FRIEZE ABU DHABI 2026

November 19–22, 2026

Booth C14

Manarat Al Saadiyat, Abu Dhabi, UAE

DASTAN



Ali Akbar Sadeghi's Limbo series, painted between 1981 and 1986 during the Iran–Iraq War, presents a world suspended between reality and nightmare, myth and history, life and death. Across these monumental pieces, familiar structures of heroic narrative are transformed into scenes of disorientation and absurdity. Bodies collapse, skeletal animals wander through barren landscapes, warriors appear alongside grotesque figures, and machines and architectural fragments become part of an unstable theatrical stage.

Sadeghi, rather than directly depicting war, translates its psychological and existential consequences into an allegorical universe. The title Limbo evokes a condition of suspension, a space neither fully of this world nor the next, where judgment, resolution, and escape remain indefinitely deferred. In this sense, the series can be understood as a portrait of a historical moment in which ordinary life itself had become suspended between destruction and survival.

Sadeghi's visual language draws together seemingly distant traditions. The monumental compositions and heroic figures recall the narrative structures of Persian epic and Coffee-House painting, while his distorted bodies, impossible encounters, theatrical spaces, and irrational juxtapositions reveal the influence of Surrealism and Dada. His long engagement with illustration, animation, Persian mythology, and popular visual culture is equally apparent: each canvas seems to operate like a frozen frame from an enigmatic film, populated by recurring characters and symbolic objects whose relationships remain deliberately unresolved.

Death is omnipresent, but it is rarely represented as a singular event. It appears instead as a condition permeating the landscape. Skeletons stand where living animals should be; human bodies become monumental, vulnerable forms; trees are stripped of their vitality; and landscapes seem simultaneously ancient and post-apocalyptic. Against this atmosphere, acts of movement and combat continue, producing an unsettling sense of repetition; the machinery of conflict persists even when its meaning has disappeared.

The works also contain a distinctly theatrical quality. Sadeghi stages his figures rather than simply placing them within a landscape. Warriors, animals, machines, and fragmented bodies occupy carefully constructed scenes, as if performing within an allegorical theater. This quality connects the paintings to the artist's experience as an

animator and illustrator: the Limbo paintings can be read as enlarged, suspended narratives, where every detail suggests a story but no definitive resolution is offered.

The preparatory drawings accompanying the paintings further reveal this process of invention. They function not merely as studies for individual compositions, but as evidence of Sadeghi's construction of an entire visual vocabulary; one populated by recurring bodies, creatures, weapons, machines, gestures, and architectural forms. Presented alongside the paintings, these drawings expose the movement from fragment to tableau and from individual image to an interconnected imaginary world.

Seen today, Limbo is both deeply rooted in the specific history of Iran in the 1980s and remarkably resistant to being confined to it. The paintings transform a particular historical trauma into a broader meditation on violence, mortality, heroism, and the persistence of the human imagination. In Sadeghi's world, history does not progress toward resolution; it remains suspended, endlessly replayed between nightmare and memory.



Visual Memory, Between Myth and Reality

To understand the paintings of Ali Akbar Sadeghi, it might be better not to start with painting itself. Before soldiers, horses, demons (divs), apples, swords, and fragmented bodies entered his canvases, a vast collection of images had accumulated in his memory—images that originated not only from art history, but from the everyday life of Tehran.

Born in 1937 in Tehran, Sadeghi spent his childhood during an era when images were scattered throughout the city rather than confined to museums and galleries. The narratives of the Shahnameh in Pardeh-Khani (storytelling recitations), religious and epic imagery in coffeehouses, Zurkhanehs, and even butcher shops, lithograph books, and popular tales such as Amir Arsalan-e Namdar were all part of his surrounding visual environment. He later spoke of his childhood fascination with the storytellers' recitations of Rostam, Siavash, Bijan, and other Shahnameh heroes—an epic world whose traces can be followed across all his subsequent works. He considers Persian miniature painting, coffeehouse painting, reverse glass painting, and lithograph books as the primary wellsprings of his visual imagination.

However, Sadeghi did not develop within a single tradition alone. His academic training at the Faculty of Fine Arts at Tehran University was grounded in classical drawing and painting, endowing him with a technical mastery that later allowed him to execute even his most surreal scenes with a tactile, material plausibility. He graduated in 1969 from the Faculty of Fine Arts, but years prior he had already entered the professional world of imagery—illustrating for publications, graphic design, and most importantly, painting cinema billboards in the 1950s and 1960s. Working around Shah Abad and the cinema network of Lalezar compelled him to repeatedly recreate faces, bodies, costumes, and dramatic film scenes on a grand scale. This phase can be viewed as one of the origins of the precise, theatrical brushwork that years later served an entirely personal universe in his paintings.

Another turning point occurred in the mid 1960s. Having tested various mediums, Sadeghi experimented with stained glass. Initial commissions led to an extensive series of stained glass pieces, and in 1967 he created works for the Roudaki Hall. During this period, early modern forms gradually gave way to stories, ornaments, and characters drawn from Iranian visual culture. For Sadeghi, stained-

glass was not merely a technique; its logic—segmenting surfaces with bold contour lines, saturated colors, the fragmentation of the image, and its reassembly into a unified whole—remained recognizable in the structure of many of his later paintings, drawings, and even sculptures. Official records document his creation of the stained-glass windows for Roudaki Hall in 1967.

His entry into the Institute for the Intellectual Development of Children and Young Adults (Kanoon) around 1970 marked a crucial turning point. Illustrating The Hero of Heroes was one of the first instances where Sadeghi consolidated those scattered images—the champion, horse, bow and arrow, battle armor, and Iranian architecture—into a coherent visual language. He then contributed to establishing Kanoon's film and animation department, producing a series of animated films during the early 1970s. Today, art historians of the golden age of Iranian animation identify his work as one of the two main aesthetic trajectories of that era—a path that drew vitality from Iranian miniatures and classical arts rather than abstract modernism.

Traces of this animation experience were never erased from Sadeghi's paintings. The horses painted later with precise, almost realistic volume still retain the underlying linear construction of his animated horses. The collective movement of soldiers, the slicing of bodies, the repetition of a single character across multiple moments of a narrative, and even the simultaneous presence of birth, death, and return all rely on the logic of the moving image. In his paintings, a single canvas can hold several temporal moments simultaneously: a character may be born in one corner, fight in another, die, and reappear elsewhere. Instead of recording a single frozen moment, the image becomes a stage for the passage of time. This direct link between his 1970s animations and his subsequent paintings has been repeatedly emphasized by the artist and critics.

An animation like Seven Cities / Flower Storm (Golbaran) (1972) prefigures this fundamental logic: two rulers go to war, but children replace cannonballs with flowers. Violence and the possibility of liberation from violence coexist within the same frame. A few years later in Malek Khorshid, Sadeghi utilized lithograph books and Iranian visual traditions to create a world where the past is not a historical reconstruction, but raw material for contemporary imagination.

This duality assumed a far heavier presence in his paintings

after the 1979 Revolution and during the Iran-Iraq War years. A world that could previously be saved from war by a "shower of flowers" in an animation now confronts fragmented bodies of soldiers, wounded figures, fallen horses, swords, masks, and closed eyes. Yet violence in Sadeghi's work is never a glorification of brutality. In his own account and that of his family, these images are reactions to a world in which evil, collapse, and destruction had become tangible realities. Violence is almost always directed at the "evil man"; even in the darkest scenes, the possibility of salvation, light, or rebirth remains. A distant blue sky, a narrow ray of light, a fresh tree, or a reborn body disrupts the doom of the scene. Herein lies the significance of the recurring dualities in his work: Good and Evil, Heaven and Hell, Life and Death, Lover and Warrior, Human and Demon, Order and Chaos. Sadeghi does not resolve these oppositions; he holds them within a single field. His painted world is neither a scene of complete triumph for good nor a picture of its absolute defeat—threat is always paired with hope.

In the series later known as Myth & Math, this narrative world reaches an almost geometric order. Myth here is not chaotic or vague: armies align, figures repeat, elements become symmetrical, and everything finds a precise place within the image structure. Sadeghi constructs a deeply imaginary world with the discipline of an engineer. Even the title Myth & Math points to this coexistence: ancient narratives and unconscious forces placed alongside a precise, countable, and at times obsessive order. This series is recognized as one of the defined periods of his career. This order was not merely a compositional trait; it was tied to Sadeghi's daily routine. In the 1980s, while running a picture-framing workshop to make a living, his days were divided with methodical consistency: daily labor, painting in the afternoon, and drawing at night. Almost every major painting passed through one or more preliminary drawings before being transferred to canvas. This work discipline, which relatives recall continued for many decades, accounts for the vast volume of drawings, paintings, and concepts he produced.

Nevertheless, Sadeghi's universe is never purely somber or elegiac. One of the vital elements in his work is humor. Demons can be grotesque and amusing, warriors overly ornate, objects take on human behaviors, and the logic of dreams suddenly transforms a violent scene into play. It is this sense of irony and wit that connects his late works back to his early animations. Even when the subject is good and evil, death or destruction, the image refuses to

take itself entirely seriously. The demon can be terrifying yet funny; the hero can be powerful yet become part of a visual game moments later.

His recurring symbols possess this same capacity for shifting meanings. The apple is one of his most personal motifs; according to his family, its origin traces back to Sadeghi's relationship with his wife—a private sign that gradually expanded into a broader symbol of love, life, desire, and vulnerability. The horse extends beyond an epic archetype to become a human double, a witness to death, or the sole survivor of a scene. The sword can be an instrument of violence or a boundary between two worlds. The demon is not always an external creature, but an exaggerated form of a human trait.

This approach to tradition is perhaps the most significant aspect of Sadeghi's artistic legacy. He never engaged in mere revivalism of miniature painting, coffeehouse art, or the Shahnameh. These sources were not an archive of ready-made forms to him; they were raw materials to be synthesized with cinema, graphics, surrealism, personal experience, politics, love, fear, and humor. Consequently, an ancient warrior in his work can represent a thoroughly contemporary human being, and a mythical scene can reflect a violence the artist witnessed just yesterday.

From this perspective, Sadeghi's career can be viewed not as a sequence of discrete mediums, but as a continuous translation of the image from one state to another: from the story-teller's canvas to the book page, from book to cinema billboard, from billboard to stained glass, from glass to animation, and from animation to painting. None of these stages truly end; each leaves a sediment in the next. Perhaps that is why, before Sadeghi's paintings, rather than confronting "the past", we encounter a condensed time. Rostam, a 1980s soldier, a mythical demon, a self-portrait, a cinematic frame, and a private memory can all coexist on a single surface. History in his work is not linear; it turns, repeats, changes costume, and returns.

Sadeghi considered himself above all a storyteller. This may be the most precise way to approach his work: each painting is not the resolution of a single story, but a moment where multiple personal, mythical, historical, and collective stories collide. And amidst all these warriors, demons, blades, and shattered bodies, one thing usually remains: the possibility for the story to continue.



Ali Akbar Sadeghi
"Sum" from "Myth & Math" series, 1982
Oil on canvas
129 x 130 cm
with frame:
143.5 x 143.5 x 5.5 cm





Ali Akbar Sadeghi. From "Myth & Math" series, 1986
Oil on canvas, 89 x 119 cm. with frame: 103 x 133.5 x 5.5 cm



Ali Akbar Sadeghi. "Fear" from "Myth & Math" series, 1981
Oil on canvas. 89 x 119 cm. with frame: 103 x 133 x 6 cm







Ali Akbar Sadeghi. "Leap" from "Myth & Math" series, 1985
Oil on canvas. 120 x 90 cm. with frame:. 135 x 105 x 4.5 cm



Ali Akbar Sadeghi
"Algorithm" from "Myth & Math" series, 1987
Oil on canvas
110 x 80 cm
with frame:
122.5 x 92.5 x 3.5 cm



Ali Akbar Sadeghi
"Paralyzed" from "Myth & Math" series, 1985
Oil on canvas
120 x 90 cm
with frame:
134 x 104.5 x 5.5 cm





Ali Akbar Sadeghi
From "Myth & Math" series, 1985
Oil on canvas
90 x 59 cm
with frame:
101.5 x 72 x 5 cm



Ali Akbar Sadeghi
"Victory" from "Love & War" series, 1976 - 2009
Ink and acrylic on canvas
145 x 98 cm
with frame:
173 x 124 x 7 cm



Ali Akbar Sadeghi
"Captivator", 2017
Acrylic & Ink on Canvas
150 x 100 x 3 cm
with frame:
164 x 104.5 x 5 cm


100
100



Ali Akbar Sadeghi. "White Season" from "Myth & Math" series, 1982
Oil on canvas. 91 x 121 cm. with frame: 104 x 134 x 3.5 cm



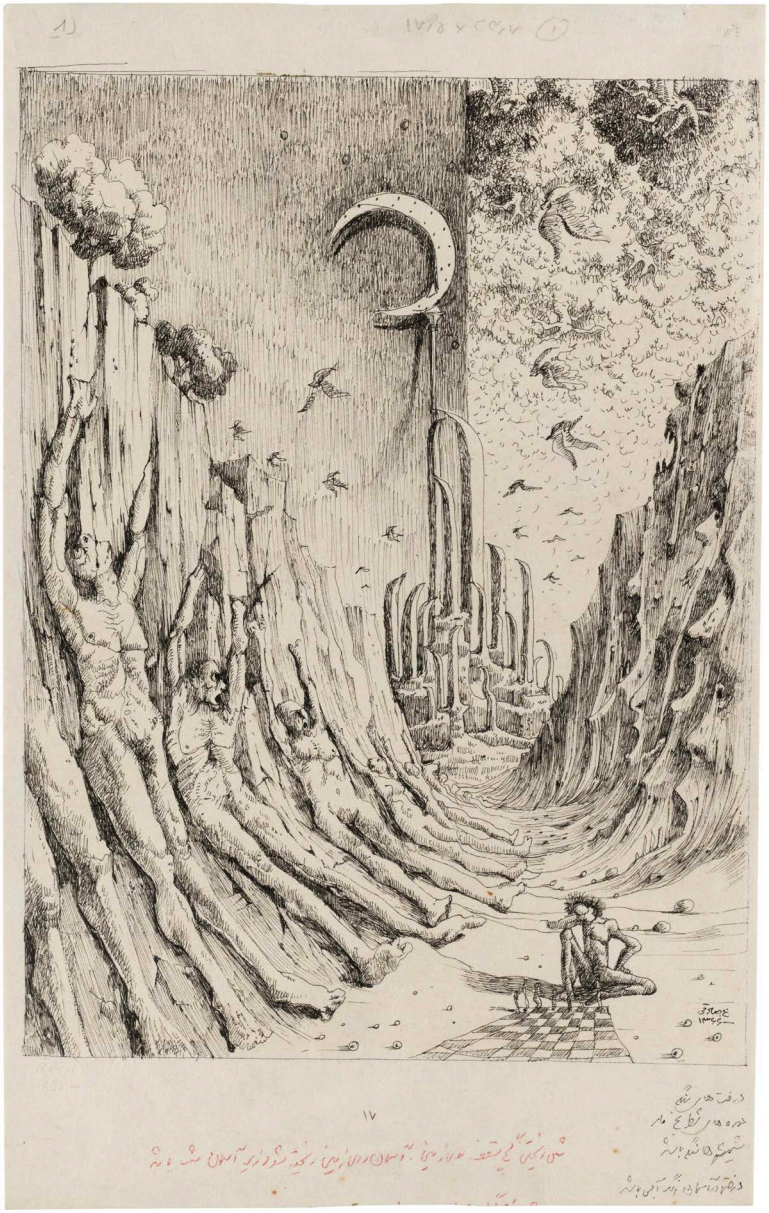
Ali Akbar Sadeghi
"Square" from "Myth & Math" series, 1983
Oil on canvas
120 x 76 x 4 cm



Ali Akbar Sadeghi
"Season" from "Myth & Math" series, 1981
Oil on canvas
120 x 75 cm
with frame:
140 x 95 x 7 cm

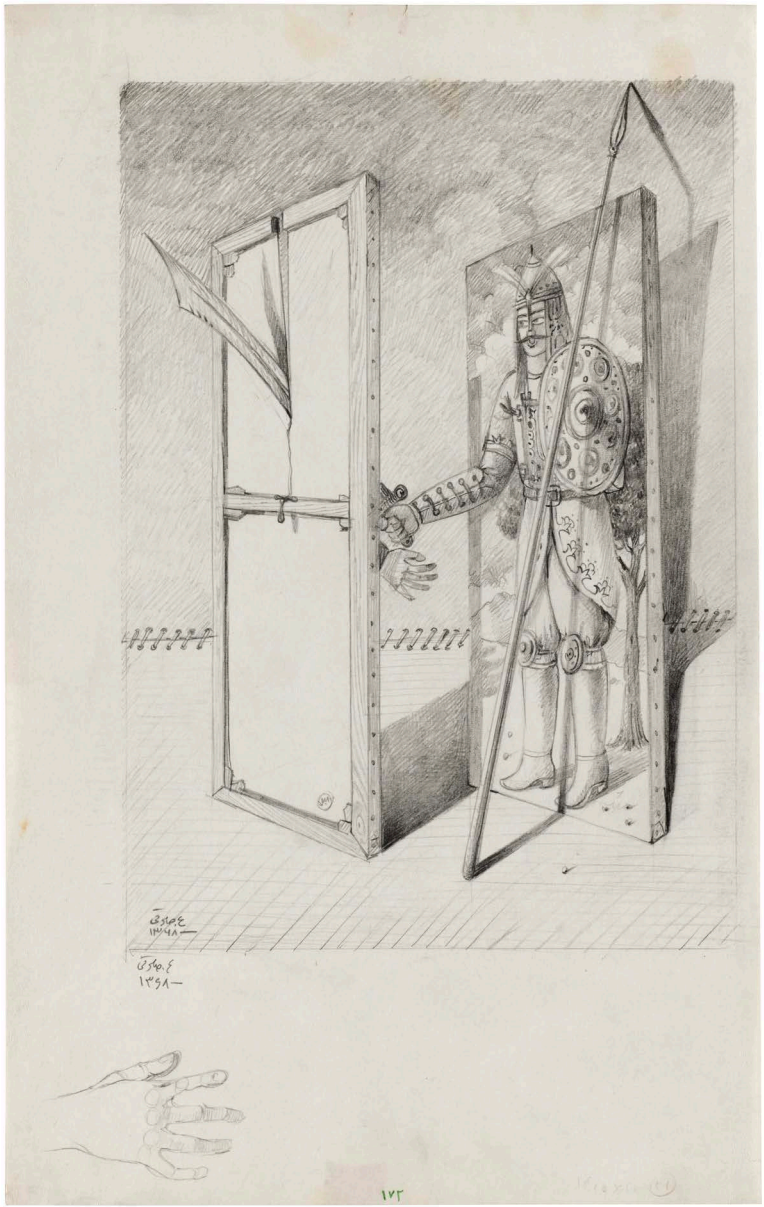


Ali Akbar Sadeghi
"Point" from "Myth & Math" series, 1983
Oil on canvas
75 x 59 cm
with frame:
89 x 72 x 5 cm



Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1987
Pencil on paper
29.5 x 18.5 cm





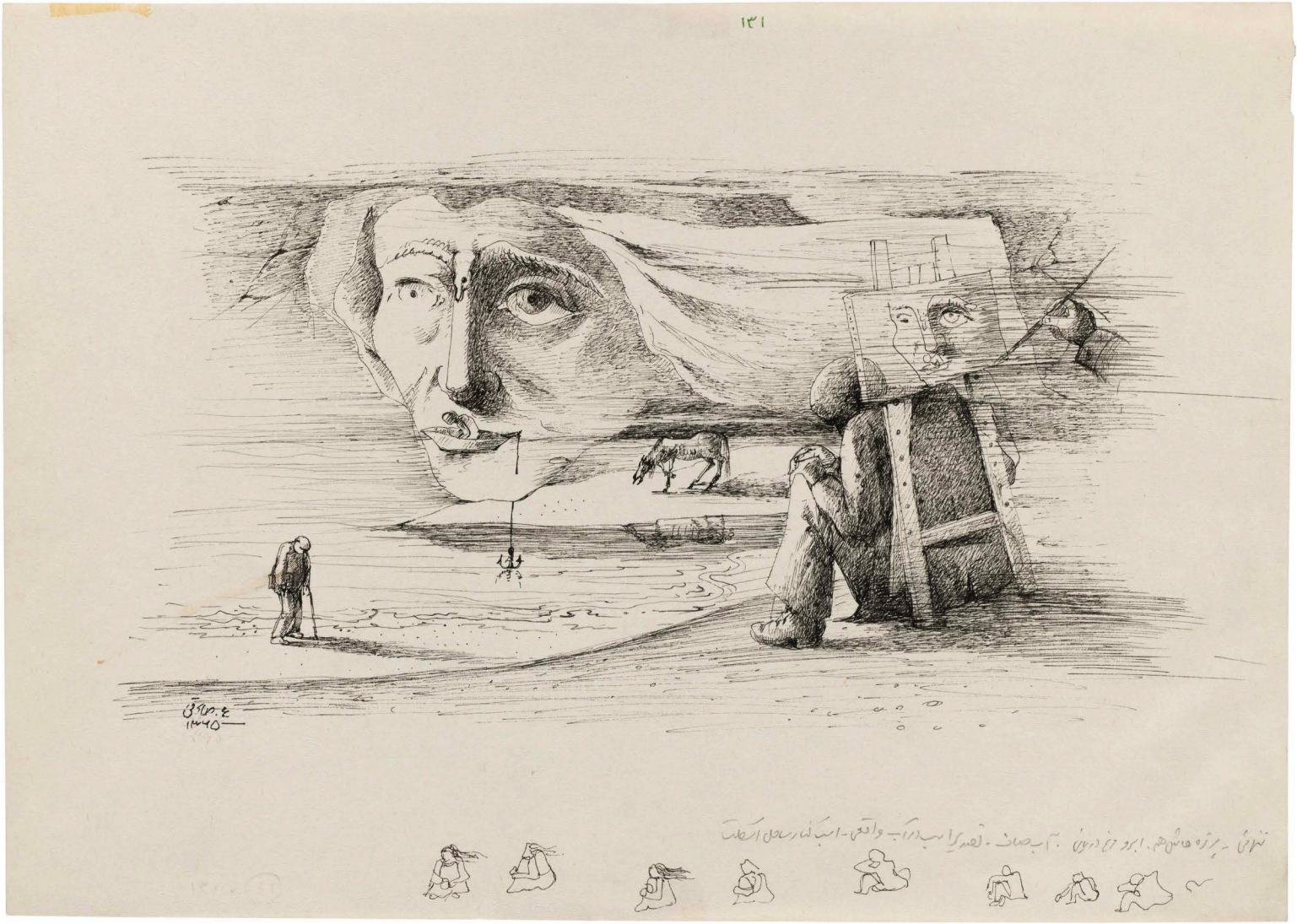
Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1989
Pencil on paper
18.5 x 29.5 cm



Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1989
Pencil on paper
29.5 x 20.7 cm



Ali Akbar Sadeghi. "Untitled" from "Myth & Math" series, 1986
Pencil on paper. 21 x 29.5 cm



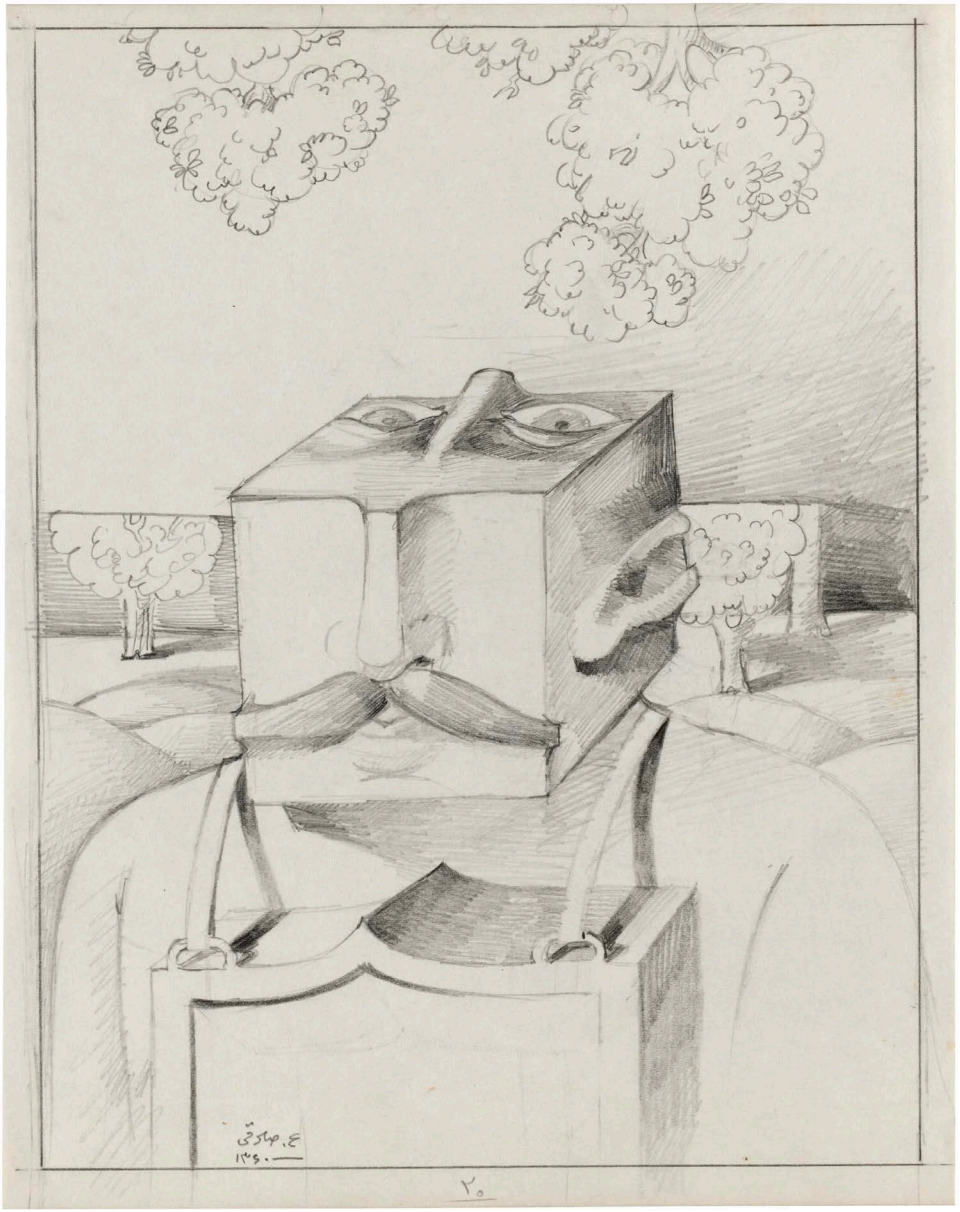
Ali Akbar Sadeghi. "Untitled" from "Myth & Math" series, 1986
Pencil on paper. 20.7 x 29 cm



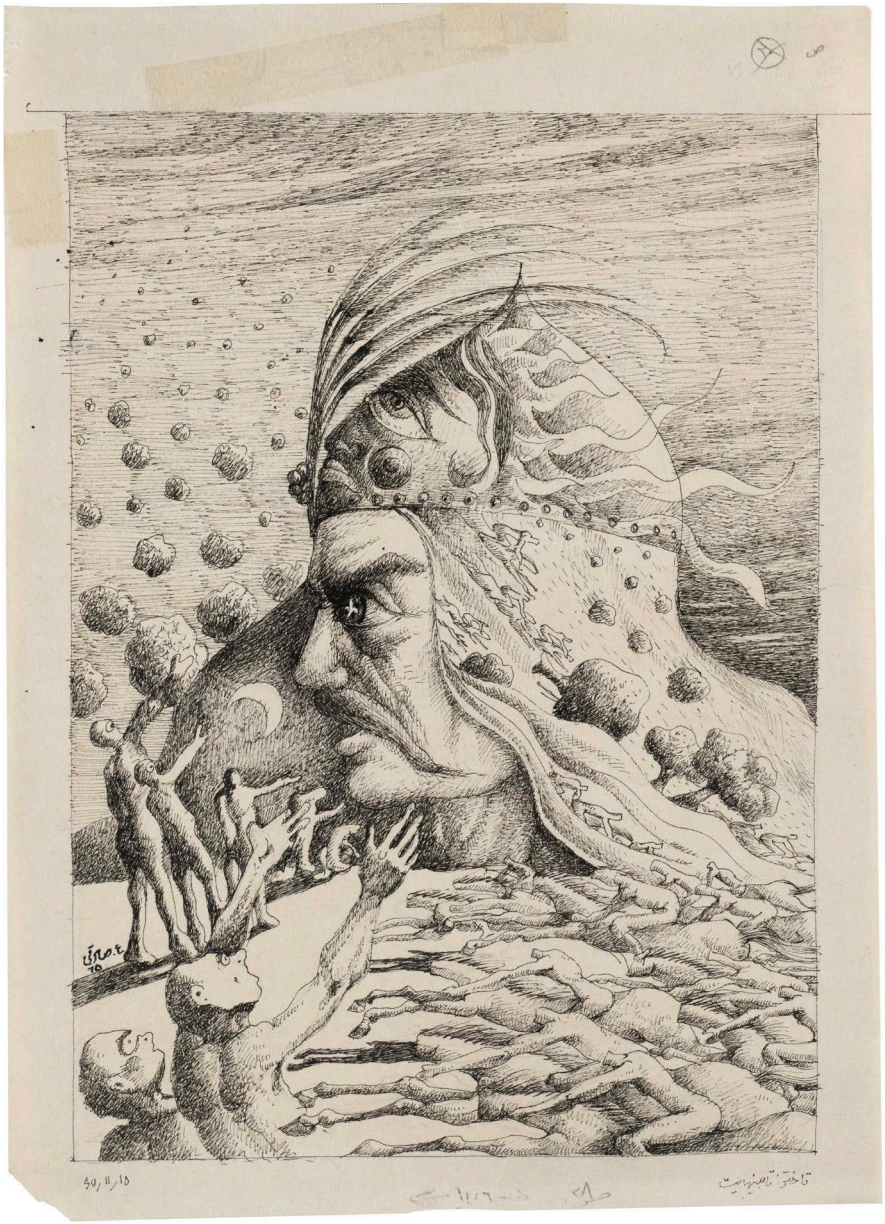




Ali Akbar Sadeghi. "Untitled" from "Myth & Math" series, 1986
Pencil on paper. 20.5 x 29.5 cm

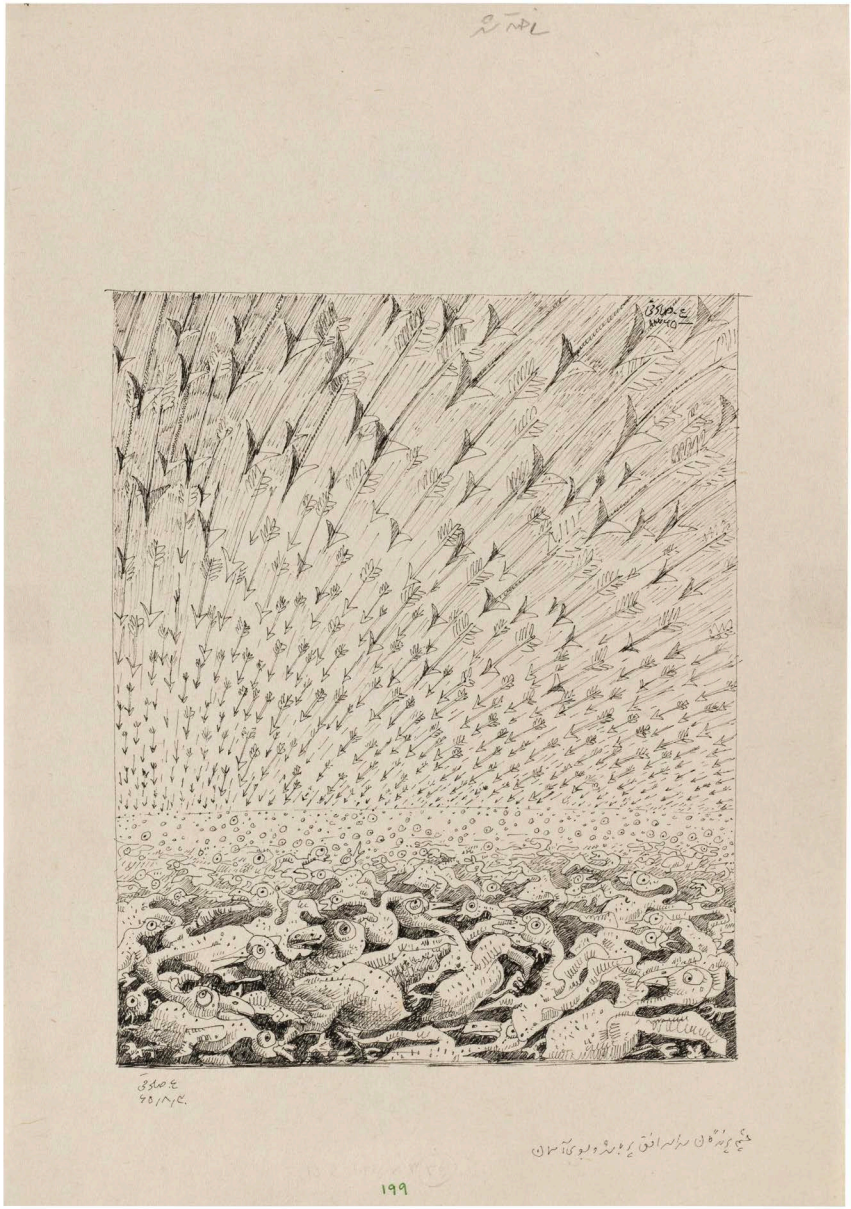


Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1981
Pencil on paper
24.2 x 19 cm



Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1986
Pencil on paper
26.5 x 19 cm

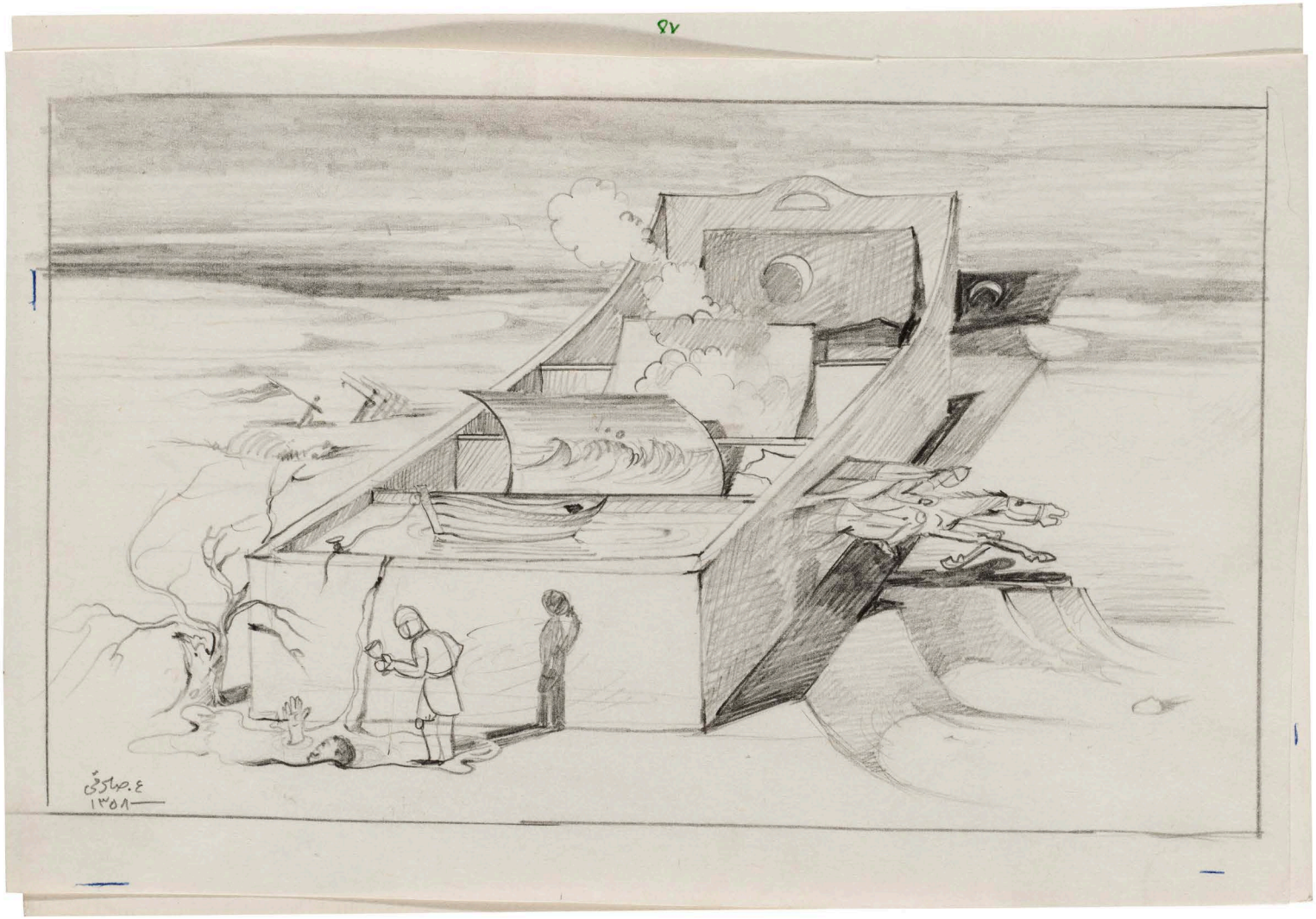




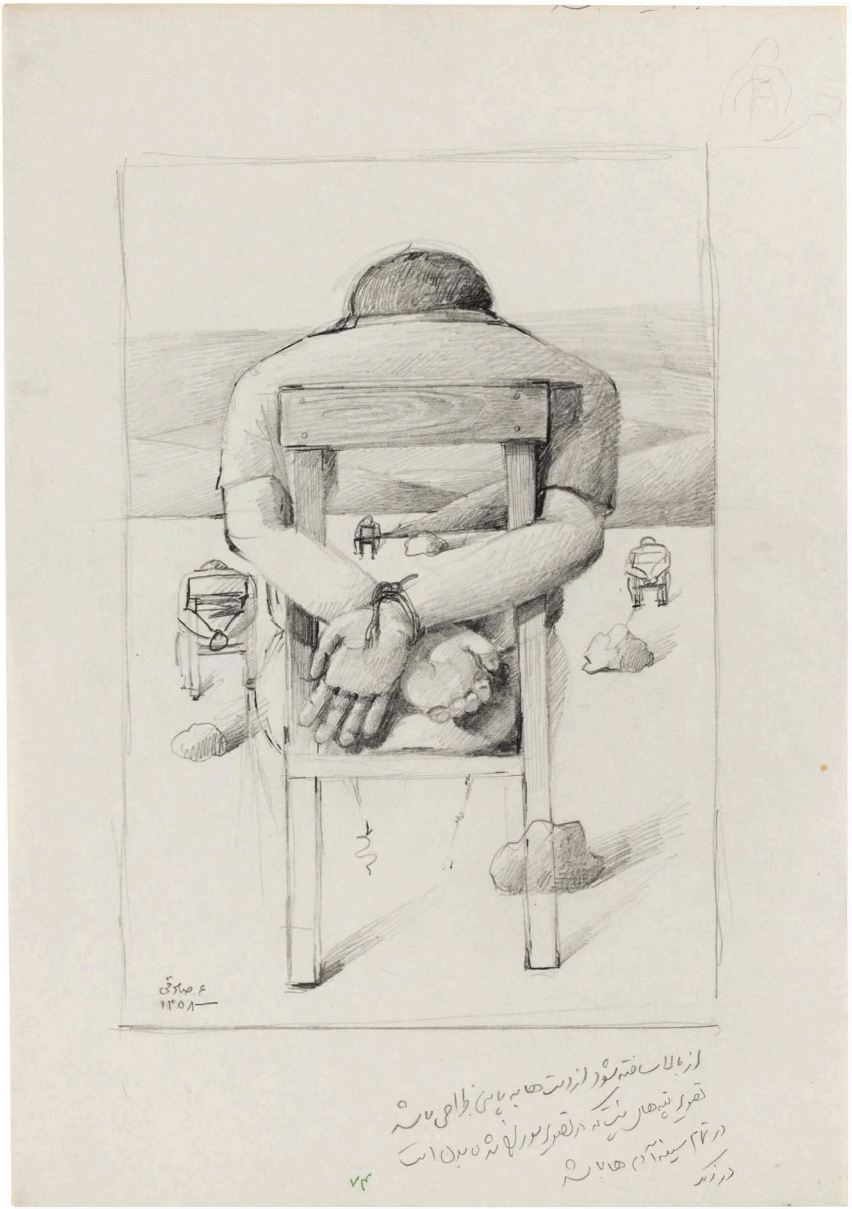
Ali Akbar Sadeghi
"Untitled from "Myth & Math" series, 1986
Pencil on paper
29.5 x 20.5 cm



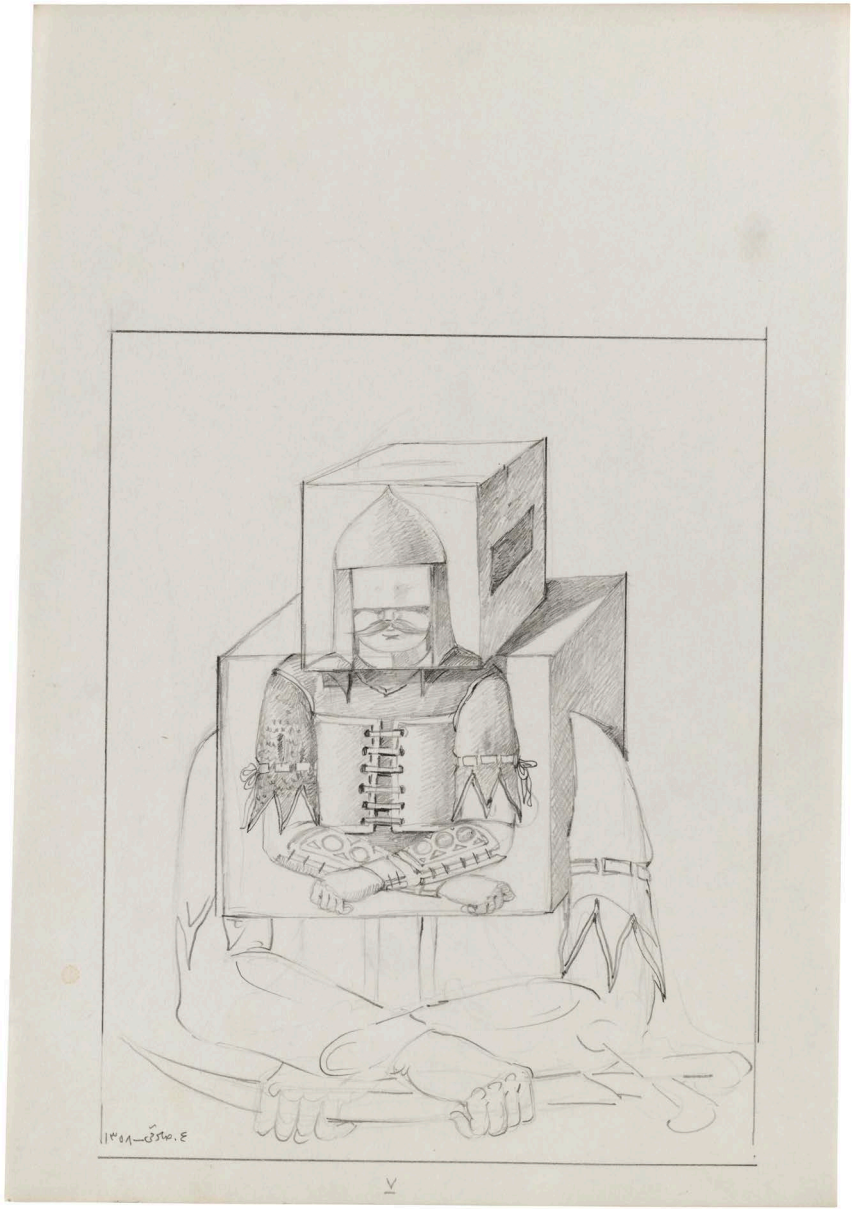
Ali Akbar Sadeghi. "Untitled" from "Myth & Math" series, 1986
Pencil on paper. 21 x 29.5 cm



Ali Akbar Sadeghi. "Untitled" from "Myth & Math" series, 1979
Pencil on paper. 15 x 22 cm



Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1979
Pencil on paper
30 x 21 cm



Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 19791
Pencil on paper
30 x 20.5 cm



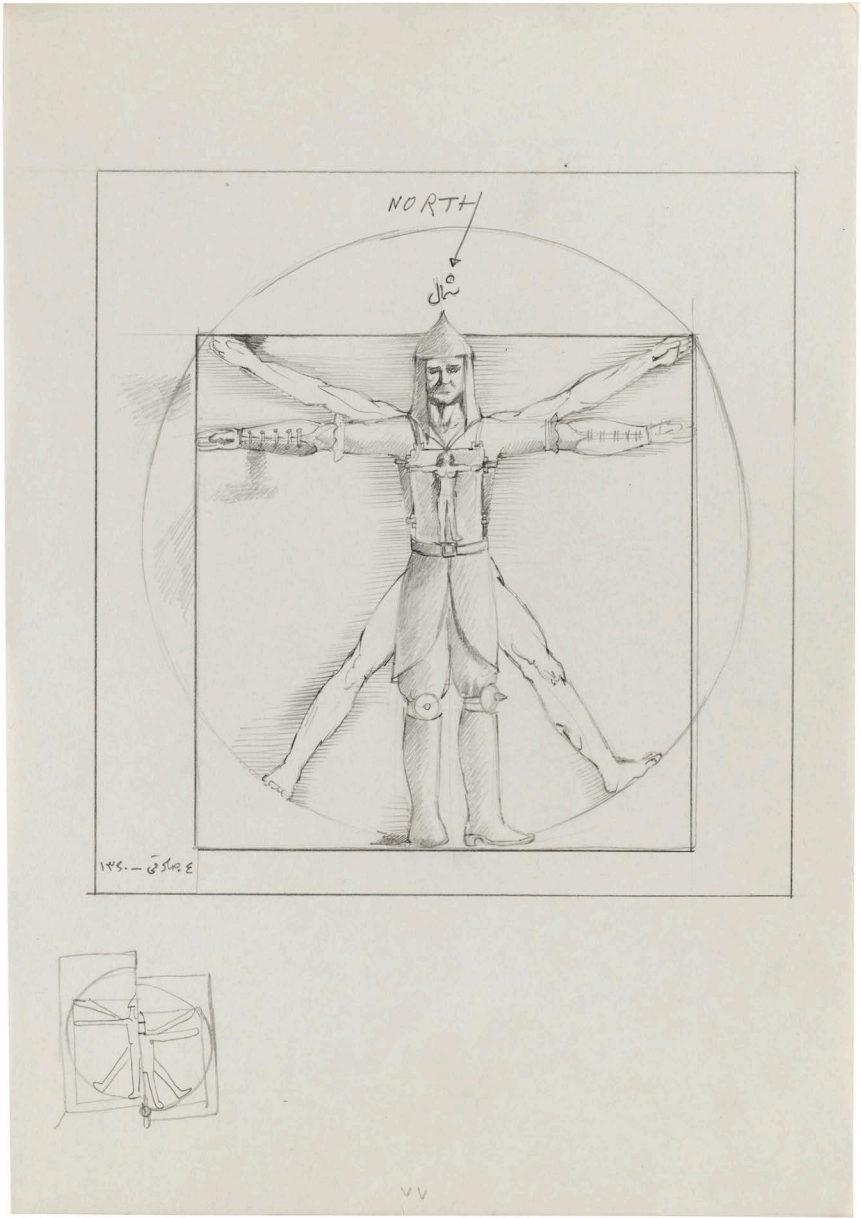
Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1980
Pencil on paper
30 x 21 cm



Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1982
Pencil on paper
30 x 21 cm



Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1981
Pencil on paper
29.3 x 21 cm



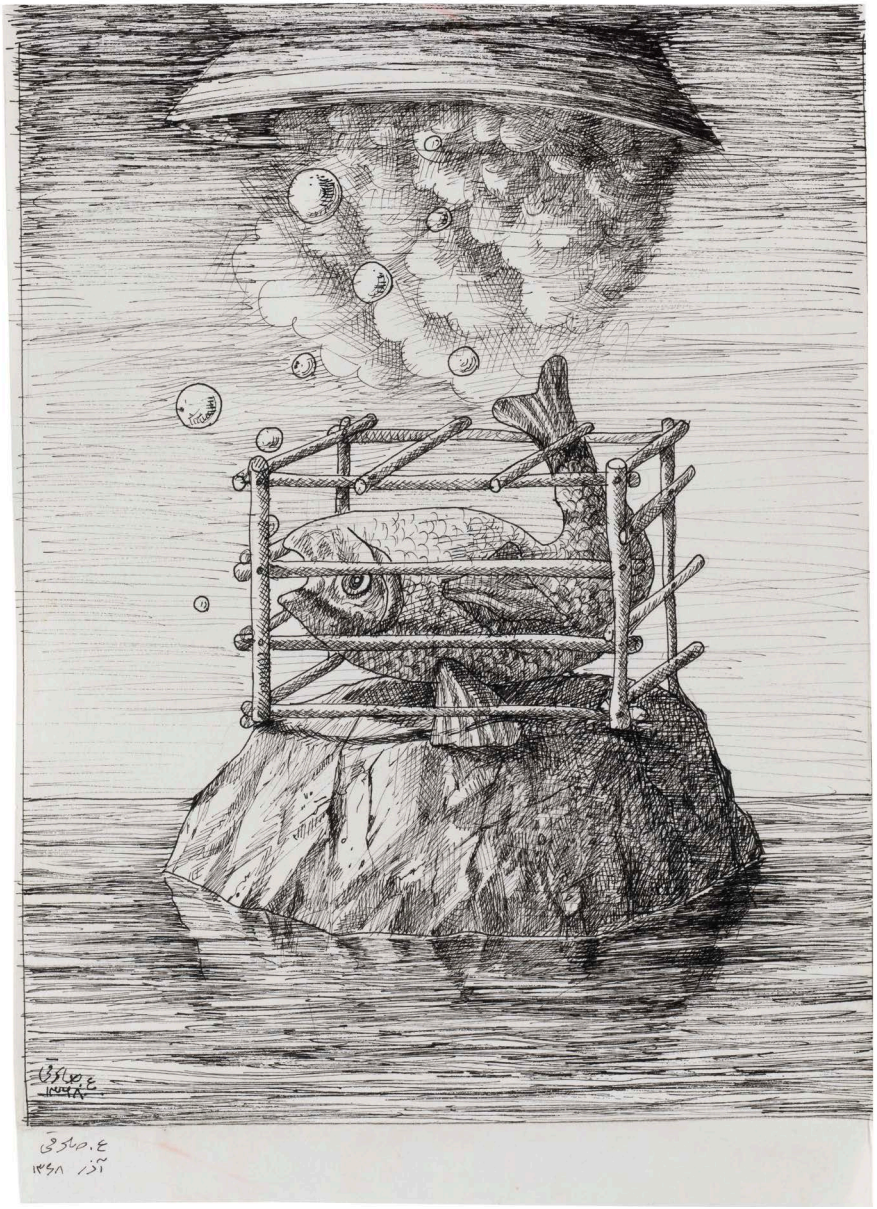
Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1981
Pencil on paper
30 x 21 cm



Ali Akbar Sadeghi. "Untitled" from "Myth & Math" series, 1985
Pencil on paper. 21 x 29.3 cm







Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1989
Pencil on paper
21.5 x 15.3 cm

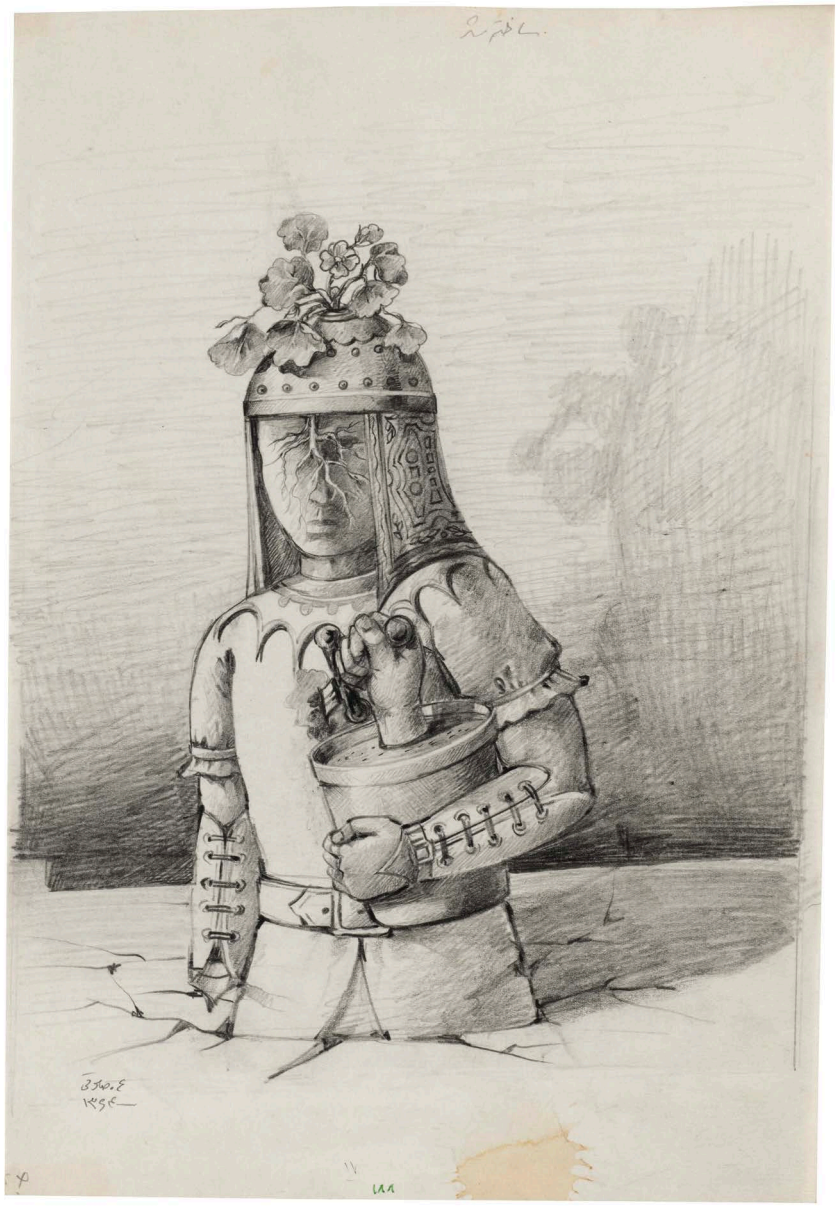


Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series
Pencil on paper
24 x 15 cm

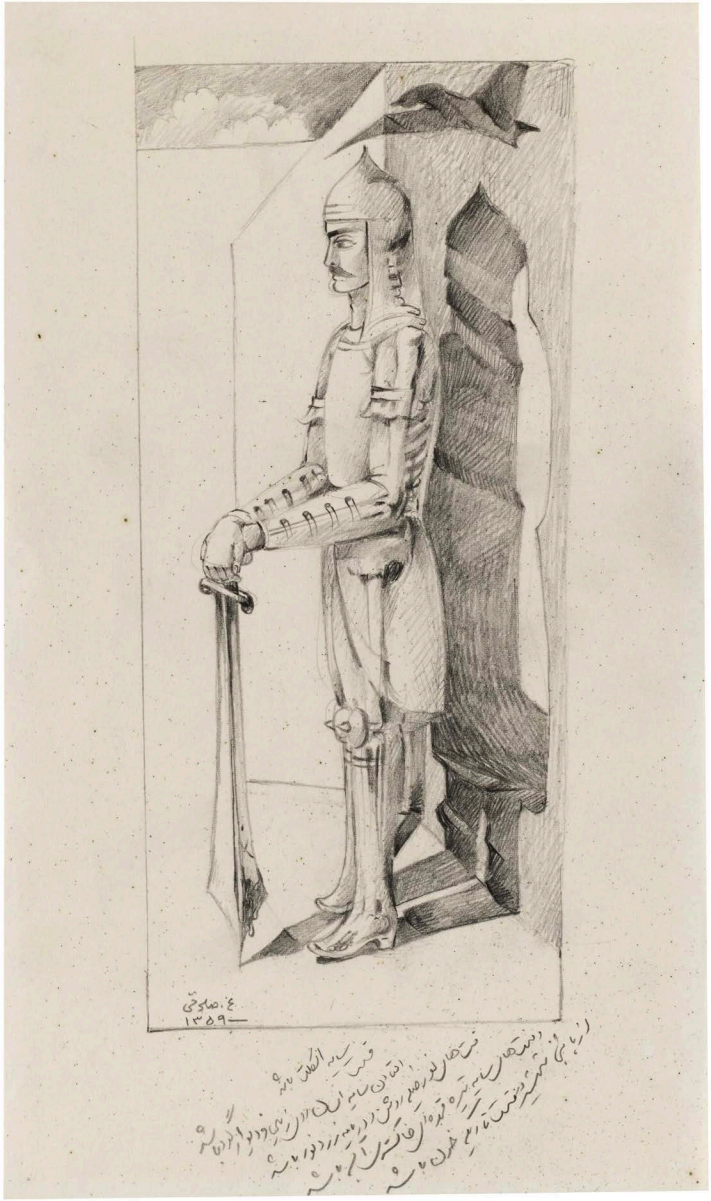


Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1982
Pencil on paper
29.5 x 18.8 cm

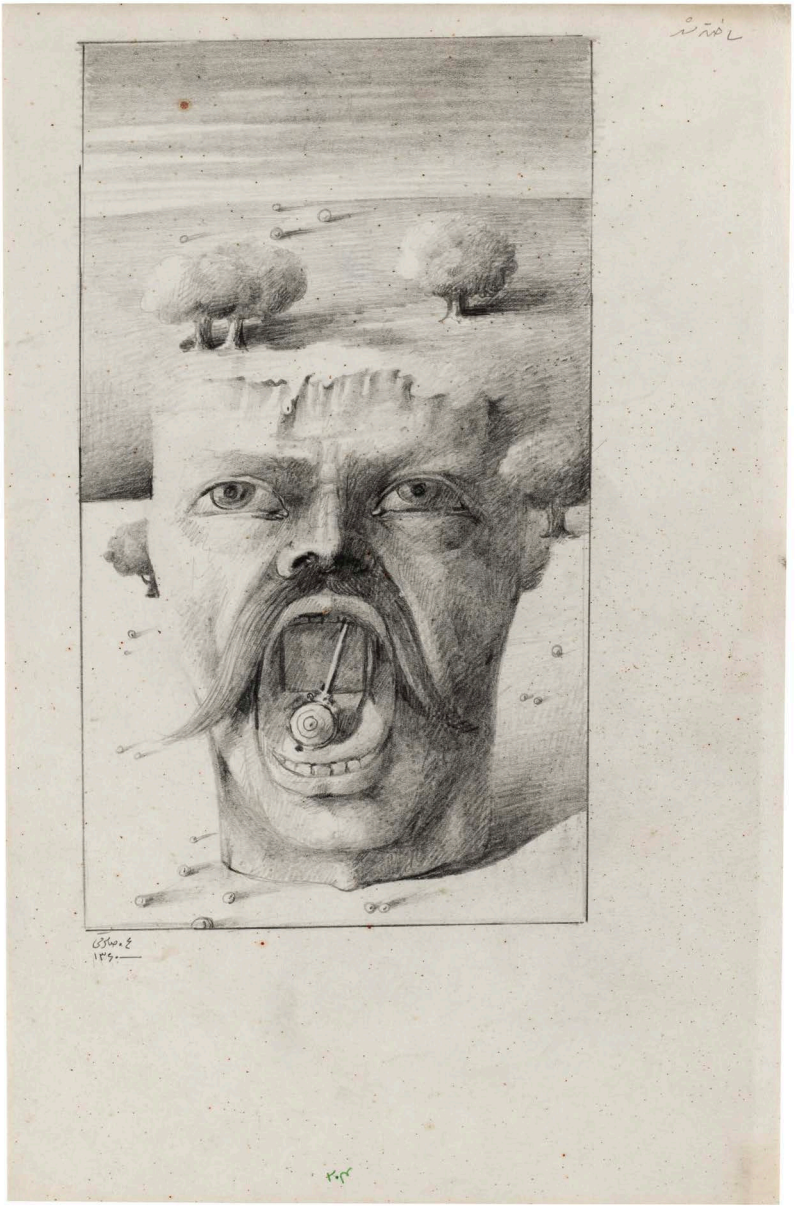




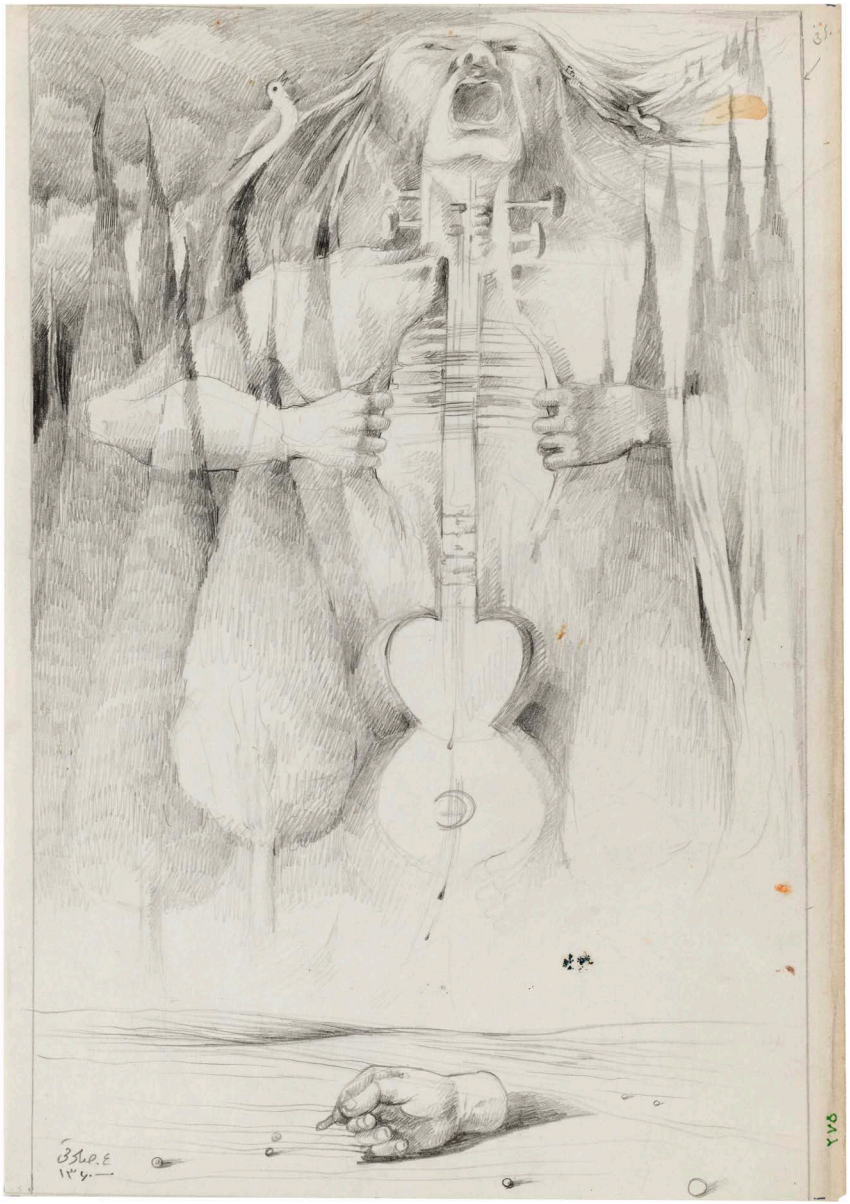
Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1985
Pencil on paper
29.5 x 20 cm



Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1980
Pencil on paper
27.5 x 16.2 cm



Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1981
Pencil on paper
29.5 x 19.2 cm



Ali Akbar Sadeghi
"Untitled" from "Myth & Math" series, 1981
Pencil on paper
29.6 x 21 cm



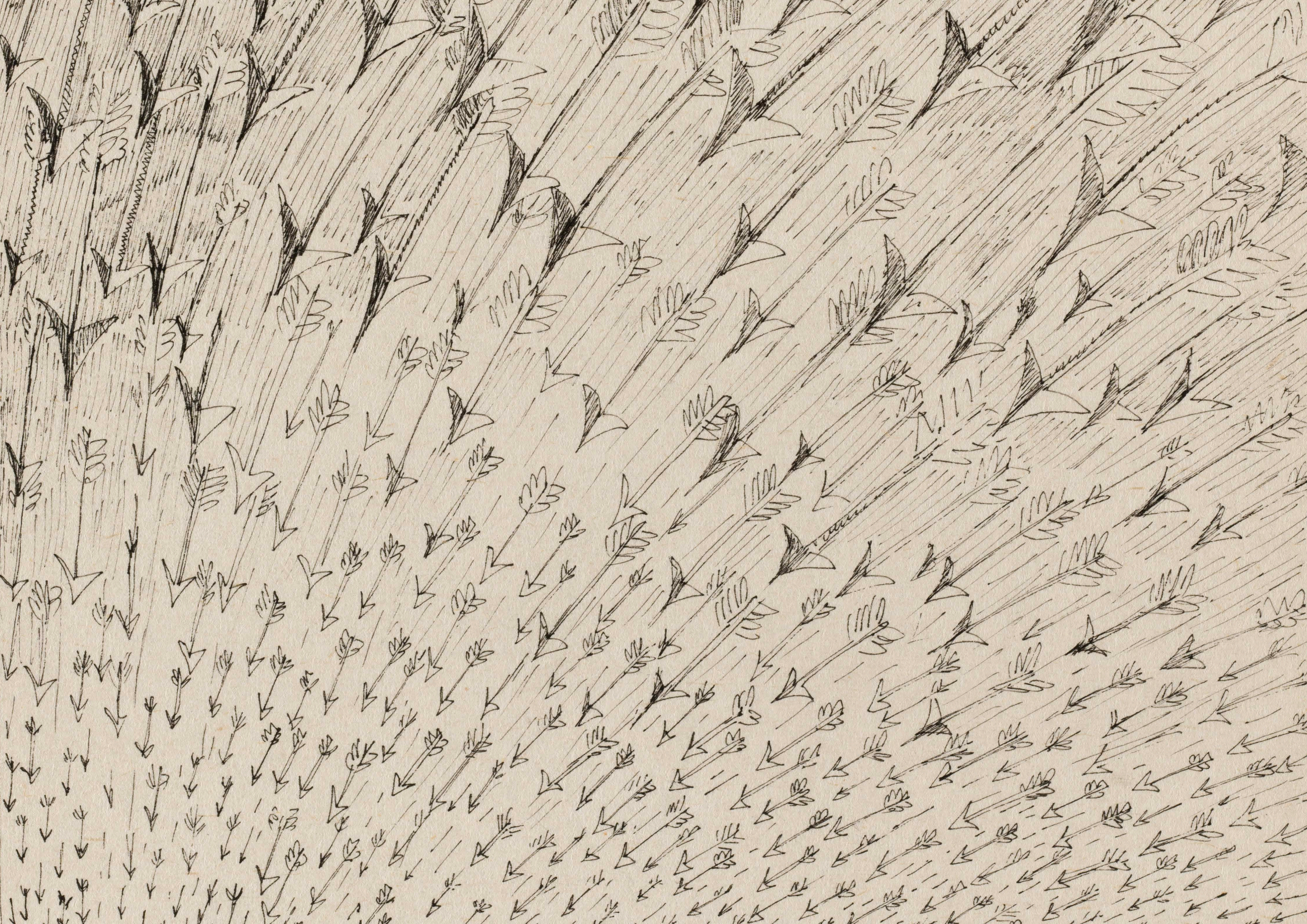
ALI AKBAR SADEGH

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-Khanh ("Coffee-

house") 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.



CV

Ali Akbar Sadeghi

Education

1969. BA from Faculty of Fine Arts, Tehran University, Tehran, Iran

Solo Exhibition

2026. "By Ali Akbar Khan’s Hand", Inja Gallery, Tehran, Iran
2026. "By Ali Akbar Khan's Hand", Bazdid Art Gallery, Tehran, Iran
2025. "Holy Demons", Sarv-E Naz Gallery, Shiraz, Iran
2025. "Holy Demons", Iranshahr Gallery, Tehran, Iran
2025. "From Paper to Canvas", Hoor Art Gallery, Tehran, Iran
2025. "Akbar", Dastan's Basement, Tehran. Iran
2022. "Mad", Parallel Circuit, Tehran, Iran, Iran
2018. "A Retrospective", Tehran Museum of Contemporary Art, Tehran, Iran
1992. "Iran: The Land of the...", Sabz Gallery, Tehran, Iran
1988. Lashudofond Gallery, Switzerland

Group Exhibitions

2026. "Collection No. 4", EV Art Gallery, Tehran, Iran
2026. "724 Days", Dastan: Outside, Beverly Hills, LA, USA
2026. "Resonance", Dastan: Outside, Sam Center, Tehran Iran
2026. "Parallel Circuit[s]", Dastan: Outside X Francois Ghebaly, Tehran, Iran
2025. “Akbar [Recent Ten Years]”, Ali Akbar Sadeghi X Ali Bakhtiari
2024. "Point of View", El Gallery, Tehran, Iran
2023. "Event: Iranian Contemporary Art and Shifting Realities", Bavan Gallery, London, England
2023. "Soft Edge of the Blade Vol. 2", Zaal Art Gallery, Toronto, Canada
2023. "Prospect", Parallel Circuit, Tehran, Iran
2023. "Root", Tooba Art Gallery, Tehran, Iran
2023. "Lotfi X Mashahir Cross 3", Guye Art Gallery, Tehran, Iran
2023. "A Selection of 70 Years of Iranian Sculpture", Art Center, Tehran, Iran
2023. "Root", Tooba Art Gallery, Tehran, Iran
2023. "Realism", Dastan Outside Projects, London, England
2023. "Prospect", Parallel Circuit, Tehran, Iran
2023. "Lotfi X Mashahir Cross 3", Guye Art Gallery, Tehran, Iran
2022. "Soft Edge of the Blade", Dastan Outside Projects, London, England
2022. "Season of Flower", Taalaar Space, Tehran, Iran
2022. "Resize", Artibition Gallery, Tehran, Iran
2022. "Mirrored Reflections", TMoCA, Tehran, Iran
2022. "Face to Face", Javid Art Gallery, Tehran, Iran
2022. "A Nostalgic Glimpse", X Homa, Tehran, Iran

2022. "1 Ith Collector", Artibition Gallery, Tehran, Iran
2021. "The Collection of Liam Gallery", Liam Gallery, Tehran, Iran
2021. "Legendary Artist", Negah Gallery, Tehran, Iran
2021. "Basket Goes Persian", Galerie Nicolas Flamel, Paris, France
2021. "A Rare Collection of Iranian Modern Art", Leila Heller, Dubai, UAE
2020. "Perspective", Javid Gallery, Tehran, Iran
2020. "One by One", Azad Art Gallery, Tehran, Iran
2020. "Masters of Iranian Art", Negah Gallery, Tehran, Iran
2020. "Editions", Aknoon Gallery, Isfahan, Iran
2018. "Painting Exhibition", Iranian Artist Forum, Tehran, Iran
2018. "l Sohrab Sepehri", DD Museum Gallery, Mazandaran, Iran
2018. "Free Sale", Azad Art Gallery, Tehran, Iran
2018. "Drawing as Living", Iranian Artist Forum, Tehran, Iran
2017. "Amordad", Afrand Gallery, Tehran, Iran
2017. "Amordad", Afrand Gallery, Tehran, Iran
2014. "Zoo", Shirin Gallery, Tehran, Iran
1993. Export Development Center, Tehran, Iran
1992. "Show for the People of Bosnia and Herzegovina", Niavaran Cultural House, Tehran, Iran
1991. Export Development Center, Tehran, Iran
1990. "A Tribute to Firooz Shirvanloo", Seyhoun Gallery, Tehran, Iran
1989. "Iranian Water-colorists Show", Museum of Contemporary Art, Tehran, Iran
1987. "A Tribute to Asghar Mohammadi", Museum of Contemporary Art, Tehran, Iran

Art Fairs

2026. Frieze London, Represented by Dastan Gallery, London, UK
2026. Frieze LA, Santa Monica Airport, Los Angeles, USA
2025. Art Basel Miami Beach, Represented by Zaal Art Gallery, Miami, USA
2023. Frieze Seoul, Represented by Dastan Gallery, Seoul, South Korea
2023. Art Dubai, Represented by Dastan Gallery, Dubai, UAE
2018. Art Dubai, Represented by Dastan Gallery, Dubai UAE
2016. Abu Dhabi Art, Shirin Gallery, Abu Dhabi, UAE
2015. Contemporary Istanbul, Represented by Shirin Gallery, Istanbul, Turkey

Biennials

2019. Participated in the Singapore Biennale

Major Collections

The British Museum
The Los Angeles County Museum of Art The
Tehran Museum of Contemporary Art

Awards

2004. Won the Iranian and foreign special jury prizes at the Institute for the Intellectual Development of Children and Young Adults' Festival
1989. Awarded by the "Center of Intellectual Development for Children and Young Adults", for the book "Victory"

1985. 1st prize winner of the 1st Iranian Graphic Designers' show
1980. Received an honorary diploma from Odense's 4th International Film Festival, Denmark
1980. 1st prize winner of the Leipzig Festival, for the Book "No Worship Is like Thinking"
1978. The first Prize of the Illustrators Book of Asia (Noma) for "Contemplation is the Best Worship"
1978. "The Voyages of Sindbad the Sailor" won first prize of Asian Illustrators
1977. "Malek Khorshid" won the honorary diploma, Festival International de Court Metrage pour la Jeunesse, Paris
1975. Won a silver plaque at the 1 Ith edition of Chicago Film Festival
1975. A bronze plaque from Columbus Film Festival in Ohio, USA
1975. Won a bronze plaque and as well as a certificate of appreciation from the
International Festival of Cartoon Films in New York
1974. A directed film by him named "Boasting" won Gandhi Peace Prize in the 24th World Film Festival in Berlin
1974. Received Artist's Award from Union of Soviet Artists
1974. Gold plaque from Virgin Islands Film Festival in USA
1974. Bronze plaque from Paris
1974. First prize at International Educational Film's Festival of Lebanon
1974. Won the bronze plaque from 1 2th International Festival in Cracow, Poland
1973. Won an award from Tampere Film Festival in Finland
1973. Won a special award from Los Angeles Festival and San Francisco Festival
1972. Won a gold plaque at the 7th international festival of films for young
1970. The book "Hero of Champions" won the 1st prize in the category of Asia's best illustrations



