

"From Cradle to Grave"

Sadra Baniyadi

August 21 – September 11, 2026





"FROM CRADLE TO GRAVE"

No.6. Bidar St, Fereshteh (Fayyazi) St, Tehran.
August 21 – September 11, 2026



PRESS RELEASE

Dastan's Basement is pleased to announce the opening of Sadra Baniyadi's sixth solo exhibition, "From Cradle to Grave", on view from August 21 through September 11, 2026. This exhibition has been realized with the collaboration of Parsa Farsha as Associate Curator and Sam Keshmiri as the artistic director of the Basement.

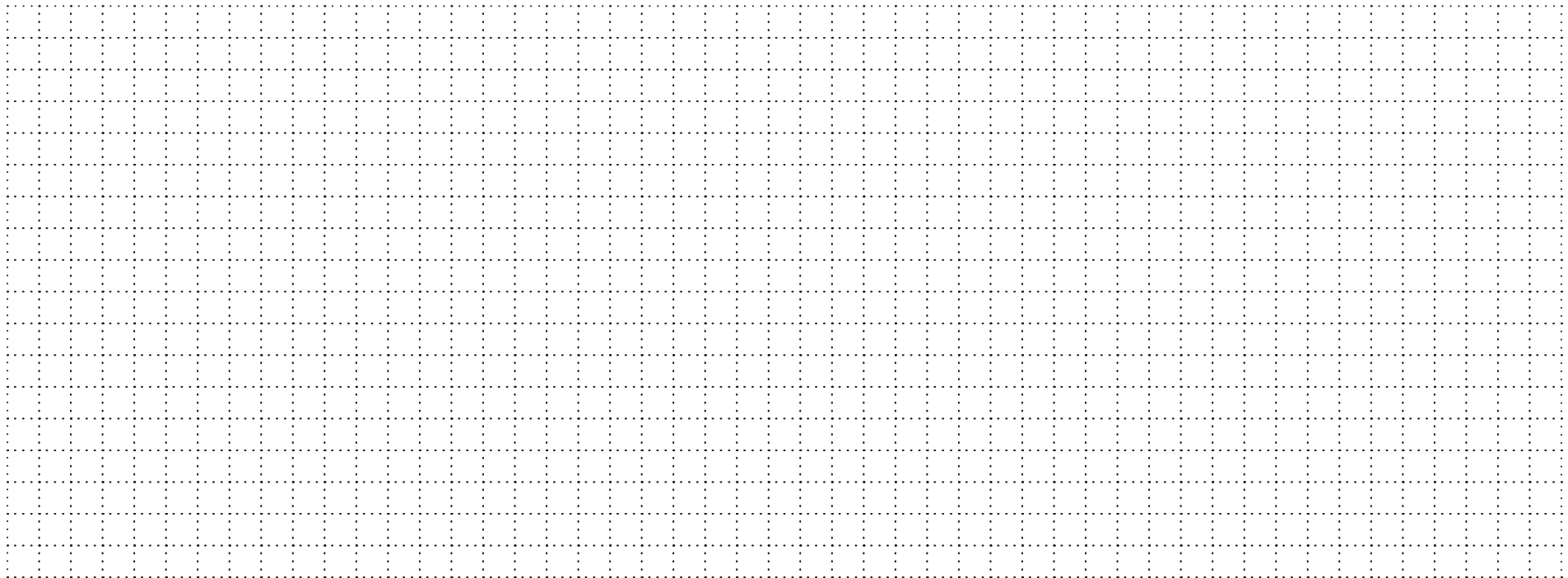
"From Cradle to Grave" brings together 25 paintings from Baniyadi's "Loneliness" series, produced between 2024 and 2026, comprising 17 works on paper and eight works on canvas. In this body of work, Baniyadi brings his longstanding interest in narrative, mythology, and religious imagery into dialogue with personal experience, addressing themes of love, death, solitude, and the experience of living. Each painting is titled after an event or experience from the artist's own life. This narrative

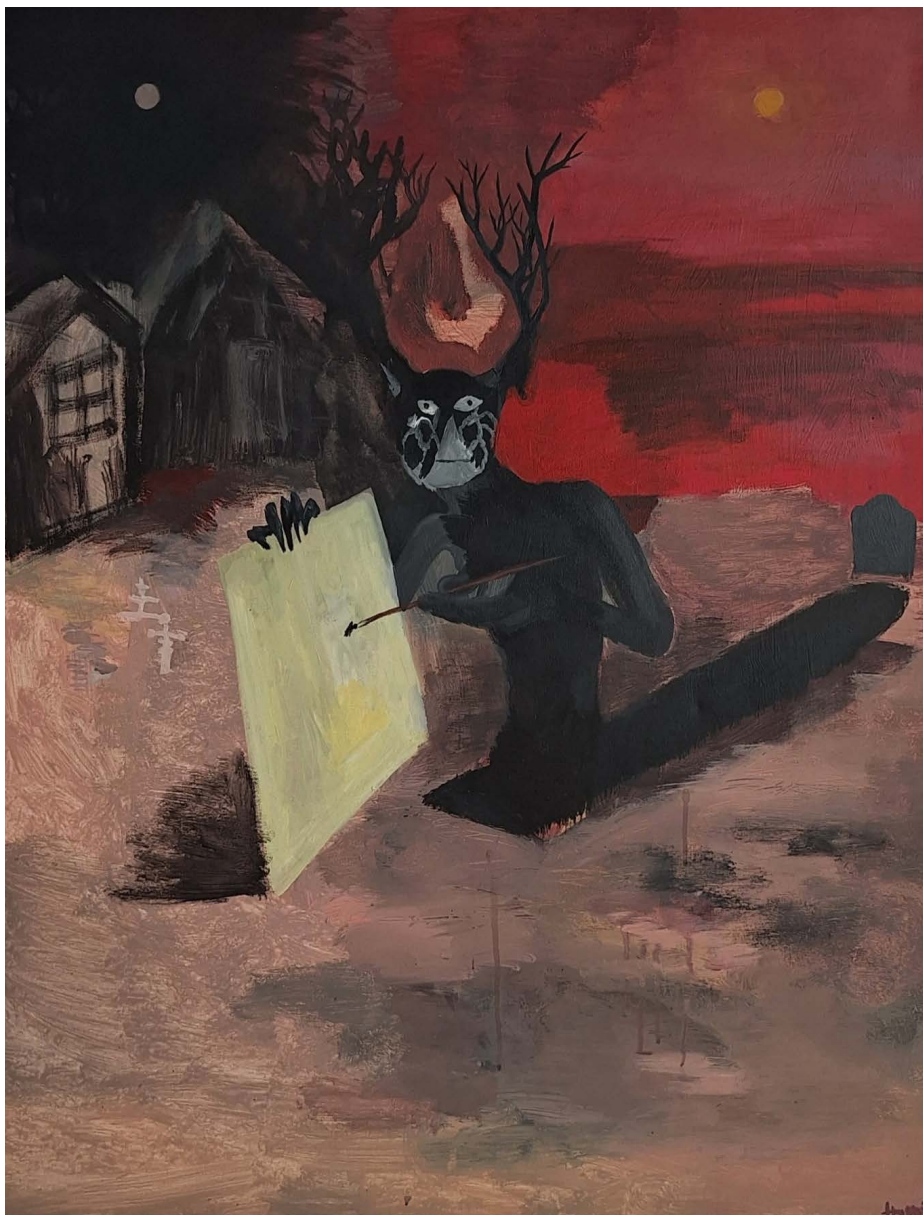
structure extends into the exhibition space. Baniyadi has divided the gallery into seven sections through seven painted curtains on the walls, drawing on the structure of Dante's *Inferno* as a framework for moving through the works. The title of each painting is handwritten by the artist in Nastaliq script, in black acrylic directly on the wall beneath the work. Together with the painted curtains, this gesture refers to the traditions of Persian narrative curtain painting (*pardeh-khani/pardeh-negari*) and coffeehouse painting. An audio piece composed by Baniyadi and inspired by *Inferno* accompanies the exhibition, forming another part of its narrative trajectory alongside painting and text.

Sadra Baniyadi (b. 1991, Tehran, Iran) is a painter who studied painting at Tehran University of Art. Alongside painting, he works with media including music and video,

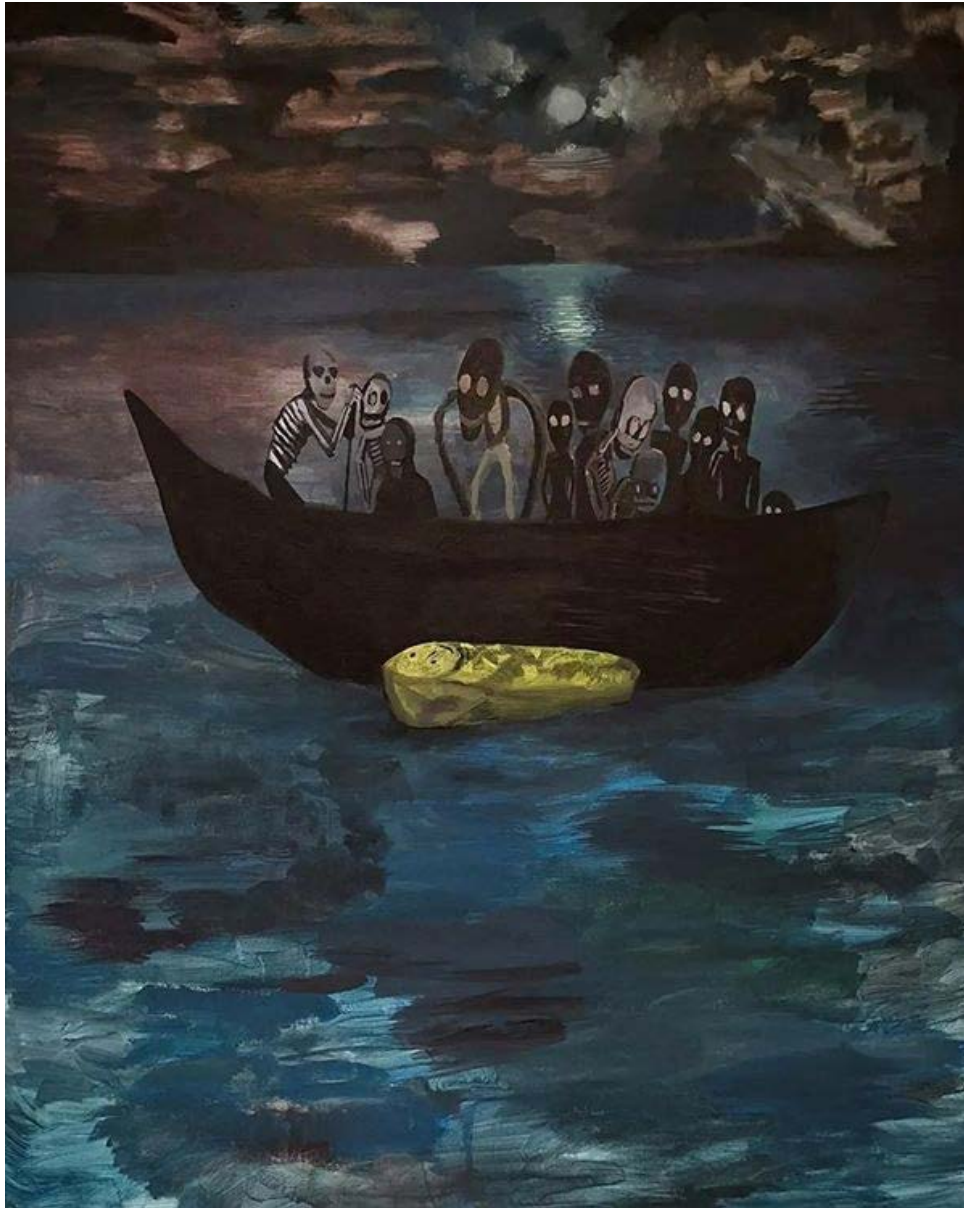
with storytelling occupying a central place in his practice. His work draws on the visual languages of cartoons, illustration, popular culture, and allegorical narratives. Baniyadi's most recent solo exhibition, "Escaping Reality, Full Speed" (2024), was held at Dastan's Basement. His previous solo exhibitions at Dastan's Basement include "Sisters" (2019), "outdated" (2017), and "Dog Language" (2015). His work has also been included in numerous

group exhibitions, including "Some Seasons: Fereydoun Ave and the Laal Collection" at Art Jameel, Dubai (2023), and "A Camp" at No Man's Art Gallery, Amsterdam (2017), as well as art fairs including Asia NOW, Paris (2021), Untitled Art Fair, New York (2017), Untitled Art Fair, Miami Beach (2017), and Art Dubai (2017). In 2004, Baniyadi received a medal in the youth section of the Yomiuri International Cartoon Contest.





Sadra Baniasadi. "Risen to Paint". 2024
Acrylic on canvas. 90 x 70 cm



Sadra Baniasadi. "The Newborn and The Boat of the Dead". 2024
Acrylic on canvas. 100 x 70 cm



Sadra Baniasadi. "Memory of the Sun". 2026
Oil on canvas. 69 x 50.2 cm



Sadra Baniasadi. "Flow". 2025
Oil on 325gsm paper. 42 x 29.7 cm





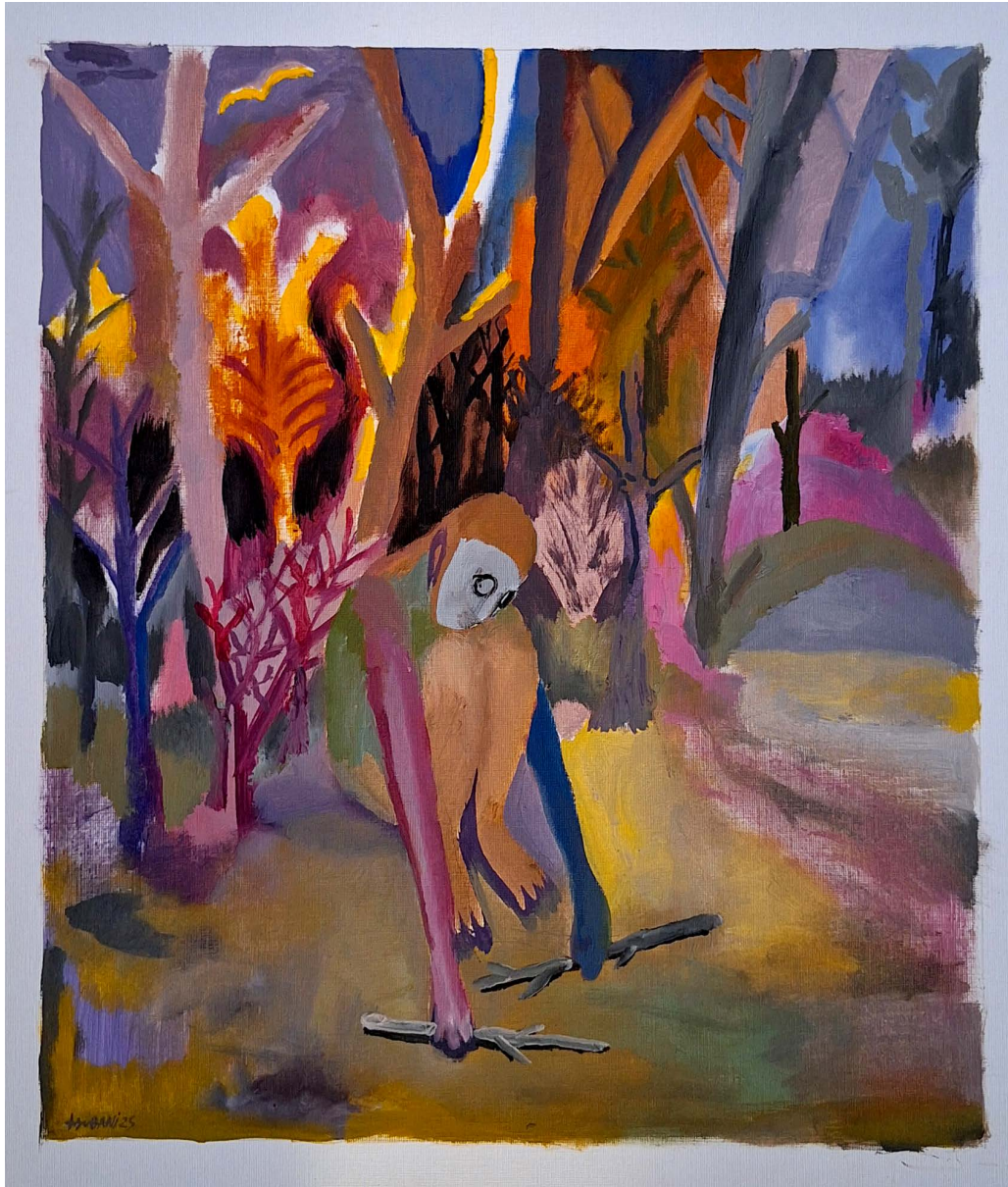
Sadra Baniasadi. "Imaginary Landscape". 2024
Acrylic on 325gsm paper. 42 x 29.7 cm



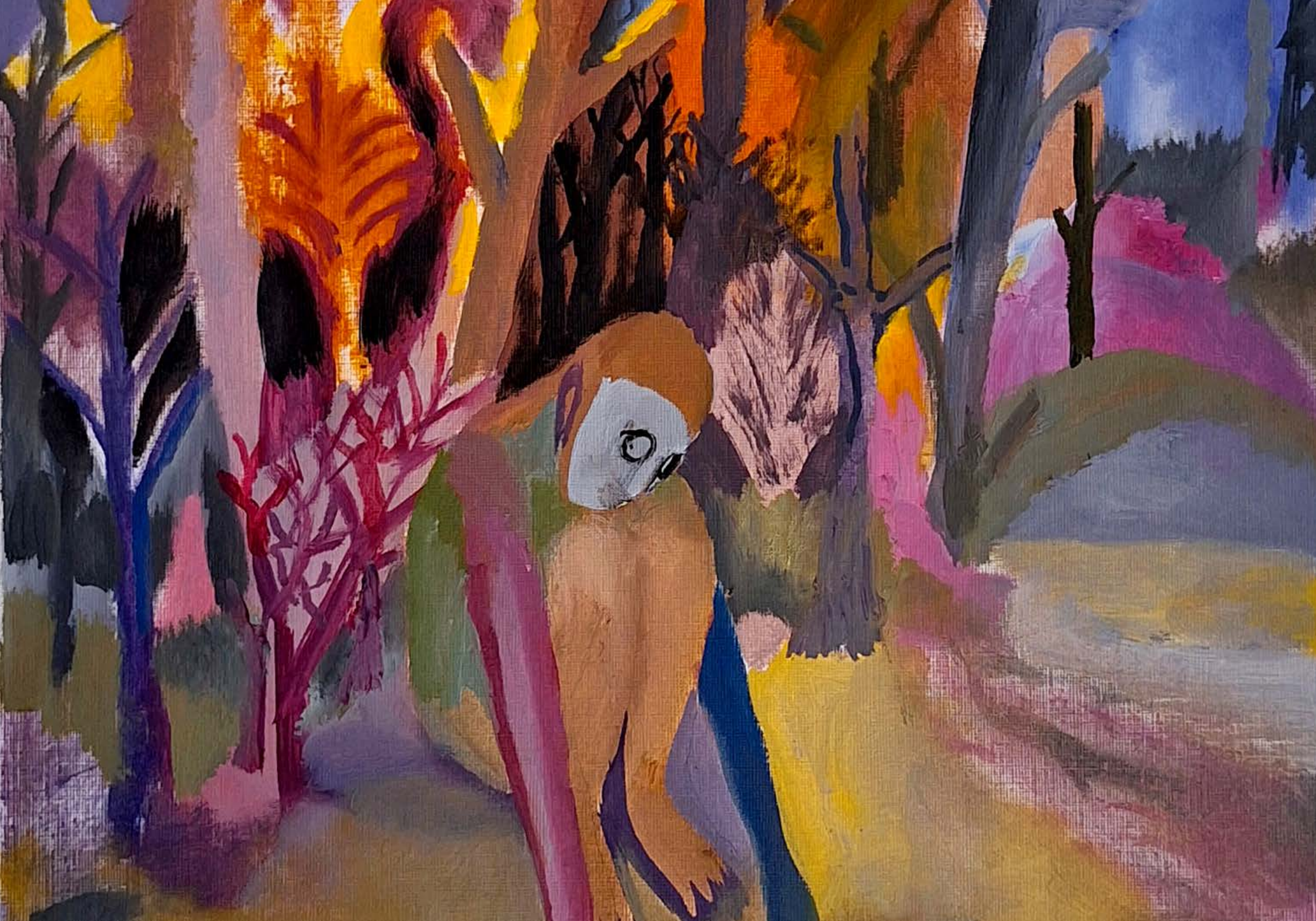


Sadra Baniyadi. "Fall". 2024
Acrylic on 325gsm paper. 38 x 27 cm





Sadra Baniasadi. "Playing with Sticks". 2025
Oil on 325gsm paper. 42 x 29.7 cm





Sadra Baniasadi. "Silence". 2025
Oil on 325gsm paper. 42 x 29.7 cm



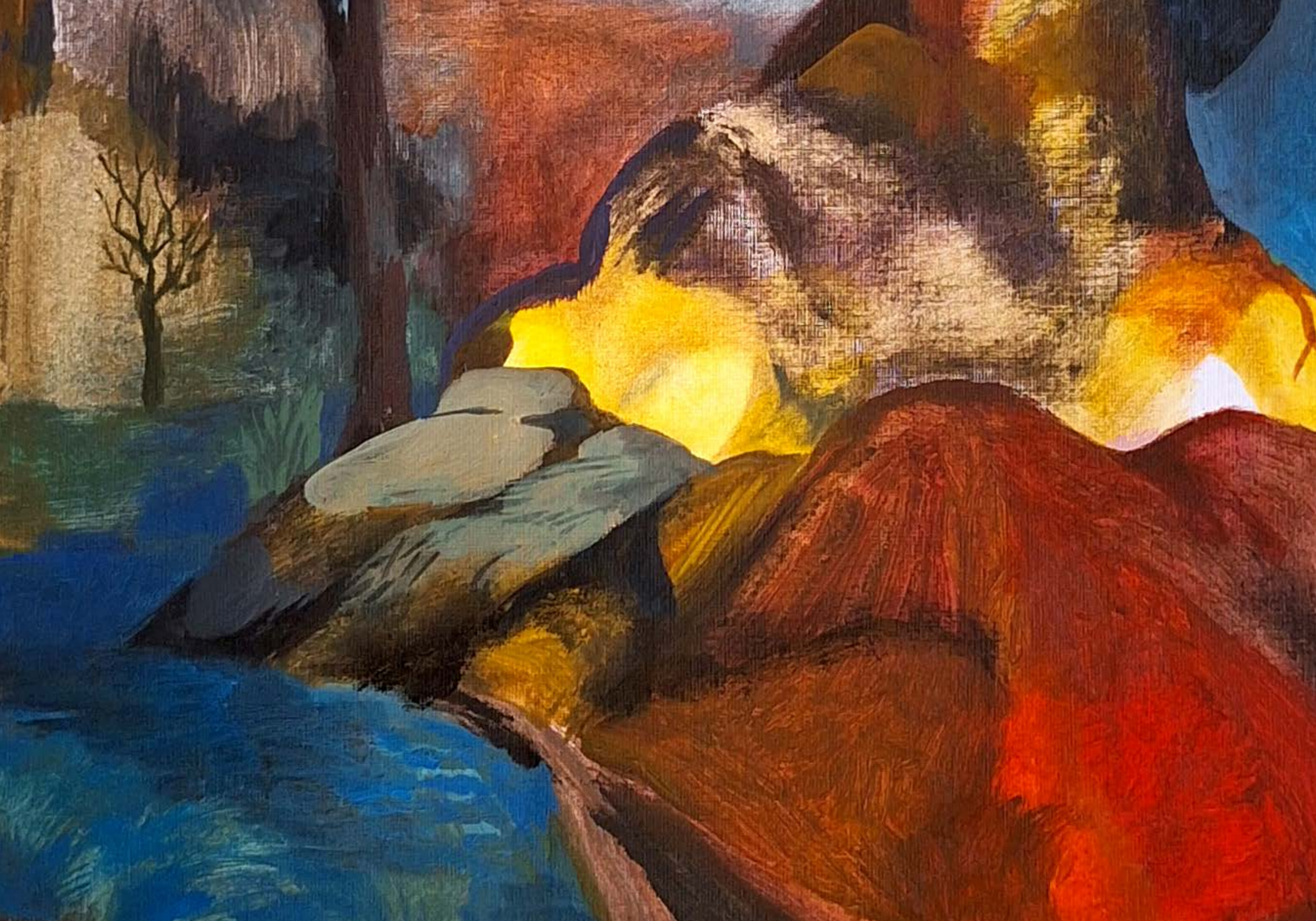


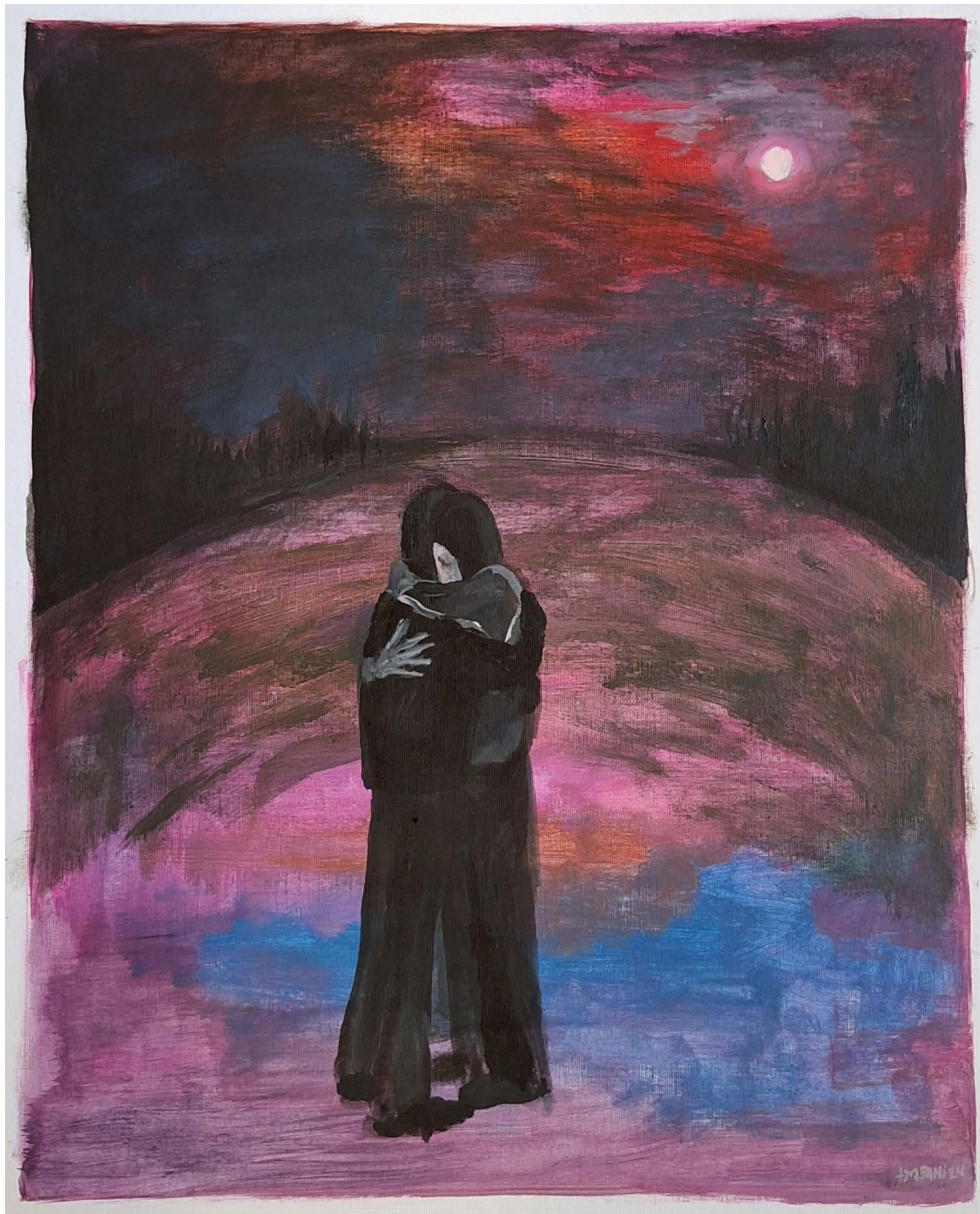
Sadra Baniasadi. "Solitude". 2025
Oil on 325gsm paper. 42 x 29.7 cm





Sadra Baniasadi. "Temple". 2024
Acrylic on 325gsm paper. 42 x 29.7 cm





Sadra Baniasadi. "The Hug". 2024
Acrylic on 325gsm paper. 42 x 29.7 cm





Sadra Baniasadi. "The Night", 2024
Acrylic on 325gsm paper. 42 x 29.7 cm





Sadra Baniasadi. "The Truth (To Testify)". 2025
Oil on canvas. 59.8 x 59 cm





Sadra Baniasadi. "Welcome Back My Child". 2025
Oil on canvas. 40 x 40 cm





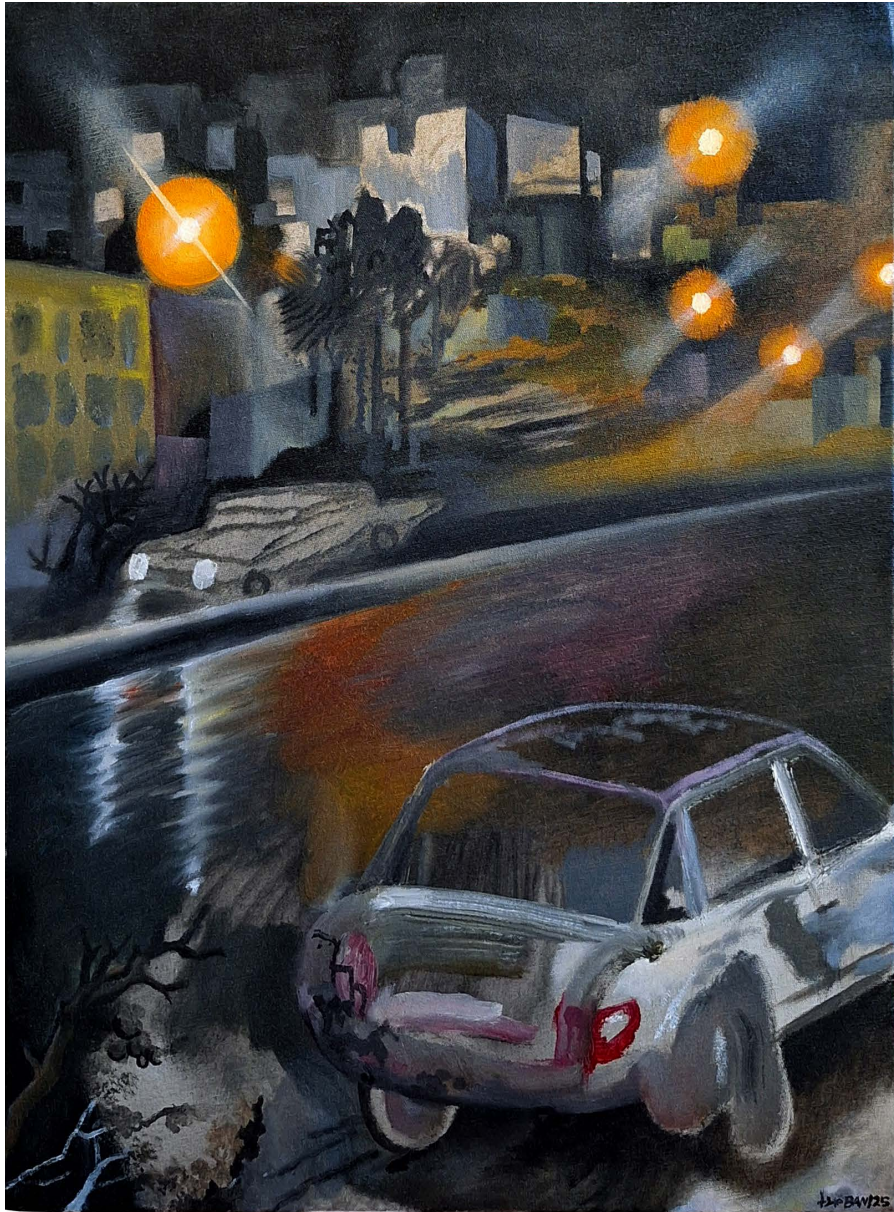
Sadra Baniasadi. "Fighting Your Own Body and Mind". 2025
Oil on canvas. 40 x 30 cm





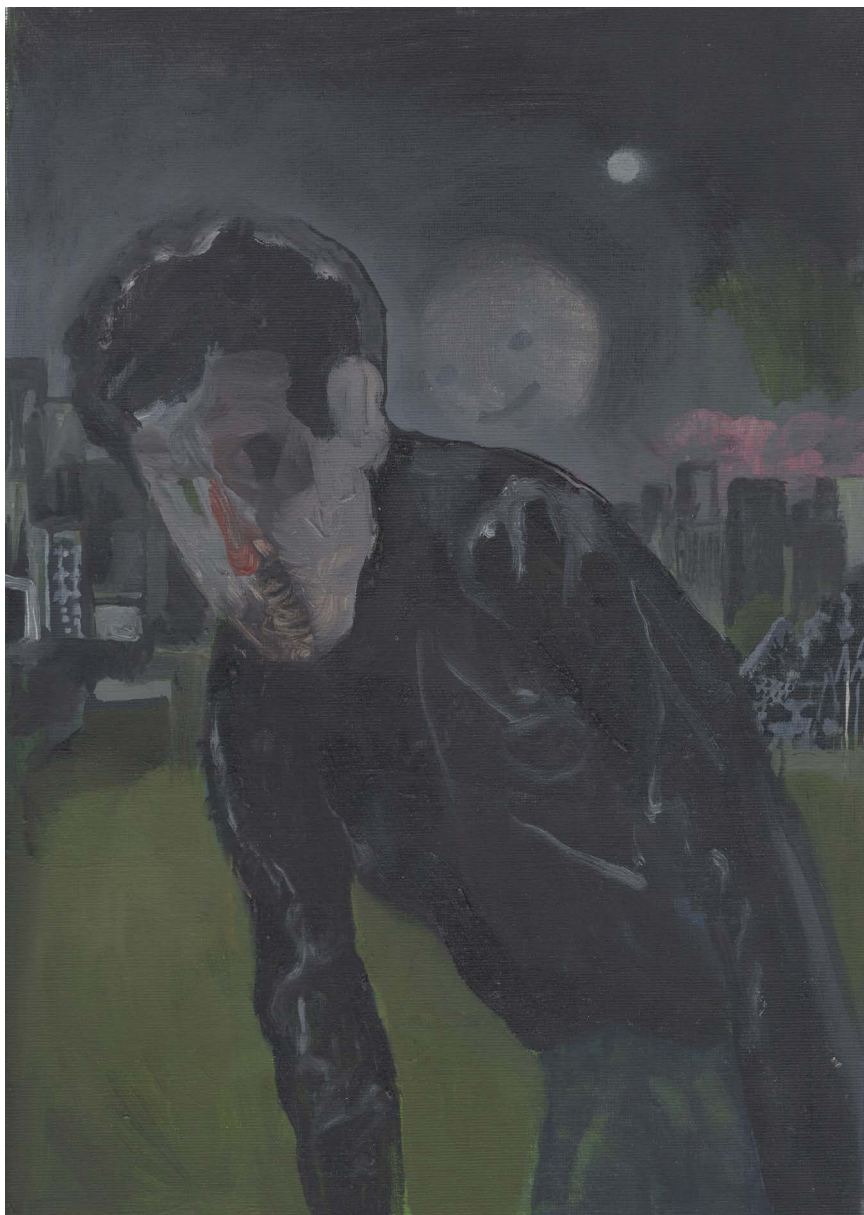
Sadra Baniyadi. "Land of Confusion". 2025
Oil on canvas. 40 x 30 cm





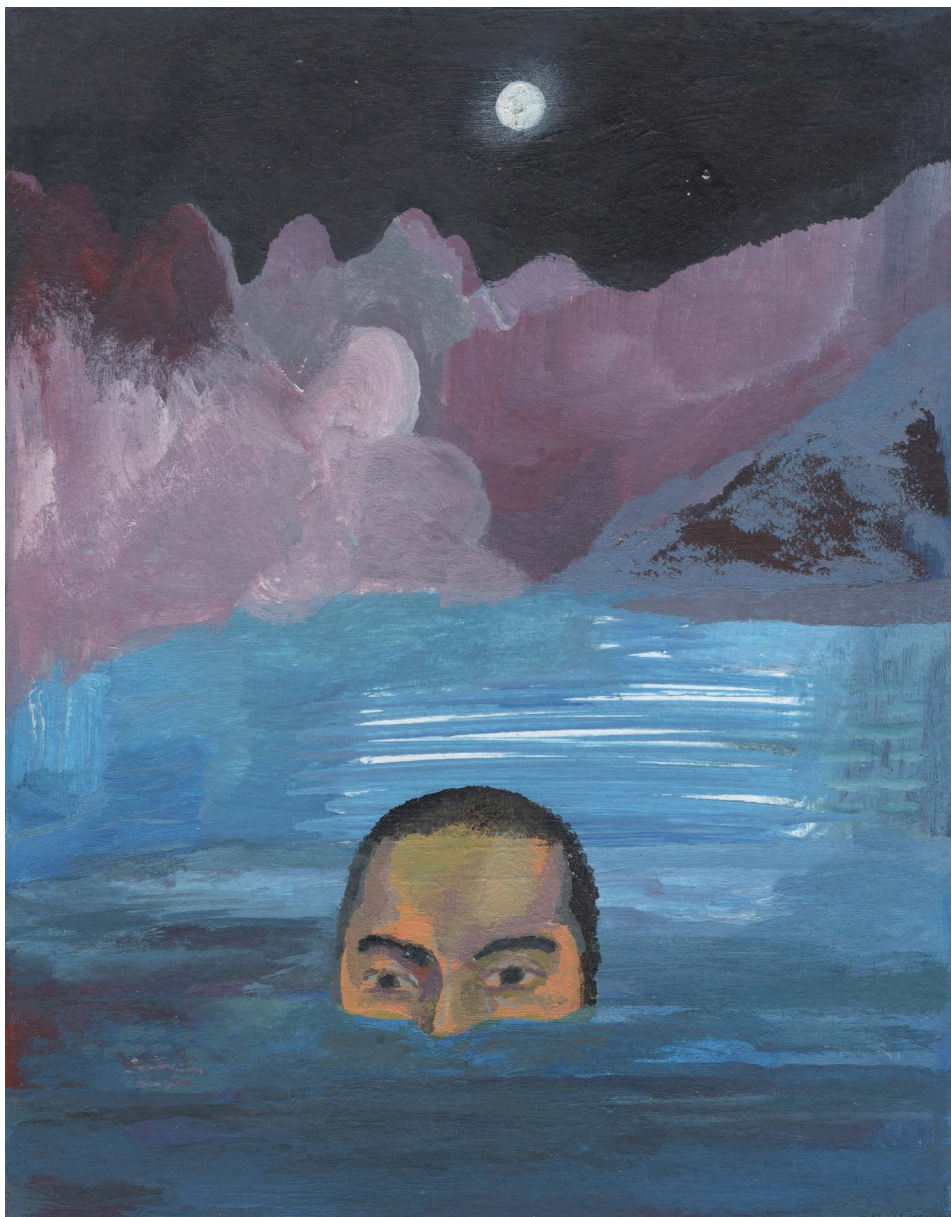
Sadra Baniasadi. "The City at Night". 2025
Oil on canvas. 39.8 x 29 cm





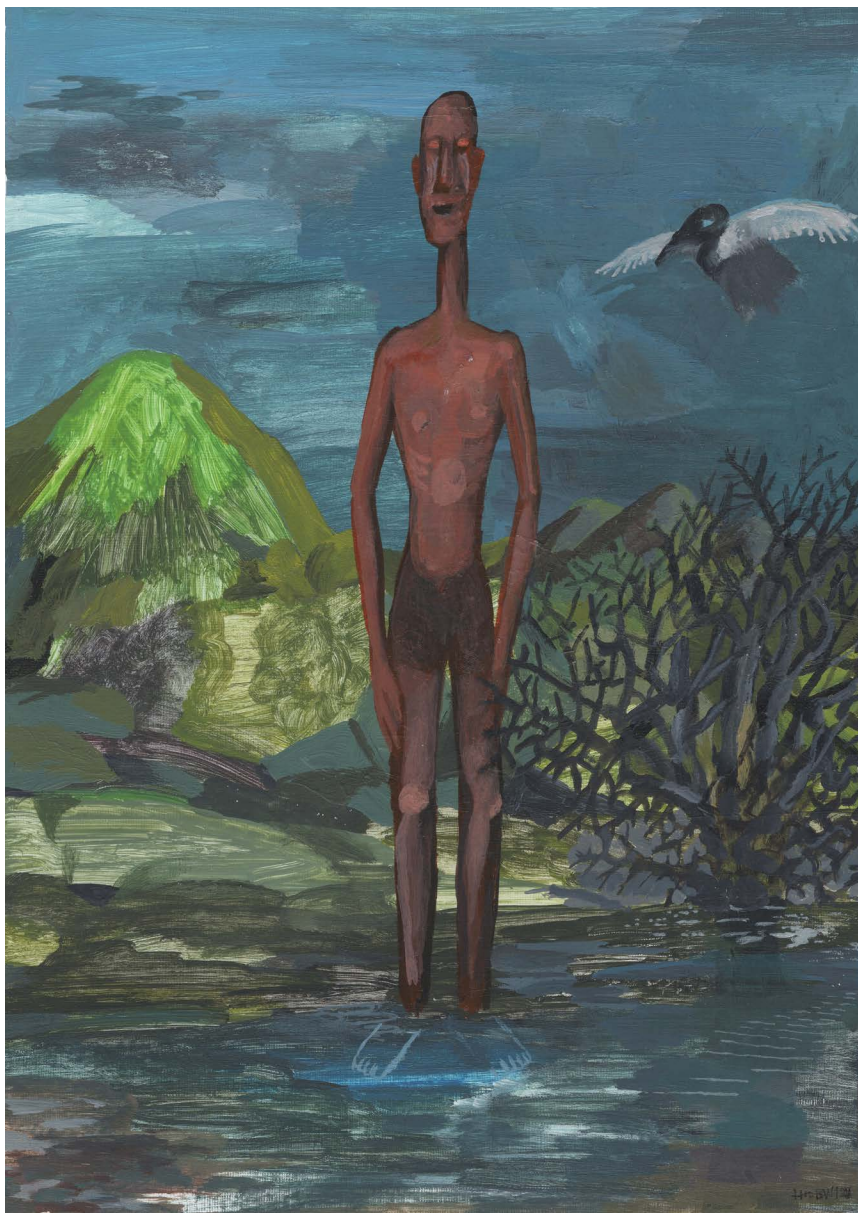
Sadra Baniasadi. "Going For a Night Walk Getting Some Fresh Air". 2025
Oil on 325gsm paper. 29.7 x 21 cm





Sadra Baniasadi. "A Landscape Of The Lake At Night". 2024
Acrylic on 325gsm paper. 29.7 x 21 cm





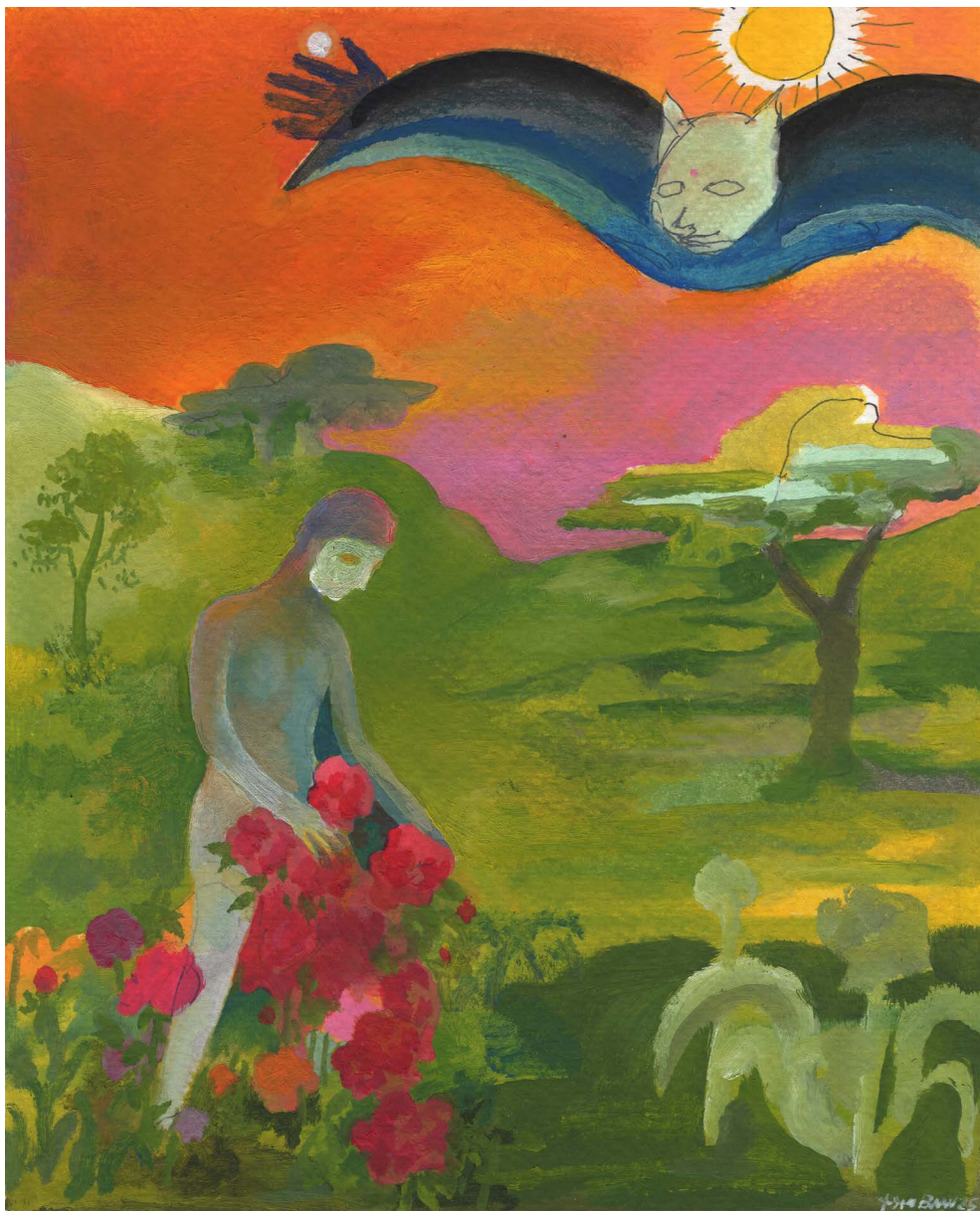
Sadra Baniasadi. "Existence". 2024
Acrylic on 325gsm paper. 29.7 x 21 cm





Sadra Baniyadi. "Last Memory". 2024
Acrylic on 325gsm paper. 29.7 x 21 cm





Sadra Baniasadi. "Summer". 2025
Oil on 325gsm paper. 29.7 x 21 cm





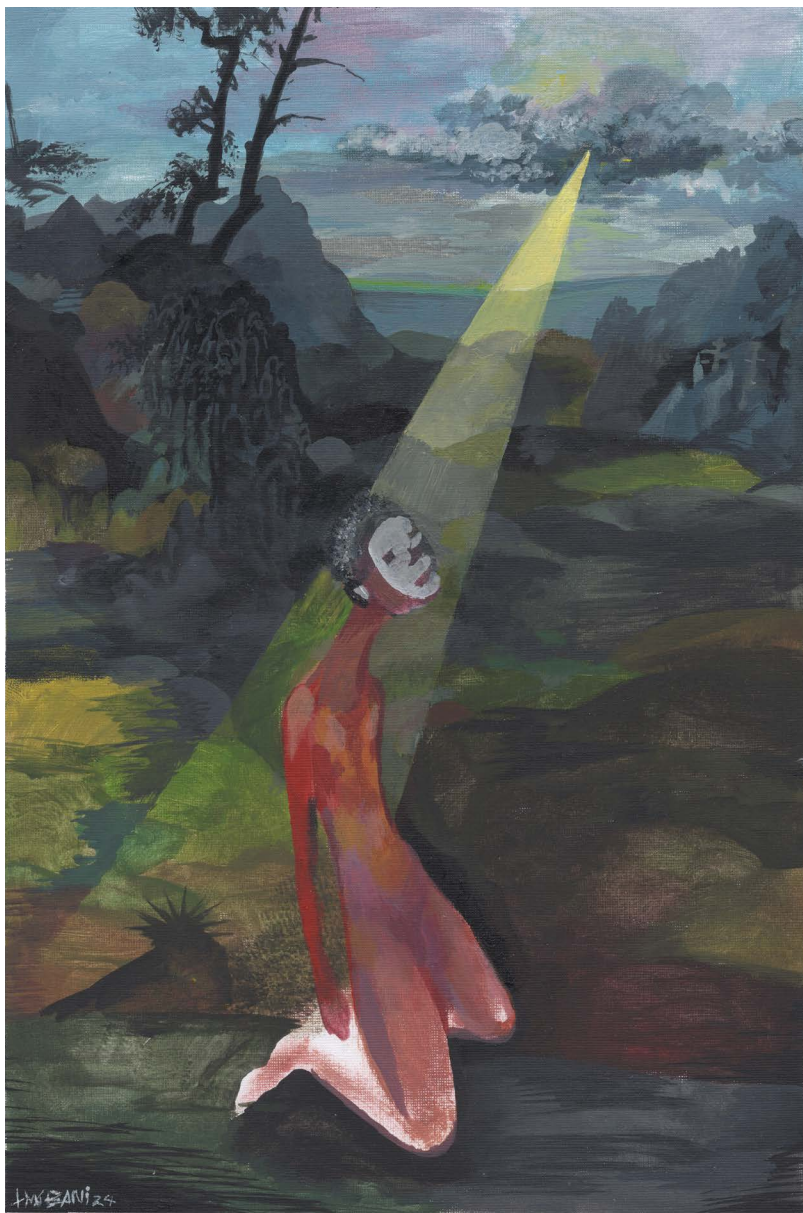
Sadra Baniyadi. "Waiting". 2024
Acrylic on 325gsm paper. 29.7 x 21 cm





Sadra Baniyadi. "Wildfire". 2024
Acrylic on 325gsm paper. 29.7 x 21 cm





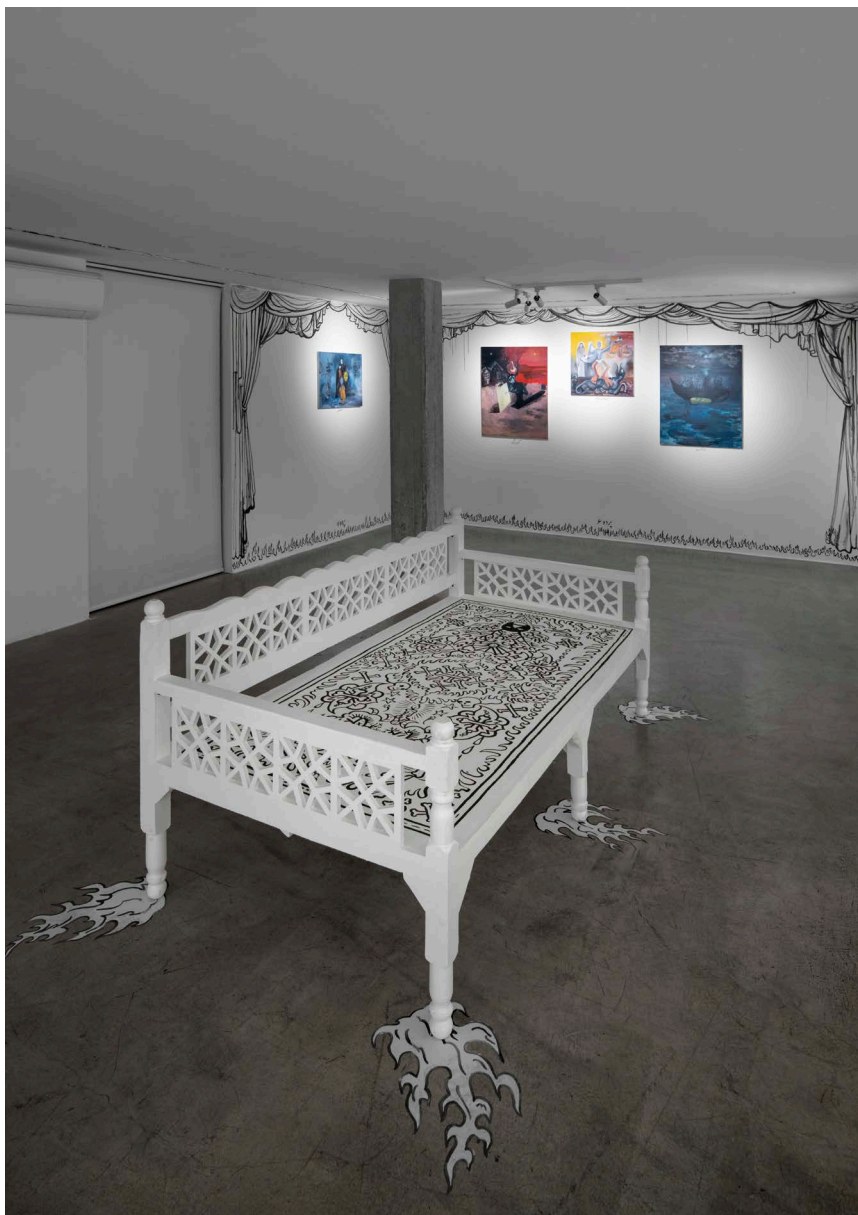
Sadra Baniasadi. "Unforgiven", 2024
Acrylic on 325gsm paper. 29.7 x 21 cm



INSTALLATION VIEWS



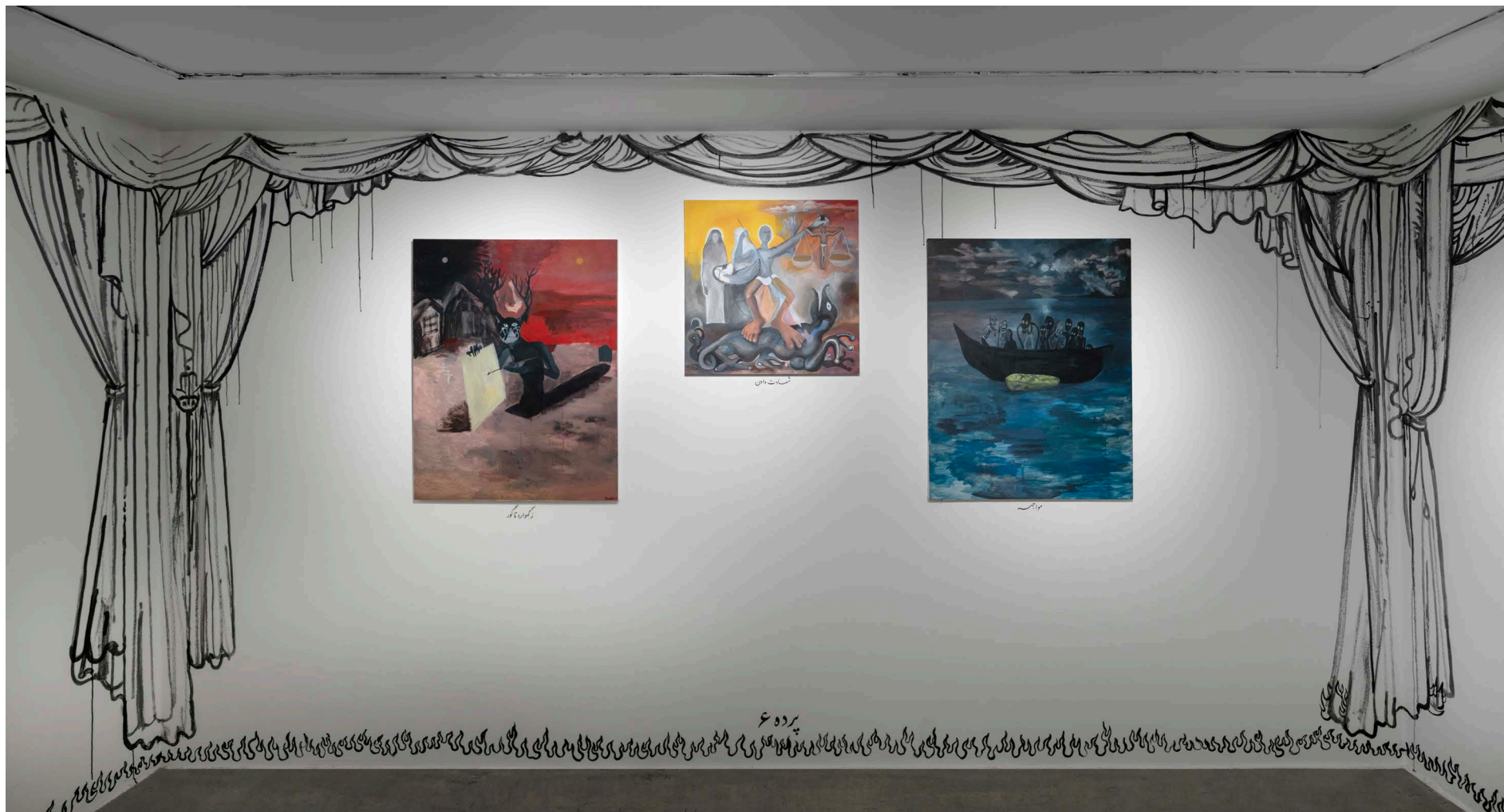
Installation View of "From Cradle to Grave" A solo presentation of works by Sadra Baniasadi at Dastan's Basement. Tehran, Iran
Photo by Mehran Danaei



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SADRA BANIASADI

It is not often, in the present moment, that one hears an artist is making religious art, without irony, and rarer still when the work that follows remains inviting rather than doctrinal. Sadra Baniyadi another painter-prophet, alike to Mani, has the patience of someone who has accepted the burden of a narrative role rather than the comfort of a novel pioneer.

Born a Virgo in 1991, Tehran, into a family of artists, with both father (Mohammad Ali Baniyadi) and grandfather shaping his earliest sense of what it meant to paint, Sadra grew up within a quiet familiarity with images and their habits. During his studies at Tehran's School of Fine Arts and later the University of Art his work was not welcomed academically,

none of his teachers could stomach it, often warning him of ending up like his father; an illustrator. The narrative insistence of his work often met a restrained resistance, a friction that seemed less to divert him than to confirm the necessity of pursuing a more private and continuous path. Perhaps this was what drew him to take his images in a sticker format to the streets plastered over the city, forming a community with the outcast graffiti artists.

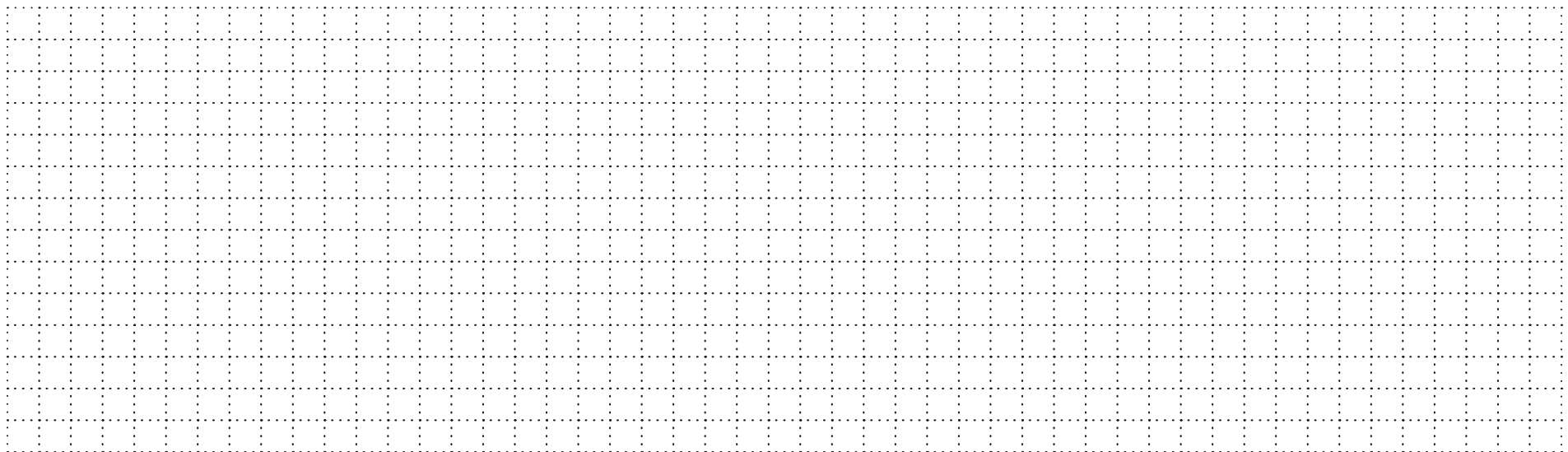
His work does not lay easily on a spectrum, if one could consider any, of representation and abstraction, but moves instead within a quieter territory where form yields to the pressure of story, as the likes of Giotto in the early Christian images, in

their reliance on narrative over description. What appears is less a record of how a thing looks than an evocation of what it leaves behind in the mind, the remembered trace of an essence rather than its visible outline.

Sadra's studio, crowded with devotional images of the Holy Mary, beads (Tasbīḥ), iconographic carpets of Imam Ali, and books on Indian Religions, suggests a research-based devotion to sources, yet the paintings resist the polished inevitability that often accompanies such preparation. The ease with which he absorbs these icons of other religions

could have not satisfy his temptation for creating his own. This is where his private religion, with its mirrored gods of image and sound, of surface and air, begins to feel less like a system than a method, a way of thinking through painting rather than about it.

There is a certain quiet courage in this, a willingness to accept being dismissed as naïve, illustrative, or inopportune, and to continue nonetheless, guided by an interior rhythm that does not seek permission. The paintings do not demand belief from the viewer.





CV

Sadra Baniasadi

(B. 1991, Tehran, Iran)

Education

2014. B.A. in Painting, Tehran Art University, Tehran, Iran

2009. Preparatory Course in Arts, Fine Art School of Tehran, Tehran, Iran

2008. Diploma in Mathematics and Physics, Hosseini Highschool, Tehran, Iran

Solo Exhibitions

2024. "Escaping Reality, Full Speed", Dastan's Basement, Tehran, Iran

2019. "Sisters", Dastan's Basement, Tehran, Iran

2018. "Out-Dated", Dastan's Basement, Tehran, Iran

2016. "Dog Language", Dastan's Basement, Tehran, Iran

2009. "Devil May Cry", Iranian House of Cartoon, Tehran, Iran

Group Exhibition

2026. "Update 14.0", Dastan's Basement, Tehran, Iran

2025. "Blind Elephant", Curated by Saam Keshmiri, Dastan's Basement, Tehran, Iran

2025. "8 Fair", Dastan's Basement X 8Cube, Tehran, Iran
 2025. "Soft Edge of The Blade Vol. III", Curated by Mamali Shafahi, Zaal Art Gallery X Leila Heller Gallery., Dubai, UAE
 2024. "Flow", Curated by Alborz Kazemi, Dastan's Basement, Tehran, Iran
 2024. "Present Perfect", Shoor Gallery, Shiraz, Iran
 2023. "Laal Collection", Organized by Sohrab Mohebbi & Negar Azimi, Carnegie Museum of Art, Pittsburgh, USA
 2023. "Zebar Dastan", Artibition Gallery, Tehran
 2023. "Some Seasons: Fereydoun Ave and the Laal Collection", Art Jameel, Dubai, UAE
 2019. "Eastern Whistle, a New Day", Curated by Fereydoun Ave, Lajevardi Gallery, Tehran, Iran
 2019. "Circular Reporting", Non Gallery Spaces, Tehran, Iran
 2019. "Approaching The End Of Magic, The Plateau Closes in", Delgosha Gallery, Tehran, Iran
 2017. "A Camp", Curated by Sam Samiee, No Man's Art Gallery, Amsterdam, Netherlands
 2017. "A Camp", Curated by Sam Samiee, Dastans Basement, Tehran, Iran
 2016. "Update", Dastan +2 Gallery, Tehran, Iran
 2015. "3 in One" with Surena Petgar & Arash Ghelichkhani, Dastan's Basement, Tehran, Iran
 2015. "Year on Review", Sam Art, A Project by Dastan Outside the Basement, Tehran, Iran
 2014. "Croquis", Curated by Sina Choopani, Dastan's Basement, Tehran, Iran
 2013. "Plus Me II", Curated by Amir Soghrati, Elahe Gallery, Tehran, Iran
 2005. "Cartoons" with Mohammad Ali Baniyasadi, Iranian House of Cartoon, Tehran, Iran

Art Fairs

2021. Asia Now, Represented by +2, Paris
 2017. Untitled, Represented by Dastans Basement, New York, USA
 2017. Untitled Art Fair, Miami Beach
 2017. "References, Clues, and Favorite Things", Curated by Fereydoun Ave, Art Dubai

Awards

2004. Junior Prize Medal of Yomiuri International Cartoon Contest

Press & Articles

2023. "Fereydoun Ave and the Laal Collection at the 58th Carnegie International", Written by Sohrab Mohebbi, Bidoun

<https://www.bidoun.org/news/fereydoun-ave-and-the-laal-collection-at-the-58th-carnegie-international>

2023. "Some seasons: Fereydoun Ave and the Laal Collection, 1959-2019", Jameel Arts Centre

<https://jameelartscentre.org/whats-on/some-seasons-fereydoun-ave-and-the-laal-collection-1959-2019/>

2022. "Laal Collection", Carnegie Museum of Art

<https://carnegieart.org/people/laal-collection/>

2021. "Representation of Women in the Visual Arts of West Asia", Written by Safa Ghasemi,

Sateen: Quarterly Journal of Regional Studies

2020. "Gods and Goddesses: Paintings by Sadra Baniyasi", Written by Jahanshah, Iroon

<https://iroon.com/irtn/album/1151/gods-and-goddesses-paintings-by-sadra-baniyasi/>

2016. "Dog Language is Screaming", Written by Sana Hosseinpour, Tandis Magazine

2015. "Radical Vulgarly, 3 in One at Dastan's Basement", Written by Javad Hassanajani, Tandis Magazine



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