



"Travelers" 2014
Hand embroidered beads on canvas, 190 x 149 cm / 74 3/4 x 58 3/4 inches
Courtesy Galerie Perrotin



"Drit", 2014
Beads and acrylic on canvas on board, 190 x 150 cm / 74.8 x 59 inches.
Courtesy Galerie Perrotin

FARHAD MOSHIRI "FLOAT"

September 4 – October 4, 2014

Opening reception: Thursday, September 4, 6-8pm

Galerie Perrotin, New York is pleased to present "**Float**", the fourth solo exhibition by Farhad Moshiri and the Iranian artist's first solo exhibition with the gallery in New York.

This new body of work articulates Moshiri's multifaceted approach to art and the ideas that inform it. If on the one hand, the concept of floating is an indicator of Moshiri's proclivity for exploring different art genres and media, on the other hand it communicates his desire to escape reality as we know it to seek shelter in a fantasy world, where the absence of conventional rules and the possibility of repositioning existing elements in a new light can result in the creation of a parallel dimension where freedom is the only master.

Art has a long-standing tradition of attempts to channel the creative process through the establishment of alternative worlds, but whereas in most cases this vision is translated into macroscopic epic ventures, Moshiri's world manifests itself in a quieter, subtler fashion, spreading hints and signals while moving across a wide board that sees the artist engaged in a dialogue with an extremely rich vocabulary. Equally at ease with so-called high-brow and low-brow references, including Pop art, conceptual art, comics, advertising, classic portraiture, and religious iconography, Moshiri's composite language is primarily a reflection of the different cultures that defined his growth as a human being and as an artist – a conflict that is still very much present today in contemporary Iran's society, where Moshiri resides, and where the pillars that supported a secular civilization are subjected to daily reviews, questions and contaminations dictated by the inevitable progress of modern life. This factor, coupled with Moshiri's attendance of the California Institute of Arts in the mid 1980s, where he first came to contact with other major unorthodox reality makers like Michael Asher, John Baldessari and Don Buchla, and the opportunity he had over the past decade to witness the quick evolution of Dubai into the global, high-rise city it is today on the other side of the Persian Gulf, explains why Moshiri's artistic strategy relies almost entirely on his observation and collection of these extremes and their amalgamation into a larger scenario he constructed himself. This is particularly exemplified in a work like "**I Scream Float**" (2014), where a set of falling ice creams are juxtaposed to the pale black and white depiction of a murder scene, as if the artist is publicly ordering his materials to challenge preconceived notions.

Punctuated by humorous puns such as in "**Travelers**" (2014) where two lions pose quietly with "I wish we could travel" and "If we had a credit card we could travel the world" in Persian script embroidered with beads, or introspective moments, like the retro-flavored portrait of a woman holding a book in "**Falling to Sleep**" (2014) and the pensive girl sitting next to the cut-out of a flower pot in "**Drift**" (2014), Moshiri's paintings come across as the proverbial calm before the storm when put next to their explosive counterparts, like "**Falling Star**" (2014) or the powerful three-dimensional "**Knives on White Frosting**" and "**Wooden Knives on Yellow**" (both 2014). The monochrome backgrounds pierced by blades, while resembling healing practices like acupuncture, also symbolize a frictional relationship with abstraction – the bastion of modernism whose quest for the removal of ornamentation and imagery surprisingly resonates with some of the basic principles of religious fundamentalism.

Lost in their thoughts, Moshiri's characters, like his falling stars and knives, are floating, ultimately sharing the predominant sentiment expressed by their author in their constant search for a place they can call their own.

Text by Michele Robecchi

Farhad Moshiri was born in 1963 in Shiraz, Iran. After twelve years in Los Angeles, where he completed his training at the California Institute of the Arts in the 1980's, Moshiri now lives and works in Tehran. Inspired by Pop Art, he has developed a remarkable and hybrid visual language that draws at once from popular Iranian and Western cultures. His work has been exhibited internationally since 1989.

Farhad Moshiri was born in 1963 born in Shiraz, Iran. He lives and works in Tehran.

SOLO EXHIBITIONS

- 2014** "Float", Galerie Perrotin, New York, USA
2013 "PICNIC", Galerie Perotin, Hong Kong
Galerie Rodolphe Janssen, Brussels, Belgium
2012 "Fire of Joy", Galerie Perrotin, Paris
2011 "Shukran", The Third Line Gallery, Dubai, UAE
Louis Vuitton commissioned works, Louis Vuitton UAE Stores, Dubai, UAE
2010 Galerie Thaddaeus Ropac, Salzburg, Austria
2009 "Silly you, Silly me", Galerie Perrotin, Paris
2008 Galerie Rodolphe Janssen, Brussels, Belgium; Galerie Perrotin, Art Basel Miami, USA
2007 Daneyal Mahmood Gallery, Chelsea, NY, USA; Dar al Foonon Gallery, Kuwait; "CANDY STORE", The Third Line Gallery, Dubai, UAE
2006 "Threshold of Hap", e x t r a s p a z i o, Rome, Italy; Albareh Gallery, Bahrain; "Operation Supermarket" (with Shirin Aliabadi), The Counter Gallery, London, UK & Kolding Design School, Copenhagen, Denmark; The Third Line Gallery, Dubai, UAE
2004 e x t r a s p a z i o, Rome, Italy; Art Space Gallery (curated by Isabelle Van Den Eynde De Rivieren), Dubai, United Arab Emirates; Kashya Hildebrand Gallery, NY, USA
2003 Kashya Hildebrand Gallery, Geneva, Switzerland; Leighton House Museum, London, UK
2002 13 Vanak Street Gallery, Tehran, Iran
2001 "Heaven", 13 Vanak Street Gallery, Tehran, Iran
2000 13 Vanak Street Gallery, Tehran, Iran
1992 Seyhoun Gallery, Tehran, Iran

GROUP EXHIBITIONS (selection)

- 2013** "Happy Birthday Galerie Perrotin / 25ans", TRIPOSTAL, Lille, France; "Love Me/ Love Me Not, Contemporary Art from Azerbaijan and its Neighbors", The 55th International Art Exhibition, Venice Biennale, Venice, Italy; "DISASTER", Galerie Thaddaeus Ropac, Paris-Pantin
2012 "ARTandPRESS", Martin Gropius-Bau, Berlin, Germany
2011 "Le Monde vous appartient", Palazzo Grassi - François Pinault Foundation, Venice, Italy; "How I Learned to Stop Fearing and Love Exotic Art", JAMM Art, Kuwait
2009 "Raad O Bargh", Galerie Thaddaeus Ropac, Paris, France; "Iran Inside Out", Chelsea Art Museum, NY, USA
2007 "Art without borders" Tehran Gallery, University of Tehran, Iran; "Neighbours in Dialogue", Feshane cultural center, Istanbul, Turkey
2006 "Iran.com", Museum of New Art, Freiburg, Germany; "Images of the Middle East", Copenhagen, Denmark; "Art without Borders", Armenian Centre for Contemporary Experimental Art, Yerevan, Armenia; "V-Day", Kashya Hildebrand Gallery, NY, USA; "Word into Art. Artists of the Modern Middle East" (curated by Venetia Porter), British Museum, London, UK; "Ethnic Marketing", 13 Vanak Street Gallery, Tehran, Iran
2005 "After the Revolution" (curated by Octavio Zaya), KM Kulturunea Erakustaretoa, San Sebastian, Spain; "Quasi niente / almost nothing", e x t r a s p a z i o, Rome, Italy; "Welcome", Kashya Hildebrand Gallery, NY, USA
2004-5 "It's Hard to Touch the Real", Kunstverein, Munich, Germany; Tallinn Kunsthalle, Tallinn, Estonia; Unge Kunstnerers Samfund UKS (The Association of Young Artists), Oslo, Norway; Yeans (artist-run-space), Gothenburg, Sweden; Bildmuseet Umeå, University College of Fine Arts, Umeå, Sweden
2004 "Entfernte Nähe" (curated by Rose Issa), House of World Cultures, Berlin, Germany; "Iran under the Skin" (curated by Firouz Firouz), CCCB, Barcelona, Spain; "Ethnic Marketing" (curated by Martine Anderfuhren and Tirdad Zolghadr, Centre d'Art Contemporain, Geneva, Switzerland; "Turning Points" LeRoy Neiman Gallery, Columbia University, NY, USA
2003 "Iranian Pool" (curated by Maria Chus Martinez), Casa Asia/ARCO, Madrid, Spain; Sharjah Biennial, UAE; Rooseum Center for Contemporary Art, Malmo, Sweden; "Continuous Stroke of a Breath" (curated by Afsaneh Firouz), Harvard University, Boston, USA; "Haft" (curated by Michket Krifa), l'Espace Landowski, Ville de Boulogne- Billancourt, France
1993 Tehran Biennial, Museum of Contemporary Art, Tehran, Iran
1989 Dorothy Goldeen Gallery, Los Angeles, USA

PRESS CONTACTS

Natacha Polaert - Nouvelle Garde - natacha@nouvellegarde.com
Constance Gounod - Galerie Perrotin - constance@perrotin.com