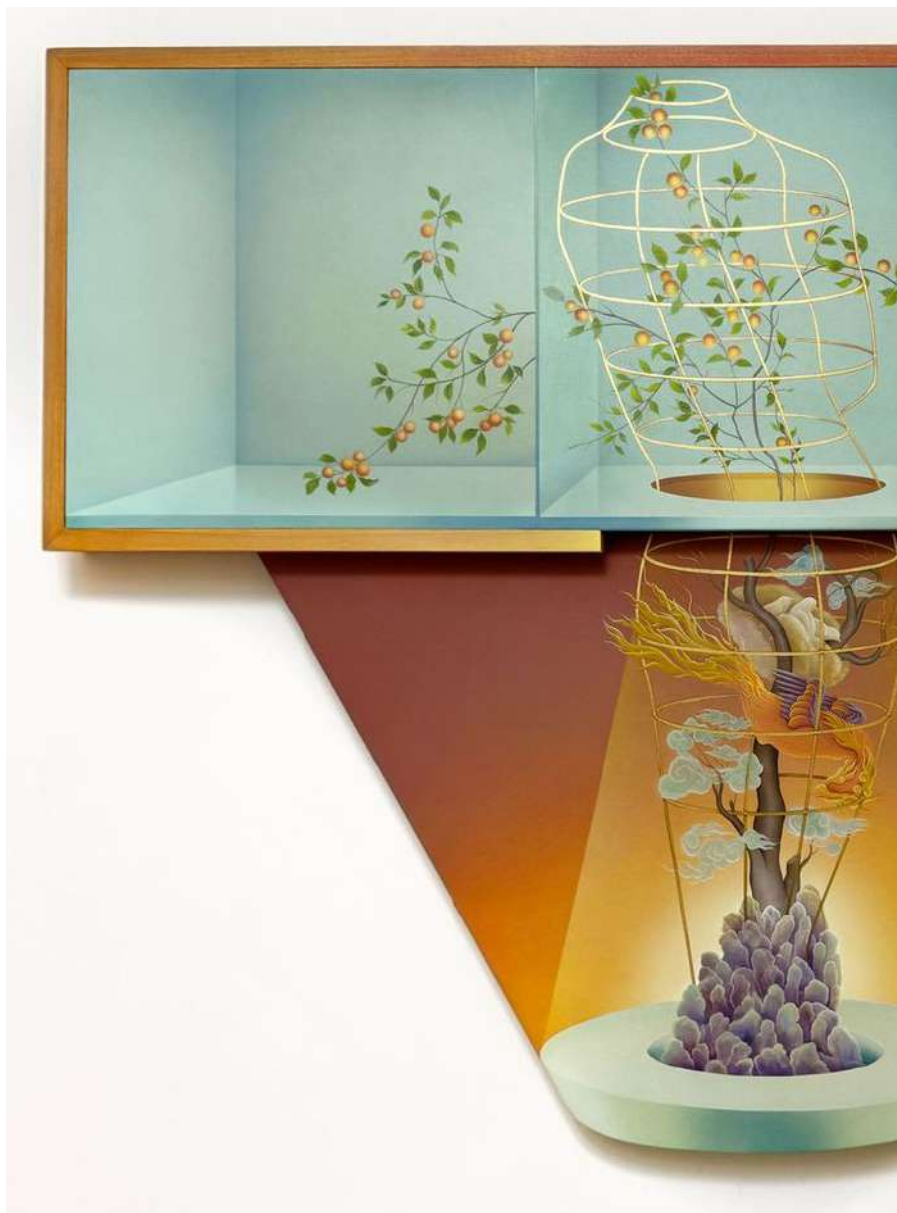
contained or redirected by cords, hands, architectural structures or other constructed devices. At the same time, her compositions retain a sense of visual abundance: patterned surfaces, gardens, decorative forms and surreal combinations create spaces that

appear inviting while containing forms of limitation. This tension allows Khosravi to approach questions of gender, identity and agency without reducing the work to a single political statement.





Arghavan Khosravi. "What Grows Beyond". 2025
Acrylic on canvas over shaped wood panels. 97 x 126 cm
US\$ 52,000

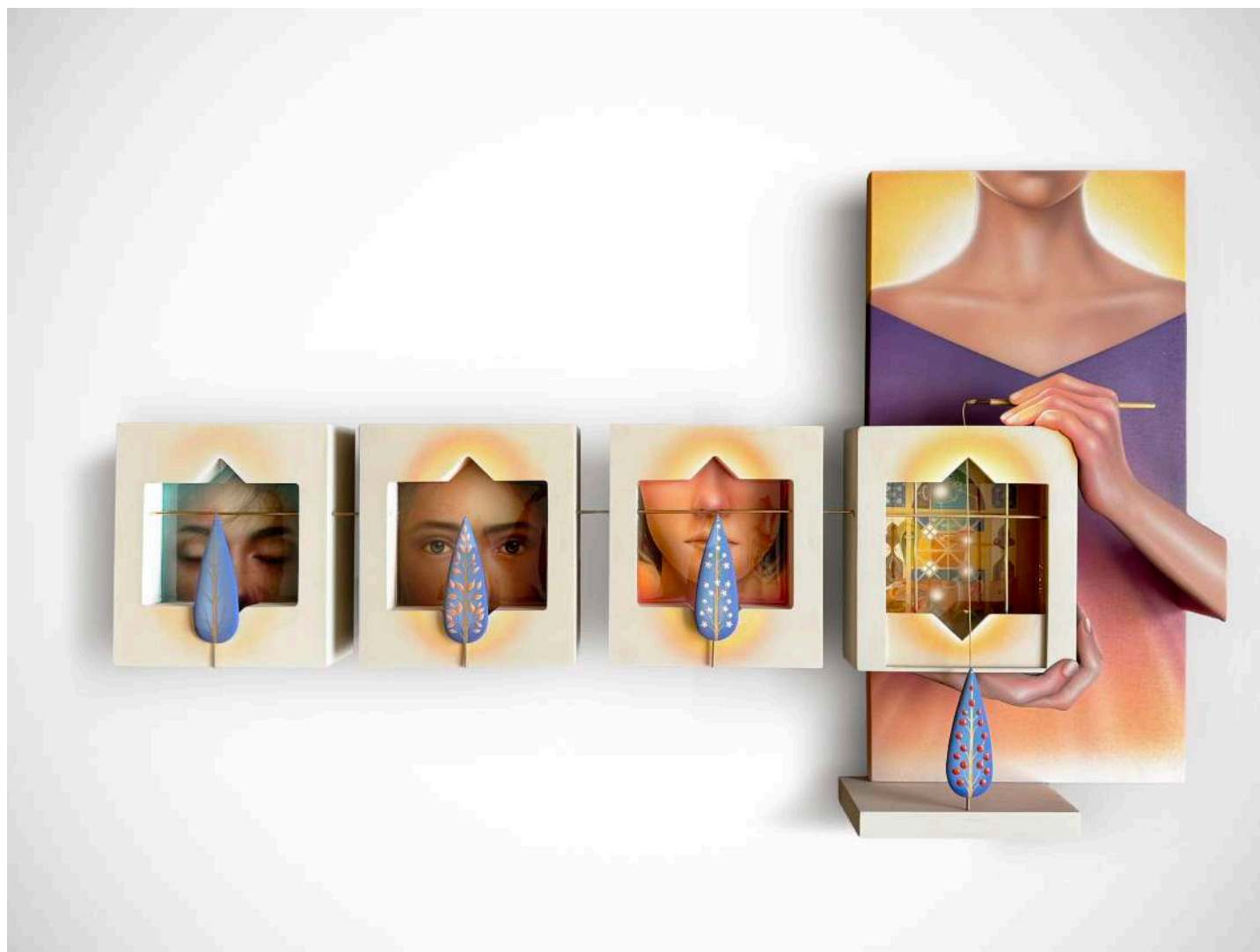


This work began with a Shahnameh manuscript depicting the mythical bird Simorgh. I transformed the tree rising from the rocky formation into the central structure of the painting, surrounded by a body-shaped golden cage and partitioned glass enclosures. The branches continue to grow beyond both, suggesting resilience and the persistence of life and agency despite attempts to contain it.

Arghavan Khosravi

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Arghavan Khosravi
 "What Grows Beyond", 2025
 Acrylic on canvas over shaped wood panels
 97 x 126 cm



This work began with an earlier drawing of mine, which became the final stage of a sequence loosely moving from winter toward spring. Across the four sections, the portraits gradually shift toward awareness and expression, while the cypress tree moves from dormancy to bearing fruit. A golden line from the artist's brush connects to the tree, linking the act of making with renewal and hope.

Arghavan Khosravi

Arghavan Khosravi. "Four Stages of Hope". 2026
Acrylic on canvas over shaped wood panels. 113.5 x 72 cm
US\$ 45,000

MARYAM AYEEN & ABBAS SHAHSAVAR

Maryam Ayeen (b.1985, Bojnoord, Iran) and Abbas Shahsavar (b.1983, Kermanshah, Iran) have been painting together for over a decade. Ayeen holds a BA in Painting (Ferdowsi University, Mashhad, Iran, 2009). Shahsavar holds an MA in Illustration (University of Tehran) and a BA in Painting (Ferdowsi University, Mashhad, 2009). Their work follows an old tradition in Persian miniature painting. They live, teach, and paint in the city of Mashhad, Iran.

Together, the couple represents a generation of Iranian artists who navigate tradition and contemporary expression, with their practices evolving across painting, installation, and collaborative cultural engagement. Their continued presence in national and international exhibitions reflects a commitment to both personal artistic exploration and the broader discourse of Iranian visual culture.

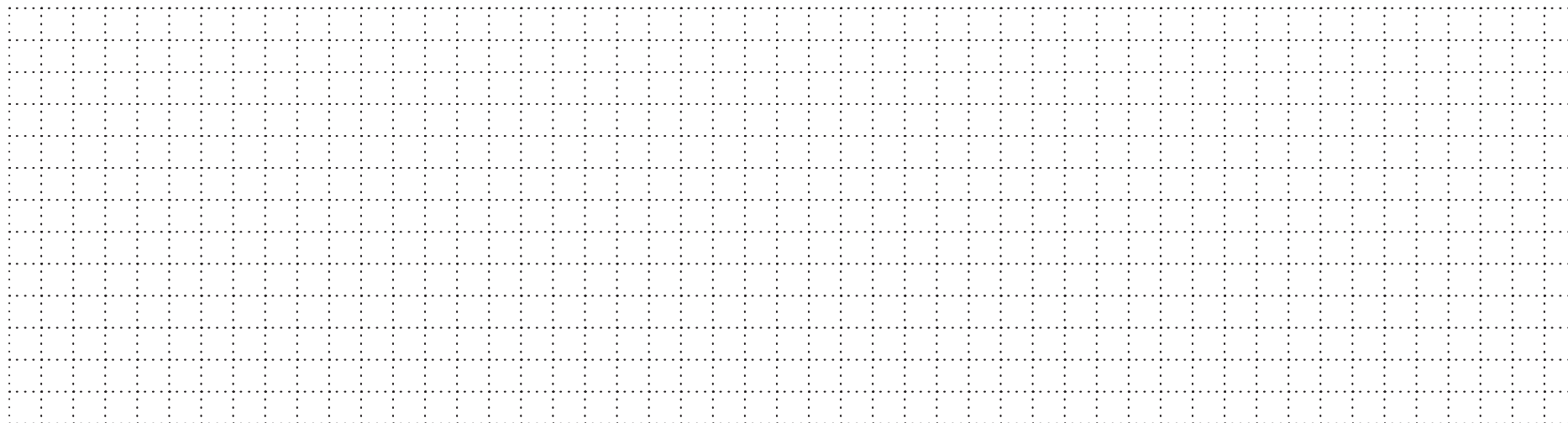
Abbas Shamsavar began his artistic journey with a diploma in Graphic Design in 2000, and his early recognition came with an Honorary Diploma for stage design at the Mah Theater Festival in 2006.

With a strong foundation in traditional Persian painting, Maryam Ayeen gained recognition early on in her career, received numerous awards, and participated in national art festivals. Her accolades include multiple honors from Iran's State Youth Visual Arts Festivals, notably 3rd place at the Iranian Persian Painting Biennial in 2008. She has also been granted permanent permission to install her work in the historic Attar's Tomb in Neyshabour.

Works of Maryam Ayeen and Abbas Shamsavar deal with

middle-class life. They use their own personalities as a model to explore the issues that take place in their lives. Their painting style is informed by the miniature tradition of Persian painting, even though their subject matter is not.

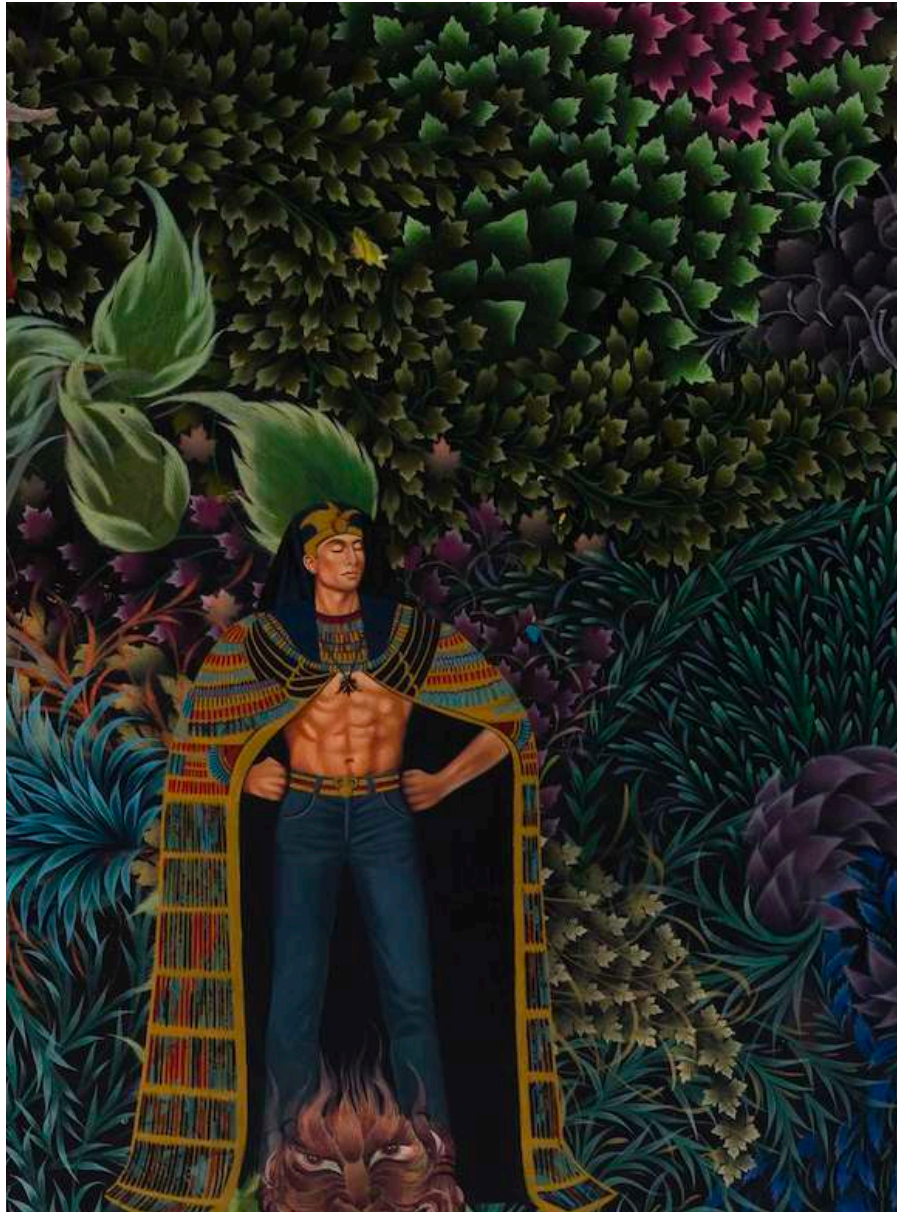
Ayeen has held several solo exhibitions, including at Azad Art Gallery in Tehran and Haan Art Gallery in Shiraz. Her work has been featured in prominent group exhibitions and international art fairs, such as Frieze London and Seoul, Art Dubai, and Tehran Auction. She has also participated in curated projects like "Cypress Eternally Unbound" and the 2025 "Rabia Project" curated by Farah Ossouli.





Maryam Ayeen & Abbas Shahsavar. "Untitled". 2026
Oil on canvas. 145 x 266 cm
US\$ 18,000





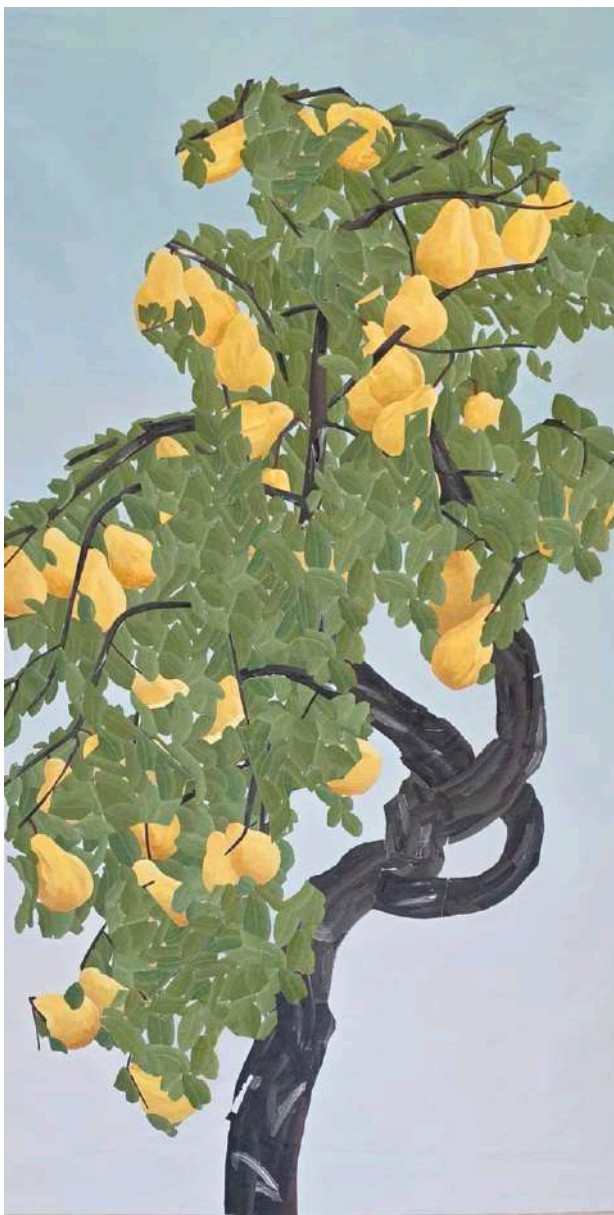


ASAL PEIROVI

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



Asal Peirovi
"Untitled". 2026
Acrylic on linen
142 x 75 cm
US\$ 16,000





MARYAM HOSEINI

Maryam Hoseini (b. 1988, Tehran) is a New York-based artist who discovered their passion for art at the age of 13. As a teenager, Hoseini continued developing their drawing skills and amassed an extensive collection of works.

Hoseini's work is characterized by a unique blend of humor and fear. In their drawings and paintings, they examine the tension between public and private spaces. Through their small-scale works of ink, acrylic, and pencil on panels, they extend the boundaries of the exhibition space through site-specific wall

paintings, creating a new, collective social sphere. Bodies in their work interact with their viewers and other artworks. They often include familiar symbols representing past cultures, rendering each work abstractly figural. In their recent work, Hoseini reflects on their experiences of Iran's homosocial atmosphere, in which women are only allowed to socialize with their gender. They reimagine and stage scenes in which only women are depicted and present them as nude, flattened diagrams of the human body.



Maryam Hoseini

"Of Flesh and Three Hearts (No.II)". 2023

Acrylic, oil, ink and pencil on wood panel

198.1 x 111.8 x 5.1 cm

Framed:

200 x 113 x 5 cm

US\$ 40,000



Maryam Hoseini. "Mirror Spell". 2026

Oil, acrylic, ink and color pencil on wood panel. 61 x 137.2 x 5.1 cm
US\$ 30,000







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