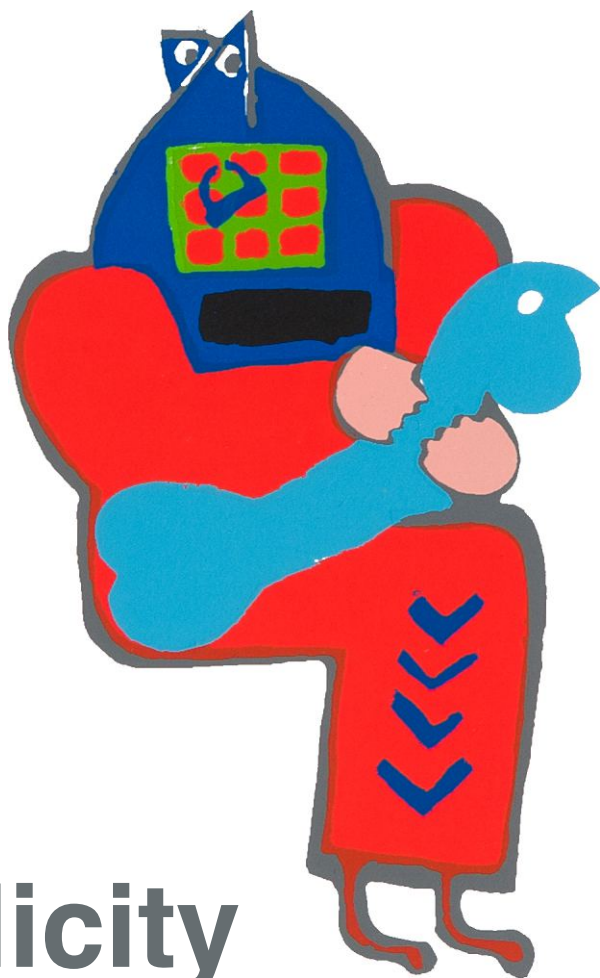




Multiplicity Vol.1

Modern and Contemporary
Prints and Multiples
from Iran

Multiplicity

Vol. 1

Modern and Contemporary
Prints and Multiples
from Iran

by Bread & Salt Projects
and Dastan: Outside

Oct. Nov. 2017

Curated by

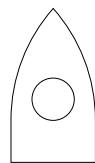
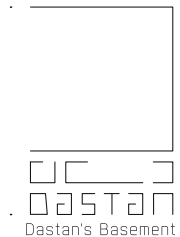
Yashar Samimi Mofakham

Published on the occasion
of Multiplicity Vol. 1 Exhibition,

A project by
Bread & Salt Projects and Dastan: Outside

Curated by Yashar Samimi Mofakham
Project Advisor: Tarlan Rafiee

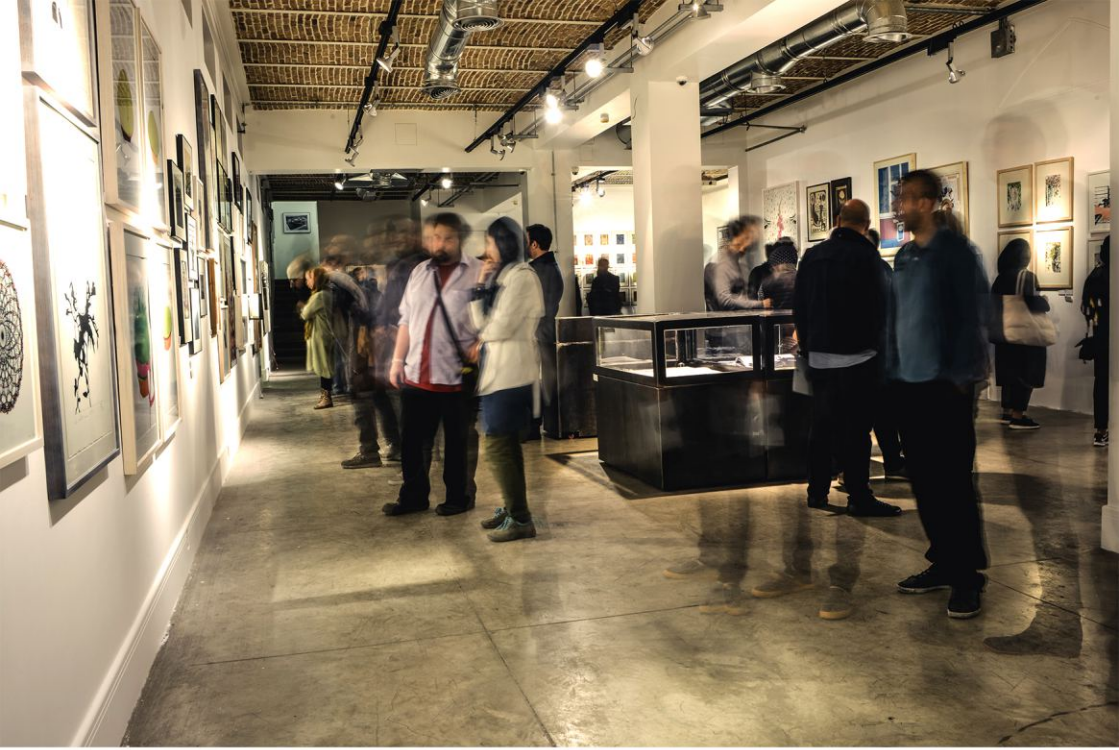
Project coordinator: Mojdeh Sheikhrezai
Dastan's Asst. Curator: Ashkan Zahraei
Project Asst.: Behnaz Nemati



Bread & Salt
Curatorial Projects,
Archives & Collection

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*Printmaking, prints and multiples can provide the chance of sharing the experience between the artist and a larger number of viewers around the world —the possibility of seeing a piece of art somewhere while it is being shown in another place at the same time. For me, as a curator, the experience of presenting a piece in this exhibition while knowing it is being shown in one of the most important museums in the world simultaneously, is quite unique. Moreover, as a collector, one of my sweetest experiences, as far as I remember, was when I was looking at some of the works in our collection, Bread & Salt Collection, and hearing about other editions of them being shown at Tate in London.*_____

Yashar Samimi Mofakham_____

Artists

Samila Amir Ebrahimi,
Reza Aramesh (Centerfold Project),
Siah Armajani,
Fereydoun Ave,
Ali Bakhtiari,
Sina Choupani,
Bahman Dadkhah,
Mehdi Darvishi,
Homa Delvaray,
Parvaneh Etemadi,
Rana Farnoud,
Mahdi Fatehi,
Parastou Forouhar,
Farhad Fozouni,
Behnaz Ghassemi,
Ramin Haerizadeh,
Rokni Haerizadeh,
Hesam Rahmani,
Ghassem Hajizadeh,
Arash Hanaei,
Nargess Hashemi,
Sadaf Hesamiyan,
Sahand Hesamiyan,
Farzaneh Hosseini,
Behnaz Hooshmand,
Sohrab Kashani,
Saam Keshmiri,
Farideh Lashai,
Farrokh Mahdavi,
Atefeh Majidinezhad,
Leili Matindaftari,
Sirak Malekonian,
Farshid Mesghali,
Elmira Mirmiran,
Nazila Moghaddam,
Bahman Mohassess,
Amin Montazeri,
Houman Mortazavi,

Behnaz Nemati,
Nicky Nodjoumi,
Mina Nouri,
Farah Ossouli,
Nasser Ovissi,
Saghi Parkhideh,
Nazanin Parviz,
Faramarz Pilaram,
Mehrdad Pournazarali,
Farnaz Rabieijah,
Tarlan Rafiee,
Iman Safaei,
Abolghassem Saidi,
Homayoun Salimi,
Behrang Samadzadegan,
Marjan Seyedin,
Ghobad Shiva,
Alma Sinai,
Parviz Tanavoli,
Mohsen Vaziri Moghaddam,
Aidin Xankeshipour,
Nima Zaare Nahandi,
Charles Hossein Zenderoudi

Collections

Fereydoun Ave,
Mohsen Delbari,
Farideh Lashai Foundation,
Fondazione Mohsen Vaziri Moghaddam,
Nargess Hashemi,
Negar Jabbarifar,
Orode Jahandari,
Shahnaz Khonsari,
Hamidreza Pejman,
Dr. Shapour Shirani,
The ABCollection,
The Bread & Salt Collection



In today's art world, in addition to the diverse set of media used by artists to create artworks, including painting and sculpting, printmaking, aside from its traditional and classic definitions, interacts with other media, e.g. video¹, animation², installation³, three-dimensional work⁴, painting, digital printing, graffiti⁵, and others, and is among the most popular ways in artistic creation. Besides, whenever one requires a more traditional technique, printmaking provides the artist with a diverse set of tools⁶ and techniques, from the oldest to the most recent.

The classic definitions of printmaking, which were limited to the reproduction of images on paper using certain standards and techniques, were challenged during the 1960s due to the impact of the diversity of artworks created. Works by artists such as Robert Rauschenberg (1925 - 2008), and Richard Hamilton (1922 – 2011) who used screen-printing as both a primary technique and as part of the final work on canvas, or Andy Warhol's (1928 – 1987) boxes which took printing to the world of installation, three-dimensional work and space, transversed the definition of printmaking from the accepted norms of the time, and at the same time took away its exclusivity from printmakers and artisans. In other examples, in the works of artists such as David Hockney (1937-), Anthony Caro (1924 – 2013), and Antoni Tàpies (1923 – 2012), and more recently Damien Hirst (1965-) and Tracey Emin (1963-), whose production techniques and ways of presentation challenge classic norms, and Julian Opie (1958-) who presents works using a lenticular printing technique, the line between printing, two-dimensional works and animation becomes blurred.

¹ e.g. Farideh Lashai's "When I Count, There Are Only You", exhibited in Tehran Museum of Contemporary Art (TMOCA) in 2015

² e.g. 'Linomation' works by the American artist Mark Webber, or Kiki Smith's "Being"

³ e.g. Installation works by Nicola López

⁴ e.g. Works by British printmaker and sculptor Marilene Oliver

⁵ e.g. Use of stencils as a printing technique

⁶ e.g. Use of stamps in printmaking

In fact, if we are going to provide a more general definition of this medium, we could say that printmaking is the transfer of a design, image or text from one surface or a matrix to another surface. This matrix can be a traditional surface, including metal plates (intaglio printmaking), stone (lithography), wood (woodcut printing) or stencil (screen-printing), or in a more modern sense, data in giclée prints.

Numerous possibilities that printmaking as an artistic medium can provide for the artist, conceptually, aesthetically or visually, have motivated many around the world to use printmaking as one of their primary media, and not just a secondary medium._____

The concept of 'editioning', which has always followed printmaking, is beyond copying and repeating. Editions lead to sharing the experience of engaging with artworks for a larger number of audience, at the same time. An artist producing unique pieces has limitations in making a large number of works, thus making them more difficult to acquire for collections. When it comes to high-profile or deceased artists with a limited number of remaining pieces, there are many interested parties, including museums, higher-level collections or collectors with 'first choice' rights, making it almost impossible for new or emerging collectors to purchase their pieces. For artists, prints and multiples, due to their higher number of copies and lower prices compared to unique pieces, can create the possibility of being acquired for more collections.

Printmaking was initially used in the West to reproduce sacred texts and imagery, later became one of the most important mediums of artistic production in the recent centuries due to its diverse potentials. In printmaking, not only the final work, but the experience of creation and the process, have motivated many artists to use it as one of their main media._____

Unfortunately, in this region and in Iran, not only traditional printmaking but also generally the art of printmaking, is not a major part of gallery programs or collections. Consequently, artists do not usually engage in printmaking.

Aside from the lithographs of the Qajar era⁷, which can be considered the golden age of printmaking in Iran with its magnificent illustrations and graphic design masterpieces, in each of Iran's generations of artists, only a few artists have chosen printmaking as their main medium. Printmaking has remained either an experimental territory for some artists or its use as a primary technique has remained limited to only a few. Perhaps the new generation thinks of it as a more serious medium.

The works of the artists represented in this exhibition have been chosen either based on the historical importance of the piece or its artist, especially for modern masters and established artists, or based on their qualities. It has also been tried to both include works with more traditional techniques as well as more modern ways of creation, like the digital prints.

Although a print can be a unique piece, these works are usually produced as multiples and have several editions. This exhibition includes works that can be considered a print, and 'multiple' works that have been produced using printmaking techniques.

In addition to prints, Multiplicity presents limited-edition portfolios of prints as well as artists' books that have been produced using printmaking techniques and have multiple editions.

Multiplicity, which is a collaboration between Dastan and Bread & Salt Projects, is an effort in presenting Iranian modern and contemporary prints. Although other exhibitions with similar themes have been presented in other galleries as well as Tehran Museum of Contemporary Art, their focus have been on printmakers, drawing a line between them and other artists.

In this exhibition, one of the goals is to break this line as much as possible by presenting works by other artists as in today's definition of visual arts it is hard to separate different disciplines and mediums

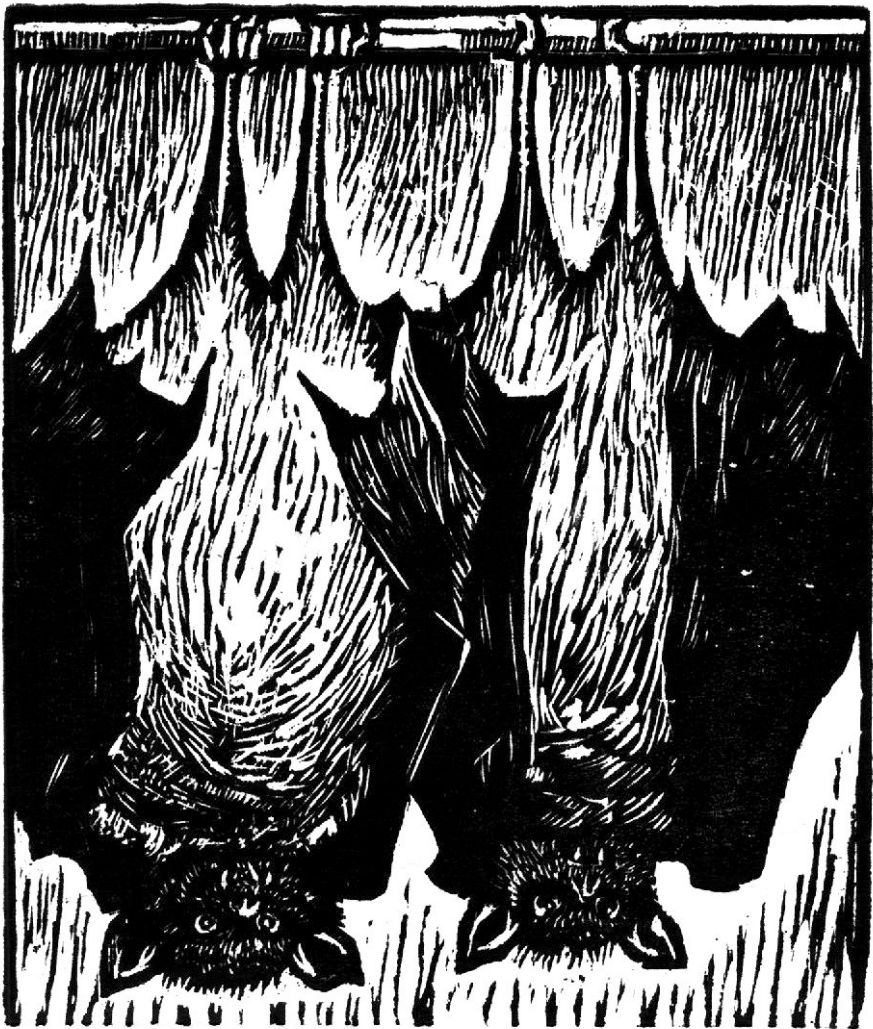
⁷ The first Iranian lithographer, based on documents of the Qajar era, was Allahverdi, who by the order and support of Abbass-Mirza (1789 – 1833), Iran's regent, learned lithography in Tbilisi. The oldest Iranian lithographs date back to 1824 and 1825. The first lithography print house in Iran was founded in 1832 in Tabriz, less than thirty years after lithography was invented by German writer and inventor, Johann Alois Senefelder (1771 – 1834).

from each other and it is almost impossible to define the term visual artist. The artists in Multiplicity have been chosen from all the genres of visual arts and include sculptors, painters, graphic designers, and perhaps with less focus, printmakers. Nevertheless, from the perspective of this exhibition, any artist who uses this medium as a primary technique can be considered a printmaker.

We hope to cover more artists and other works by the current artists not presented here, in future editions of Multiplicity._____

Multiplicity was not possible without the help and collaboration of collectors and foundations who lent works to the exhibition. These were consulted for two reasons: firstly, some of the works presented were only available in collections, especially some of the important collections who contributed to this exhibition; and secondly, to show the importance of prints and multiples in collections to collectors who still do not believe in this medium.





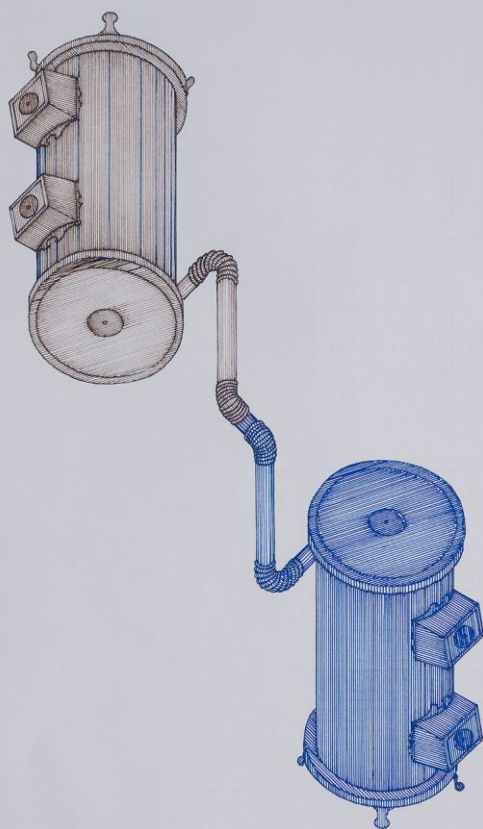
Samila Amirebrahimi

Untitled, 1989

Woodcut on paper, 23 x 19 cm

Edition of 10

The Bread & Salt Collection



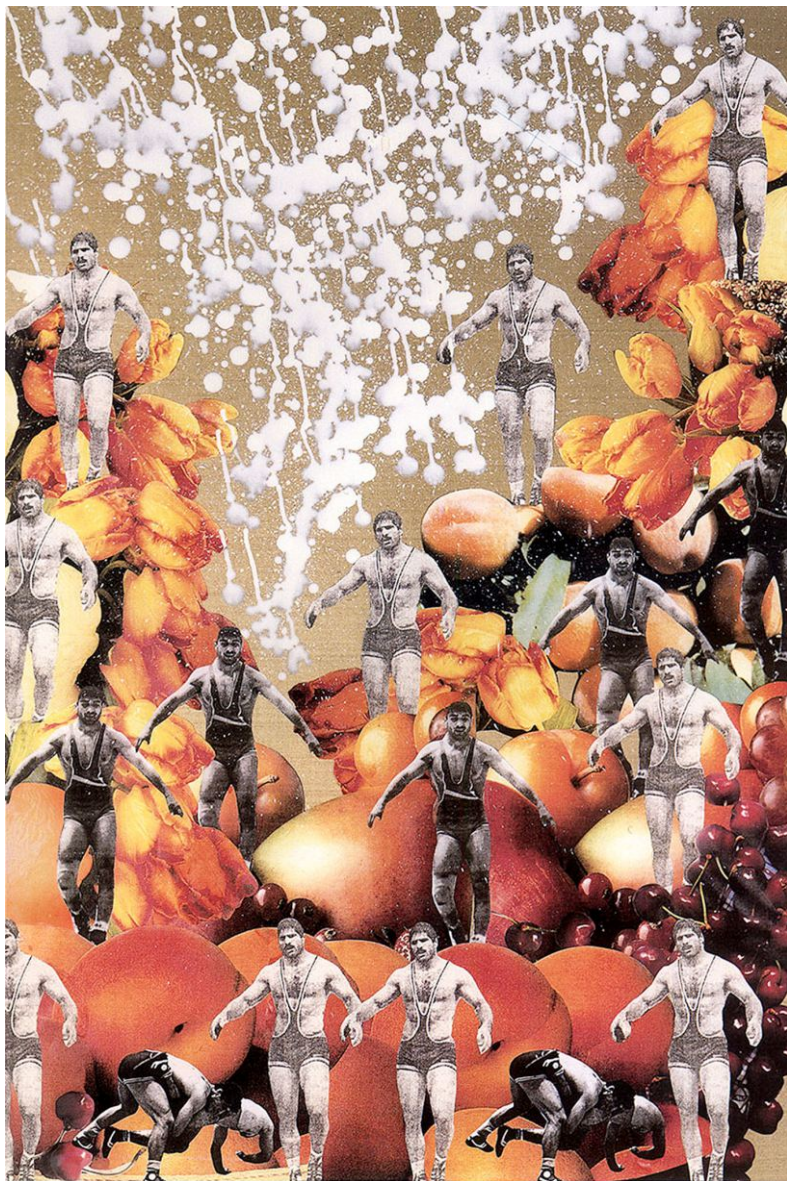
Siah Armajani

Tomb for Alfred Whitehead, 2013

Photo-Intaglio on Paper, 61 x 45.7 cm

Edition of 50

The ABCollection

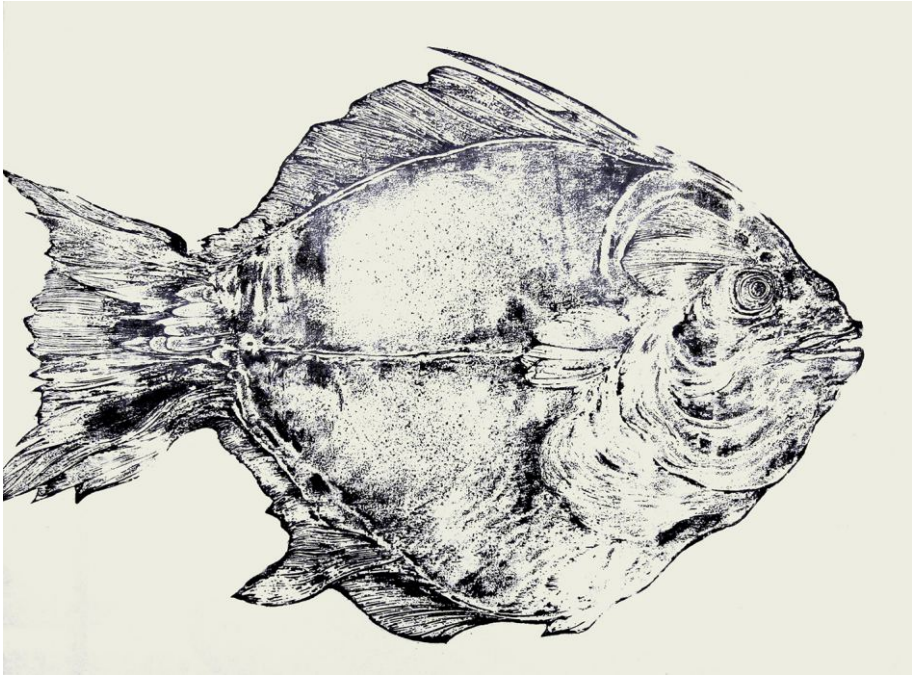


Fereydoun Ave

Rostam in Late Summer, 2009

Digital Print on Paper, 110 x 77 cm

Edition of 50



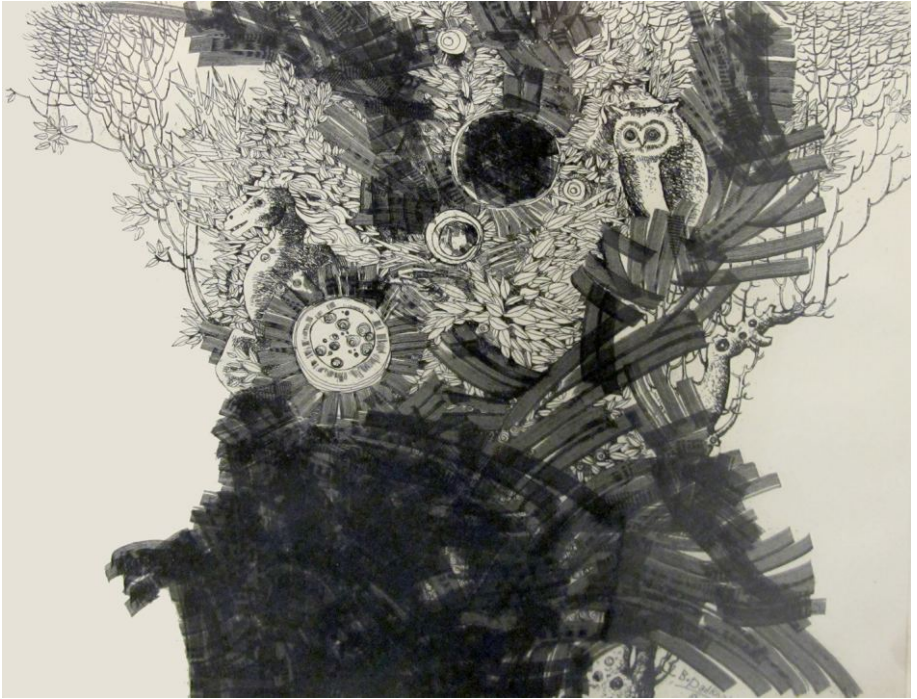
Bahman Dadkhah

Untitled, 1971

Screenprint on Paper, 28 x 36.5 cm

A.P.

Private collection



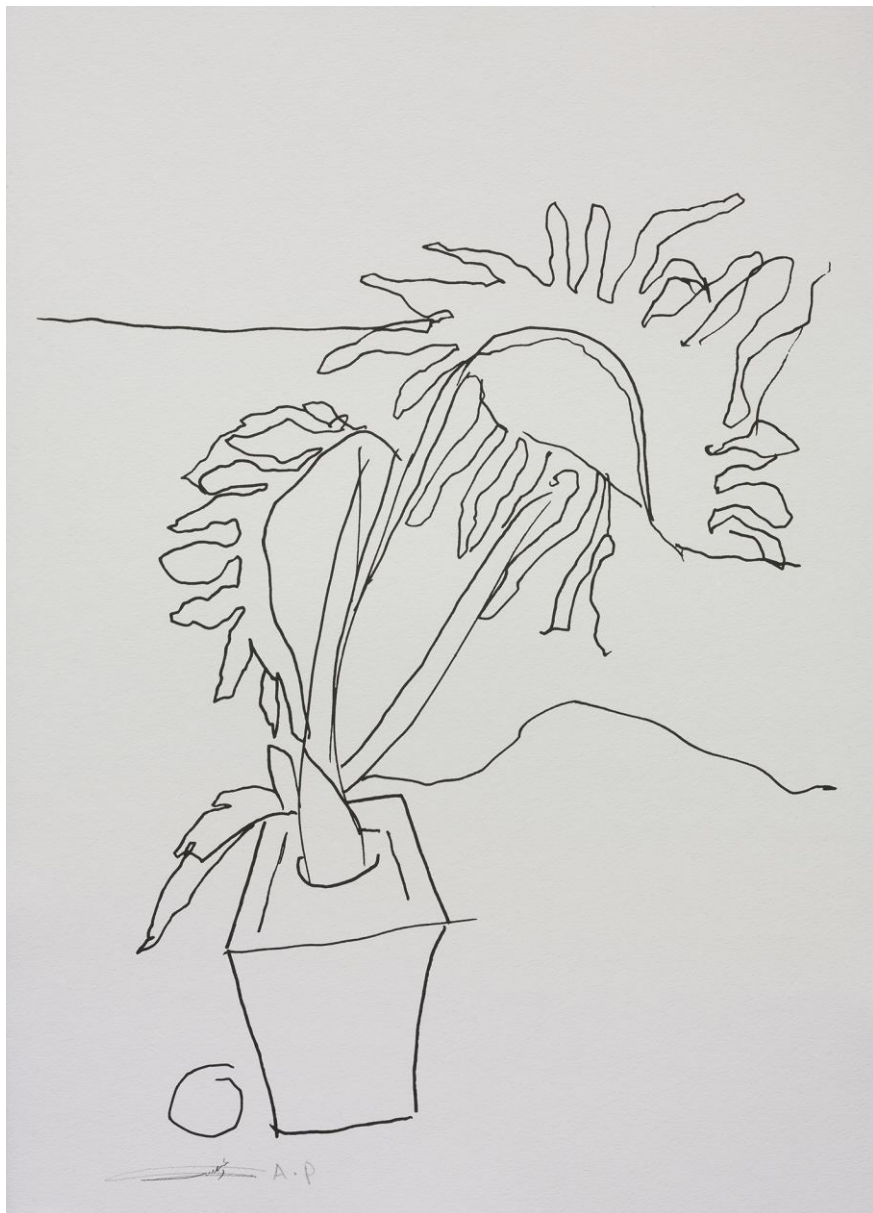
Bahman Dadkhah

Untitled, 1970

Intaglio Print on Paper, 20 x 25 cm

Edition of 10

Private collection



Parvaneh Etemadi

Untitled, from the Plants Portfolio of Prints, 2017

Screenprint on Paper, 70 x 50 cm

Edition of 25

Published by ABBookness and KA:V Editions



Parvaneh Etemadi

Untitled, from the Plants Portfolio of Prints, 2017

Screenprint on Paper, 70 x 50 cm

Edition of 25

Published by ABBookness and KA:V Editions



Parvaneh Etemadi

Untitled, from the Plants Portfolio of Prints, 2017
Screenprint on Paper, 70 x 50 cm
Edition of 25

Published by ABBookness and KA:V Editions

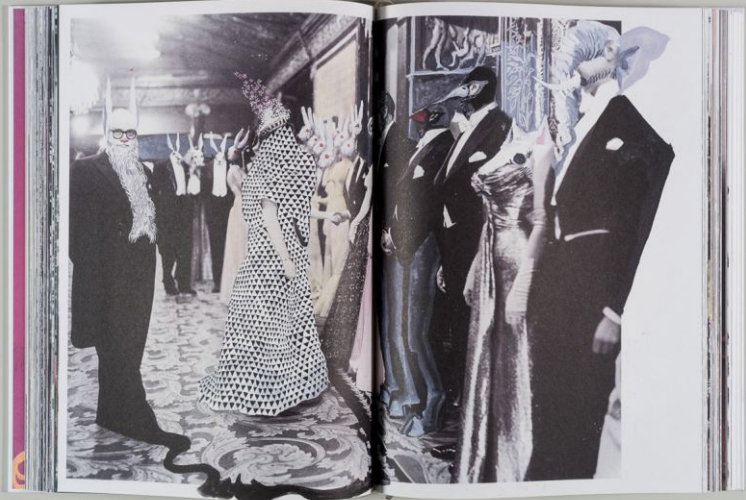


Parastou Forouhar

Weaving Pain, 2014

Digital drawing, digital print and laser cut on paper, 213 x 107 cm
A.P.

The Collection of Hamidreza Pejman



Ramin Haerizadeh
Rokni Haerizadeh
Hesam Rahmanian

Her Majesty?, 2016

Edition of 600

Published by Edition Patrick Frey, Supported by Kunsthalle Zürich

The Collection of Nargess Hashemi



Ramin Haerizadeh
Rokni Haerizadeh
Hesam Rahmanian

Her Majesty?, 2016

Edition of 600

Published by Edition Patrick Frey, Supported by Kunsthalle Zürich

The Collection of Nargess Hashemi



Ghassem Hajizadeh

Untitled, 1976

Screenprint on Paper, 61 x 43 cm

A.P.

The Collection of Mohsen Delbari



Farideh Lashai

Untitled , from the Vase Series, 1996

Woodcut, Monoprint and Oil on Paper, 37 x 20 cm

Image courtesy of Farideh Lashai Foundation



Farideh Lashai

Untitled , from the Vase Series, 1996

Woodcut, Monoprint and Oil on Paper, 27 x 19.5 cm

Image courtesy of Farideh Lashai Foundation



Farideh Lashai

Untitled , from the Vase Series, 1996

Woodcut, Monoprint and Oil on Paper, 27.5 x 20 cm

Image courtesy of Farideh Lashai Foundation

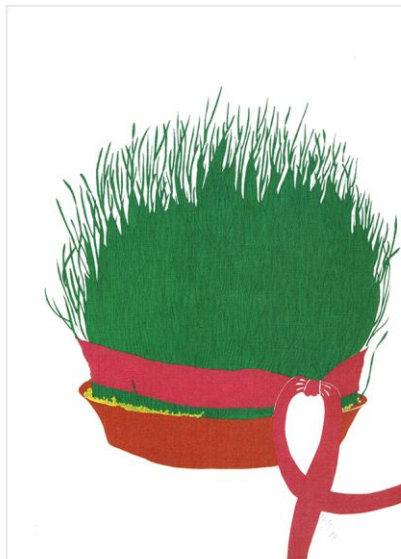
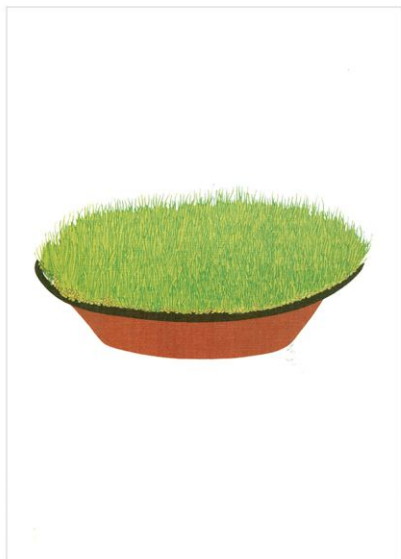
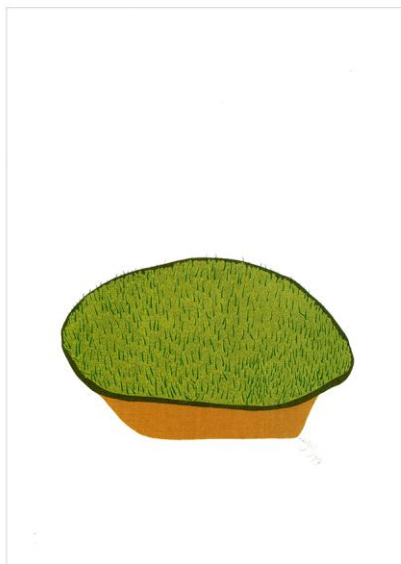


Farideh Lashai

Untitled , from the Vase Series, 1989

Woodcut, Monoprint and Oil on Paper, 27.5 x 19.5 cm

Image courtesy of Farideh Lashai Foundation

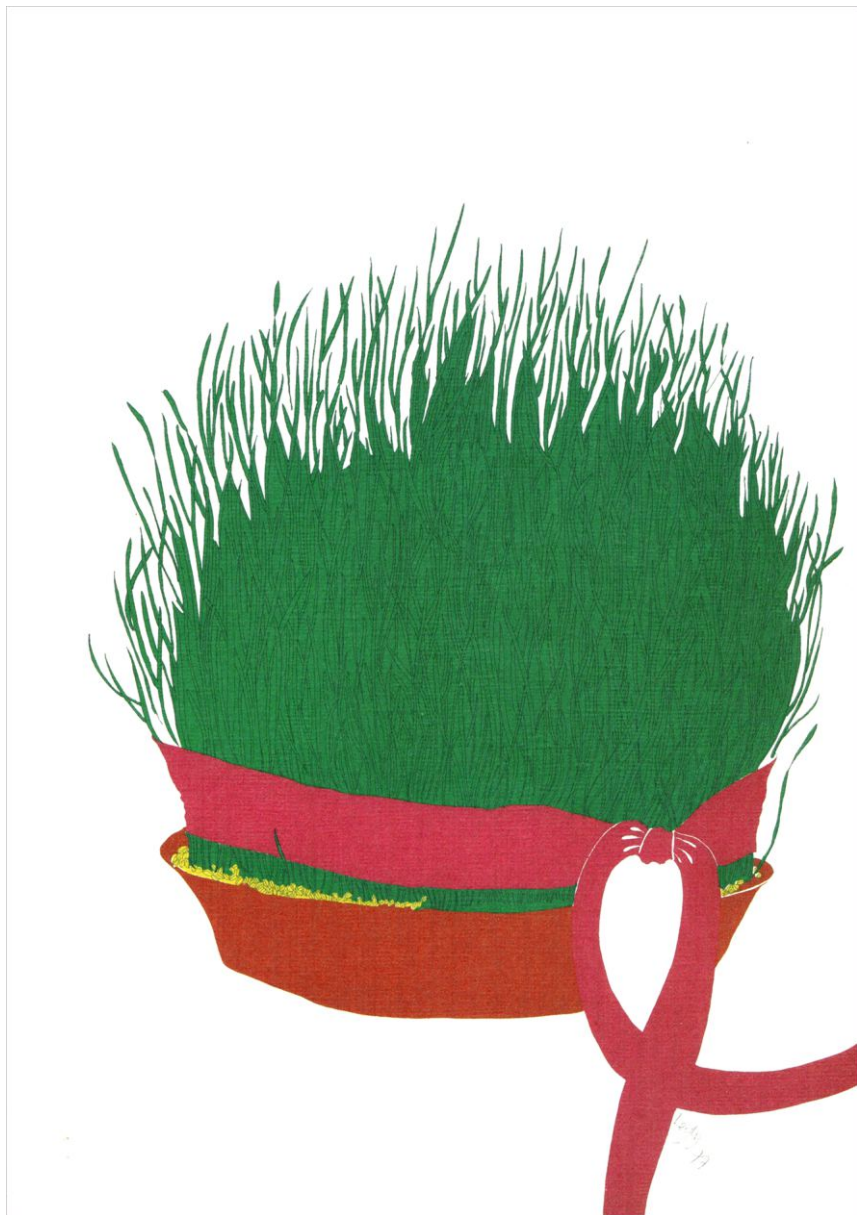


Leyly Matindaftari

Untitled, 1977

Portfolio of Five Screenprints on Paper
A.P.

Private Collection



Leyly Matindaftari

Untitled, 1977

Screenprint on Paper, 62 x 49 cm

A.P.

Private Collection



Sirak Melkonian

Untitled, 1956

Linocut on paper, 27 x 22 cm

Un-numbered

Private Collection



Sirak Melkonian

Untitled, 1957

Linocut on paper, 30.5 x 24.5 cm

Un-numbered

Private Collection



Farshid Mesghali

Little Black Fish, 1968

Linocut on Paper, 34 x 45 cm

Edition of 25

The Collection of Mohsen Delbari



Bahman Mahmassess

Untitled, 1957

Lithography on Paper, 60 x 46 cm

Un-numbered

The Collection of Mohsen Delbari



Bahman Mahhassess

Untitled, 1989

Linocut on Paper, 45 x 26.5

Un-numbered

Private Collection



Bahman Mahhassess

Untitled, 1969

Linocut on Paper, 21.5 x 11.5 cm

Edition of 35

Private Collection



Mina Nouri

Untitled, 2001

Intaglio Print on Paper, 19.8 x 19.3 cm

Edition of 8

The Bread & Salt Collection



Mina Nouri

Untitled, 1979

Woodcut on Paper, 24.5 x 30 cm

Edition of 6

The Collection of Mohsen Delbari



Mina Nouri

Untitled, 1979

Woodcut on Paper, Hand-coloured, 22 x 25 cm

Edition of 8

The Collection of Mohsen Delbari



Farah Ossouli

Nostalgia, 2014

Screenprint and Giclée on Paper, 70 x 50 cm

Edition of 10



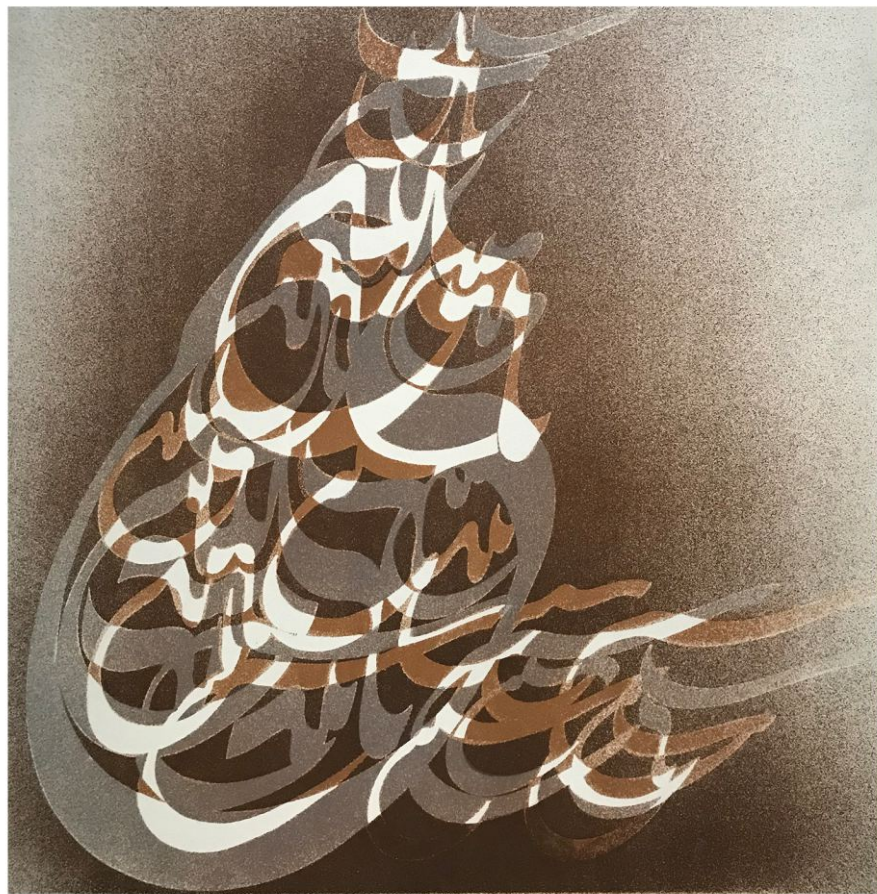
Nasser Ovissi

Omar Khayam, Undated

Intaglio Print on Paper, 44.5 x 34 cm

Edition of 12

The Collection of Dr.Shapour Shirani



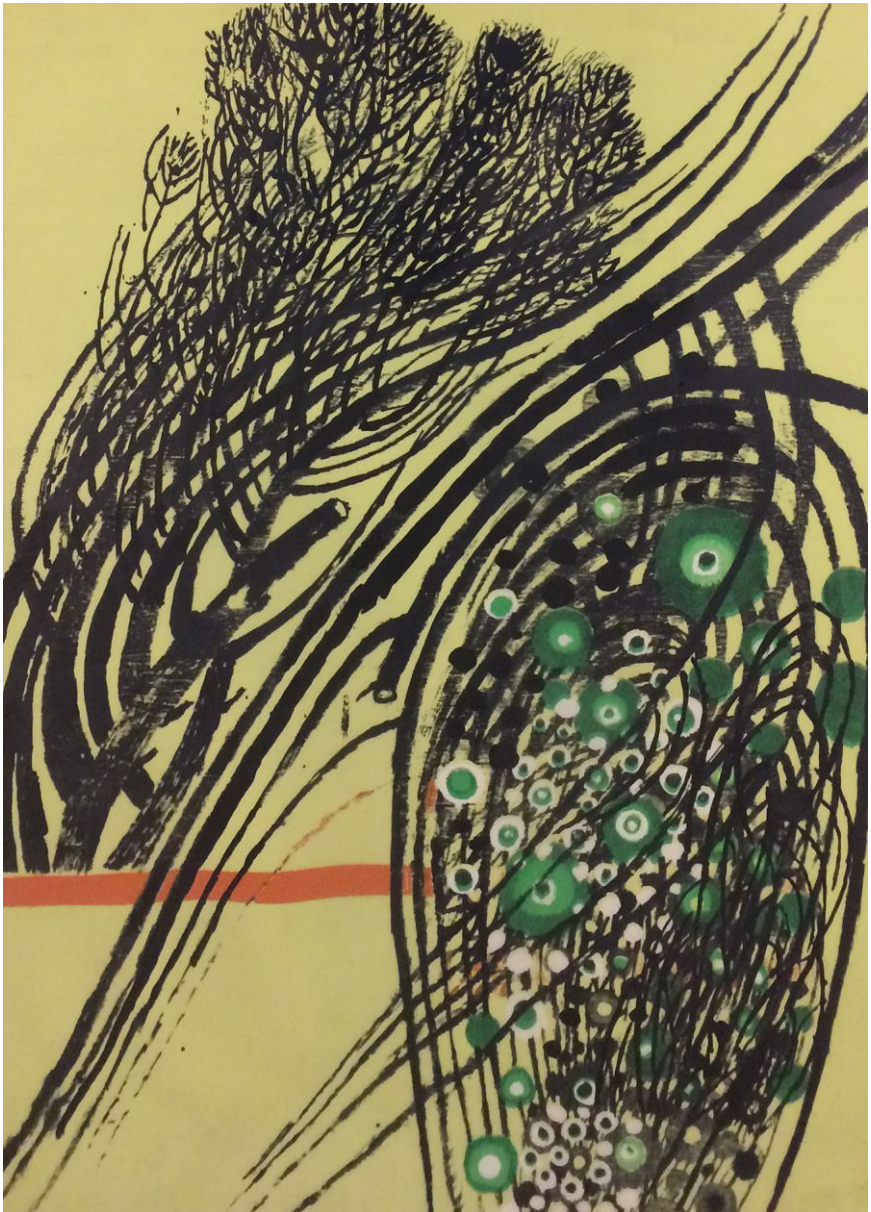
Faramarz Pilaram

Untitled, 1972

Screenprint on Paper, 56 x 52 cm

A.P.

Private collection



Abolghassem Saidi

Untitled, 1976

Screenprint on Paper, 70 x 50 cm

Edition of 20

Private Collection



Parviz Tanavoli

Poet and Nightingale, 1974
Screenprint on paper, 60 x 80cm
Edition of 60

Private Collection



Parviz Tanavoli

Poets and Birds, 1974

Screenprint on paper, 70 x 50 cm

Edition of 50

The Bread & Salt Collection



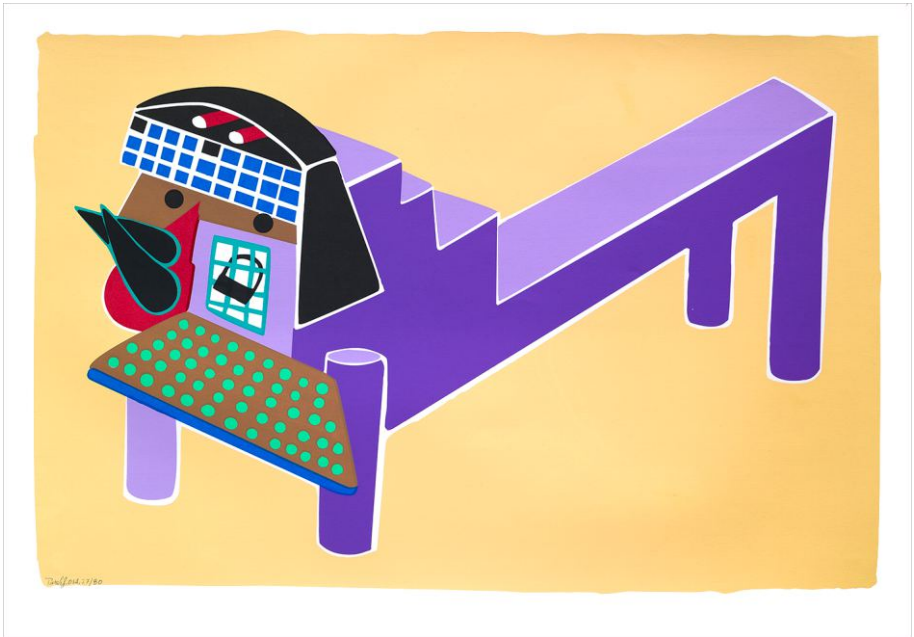
Parviz Tanavoli

Three Lovers, 1974

Screenprint on paper, 50 x 70 cm

Edition of 33

The Bread & Salt Collection



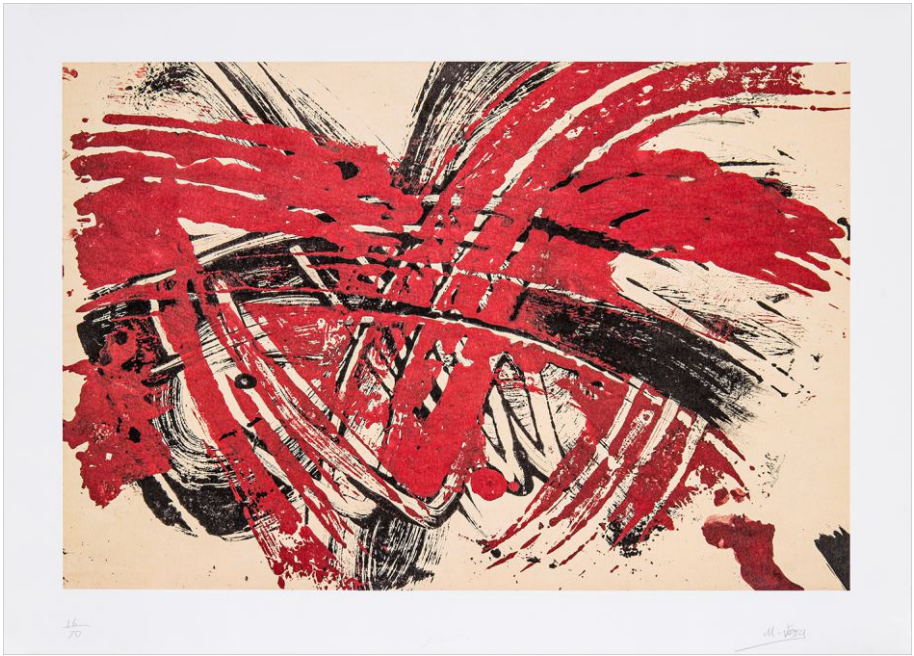
Parviz Tanavoli

The Violet Lion, 1974

Screenprint on paper, 70 x 100cm

Edition of 80

The Bread & Salt Collection



Mohsen Vaziri Moghaddam

Untitled, 2016

Lithography on Paper, 49.2 x 69 cm

Edition of 70

Image courtesy of Mohsen Vaziri Moghaddam Foundation



Mohsen Vaziri Moghaddam

Untitled, 2015

Screenprint on Paper, 70 x 50 cm

Edition of 20

Image courtesy of Mohsen Vaziri Moghaddam Foundation



Mohsen Vaziri Moghaddam

Untitled, 2016

Lithography on Paper, 100 x 69 cm

Edition of 185

Image courtesy of Mohsen Vaziri Moghaddam Foundation



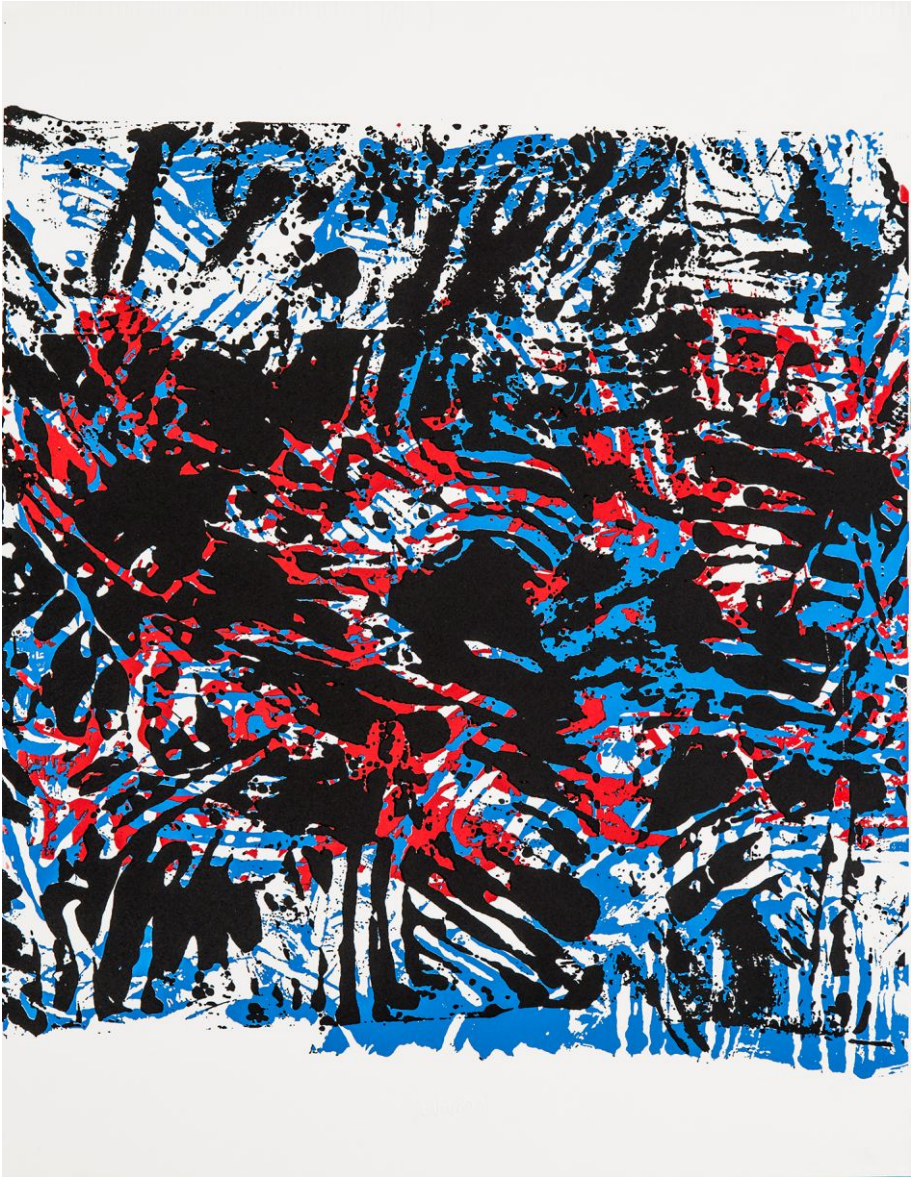
Mohsen Vaziri Moghaddam

Untitled, 2015

Screenprint on Paper, Triptych, 60 x 142 cm

Edition of 25

Image courtesy of Mohsen Vaziri Moghaddam Foundation



Mohsen Vaziri Moghaddam

Untitled (detail), 2015

Screenprint on Paper, Triptych, 60 x 142 cm

Edition of 25

Image courtesy of Mohsen Vaziri Moghaddam Foundation



Handwritten signature

8/2

*103
150*

Charles Hossein Zenderoudi

Untitled (from Le Coran series), 1972

Screenprint on Paper, 26.5 x 20.4 cm



103
1990

Charles Hossein Zenderoudi

Untitled (from Le Coran series), 1972

Screenprint on Paper, 26.5 x 20.4 cm

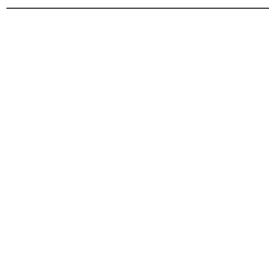


Charles Hossein Zenderoudi

Untitled (from Le Coran series), 1972

Screenprint on Paper, 26.5 x 20.4 cm





Dastan's Basement
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Bread & Salt

Curatorial Projects,
Archives & Collection

Bread & Salt, founded in 2008 by Iranian artist-curators Tarlan Rafiee and Yashar Samimi Mofakham, is an artistic and cultural project based on an old Iranian concept —which exists in many other cultures as well. Bread and salt are the least things we Iranians offer to our guests in order to create a lasting friendship. A connection created over a table where bread and salt have been served is one of the strongest bonds in our culture. In the Bread & Salt Curatorial Projects that have taken place up to now, the goal has been to create such a bond.

Bread & Salt also includes Bread & Salt Collection and Bread & Salt Archive, consisting of modern and contemporary Iranian art, Qajar era prints, contemporary pieces by non-Iranian artists, and photography and images from contemporary Iran.

Published by

Bread & Salt Projects

Curatorial Projects, Archives and Collection
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