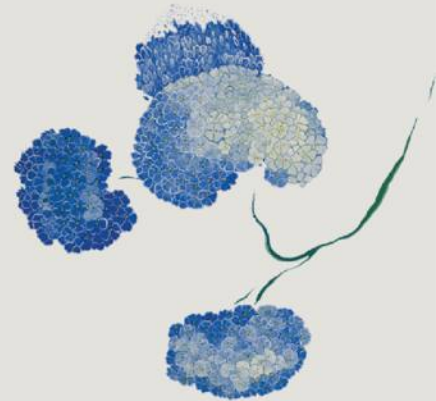




TACTILE MEMORIES

SEPTEMBER 7 - NOVEMBER 11, 2023



DANIELA MERCURI

بأوان
Bavan

TACTILE MEMORIES

THE LAND OF CYPRESS TREES

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TACTILE MEMORIES

TACTILE MEMORIES seeks to immerse the viewer in a realm of touch, movement and synesthesia, as well as the transformative power of our surroundings and their gentle reconfigurations. By delving into the ideas of visibility, motion, action, and chromatic perception and adaptation, this show aims to explore how visual stimuli can trigger a suspension of our awareness of time and space, evoking memories, sensations and phantoms of touch.

The process of remembering touch and the ways in which tactile memories are summoned have a profound impact on our interactions with the world around us. They shape the way we engage with people, spaces, experiences, and the objects within our environment. Our abilities to anticipate our grip or hold, recognize textures and shapes, or envision our presence in a particular place are all influenced by our recollection of touch.

Touch is often associated with movement, temperature changes, subtle disturbances, interventions, and multi-sensory experiences that combine various attributes. It is through these tactile encounters that we are able to gather haptic information and store it within our cognitive abilities and memory. Naturally, certain areas of our body or skin that are more sensitive to touch become hotspots for the recall of haptic stimuli.

The exploration of tactility and how our cognitive abilities and memory preserve these haptic stimuli takes us on a journey through time and memories. It allows us to reconnect with past experiences and sensations, bringing them back to life in the present moment. Exploring such sensations also allows us to transcend these experiences, elevate our haptic senses and enhance our ability to develop novel tactile perceptions.

The works on display present opportunities for such experiences. Each of the artists takes the viewer into a different path, offering synesthetic connections and journeys through the act of seeing. Such journeys have in fact, started with the artists exploring their material and approaches towards realizing their visions —how they have preliminarily imagined their creations has been often shaped with a sensory curiosity, beginning with an excitement of their tactile senses. As such, the artists' connections with their image starts with schemata that combine the spatial and material configurations of the elements of their compositions. Within this world, how layers touch recurrently denotes how they are perceived by the viewer, as well as how their entirety holistically awakens memories of tactile nature.

Having lived in a tense sociopolitical context, especially as young Iranian women, by expressing sensory experiences such as tactile responses and recall, the artists often imply notions such as the criminalization of the body and the censoring of its visibility. Tarlan Tabar's images directly refer to the moment of haptic expression and communication and structure a burst of sensations and memories over that instance. Minoo Yalshorabi's paintings and drawings simultaneously chronicle the body's motions, muscle memories and deliberate actions in the acts of food preparation and painting, subtly involving the viewer's senses along the way. Elham Pourkhani, through her meticulous execution of technique and detail, as well as the considerable time she dedicates to the act of painting, has created a tactile connection with her pieces, as evident in her detailed compositions and recurring Girih (strapwork) geometric forms. Taba Fajrak's installation and video, while allegorically chronicling a personal experience, allude to a frozen moment when teardrops initiate touch while flowing down one's face. Through collaging layers and colors, Maryam Amirvaghefi builds up dimensions over a flat image to depict, enact and stimulate an action: stretching one's body and piercing through air to express a sudden happiness. Mahsa Tehrani targets the totality of one's presence within an environment, touching upon the different experiences that together make up the experience of being.

TACTILE MEMORIES

AN EXHIBITION OF WORKS BY

**MARYAM AMIRVAGHEFI, TABA FAJRAK, ELHAM POURKHANI,
TARLAN TABAR, MAHSA TEHRANI, MINOO YALSOHRABI**

A COLLABORATION BETWEEN **BAVAN GALLERY** AND **DANIELA MERCURI PROJECTS**
PART OF **THE LAND OF CYPRESS TREES** INITIATIVE BY BAVAN GALLERY

SEPTEMBER 7 TO NOVEMBER 11, 2023
UNIX GALLERY, 520 WEST 24TH STREET, NEW YORK, NY 10011

EXHIBITION CURATOR: **ASHKAN ZAHRAEI**
EXHIBITION COORDINATORS AT BAVAN GALLERY: **SHAMIM BAKHSHIZADEH, SADEGH AMANI,
KOROUGH ARIABOD, ZAHRA ZAREPOOR, MERCEDEH GHORBANIAN, BASHIR BALOUCH**

SPECIAL THANKS TO **DANIELA MERCURI**

A monochromatic teal painting of a rose. The rose is the central focus, with its petals rendered in various shades of teal, showing depth and texture. Several leaves and thorny stems are visible, extending from the top and bottom of the frame. The background is a textured teal color, suggesting a canvas or paper with visible brushstrokes.

MINOO
YALSOHRABI



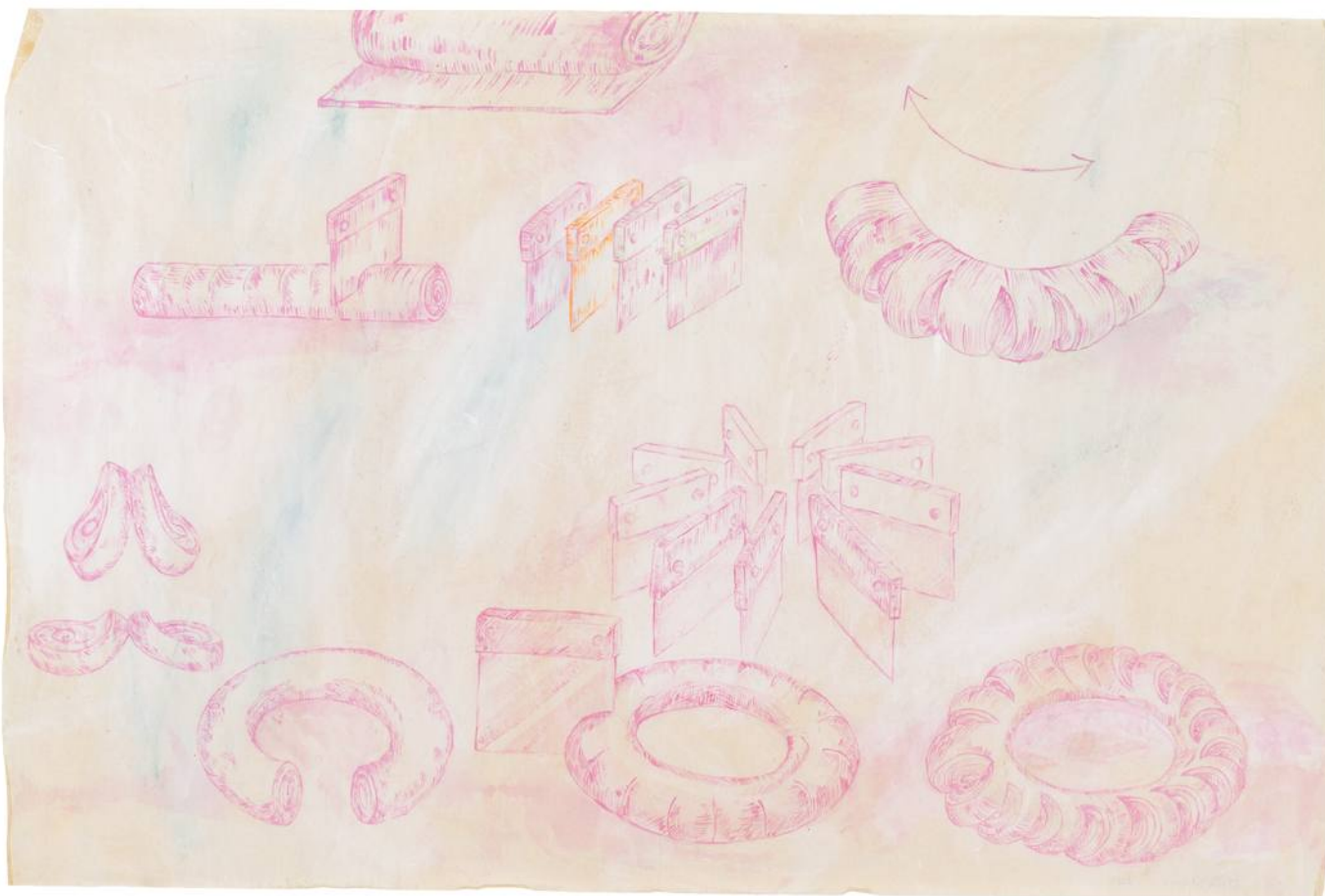
THE RHYTHM OF CUTTING CUCUMBERS. 2023.
OIL AND ACRYLIC ON CANVAS. 55 X 71 CM, 22 X 28 IN.



A BROKEN RELATIONSHIP. 2022-23.
OIL AND ACRYLIC ON CANVAS. 60 X 80 CM, 24 X 31 IN.



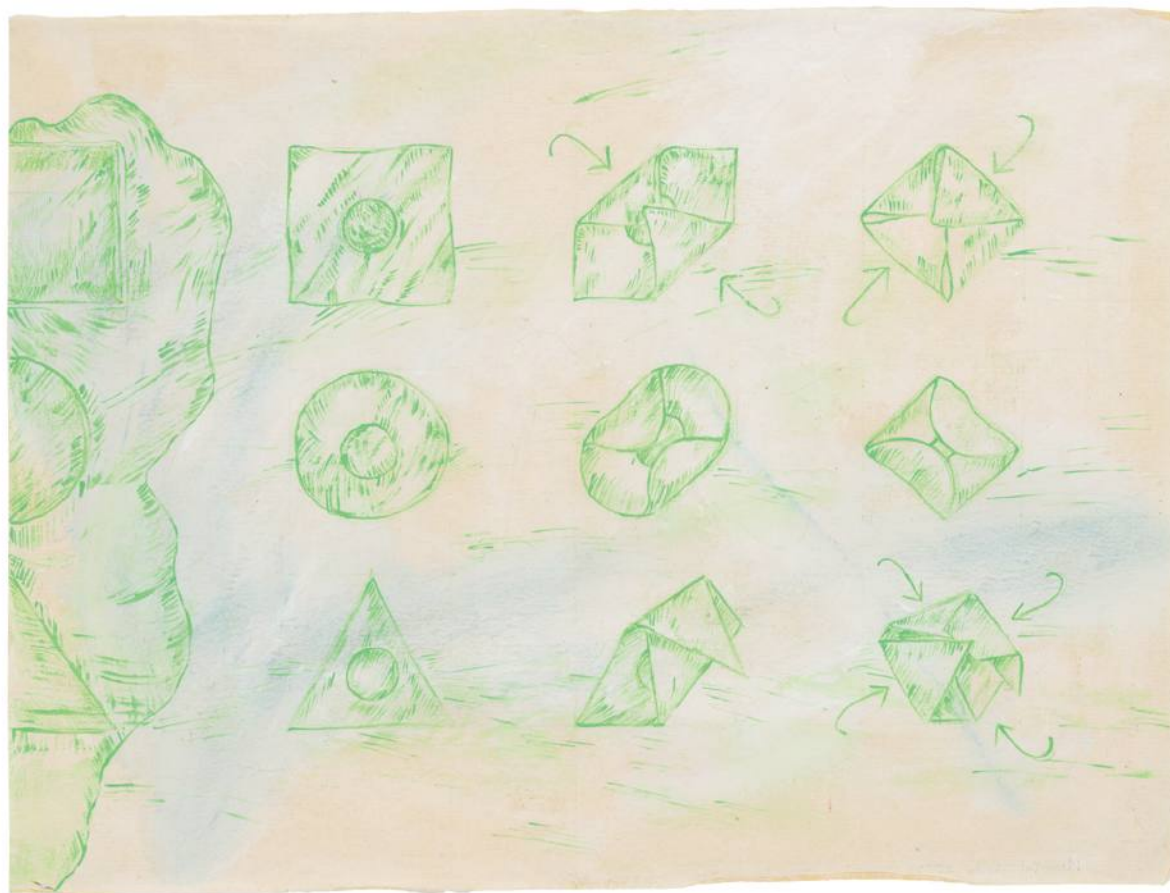
UNNUMBERED PAGES FROM A LOST RECIPE BOOK: CHOP, SLICE, SLATHER. 2023.
ACRYLIC, DRY PASTEL, COLORED PENCIL ON RICE PAPER. 44 X 68 CM, 17 X 27 IN.



UNNUMBERED PAGES FROM A LOST RECIPE BOOK: A PRACTICE IN UNIFORMITY. 2023.
ACRYLIC, DRY PASTEL, COLORED PENCIL ON RICE PAPER. 44 X 68 CM, 17 X 27 IN.



UNNUMBERED PAGES FROM A LOST RECIPE BOOK: POUR, STIR, FOLD, RINSE AND REPEAT. 2023.
ACRYLIC, DRY PASTEL, COLORED PENCIL ON RICE PAPER. 35 X 44 CM, 14 X 17 IN.



UNNUMBERED PAGES FROM A LOST RECIPE BOOK: NOT EVERY FOLD SUITS EVERY FORM. 2023.
ACRYLIC, DRY PASTEL, COLORED PENCIL ON RICE PAPER. 35 X 44 CM, 14 X 17 IN.

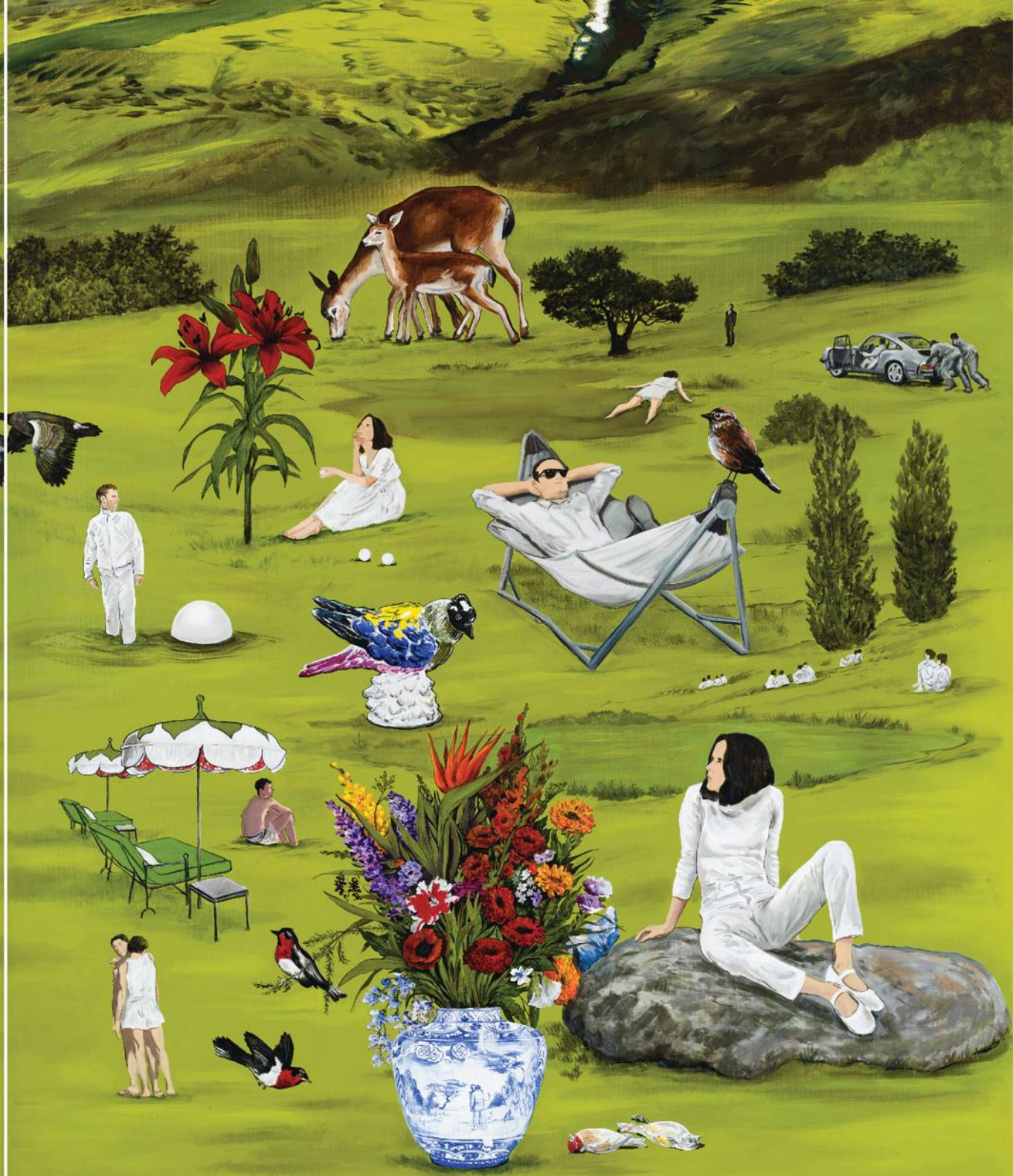
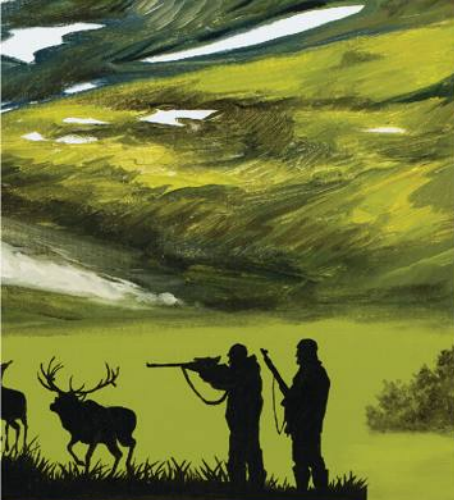


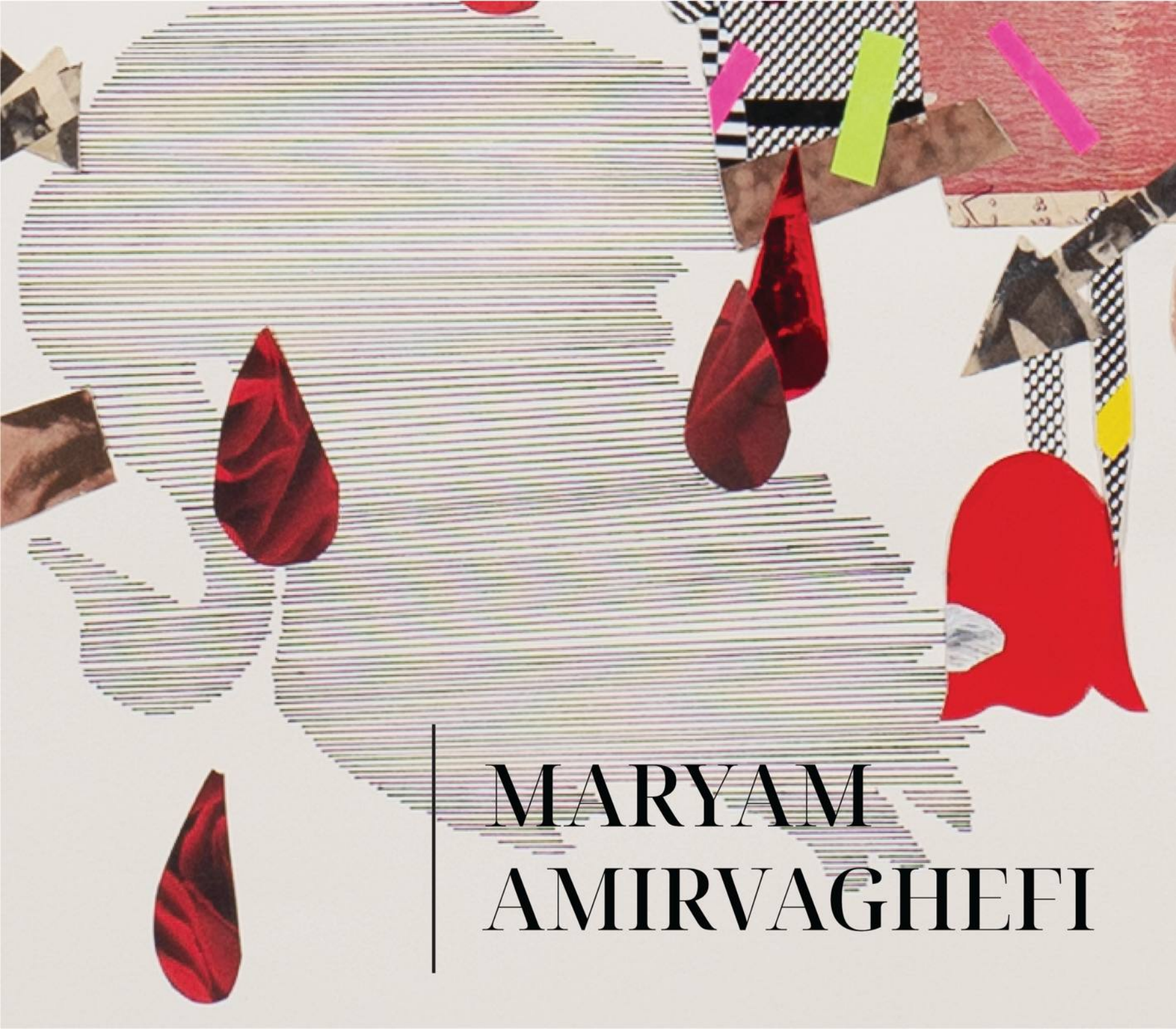
MAHSA
TEHRANI



A LAND OF MAGNETS AND MIRACLES. 2023.
OIL ON CANVAS. TRIPTYCH. EACH 140 X 97 CM, 55 X 38 IN. TOTAL 140 X 291 CM, 55 X 115 IN.







MARYAM
AMIRVAGHEFI



THE LINNET – A BIRD ALWAYS ON THE MOVE. 2023.
MIXED MEDIA ON SILK SCREEN PRINT. 75 X 105 CM, 29 X 41 IN.



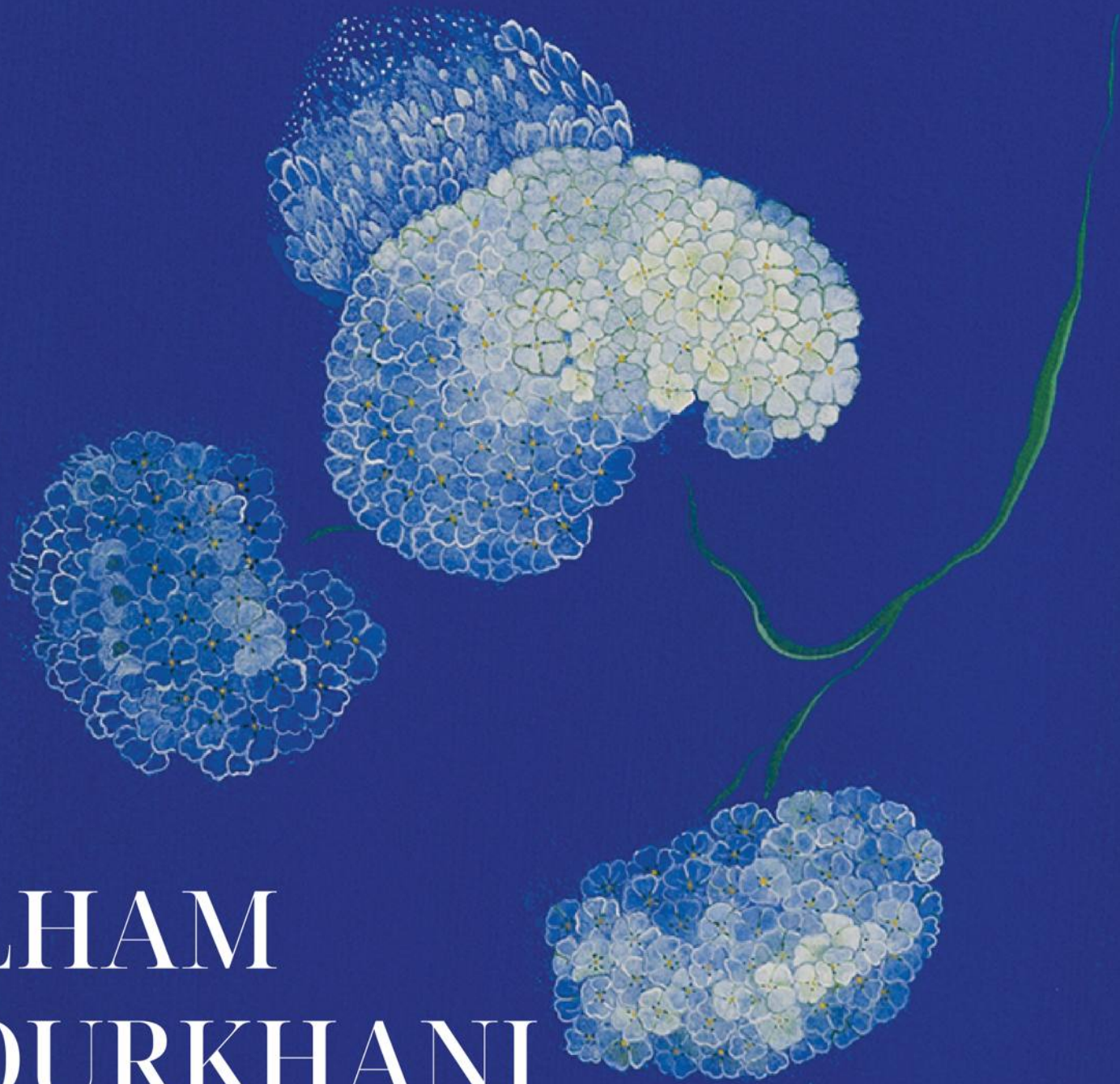
THEY CUT HER WHEN SHE BLOOMED AGAIN. 2023.
MIXED MEDIA ON SILK SCREEN PRINT. 104 X 73 CM, 41 X 29 IN.



HANDS GO UP, AS TEARS GO DOWN. 2023.
MIXED MEDIA ON PRINT. 105 X 75 CM, 41.5 X 29.5 IN.



WATCH THEIR SMILE JUST SLOWLY DISAPPEAR. 2023.
MIXED MEDIA ON SILK SCREEN PRINT. 72 X 45 CM, 18 X 28 IN.



ELHAM
POURKHANI



ZAHHAK'S CASTLE IS CALM. 2023
WATERCOLOR, GOUACHE,
AND 24K GOLD LEAVES ON PAPER.
60 X 70 CM, 24 X 28 IN.



سومین روز

سومین روز

The M...



MIGRATION. 2023. WATERCOLOR AND GOUACHE ON PAPER.
DIPTYCH. EACH 75 X 105 CM, 30 X 41 1/2 IN. TOTAL 75 X 210 CM, 30 X 83 IN.





TARLAN
TABAR





AN INTERTWINED RECALL THROUGH PETALS AND HANDS. 2023.
ACRYLIC ON CANVAS. 100 X 100 CM, 39 X 39 IN.



LIKE THE FIELDS HOLDING ON TO THEIR CROPS. 2023.
ACRYLIC ON CANVAS. 94 X 98 CM, 37 X 39 IN.



RESURRECTING A ONCE-LIFELESS MOMENT. 2023.
ACRYLIC ON CANVAS. 100 X 100 CM, 39 X 39 IN.



A RECURRING MICRO-MOTION. 2023.
ACRYLIC ON CANVAS. 60 X 100 CM, 24 X 39 IN.



TABA
FAJRAK



**WATERS DRIP INTO THE DEEP,
YET YOUR MOMENT SHALL BE FIRE. 2023**
INSTALLATION OF 50 TEARDROPS.
EACH 15 X 9.5 X 8 CM, 6 X 3 2/3 X 3 IN.



THE HYADES. 2023
VIDEO.



MARYAM AMIRVAGHEFI (b.1989, Tehran, Iran). Amirvaghefi's works are the mixed media medium of painting, video art, and sculpture pieces. She graduated from University of Arkansas School of Art with an MFA. She completed her BFA at the Sooreh Art University, Tehran, Iran in 2013. She is currently working at the University of Arkansas School of Art as an Assistant Director of Exhibitions and Instructor. She has had group shows in Iran, South Korea, United Kingdom and USA. Her works have been published in n+1 Magazine, Dovtain Magazine, Al-Tiba Magazine, New Media Art 2019, CICA Museum, WOTISART Art Magazine, Studio Visit magazine, and Average Art Magazine. Amirvaghefi lives and works in Arkansas, USA.



TABA FAJRAK (b.1989, Tehran, Iran) is a performance artist, dancer, and researcher based in Tehran, Iran. Her work revolves around the expressive potentiality of the body in the broadest sense of the word: from the physical body of an artist to the micro-politics behind its social interactions and representations. Her pieces have been featured in numerous exhibitions, including three duo projects in Tehran and several international exhibitions, as well as public performances and festivals. Taba frequently works in collaboration with other artists from a range of different disciplines. Graduating in English Language and Literature from the University of Tehran, she continued her post-graduate studies in nonsense literature and non-verbal performance at Shahid Beheshti University, Tehran.



ELHAM POURKHANI (b.1979, Tehran, Iran) received her BA in Persian Painting from the University of Applied Science and Technology. Pourkhani looks at Persian miniature art with a special lens. By using ancient miniatures and putting them in a context of her own, she appropriates them. Pourkhani creates her work in the same structure as Persian paintings, but by using new elements she directs them toward our current lifestyle. The artist shows the viewers a kind of disorder while still maintaining order. Her art being narrative and dependent on the text prompts us to search and explore these works.

TARLAN TABAR (b.1984, Qazvin, Iran) is a graduate of Painting from Tehran University of Art. She uses a wide variety of techniques and mediums to produce paintings and three-dimensional work, and focuses on subjects that include memory and amnesia, life and immortality, narcissism, cannibalism and ambiguity. She has been the subject of a solo exhibition titled "Amnesia" at 009821projects (Tehran) among many other group exhibitions, site-specific installations and Bavan Gallery's booth at London art fair (2021). Tabar tries to be a story teller in her artworks, the colors of the painting and even the name of the painting can be a new story for audiences. In her recent series she tries to use mark board as her medium. Tabar lives and works in Tehran.



MAHSA TEHRANI (b.1983, Tehran, Iran) creates her very own framework of imaginary world with no particular border and geography. Her paintings make a surreal combination between the influences of art history and the world we live in. Tehrani deliberately fails to meet the standard expectations of form and content in order to get an emotional response from the audience, a reaction that can be a mixture of dislike and desire. A precarious and ambiguous situation on the border of life and death, both familiar and unfamiliar, both absent and present. Like the mysterious subconscious. She has been looking to romanticism during creating these works, consciously and away from retrogression, in order to take Advantage of its features, with all of her knowledge about modernism, postmodernism and conceptual art. Tehrani lives and works in Tehran.



MINOO YALSOHRABI (b. 1992, Tabriz, Iran) is a graduate of Tehran University of Art (MA, Painting) and Tabriz Azad University (BA, Graphic Design). Her work explores the configurations and relationships between food and objects within the context of meal preparation and the kitchen, obsessively yet playfully studying motion, cause and effect, bodies, human intervention and light. She is based in Tabriz, Iran.



DANIELA MERCURI

باوان
Bavan