

Reza Aramesh

UC _ _ J
OASTAN



REZA ARAMESH

<https://dastan.gallery/artists/236-reza-aramesh/>



Reza Aramesh. exhibition view of 'Number 207', at Chiesa San Fantin, Venice, 2024

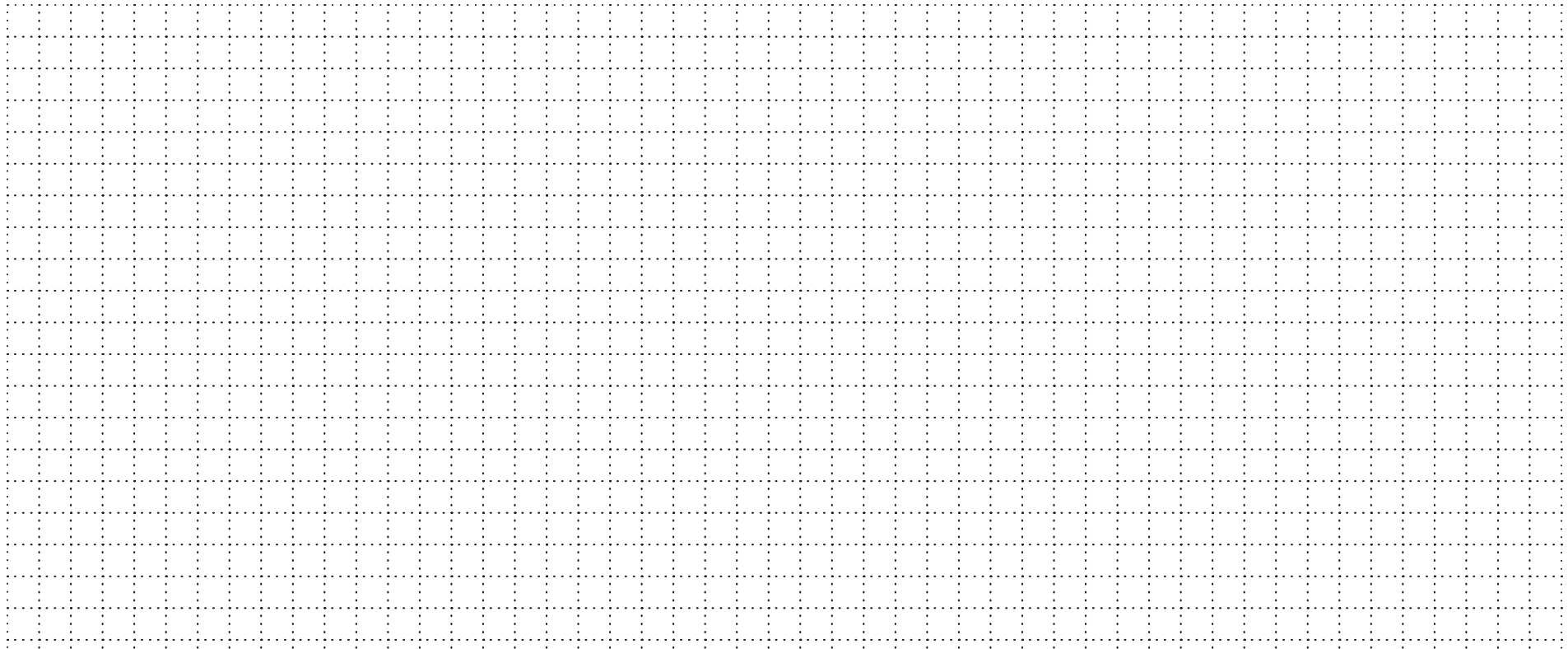
REZA ARAMESH

Iranian born British artist Reza Aramesh exposes the use of power and brutality in a crucial reckoning with European art history and the human condition. He works across a wide range of materials and processes, in sculpture, photography, collage, drawing and performance. Aramesh examines simultaneously the history of Western European art and makes a contemporary commentary on the politics and history of global conflict zones, merging a unique visual language to address the conditions of violence and its precarious relation to mediation in our time.

Aramesh de-contextualises scenes of violence from their origins, exploring the narratives of representation and iconography of the subjected male body in the context of race, class and sexuality in order to initiate a critical reflection and conversation with western art history. He looks at the notion of the historical sublime in art

through the filter of contemporary reportage images of violence and horror as portrayed in media and the world of entertainment. Among his most famous works are the series of marble sculptures inspired by Baroque iconography *Site of the Fall: Study of the Renaissance Garden* from research on reportage images of war dating back to the Vietnam War.

Study of the Head as Cultural Artefacts in which he addressed the sublimation of horror through the now infamous beheadings by terrorists which was broadcast on YouTube in the mid 2010's and more recently the series *Study of Sweatcloth as an Object of Desire* depicting men's underwear carved in marble as left behind after the moment of abduction and removal to penal institutions which has been exhibited at Chiesa di San Fantin on the occasion of the 60th Venice Biennale.



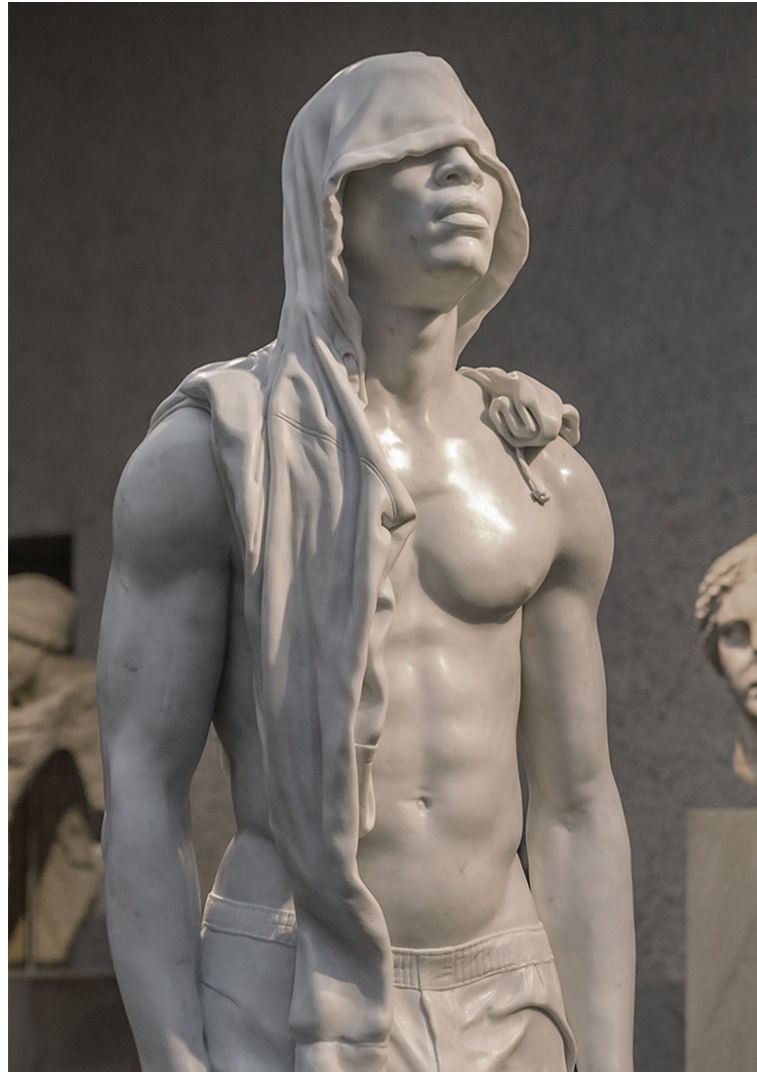
Site of the Fall - study of the renaissance garden

The sculptures in this series are made in the vocabulary of Renaissance iconography, in order to create a critical conversation with an aspect of European Art History. Unlike Renaissance statues which were often depictions of noble men, holy personages or mythological figures, these sculptures are often depictions of working class, coloured and vulnerable men from Middle East, Asia and Africa. They are meticulously hand carved in Carrara white marbles and are meant to glorify the everyday man. They aim to represent symbols of strength, resilience and power.

Each sculpture is created from a single image, selected from reportage data on war and conflict reportage imagery. It later gets reenacted by non professional models and carved into marble.



Reza Aramesh. *Action 191: At 6:20pm Sunday 2 April 2006.* 2017 (Antikenmuseum, Basel)
Hand carved, polished Carrara marble. 250 x 220 x 340 cm



Reza Aramesh. *Action 191: At 6:20pm Sunday 2 April 2006.* 2017 (detail, Antikenmuseum, Basel)
Hand carved, polished Carrara marble. 250 x 220 x 340 cm



Reza Aramesh. *Action 182: At 01:01pm Saturday 03 Feb 1968.* 2017/2023 (Collect Pond Park, New York)
Hand carved, polished Carrara marble. 230 x 74 x 60 cm





Reza Aramesh. *Action 211 At 12 noon, Monday 15 July 1968.* 2022
Hand carved, polished Carrara marble. 102.5 x 39.5 x 46cm



Reza Aramesh. *Action 211 At 12 noon, Monday 15 July 1968.* 2022
Hand carved, polished Carrara marble. 102.5 x 39.5 x 46cm. Alternate view



Reza Aramesh. *Action 210: At 7:32 pm, Friday 30 October 2009. 2022* (Cloud Seven Collection, Brussels)
Hand carved, polished Carrara marble. 102.5 x 39.5 x 38 cm



Reza Aramesh. *Action 210: At 7:32 pm, Friday 30 October 2009.* 2022 (Cloud Seven Collection, Brussels)
Hand carved, polished Carrara marble. 102.5 x 39.5 x 38 cm. Alternate view



Reza Aramesh. *Action 181: At 10:00pm Sunday 14 April 2013.* 2017 (Art Basel Parcours, Basel)
Hand carved, polished Carrara marble. 237 x 74 x 58 cm



Reza Aramesh. *Action 181: At 10:00pm Sunday 14 April 2013.* 2017 (Art Basel Parcours, Basel)
Hand carved, polished Carrara marble. 237 x 74 x 58 cm. Detail



Reza Aramesh. *Action 245: At 4:00 pm, Friday 08 September 1950. 2024* (Chiesa San Fantin, Venice)
Hand carved, polished Carrara marble. 240 x 109.5 x 75 cm

Reza Aramesh
Action 218: At 8:26 pm, Thursday 16 November 2017
2024 (Chiesa San Fantin, Venice)
Hand carved, polished Carrara marble. 250 x 100.5 x 72.5 cm



Reza Aramesh
Action 245: At 4:00 pm, Friday 08 September 1950
2024 (Chiesa San Fantin, Venice)
Hand carved, polished Carrara marble. 240 x 109.5 x 75 cm



ANTISTITIS
E REGIONE
OPERA

M·D·
LXIII



Reza Aramesh. *Action 218: At 8:26 pm, Thursday 16 November 2017. 2024* (Chiesa San Fantin, Venice)
Hand carved, polished Carrara marble. 250 x 100.5 x 72.5 cm





Reza Aramesh. *Action 218: At 8:26 pm, Thursday 16 November 2017. 2024* (Chiesa San Fantin, Venice)
Hand carved, polished Carrara marble. 250 x 100.5 x 72.5 cm



Reza Aramesh. *Action 498: 9:30 am, Wednesday 09 December 1953. 2024* (Chiesa San Fantin, Venice)
Hand carved, polished Carrara marble. 260 x 95.5 x 74.5 cm





Reza Aramesh. *Action 180: At 9:15am Sunday 28 May, 1967.* 2016
Hand carved, polished Carrara marble. 243 x 80 x 55 cm

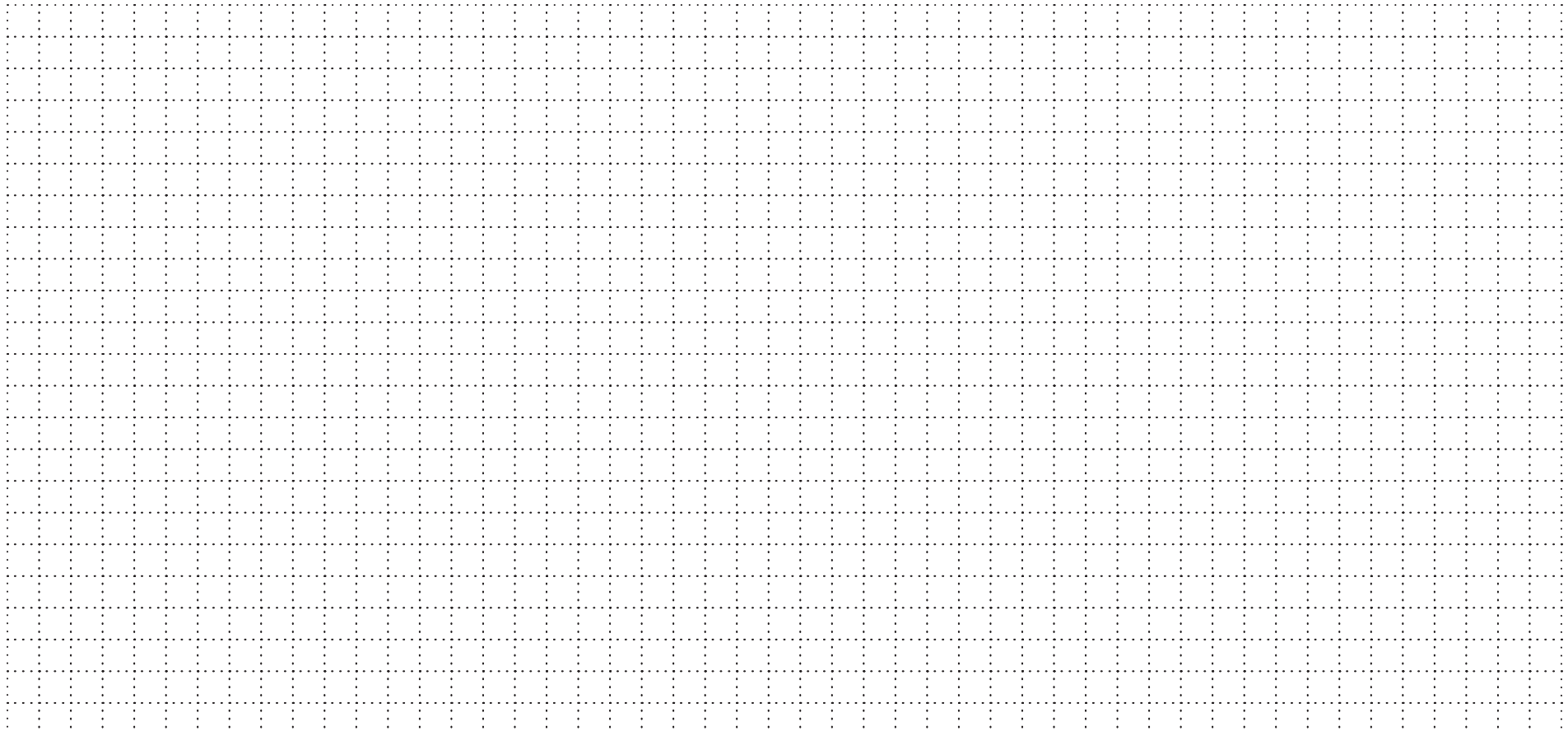


Reza Aramesh. *Action 247: At 11:45 am Friday 27 June 2003.* 2024
Hand carved, polished Carrara marble. 53.5 x 46 x 103 cm





Reza Aramesh. *Action 247: At 11:45 am Friday 27 June 2003.* 2024 (Bowdoin Museum, Maine, USA)
Hand carved, polished Carrara marble. 53.5 x 46 x 103 cm



Study of the vase as fragmented bodies

First presented at the Asia Society Triennial 2021 in New York, this ongoing series comprises thirty handcrafted terracotta vases fired in the manner of Greco-Roman narrative urns. The represented silhouettes are extracted from reportage images of war and conflicts, reframing the classical vessel as a site where beauty and violence are held in fragile coexistence. In place of painted heroes, these silhouettes suggest bodies under duress, translating photojournalism into a ceramic grammar that unsettles the narratives traditionally carried by such forms.



Reza Aramesh. Installation at Asia Society Museum Triennial, New York. 2021



Reza Aramesh. *Action 214.09: At 7:00 pm, March 05, 2010.* 2021
Terra cotta and white clay. 40.5 x 37 cm



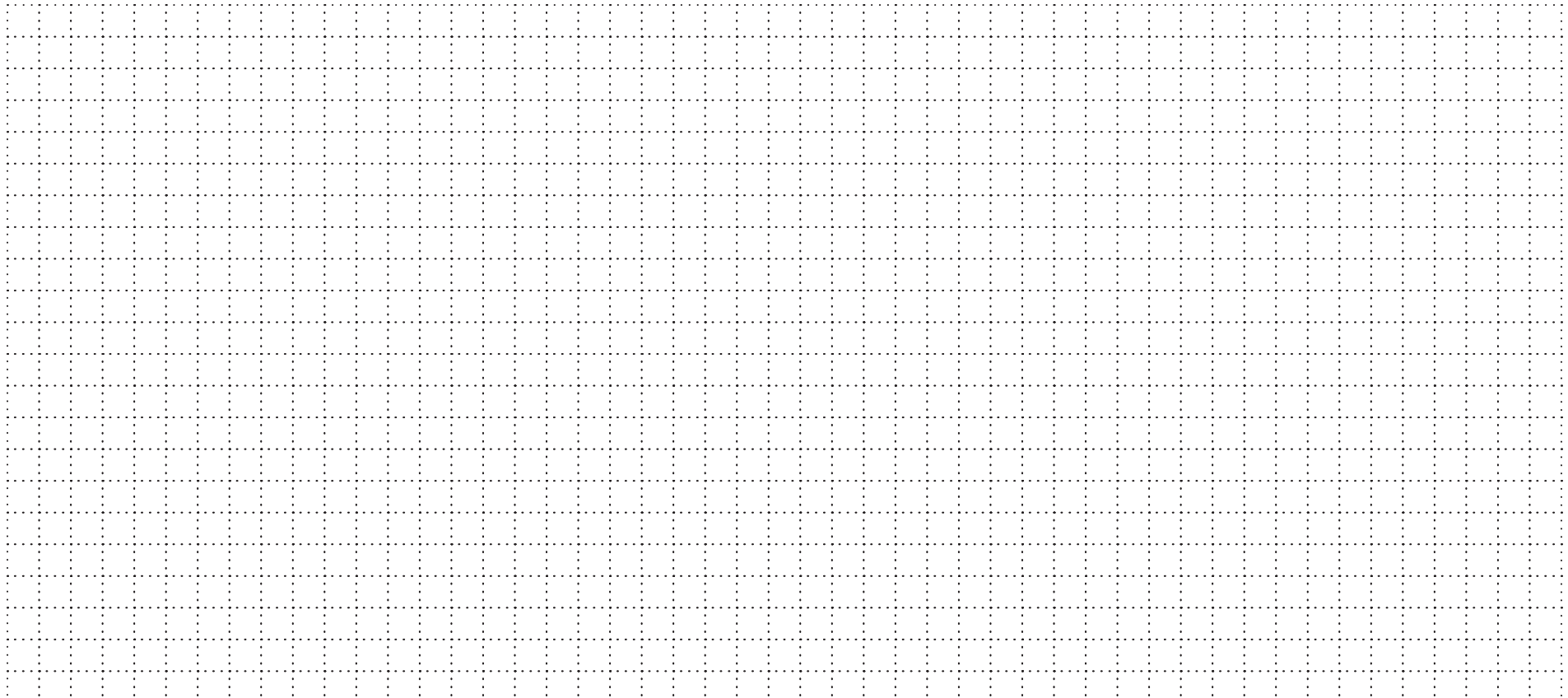
Reza Aramesh. *Action 214.07: At 2:13 pm, July 8, 2015.* 2021
Terra cotta and white clay. 53 x 33.5 cm



Reza Aramesh. *Action 214.15: At 11 am, October 6, 2011.* 2021
Terra cotta and white clay. 53 x 37 cm



Reza Aramesh. exhibition view at Night gallery, Los Angeles. 2023



Study of the Head as Cultural Artefacts

This body of work is an intervention on archival research images that portray the violated body, the relationship between acts of violence and the history of representation. Situating the body as a site of consciousness and as a centrepiece of the social world, not independent of reality. The source imagery for the series emerged as a result of the then highly mediated public murders perpetrated by ISIS. Their now infamous YouTube broadcasts in beheading their victims caused an abject state which stands in direct conversation with the artists treatment of the source material into sculptural volumes. Throughout European art history there has been a fascination and aestheticization of the body whilst relieved of it's head. It has entered mythologies from biblical stories to the French Revolution and beyond.



Reza Aramesh. *Action 237: Study of the Head as Cultural Artefacts.* 2023
Hand carved, polished Carrara marble. 45 x 29 x 37 cm



Reza Aramesh. *Action 164: Study of the Head as Cultural Artefacts.* 2016 (Kandlhofer, Vienna)
Hand carved, polished Carrara marble. 45 cm x 25 cm x 25 cm



Reza Aramesh

Action 164: Study of the Head as Cultural Artefacts. 2016

Hand carved, polished Carrara marble

45 cm x 25 cm x 25 cm

Reza Aramesh

Action 163: Study of the Head as Cultural Artefacts

Hand carved, polished Carrara marble

45 cm x 25 cm x 25 cm







Reza Aramesh. *Action 239: Study of the Head as Cultural Artefacts.* 2023/2024 (Chiesa San Fantin, Venice)
Hand carved, polished Carrara marble. 9.7 x 41.5 x 29.8 cm



Reza Aramesh. *Action 241: Study of the Head as Cultural Artefacts.* 2023/2024 (Chiesa San Fantin, Venice)
Hand carved, polished Carrara marble. 32 x 40.8 x 31.2 cm



Reza Aramesh. *Action 240: Study of the Head as Cultural Artefacts.* 2023/2024 (Chiesa San Fantin, Venice)
Hand carved, polished Carrara marble. 29.4 x 35.8 x 25.9 cm



Reza Aramesh. *Action 238: Study of the Head as Cultural Artefacts.* 2023/2024 (Chiesa San Fantin, Venice)
Hand carved, polished Carrara marble. 35.1 x 36.8 x 33.8 cm



Reza Aramesh. exhibition view of 'Number 207', at Chiesa San Fantin, Venice, 2024



Reza Aramesh. *Action 237: Study of the Head as Cultural Artefacts.* 2025
Patinated and waxed black bronze. 40.1 x 27.76 x 37.24 cm



Reza Aramesh. *Action 165: Study of the Head as Cultural Artefacts (detail).* 2023
Patinated and waxed black bronze. 41 x 26 x 23 cm



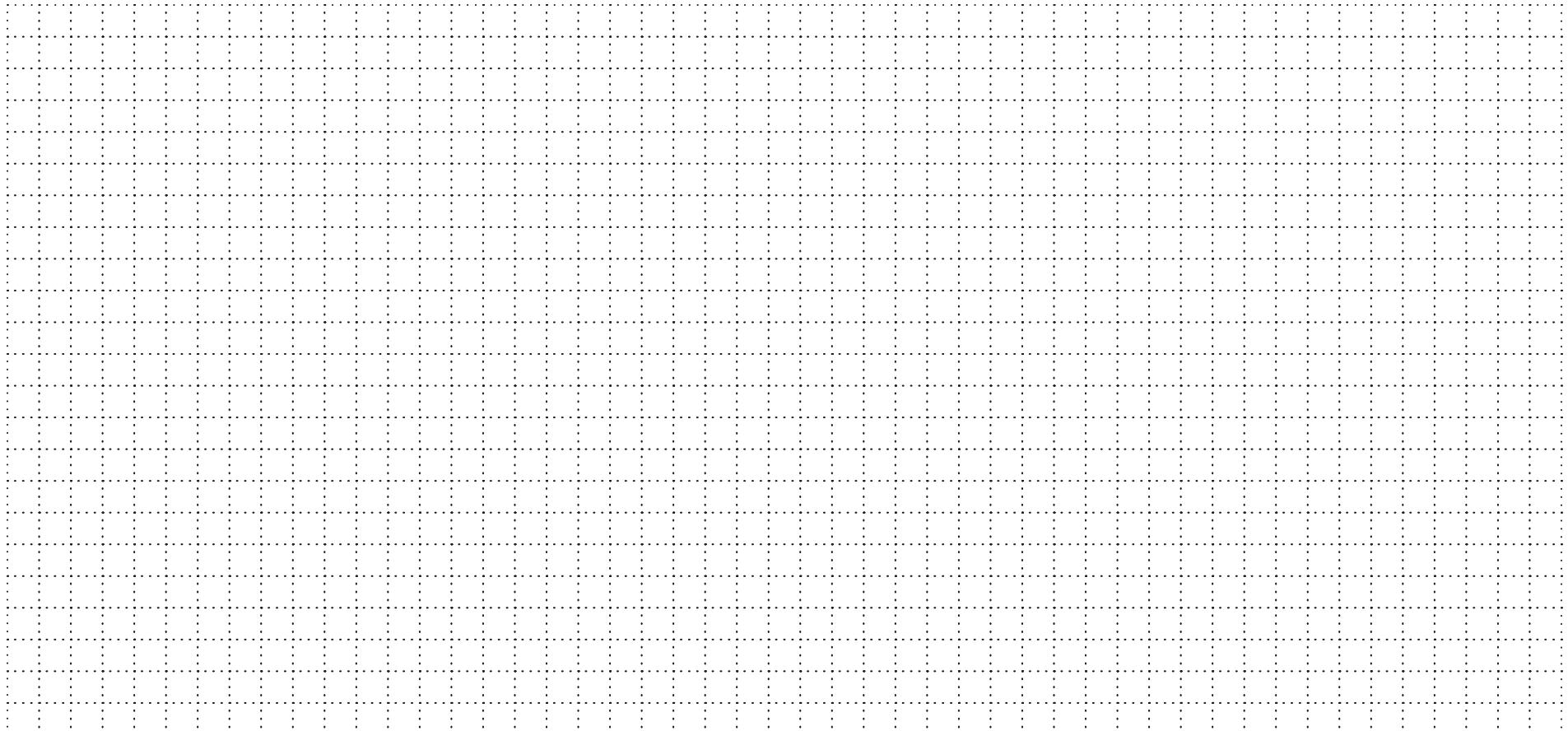
Reza Aramesh. *Action 169: Study of the Head as Cultural Artefacts.* 2016/2025
Fine Art pigment print on Hahnemuhle Photo Rag Baryta paper (315 gsm). 175.66 x 144.88 cm (unframed measurements)



Reza Aramesh. *Action 173: Study of the Head as Cultural Artefacts.* 2016/2025
Fine Art pigment print on Hahnemuhle Photo Rag Baryta paper (315 gsm). 175.66 x 144.88 cm (unframed measurements)



Reza Aramesh. exhibition view of 'Fragment of the Self', at Night gallery, Los Angeles, 2025



Polychrome Sculptures

This body of work was created as a conversation with 17th Century Spanish Polychroming of religious figures and the idea of martyrdom. They are hand-carved from lime-wood, gesso and painted with the same oil colour technique used by Spanish artists active in the 17th Century. The figures draw from archival sources gestures and expressions echoing a language of sanctity and sacrifice. By restaging the reportage images to such sculptural form, the representation of resilience becomes a lens to examine power, violence, and the persistence of such imagery in shaping collective memory.



Reza Aramesh. *Action 125: Monday, April 14, 2003.* 2011 (Fitzwilliam Museum, Cambridge)
Polychromed lime-wood, glass and wood veneers. 156 cm x 50 x 30 cm. Overall Height: 110 cm





Reza Aramesh. *Action 105: March 2006.* 2017 (Metropolitan Museum of Art, New York)
Polychromed lime-wood, glass and wood veneers. Sculpture Height 93.5 cm





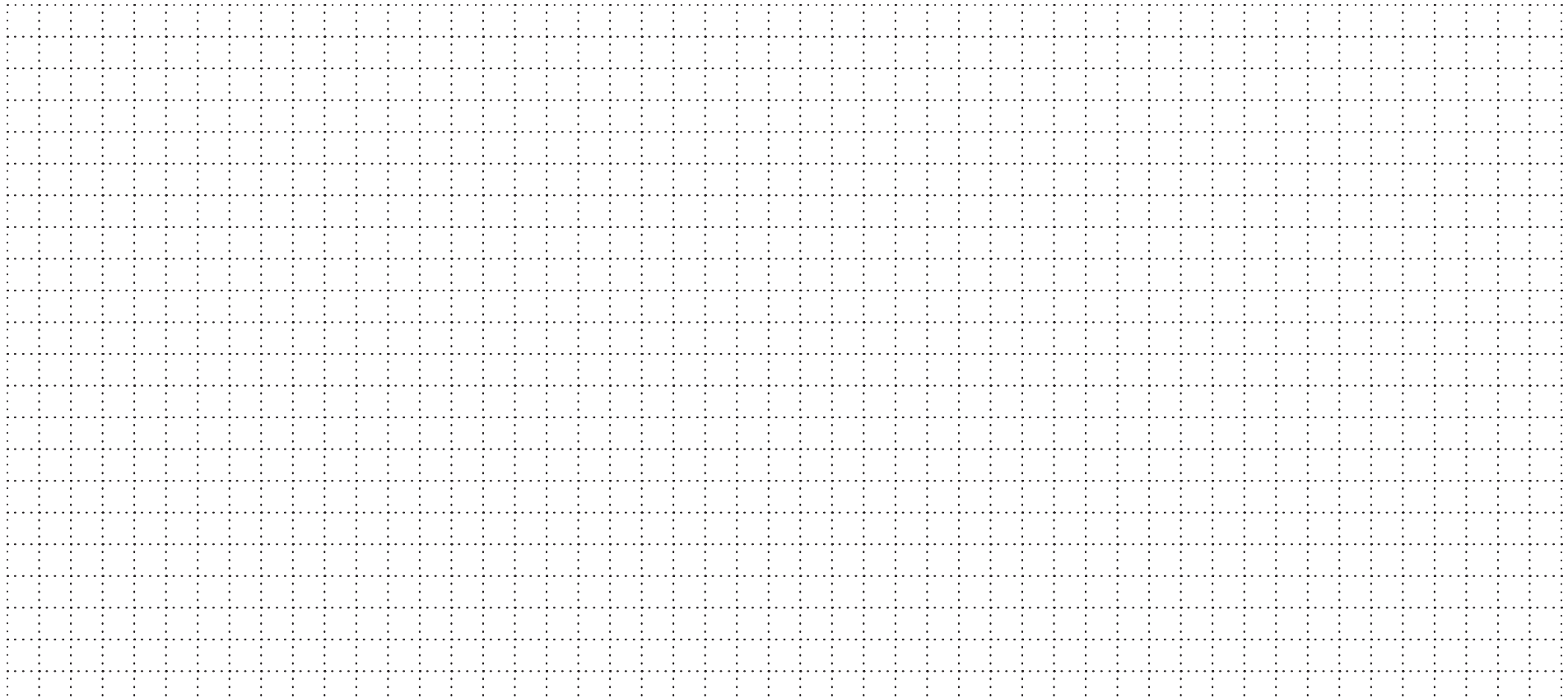
Reza Aramesh. *Action 107: 2 August 1990.* 2011 (The Bunker Art Space, West Palm Beach)
Polychromed lime-wood, glass and wood veneers. 66 x 35 x 25 cm





Reza Aramesh. *Action 123: Korean prisoner of war 1950.* 2011 (14 Bienal de Havana, Cuba)
Polychromed lime-wood, glass and wood veneers. 63 x 36 x 23 cm





A Taste of Austere Luminance

Revisiting and reinventing the old technique of hand screen printing, 'Action 213: A taste of austere luminance' is a set of three folding screens made from double layer organza. Each screen consists of three panels containing a silkscreened silhouette image collaged together from a collection of reportage images of wars and displacements, drawn from the Vietnam War until the present day. These elements are brought together in dialogue with folding screens of Chinese origin, that later made their way into Europe. Often decorated with major themes of mythology, scenes of palace life and nature, these screens are often associated with intrigue and romance in Chinese literature.



Reza Aramesh. *Action 213: A Taste of Austere Luminance. Black and White.* 2019 (MUNTREF, Buenos Aires)
Hand Silk Screen Print on Double Organza - in Stained Ebony Pine Frames. 200 x 120 cm each panel



Reza Aramesh. *Action 143 - 1. Black and White.* 2019

B&W Silver Gelatin Print on fiber paper, Mounted on Black Archival Board, and Framed in Walnut frame. 32 x 26 x 2.5 cm including the frame

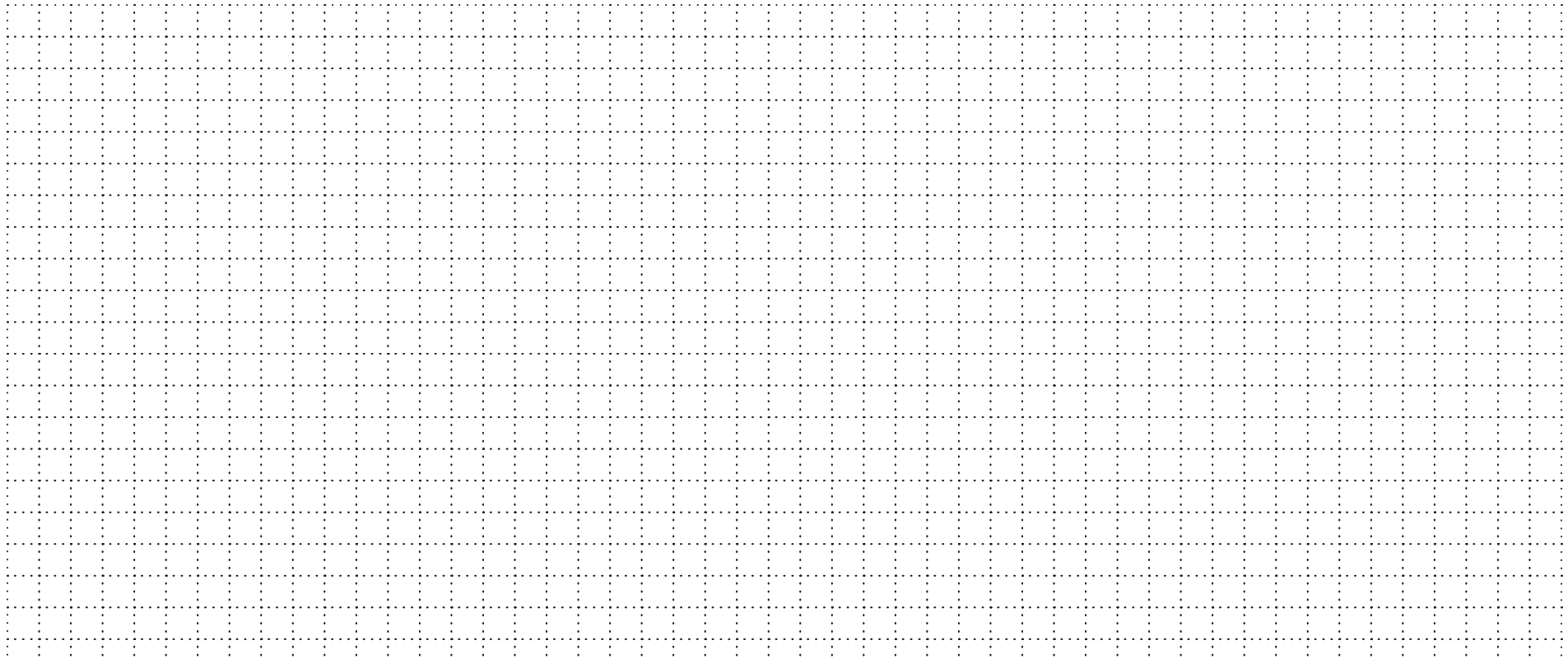


Reza Aramesh. *Action 143 - 3.* 2019

B&W Silver Gelatin Print on fiber paper, Mounted on Black Archival Board, and Framed in Walnut frame. 32 x 26 x 2.5 cm including the frame



Reza Aramesh. *Action 213. Black and White.* 2019 (MUNTREF, Buenos Aires)
Hand Silk Screen Print on Double Organza - in Stained Ebony Pine Frames. 200 x 120 cm each panel



A dream is a dream is a dream

This large-scale installation, created for the 2024 Havana Biennale Horizontes Compartidos (Shared Horizons), reflects on identity, resilience, and representation within marginalized communities. Developed through a collaborative workshop with nine LGBTQ+ participants in Havana, the work explores the figure of Saint Sebastian as a symbol of queer endurance and beauty. The title, *A Dream is a Dream is a Dream*, echoes Gertrude Stein's iconic line, "a rose is a rose is a rose," emphasizing the undeniable essence and multiplicity of identity. It asserts that dreams, like identities, resist singular interpretation. They are layered, resilient, and inherently valid.

Comprising nine panels and a wall painting, the piece confronts questions of erasure, appropriation, and re-appropriation, offering a nuanced dialogue between Western art history and the lived experiences of those historically excluded from its narratives.

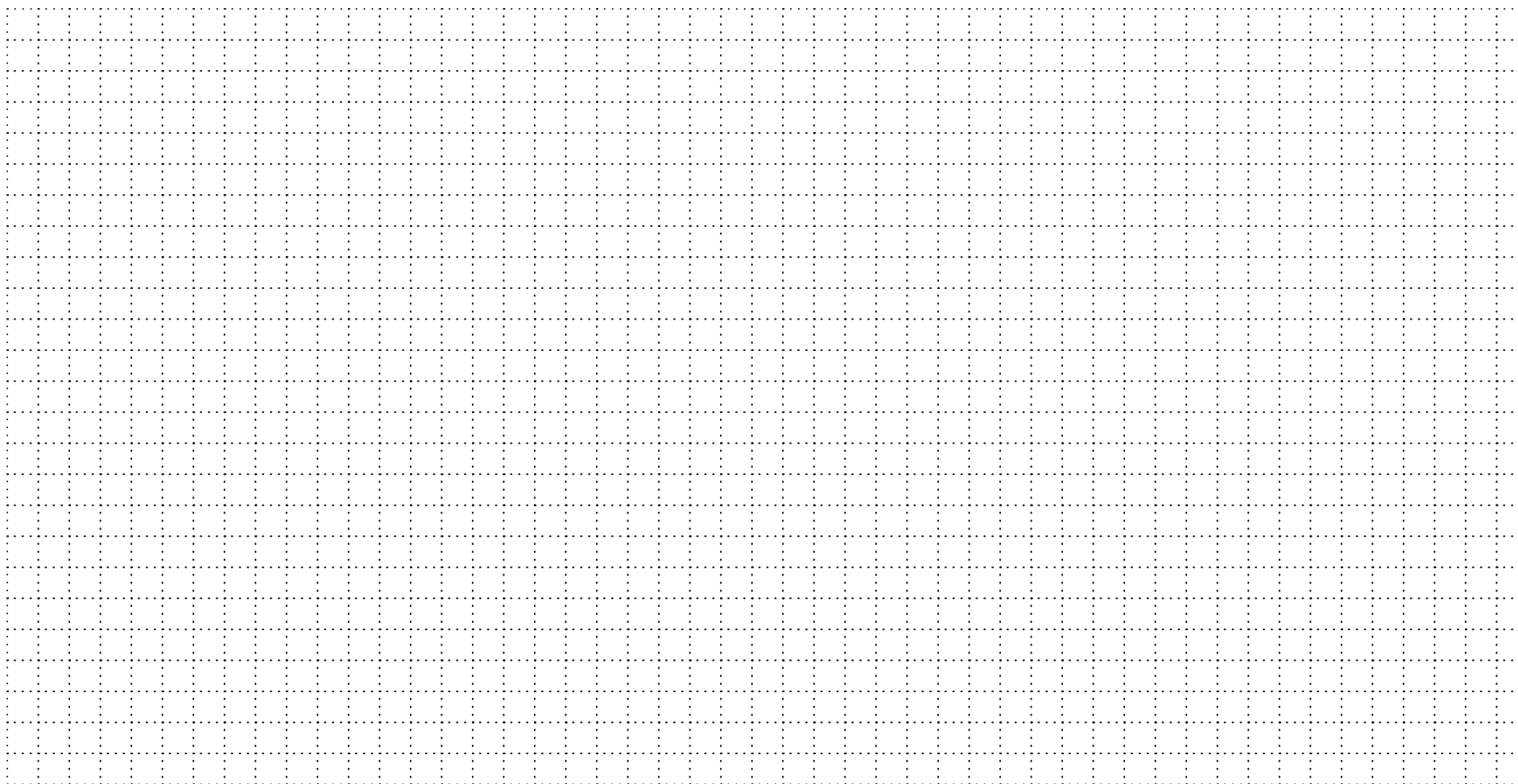


Reza Aramesh. *Action 506: A dream is a dream is a dream.* 2024, Wilfredo Lam Center for Contemporary Art, Havana, Cuba
Acrylic on 160g cotton fabric, and wall. 9 panels of 150 x 350 cm and large scale wall painting





Reza Aramesh. *Action 506: A dream is a dream is a dream.* 2024, Wilfredo Lam Center for Contemporary Art, Havana, Cuba
Acrylic on 160g cotton fabric, and wall. 9 panels of 150 x 350 cm and large scale wall painting



Study of Colour

Study of Colour draws from the rich hues of historical Orientalist paintings, first interpreting them through reportage-based drawings before translating them into delicate hand-stitched embroidery on silk. Through this process, he explores the relationship between power, representation, and beauty, decontextualising colonial-era aesthetics in a contemporary framework.



Reza Aramesh. *Action 223: Study for gold after Ludwig Deutsch 'The Tribute':* 2023
Hand embroidery on silk. 250 x 140 cm



Reza Aramesh. *Action 224: Study for red after Jean-Léon Gérôme 'Markos Botsaris'* 2023
Hand embroidery on silk. 220 x 140 cm



Reza Aramesh. exhibition view of 'Fragment of the Self', at Night gallery, Los Angeles, 2025



Reza Aramesh. *Action 230: Action 230: Study for pink, after Etienne Dinet 'The Source' . 2023*
Hand embroidery on silk. 293 x 141 cm

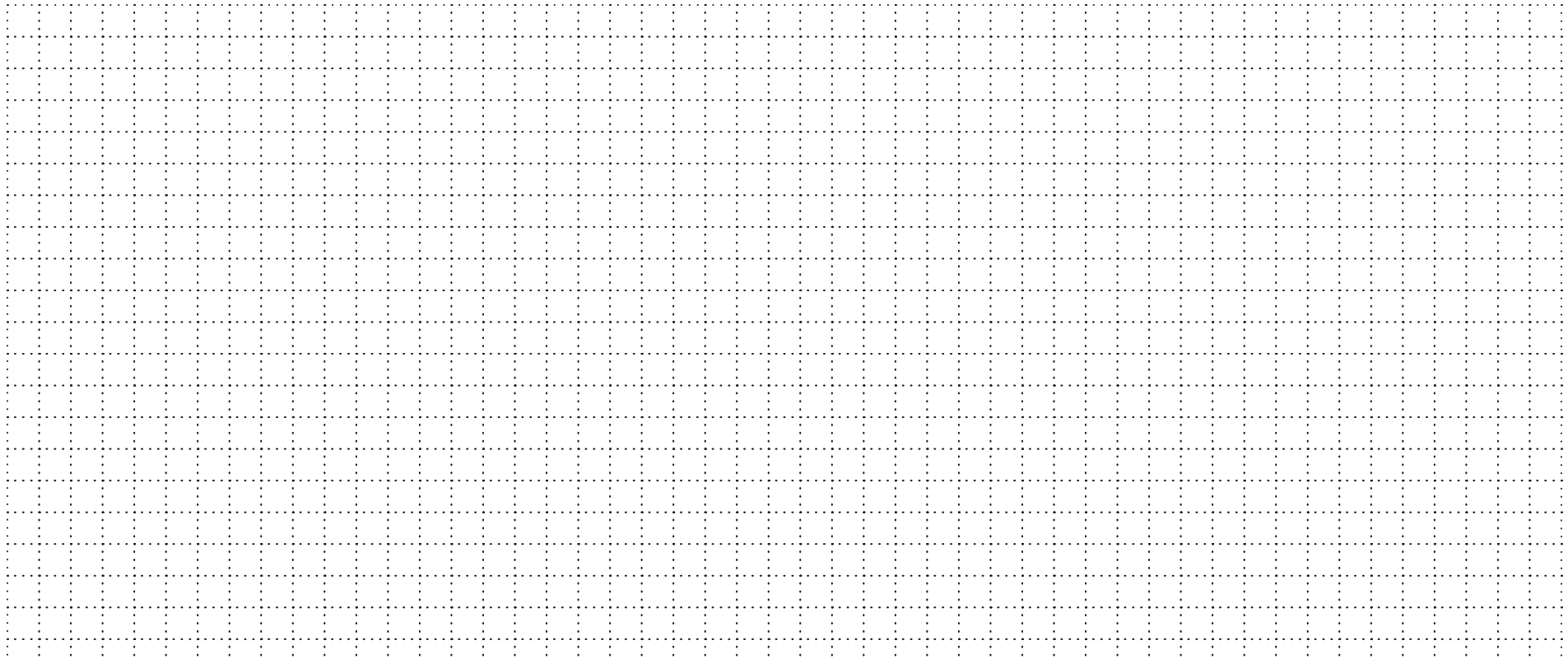


Reza Aramesh. exhibition view of 'Fragment of the Self', at Night gallery, Los Angeles, 2025



Reza Aramesh. *Action 229: Study for pink after Rudolf Ernst 'Arab Smoking a Nargilah'.* 2025
Embroidery on double faced Dutchess satin. 368 x 142 cm





Study of Sweatcloth as an Object of Desire

Study of Sweatcloth as an Object of Desire, is a series of life sized mens underwear carved from Carrara marble, intended to be displayed on the floor. Each unique work, whose title is engraved on the underside, refers to a set of historical dates and geographies of detention centres that the artist seeks to illuminate. The ethos of the series is to provide an experience of materiality and to engage with the representation of soft materials transformed into carved stone. In addition, the ongoing series provide a specific language from the event of being proverbially stripped of dignity in situations of subjugation and duress. Specifically, the event of being arrested and removed to a prison. Each object represents the relinquishing of the last personal garment, a pair of underwear, before being processed from a human being into a human statistic.



Reza Aramesh. exhibition view of 'Number 207', at Chiesa San Fantin, Venice, 2024



Reza Aramesh. *Action 341 Poros Detention Facility 5 March 2020 PROGRESSION #94.* 2023
Hand carved and polished Bianco Michelangelo marble. 31 x 22 x 5 cm



Reza Aramesh. *Action 361 Roumieh Prison 26 April 2005 PROGRESSION #114.* 2023
Hand carved and polished Bianco Michelangelo marble. 45 x 30 x 6 cm



Reza Aramesh. *Action 359 Hajin Prison 15 December 2018 PROGRESSION #112.* 2023
Hand carved and polished Bianco Michelangelo marble. 36 x 22 x 7 cm



Reza Aramesh. *Action 262 (back of the sculpture) Elayn Hunt Correctional Center 21 April 2015 PROGRESSION #15. 2023*
Hand carved and polished Bianco Michelangelo marble. 34 x 22 x 8 cm



Reza Aramesh. exhibition view of 'Number 207', at Chiesa San Fantin, Venice, 2024



Reza Aramesh. *Action 507: At 12:37 Sunday 07 January 2018.* 2025
Hand carved and polished Bianco Michelangelo marble. 43 x 84 x 17.5 cm



Reza Aramesh. *Action 507: At 12:37 Sunday 07 January 2018.* 2025
Hand carved and polished Bianco Michelangelo marble. 43 x 84 x 17.5 cm





Reza Aramesh. *Action 505: At 9: 45 pm Thursday 10 April 2008. 2025*
Hand carved and polished Bianco Michelangelo marble. 84 x 123 x 28 cm





Reza Aramesh. *Action 504: At 11:00 am, Saturday 18 April 2015. 2025*
Hand carved and polished Bianco Michelangelo marble. 43 x 84 x 21 cm





Reza Aramesh. *Action 504: At 11:00 am, Saturday 18 April 2015.* 2025
Hand carved and polished Bianco Michelangelo marble. 43 x 84 x 21 cm



Reza Aramesh. exhibition view of 'Fragment of the Self', at Night gallery, Los Angeles, 2025



Reza Aramesh. *Action 546: Study for fragments of the Self.* 2025
Graphite on Daler Rowney 220g paper. 21 x 29.7 cm



Reza Aramesh. *Action 517: Study for fragments of the Self (detail).* 2025
Graphite on Daler Rowney 220g paper. 21 x 29.7 cm



CV

The works in this dossier were exhibited at the following venues:

Museums and Public Collections

The Metropolitan Museum of Art, New York, USA

Antikenmuseum, Basel, Switzerland

Asia Society Museum, New York

SCAD Museum, Atlanta, USA

MAXXI Museum, Rome, Italy

MOCAR Museum, Kraków, Poland

Bowdoin Museum, Maine, USA

MUNTREF, Buenos Aires, Argentina

Museo Nacional de Arte Decorativo, Buenos Aires, Argentina

Akademie der Kunste, Berlin, Germany

Museo de Artes Decorativas, Habana, Cuba

Fitzwilliam Museum, Cambridge, UK

Royal Academy of Art, London, UK
Koroska Art Museum, Slovenj Gradec, Slovenia
Yarat Contemporary Art Space, Baku, Azerbaijan
H2 Centre for Contemporary art, Ausburg, Germany
Sculpture in the City, City of London, UK
Tate Collection, London, UK
Hugo Voeten Collection, Belgium
Beth Rudin DeWoody Collection, The Bunker
Cloud Seven Collection, Brussels, Belgium
Pejman Foundation, Argo Factory, Tehran, Iran
Kamel Lazar Art Foundation, Tunisia
Venice Biennale, Italy
14 and 15 Havana Biennials, Cuba

Art Fairs

Frieze London, UK
Frieze LA, USA
Art Basel Hong Kong, China
Artissima, Turin, Italy
Armory, New York, USA
Art Dubai, UAE



QAZAQSTAN