

Frieze London 2025

Group presentation

15 - 19 October 2025





FRIEZE LONDON 2025

London's Regent's Park
15 - 19 October 2025



PRESS RELEASE

At Booth A5 in Frieze London 2025, Dastan presents works by Farah Ossouli (b. 1953, Zanjan, Iran), Soheila Sokhanvari (b. 1964, Shiraz, Iran), Reza Aramesh (b.1970, Ahvaz, Iran), Maryam Ayeen & Abbas Shahsavar (b. 1985, Bojnord, Khorasan, Iran; b. 1983, Kermanshah, Iran), Shahryar Hatami (b. 1983, Tehran, Iran), and Morteza Pourhosseini (b. 1985, Ahvaz, Iran). This is Dastan's fourth participation at Frieze London. The presentation is centered on artists whose practices foreground the human body and who engage in narrative forms of figuration, demonstrating how storytelling permeates across painting, sculpture, and mixed media.





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Reza Aramesh

Action 246: At 1:00 pm, Thursday 08 December 2022

2025

Hand carved and polished Bianco Michelangelo marble

Approximately: 106.5 x 39.5 x 44 cm

2 unique variations plus 1 artist's proof (#2/2)

Reza Aramesh approaches narrative through documentary, translating found images of prisoners and conflict into sculptural form. Often sourcing low-quality press images, he meticulously reconstitutes bodies into exacting sculptural detail, highlighting how stories of suffering and resilience survive even when their documentation is fragmentary. His works are charged with both vulnerability and monumentality, calling attention to the act of witnessing and the ethics of looking. By giving sculptural permanence to what was once blurred or fleeting, Aramesh renders visible the dignity of those consigned to the margins of history.





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Reza Aramesh

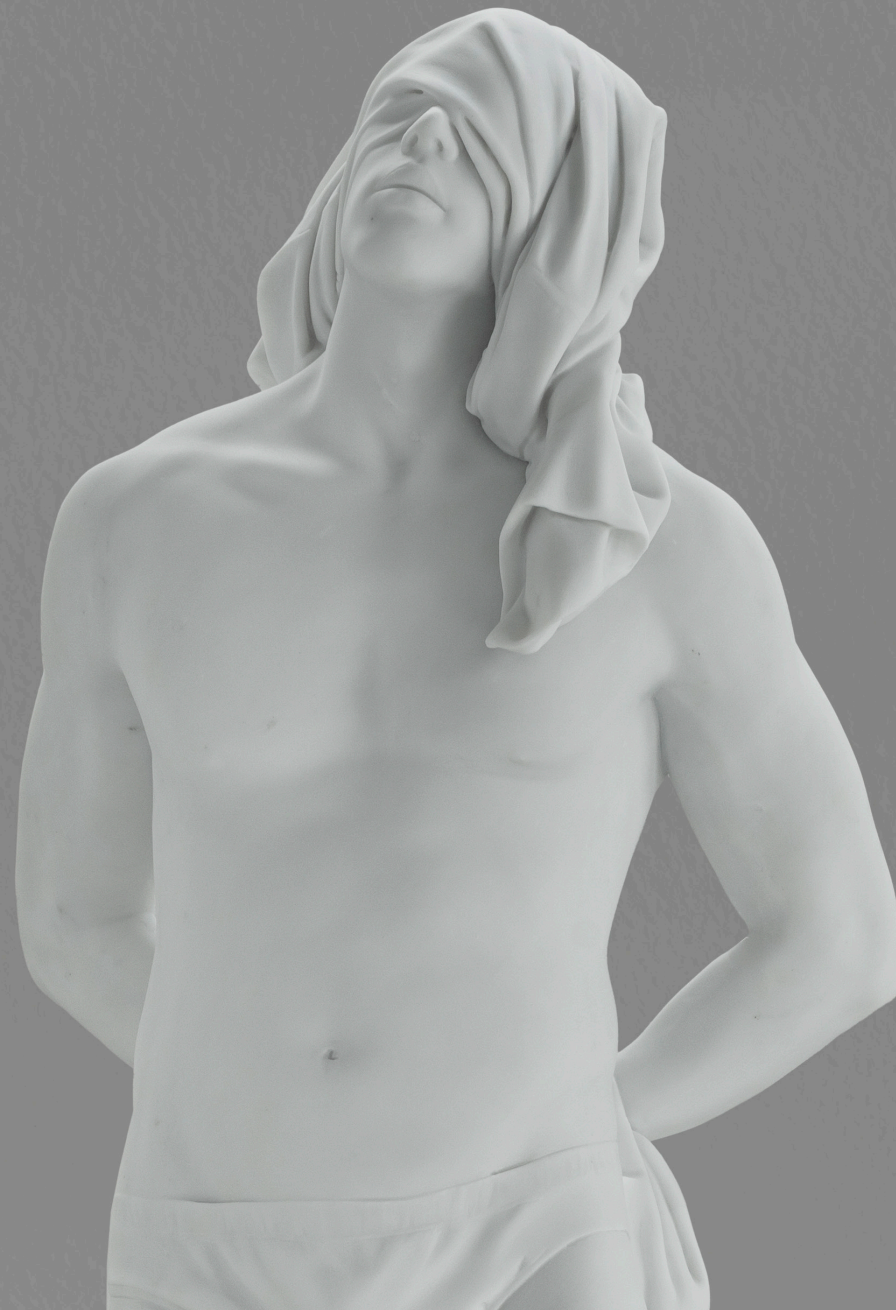
Action 245: At 4:00 pm, Friday 08 September 1950

2025

Hand carved and polished Bianco Michelangelo marble

107.5 x 42 x 53 cm

2 unique variations plus 1 artist's proof (#2/2)





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Shahryar Hatami

Third Leg" No3 (Inspired by the story of Bahram V and Azadeh from Ferdowsi's Shahnameh)

2024

Ink on Paper

230 x 142 cm

Shahryar Hatami reimagines an episode from Ferdowsi's *Shahnameh*, the tragic tale of Bahram and Azadeh. In one version of the story, Azadeh, a renowned bow harp player of Roman origin, provokes Bahram during a hunt, urging him to prove his skill by shooting a deer's ear. Bahram, prideful and relentless, sends an arrow through the ear, and with a second arrow sews the ear to the animal's head, killing it. Horrified by this act, Azadeh denounces his cruelty, calling it demonic rather than heroic. Enraged, Bahram casts her from the camel, and she dies beneath its hooves. The artist alters this sequence with a decisive shift: in his retelling, the camel bolts before Bahram can release the second arrow. In Persian literature, the camel often symbolizes both death and patience, and here it becomes the agent of fate. Bahram still holds an arrow in his hand, the deer survives, yet Bahram and Azadeh perish beneath the animal. By revising the ending, Hatami unsettles the hierarchy of power within the myth, transforming it into a meditation on mortality and the fragile balance between violence, desire, and destiny.



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Farah Ossouli

"Seven Sleepers"

2023

Gouache on cardboard

76 x 56 cm

Farah Ossouli, one of the most celebrated contemporary artists working along Persian miniature tradition, focuses on archetypal stories of faith and resistance. Her work recalls the tale of The Seven Sleepers (known in Islam as Ashab al-Kahf and in Christianity as the Sleepers of Ephesus), a legend of young men who, persecuted for their beliefs, fall asleep in a cave and awaken centuries later to a transformed world. Ossouli's paintings are richly layered with light colors and miniature conventions, but they simultaneously pose questions about exile, time, and survival, reminding us how mythic stories can carry urgent resonance across eras.





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Morteza Pourhosseini
Pale Vision
 2025
 Oil and acrylic on canvas
 Triptych: 150 x 300 cm

Morteza Pourhosseini, meanwhile, engages with biblical references in his allegorical canvases. His scenes of the Garden of Eden depict nude figures with their backs turned, wandering as if estranged from their origins. The figures are not heroic nor even centrally placed; rather, they appear lost, their gestures subdued, their postures hesitant. This subtle decentering transforms a canonical story into a meditation on vulnerability, exile, and the fragile search for belonging. Pourhosseini's Eden is less a paradise than a mirror for human bewilderment.





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0Maryam Ayeen and Abbas Shahsavar

Neighbors

2024

Gouache, acrylic and watercolor on canvas

180 x 140 cm

Maryam Ayeen & Abbas Shahsavar, working as a pair, situate their practice in the long tradition of illustrated manuscripts. Their paintings recall folios from Persian miniature books, where text and image coexisted in layered narratives, they employ this format into works that can be read visually, page by page, detail by detail. In their paintings, each branch and leaf curls into the next, creating a field where allegorical and everyday scenes unfold simultaneously. One does not only look at their works; one reads them, dives into their intricacies, and uncovers sequences of stories, both visible and implied.







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Maryam Ayeen
and Abbas Shahsava

Untitled

2025

Gouache, acrylic and watercolor
on cardboard

52.5 x 57.5 cm





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Soheila Sokhanvari

Must Be Some Kind of Superstar (Portrait of Jamileh)

2025

Iranian crude oil and 23.75 carat goldon paper

Image Size: 15 x 14.32 cm

Paper Size: 29.5 x 21.5 cm

Framed

In the series Iranian Crude Oil, Soheila Sokhanvari turns to her most enduring medium: oil. As she has often remarked, oil is at once vilified as a fossil fuel and revered as “black gold,” a paradox she renders palpable through monochromatic portraits highlighted with gold leaf. In *Someone Like You* (2025), she depicts her mother in the late 1950s, overlaying the figure with a bird-foot necklace that recalls the mythologies of the Simurgh and Huma, emblems of fortune, transcendence, and fragility in a politically shifting era. By contrast, *Must Be Some Kind of Superstar (Portrait of Jamileh)* (2025) captures the famed dancer Jamileh in pre-revolutionary Iran, caught between glamour and burden, while *Boogie Woogie Buggle Boy* (2025) revisits her father’s recollections of a fellow soldier in World War II, tenderly dignifying his cleft lip.





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Soheila Sokhanvari

Someone Like You

2025

Iranian crude oil and 23.75 carat goldon paper

Paper Size: 29.5 x 21.5 cm

Framed



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Soheila Sokhanvari

Boogie Woogie Buggle Boy

2025

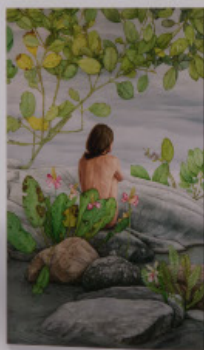
Iranian crude oil on parchment

Image Size: 12.28 x 9.77 cm

Paper Size: 29.5 x 21.5 cm

Framed





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