



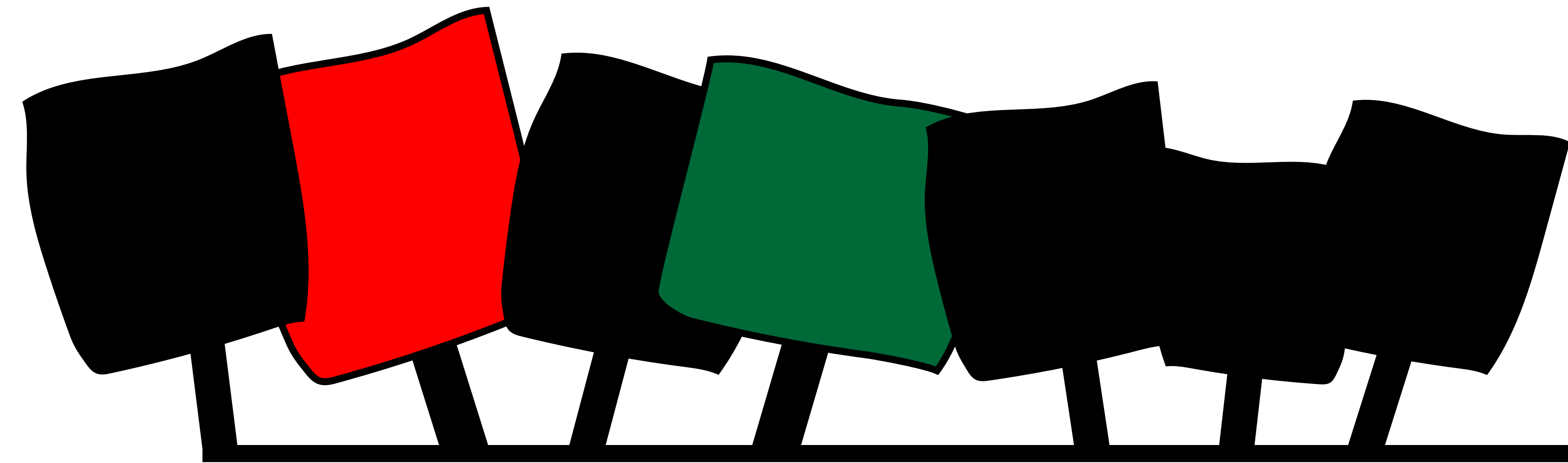
ELGIN STREET STUDIOS | JANUARY 15-20, 2023 | ESS GALLERY 1 & 2

## Curatorial statement

A creative response towards the ongoing atrocities faced by the Iranian woman.

Artists to stand for women in Iran. This show aims to support the brave people in Iran who are on the front lines, risking their lives for freedom in the first woman-led revolution of our time. Artists explore content, medium, and influences crucial to this revolution. The show will demonstrate each artist's attention to the Iranian women's revolution, emphasizing its importance and impact in the present times.

Mandana Ranjbar | Photographer, MFA Candidate, KGMCA



### **CLOSING RECEPTION**

*FRIDAY JANUARY 20<sup>th</sup>, 2023*

*5:30PM - 7:30PM*

### *PERFORMANCE*

**BADIE KHALEGHIAN** *PIANO*

**MOJGAN MISAGHI** *COMPOSER, VIOLINIST*

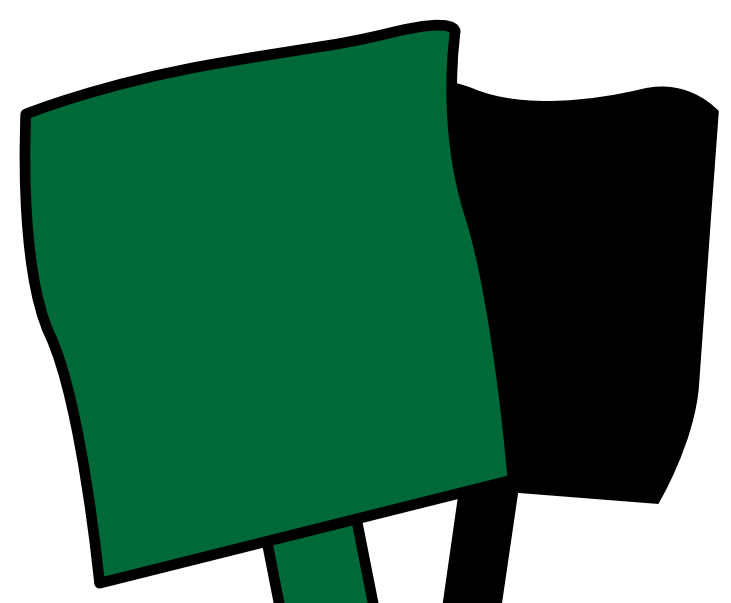
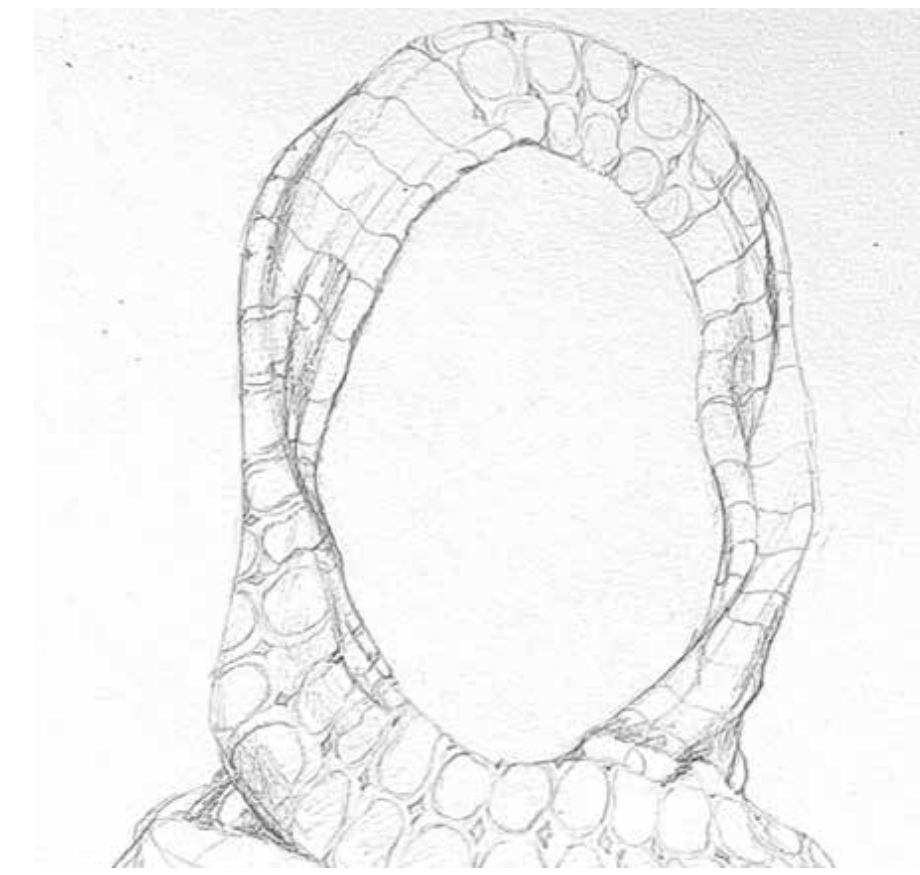
**SARA ZARE** *SINGER*

### *GUEST SPEAKER*

**SHEIDA SOLEIMANI**

Participating artists

Isela Aguirre	2
Saran Alderson	4
Layla Bispo	6
Roslyn M. Dupré	8
Farima Fooladi	10
Michelle Matthews	12
Mojgan Misaghi	14
Jo Phenneger	16
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Toktam Ranjbar	20
Ashita Sawhney	22
Adrienne Simmons	24
Hollie Stephan	26
Zulma Vega	28



# Isela Aguirre

**Title** Women Unite to Fight  
for their Right to Exist

**Medium** Digital Construction / Poster

**Size** 24"x24"

**Year** 2023



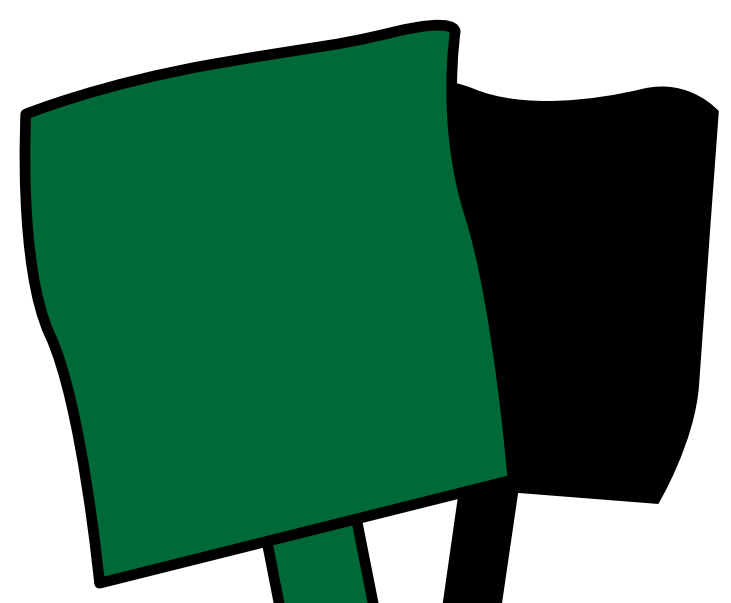
@The\_\_Isela\_Aguirre77  
laiselaAguirre.com

I make contemporary paintings that are driven by a desire to escape the heaviness that life can impose on us.

My paintings evolve slowly and evolve alongside at least two or three paintings at the same time. Some of the imagery is created from shadows and silhouettes that are cast from the sun outdoors and indoors. These shadows and silhouettes are sometimes captured with paint on canvas. Other times they are captured onto solid colored fabric by cyanotype.

I am interested in the surprise that results from not knowing exactly what the final image will be. This is what I enjoy when I make images whether they are on paper, fabric, or found materials. I am interested in the freewheeling feeling that comes along with not knowing exactly how a painting will evolve. My process is like a dance metaphorically and literally.

Yes, I dance and sing in front of my paintings. The art process for me is a whole spiritual experience. I see my paintings as a visual diary of what has happened in my life. This is not important for the viewer to know because the painting is conceived in the realm of color and visual language. Sometimes it is exciting, at times it is celebratory, but it is always healing.



## Saran Alderson

**Title** See Her, Hear Her

**Medium** Watercolor, Gouache, Color Pencil, Conte Crayon, and Graphite on Paper

**Size** 24"x24" (Framed) (2 pcs)

**Year** 2023

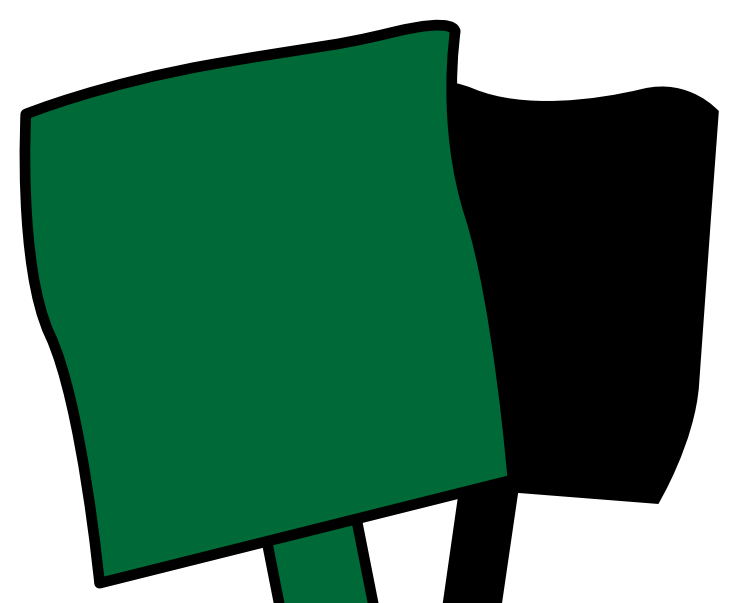


I investigate the human form and make a mess of everything we think we hold dear and defective.

My work hails to the glory of the fat roll, bows to the curl of body hair, and unearths the accidentally beautiful forms that typically reside under our clothes.

I pay homage to places where we converge as humans by making images and objects that highlight particular parts of the every body—hair, skin, fat, limbs—, turning the familiar into the abstract. These abstractions create an alternative space where we can commune in our corporeal strangeness, awfulness, and awesomeness of existence.

@Bleuran  
SaranAlderson.com



## Layla Bispo

**Title** If your wings are cut,  
remember: scissors cannot fly

**Medium** Acrylic, cut hyacinth macaw  
feathers, wire, Ethernet cable, leather,  
lace, iron studs, name plates on canvas

**Size** 48"x60"

**Year** 2023



I am an interdisciplinary artist and educator from Houston, Texas. At a young age, my family immigrated to the United States from Recife, Brazil in pursuit of a better life.

Whilst navigating unfamiliar societal structures within two very different cultures, I sought grounding in the process of taking apart everyday objects and reassembling them in personal, meaningful ways. This obsessive past-time of creating and destroying objects developed as a means of processing and communicating my innermost state, in a non-verbal way.

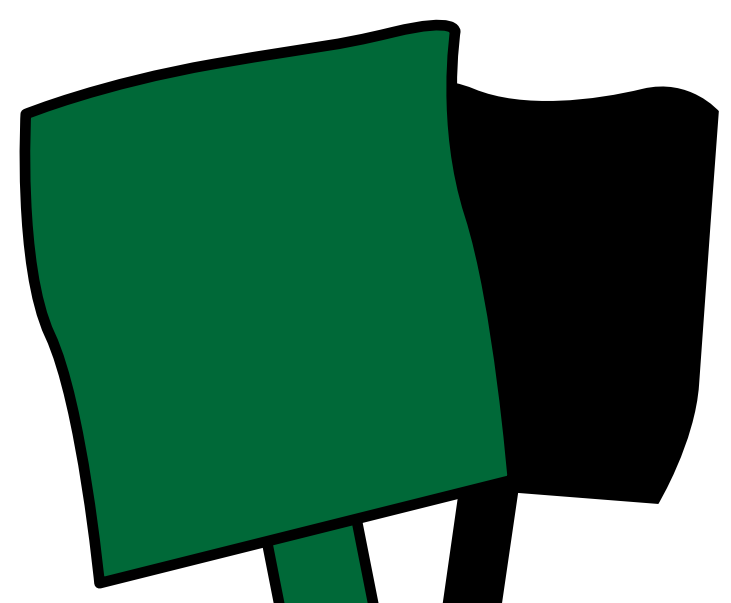
My work starts with physical bodily impulses in relation to objects which parallel to my innermost state. Within my creative process, I encounter the freedom to create my own material idioms (visual, tactile languages) that may be conceptually examined in subjective

contexts. During the brief moment of time when I have a viewer's attention, I hope my work provokes questioning which arises from deep within them, and aims to reach the outer borders of our collective being.



**Title** Yourself to Claim  
**Medium** Acrylic, aerosol, lace, thread, buttons on canvas  
**Size** 16"x24"  
**Year** 2023

@LambiisLambiis  
Lambiis.com



# Roslyn M. Dupré

Title Because the children

Medium Ink and gesso on cotton

Size 132" x 18" x 5"

Year 2023

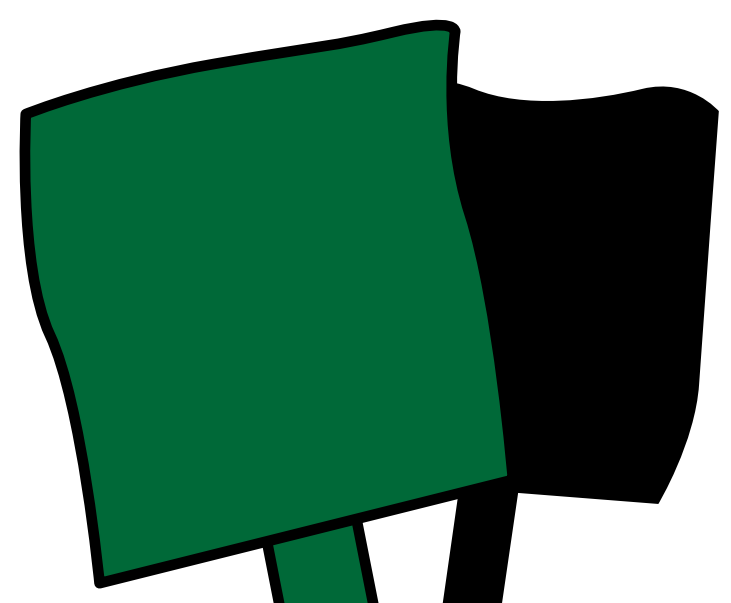
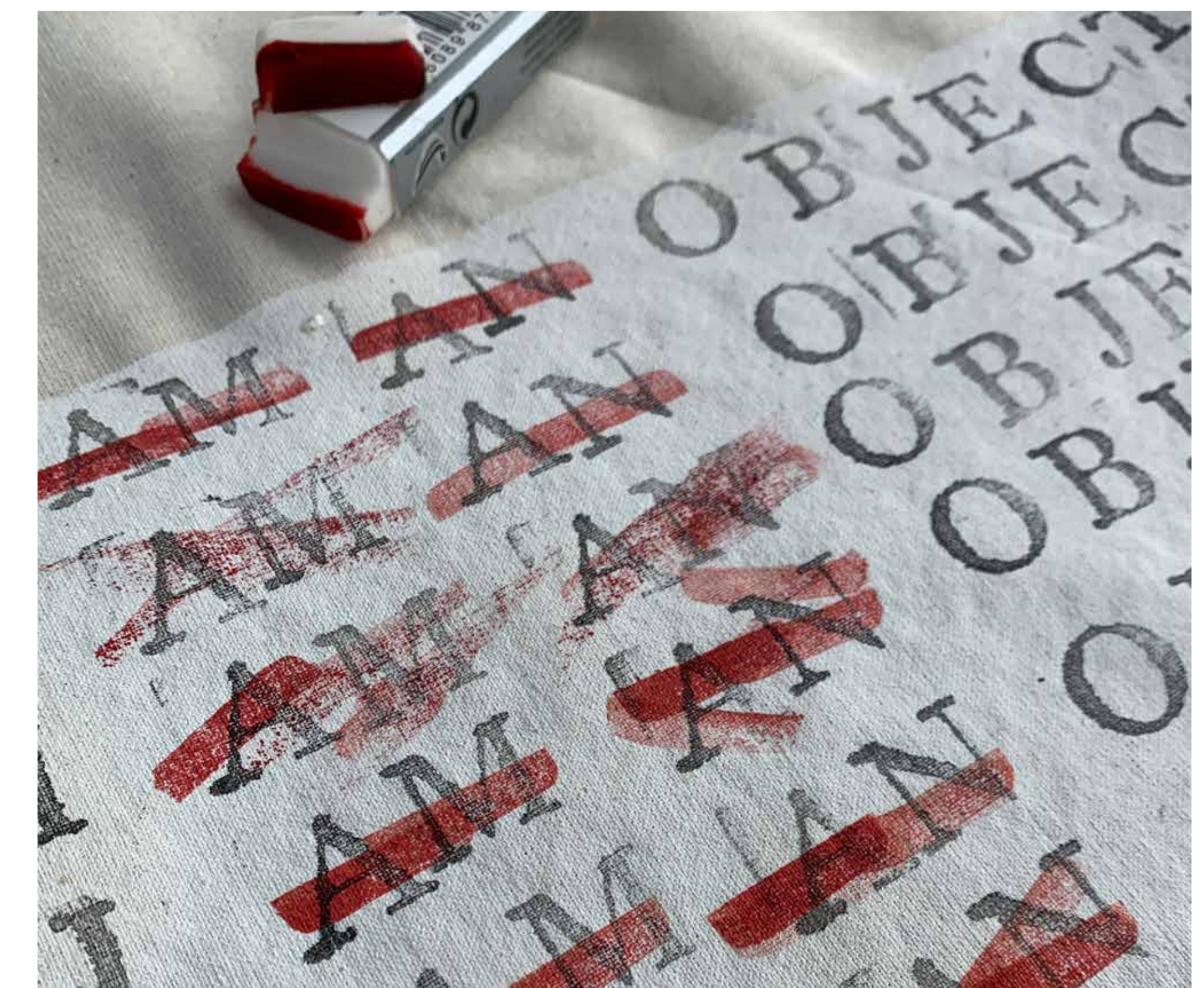
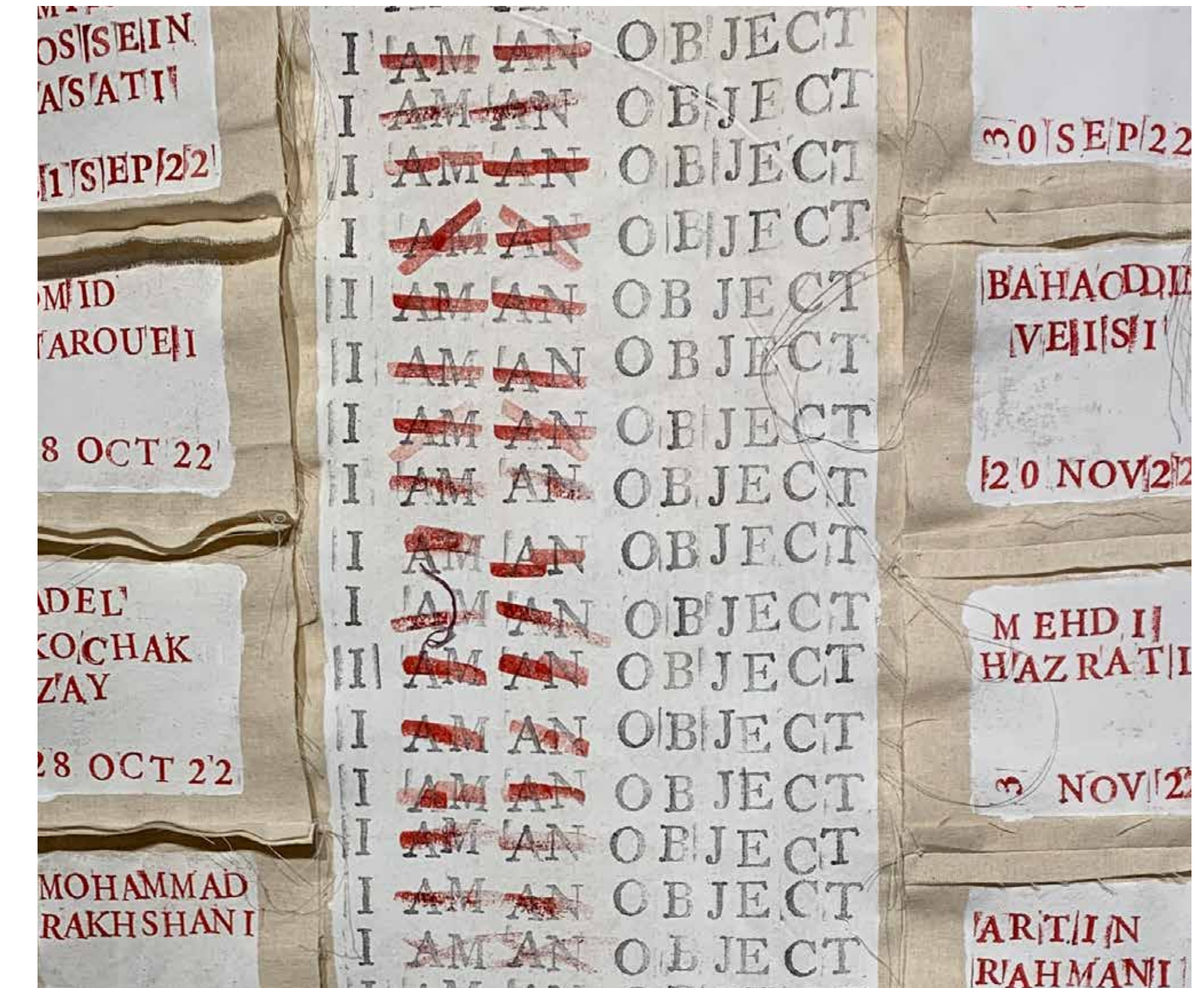
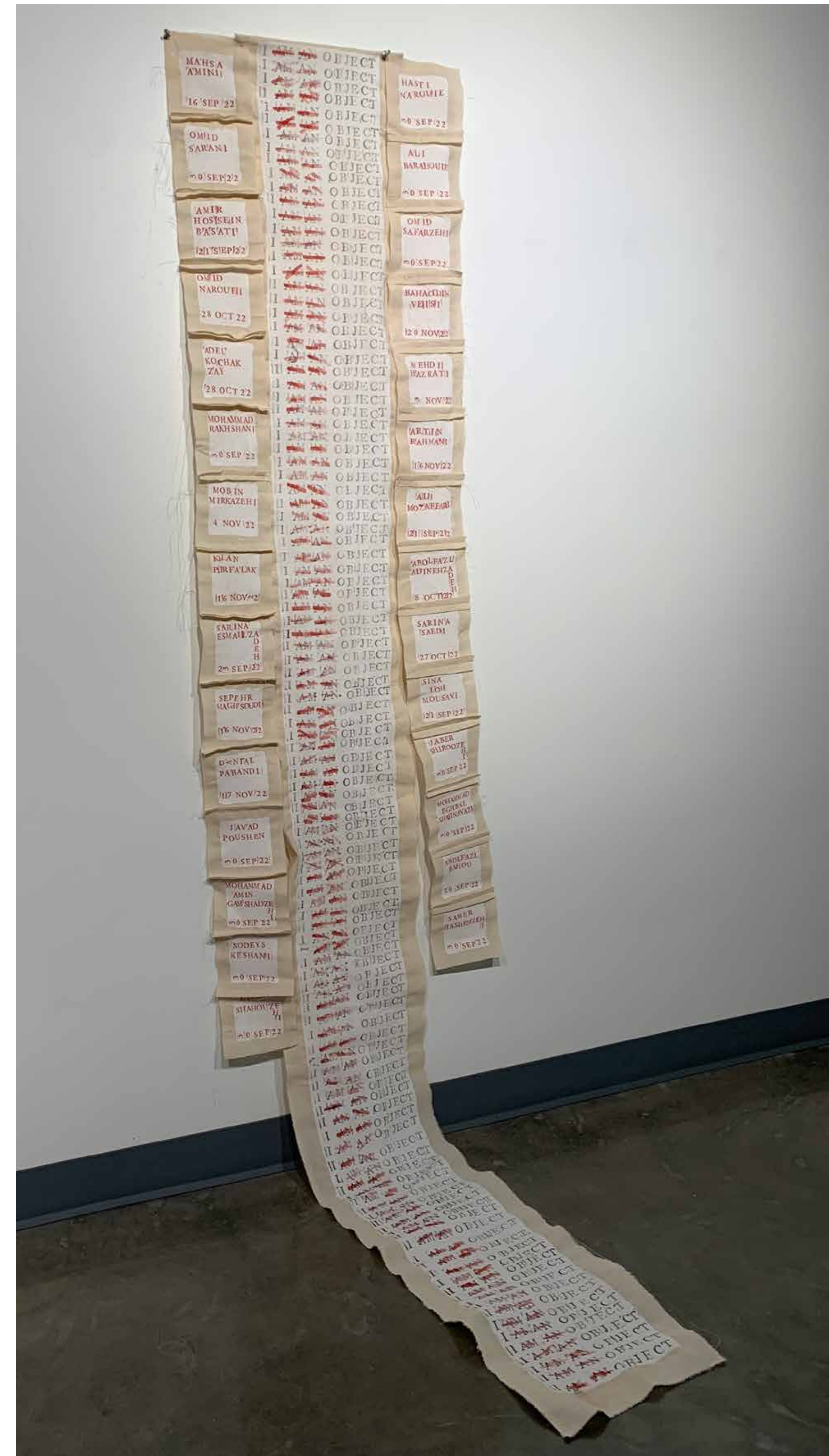


“Because the children” is a protest banner and memorial scroll for the very young whose lives have been taken during the Iranian authorities’ brutal crackdown on the ongoing popular uprising.

Amnesty International reports that since 16 September 2022 following the death of Mahsa Amini, Iran’s security forces have killed “at least 44 children ... in a bid to crush the spirit of resistance among the country’s youth and retain their iron grip on power at any cost.”

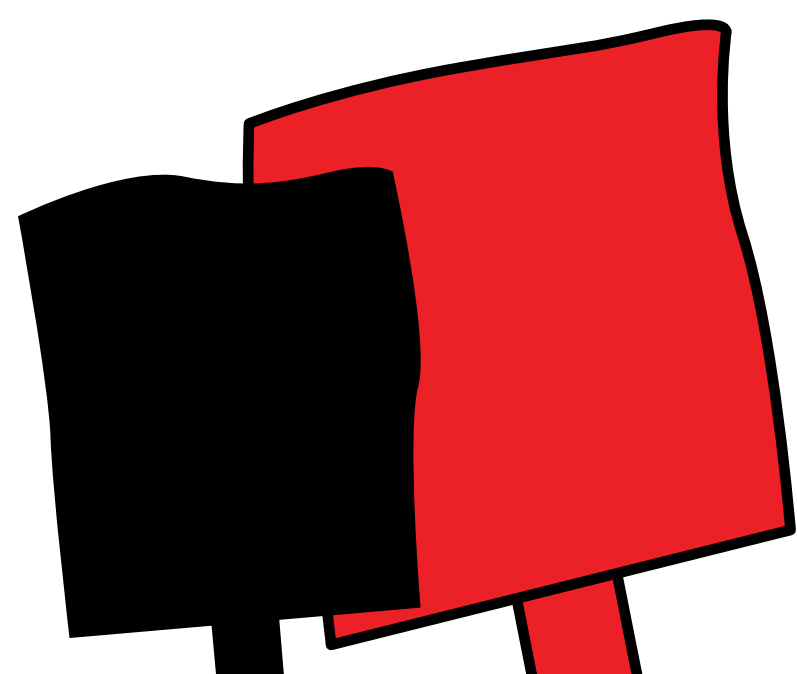
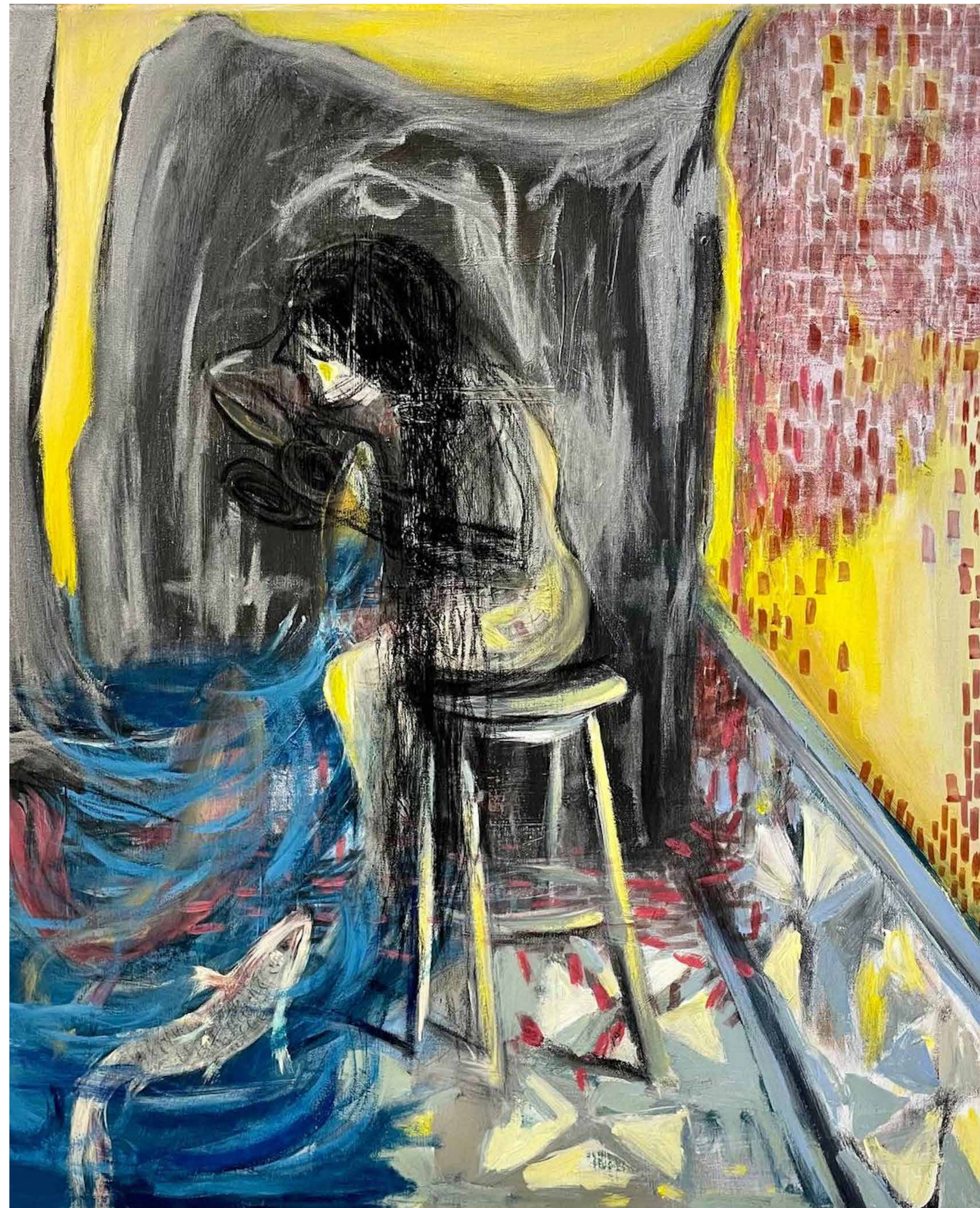
The scroll records the names of 28 youths whose deaths at the hands of Iranian security forces have been confirmed by international agencies.

@RoslynMDupre  
RoslynMDupre.com



# Farima Fooladi

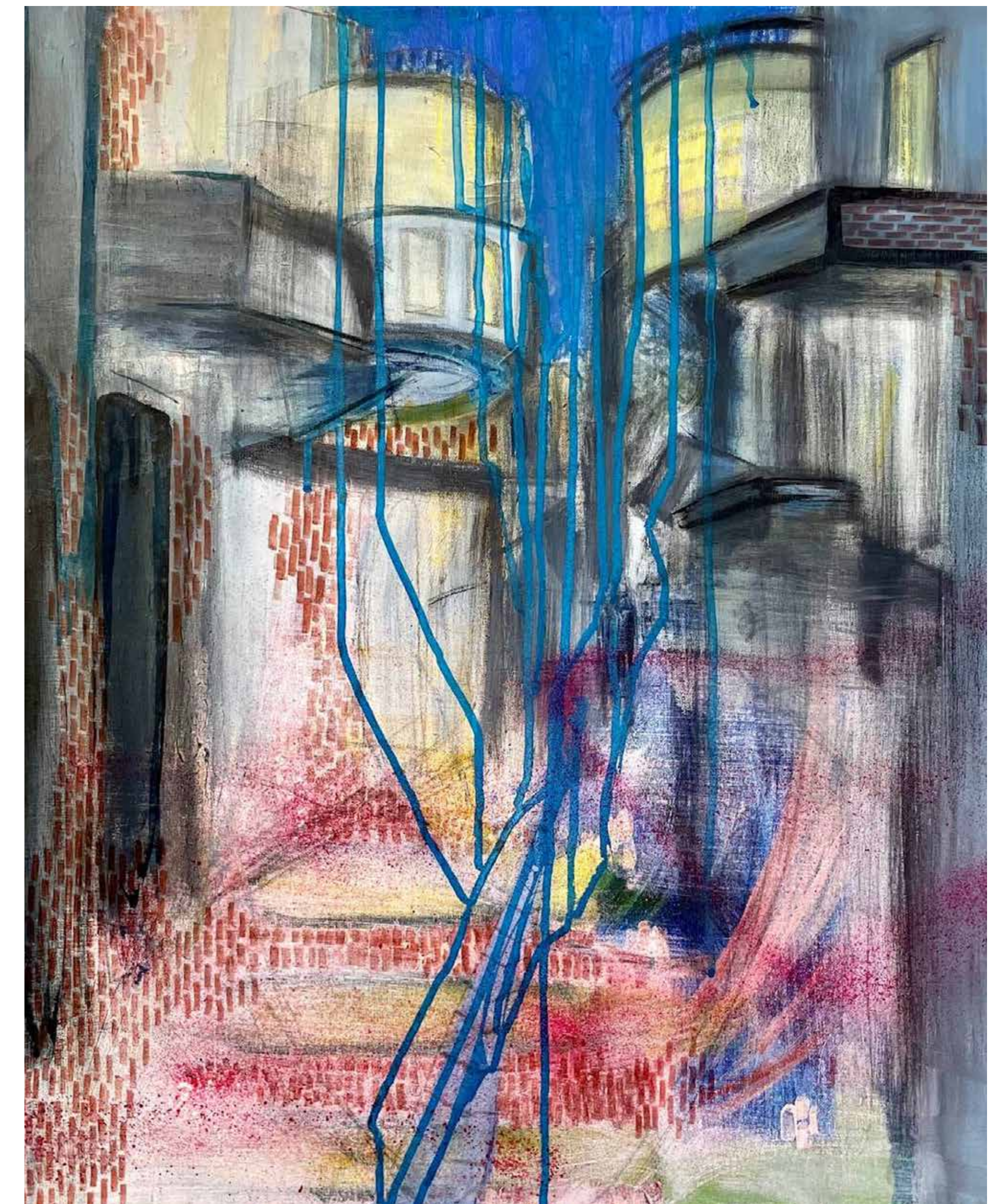
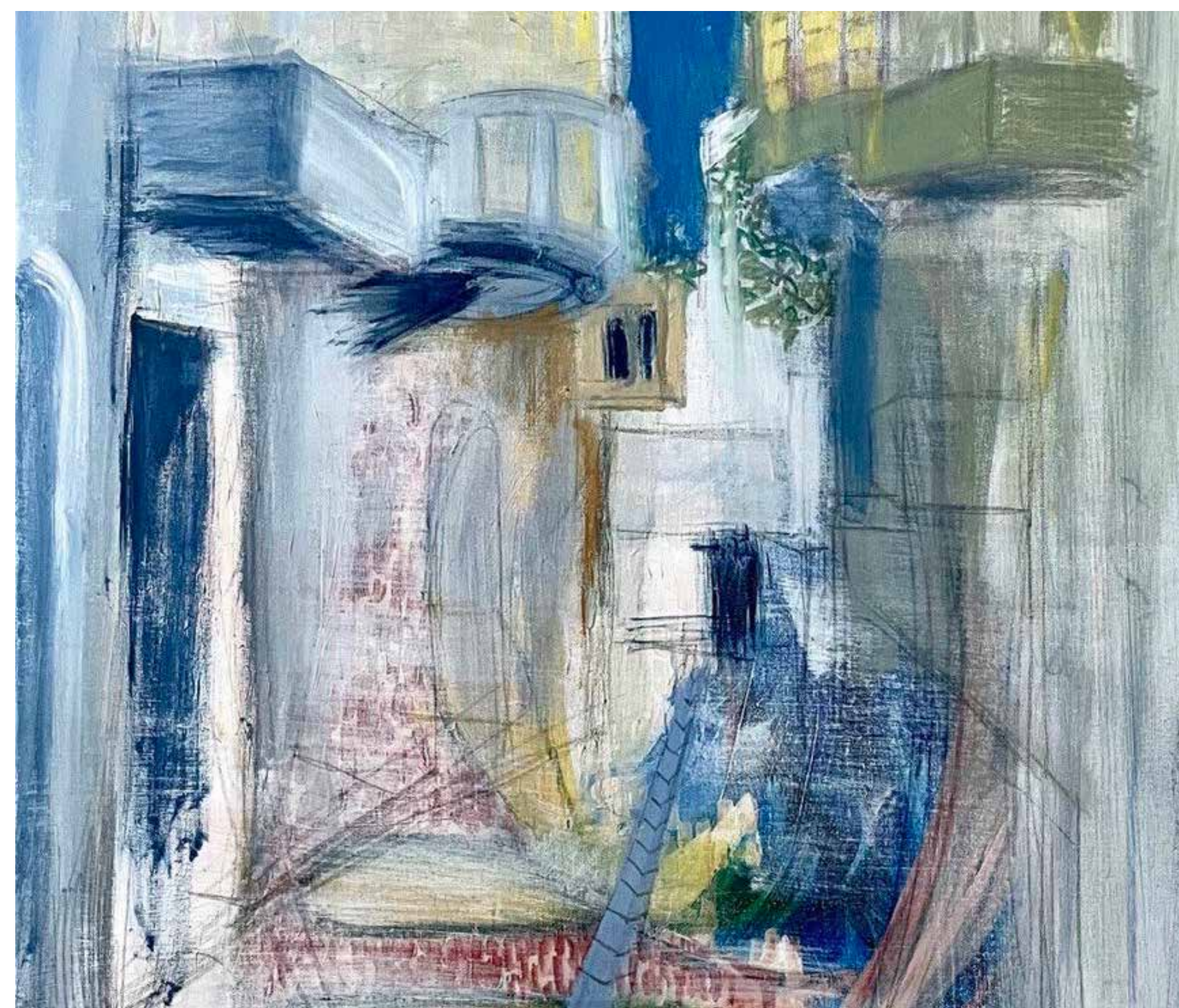
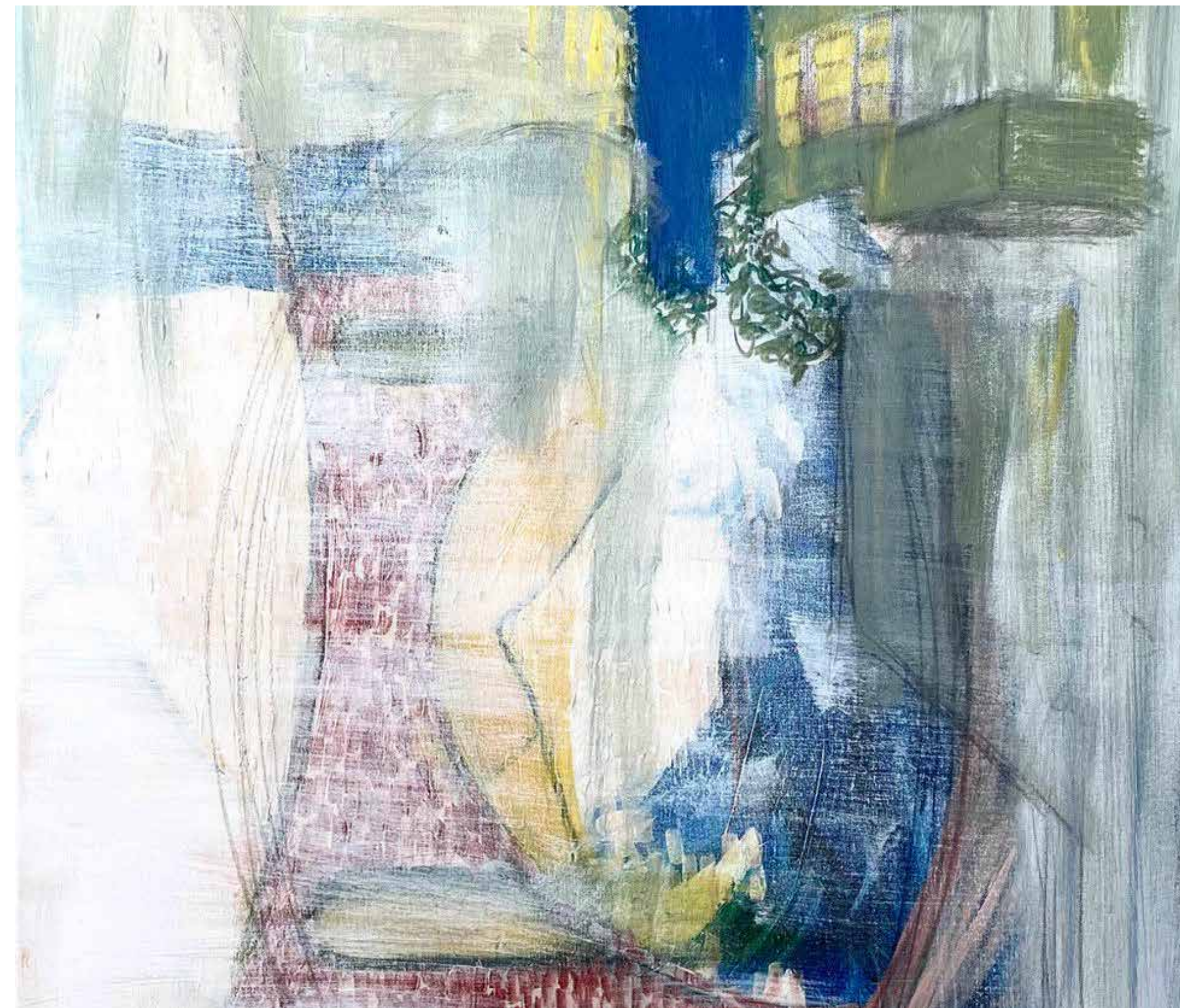
**Title** Morning Do's  
**Medium** Acrylic, Oil,  
and Charcoal on linen  
**Size** 20"x24"  
**Year** 2022



Fooladi's paintings depict spaces using memory, compressing architecture and landscape from her upbringing in post-revolutionary Iran with those surrounding her as an adult after emigrating to the United States.

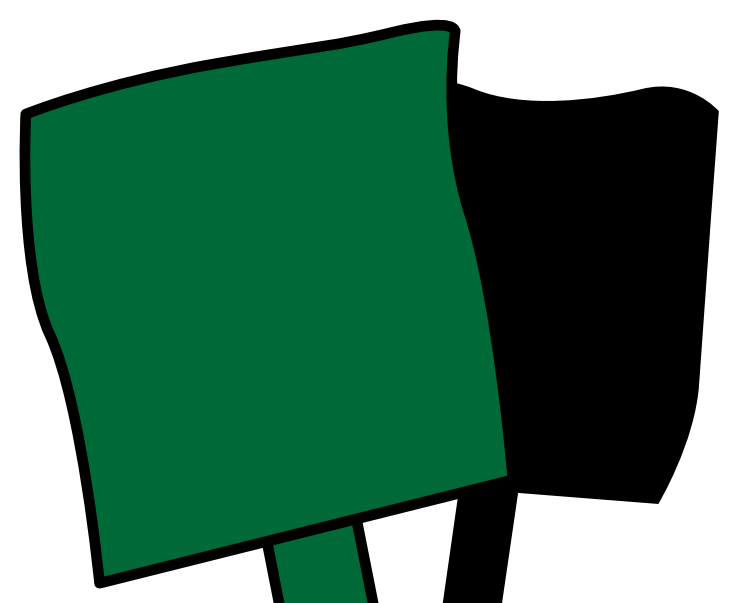
She combines details from Southern Iran's arid environment with luscious flora and other specifics of her current home in Houston, TX.

Water appears as a motif in the form of pools, waterfalls, and lakes. In Iran, a scarce resource and abundant in Houston, water plays a significant role in Fooladi's work. It is a texture and a symbol, referencing specific yet undocumentable recollections and shifting availability due to climate change.



**Title** Tehran, Lolagar St.  
**Medium** Acrylic, Oil, and Charcoal on linen  
**Size** 20"x24"  
**Year** 2022

@FarimaFooladi  
FarimaFooladi.com



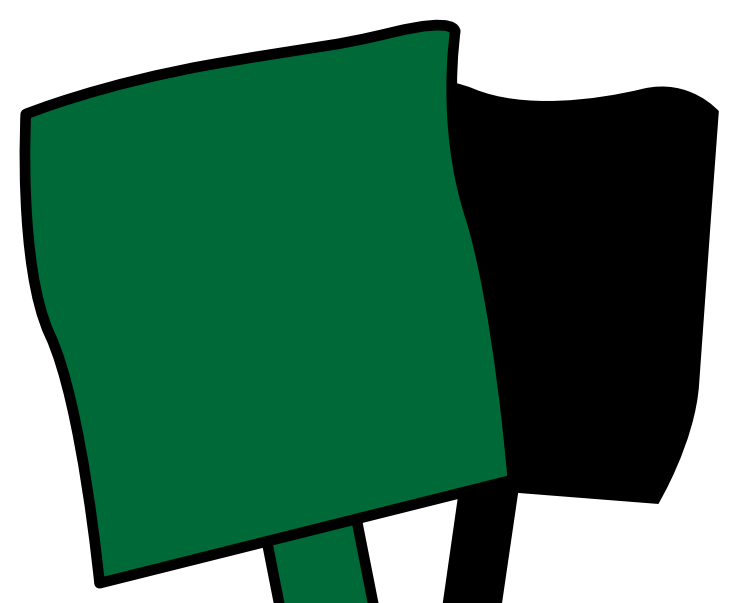
## Michelle Matthews

**Title** Repressed

**Medium** Barb wire, oil pastels, pastels, charcoal, and graphite

**Size** 23" X 7.5" X 9"

**Year** 2023



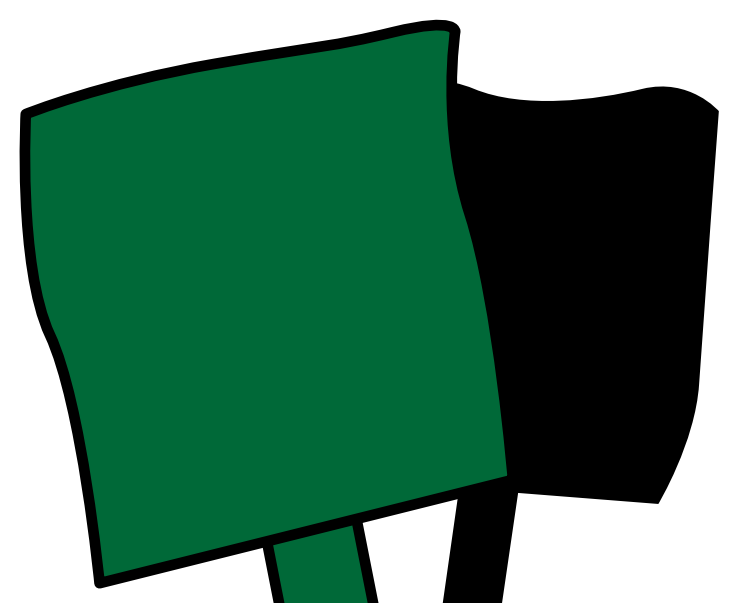
Nature inspires me.

I take visual and conceptual cues from the shape of a rock carved and splintered by erosion forces; lines etched in the sand by wind at the beach; or the powerful flow of water as it slices a deep gorge into mountains.

Like nature, my practice is in a constant state of regeneration: in flux between fragility and sustainability, form and process, in a continual cycle of life and decay.

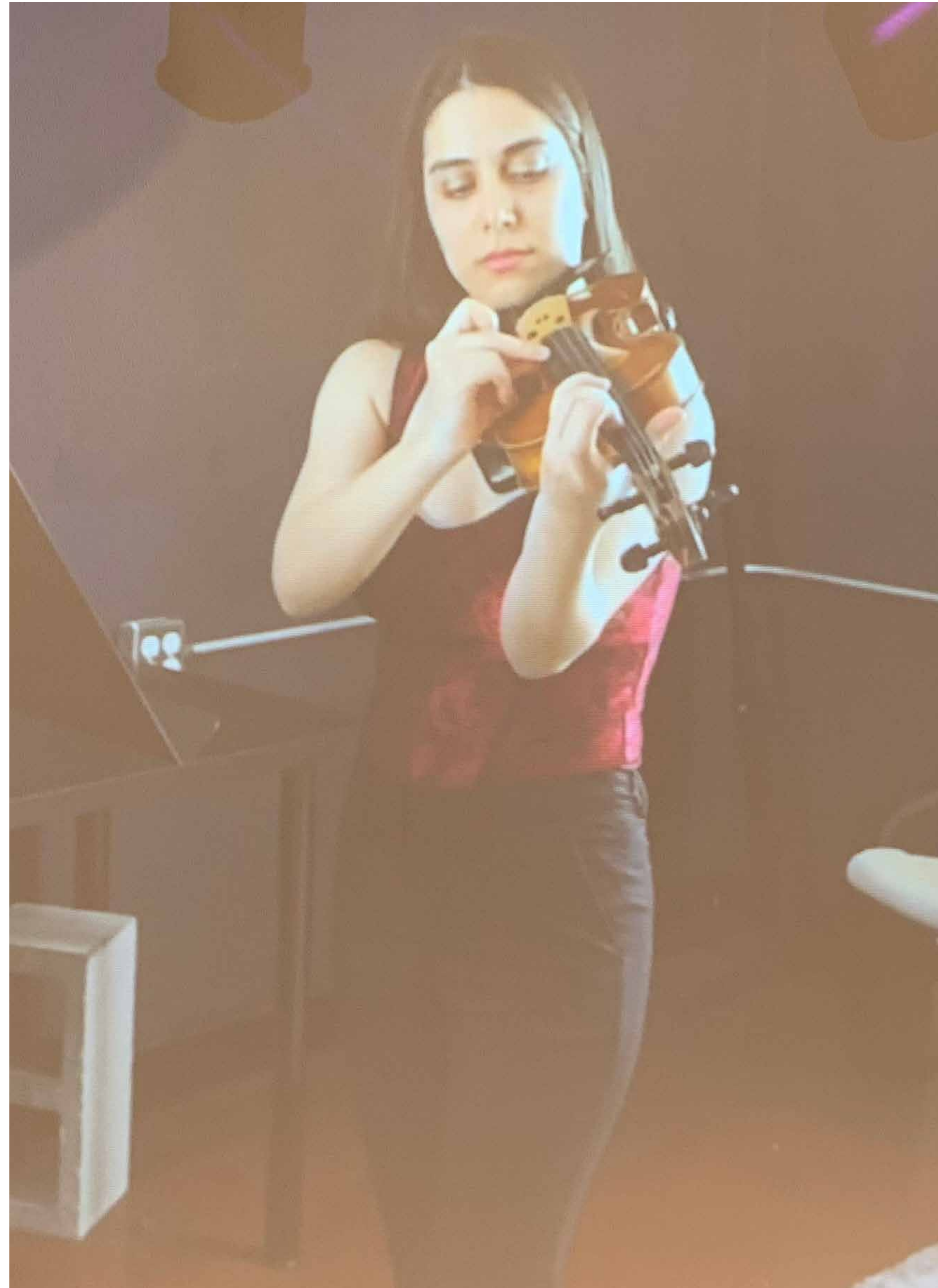


@MichelleMatthewsSculptures  
MichelleMatthewsCeramics.com



# Mojgan Misaghi

**Title** Three Miniatures for Bowless Violin  
**Medium** Music Composition  
**Year** 2022



My right hand was injured in a domestic violence incident in April 2022. At that time, I was unable to hold the violin bow. To pass my jury, I made the decision to write a piece without the bow for myself.

However, this endeavor has since become one of my most significant and intimate works. I decided to return to my Persian heritage and selected three medieval Persian poems and translated them into English.

Each miniature draws its rhythm and tone from its selected poem. As an Iranian woman who experienced violence, I dedicate this piece to all Iranian women and their "Woman, Life, Freedom" movement.

The first poem is by  
*Saadi of Shiraz (1210-1292).*

وقت طرب خوش یافتم آن دلبر طناز را  
ساقی بیار آن جام می ، مطرب بزن آن ساز را

*In this time of Joy,  
I admire my graceful beloved,  
Barmaid! Bring me the wineglass,  
Minstrel! Play that musical instrument!*

The second poem is by  
*Rumi (1207-1273).*

دردیست غیر مردن کان را دوا نباشد  
پس من چگونه گویم کاین درد را دوا کن

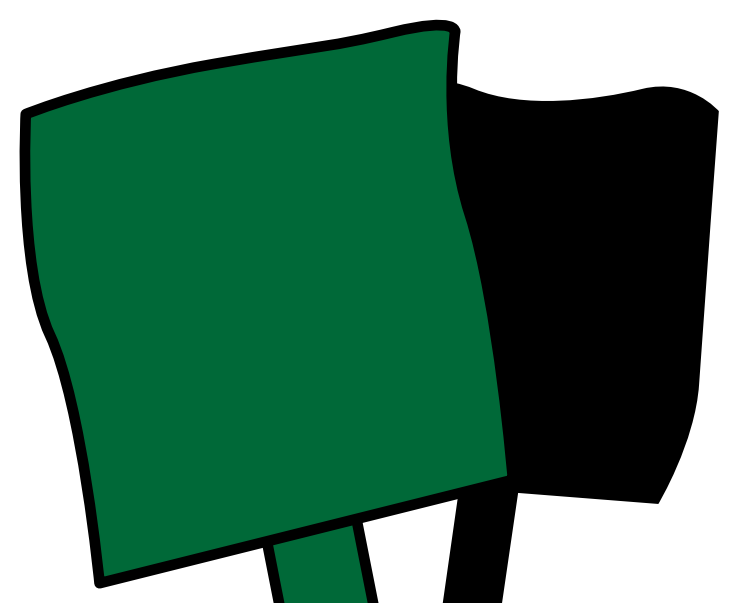
*There is a torment other than death,  
that has no remedy  
Then how can I tell you to cure this pain?*

The third poem is by  
*Hafez (1325-1390).*

من که ملول گشتمی از نفس فرشتگان  
قال و مقال عالمی می کشم از برای تو

*I, that got wearied by angel's breeze,  
for you,  
I withstand the babel of the universe.*

@Mo\_J\_Gan11  
mis-moj  
Mojgan Misaghi



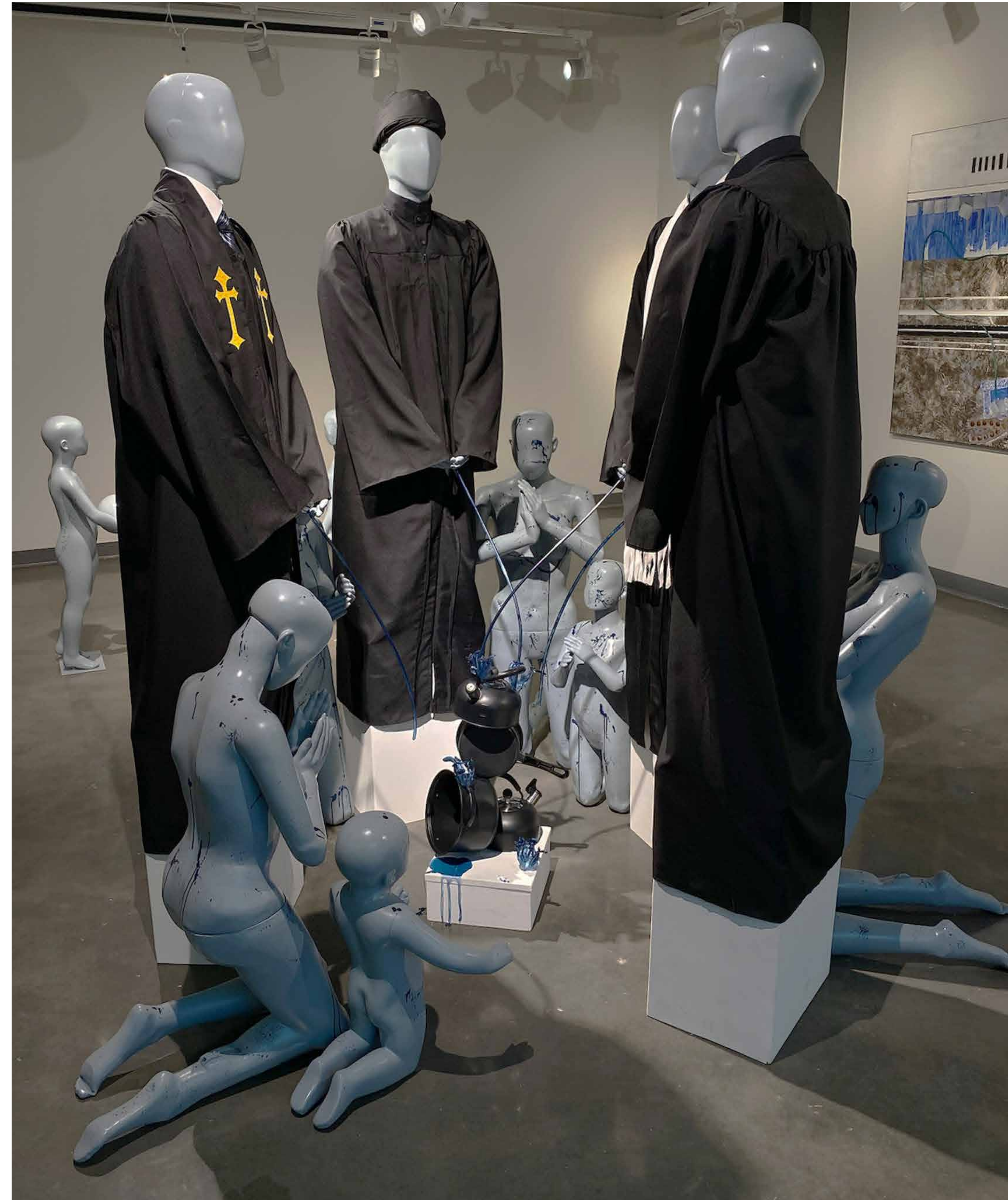
## Jo Phenneger

**Title** Colossal pissing contests of gods and men

**Medium** mannequins, robes, pots & kettles, fiberglass, Bondo, spray paint, epoxy resin, ink, and wood

**Size** 14' X 7.5' X 7'

**Year** 2023



I use visual language, brain chemistry, and human nature to engage, persuade, and entertain.

I present perspectives with a hyper-focus on sexism, trauma, power dynamics, and religion. My work challenges social conventions surrounding sensitive subject matter in public discourse, placing upon the audience the responsibility for critically evaluating provocations and propositions in the context of the topic presented.

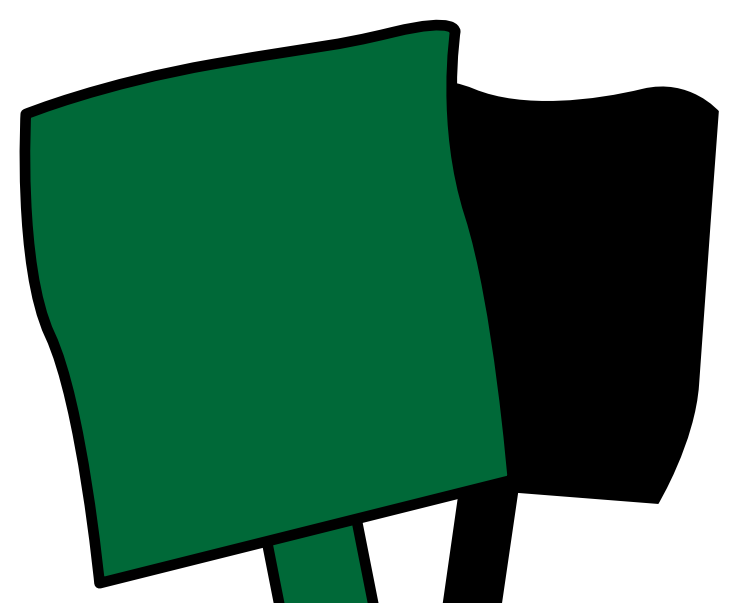
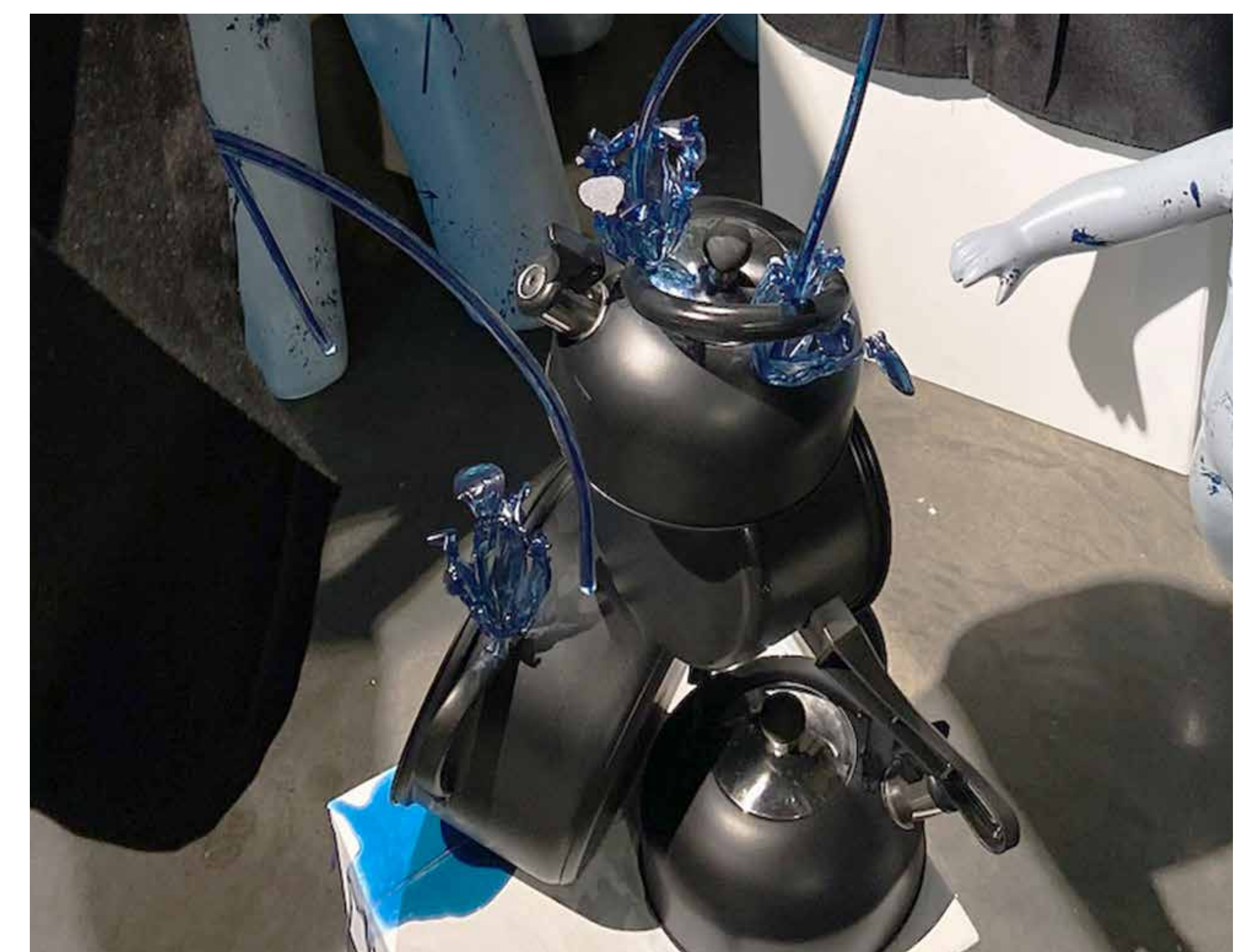
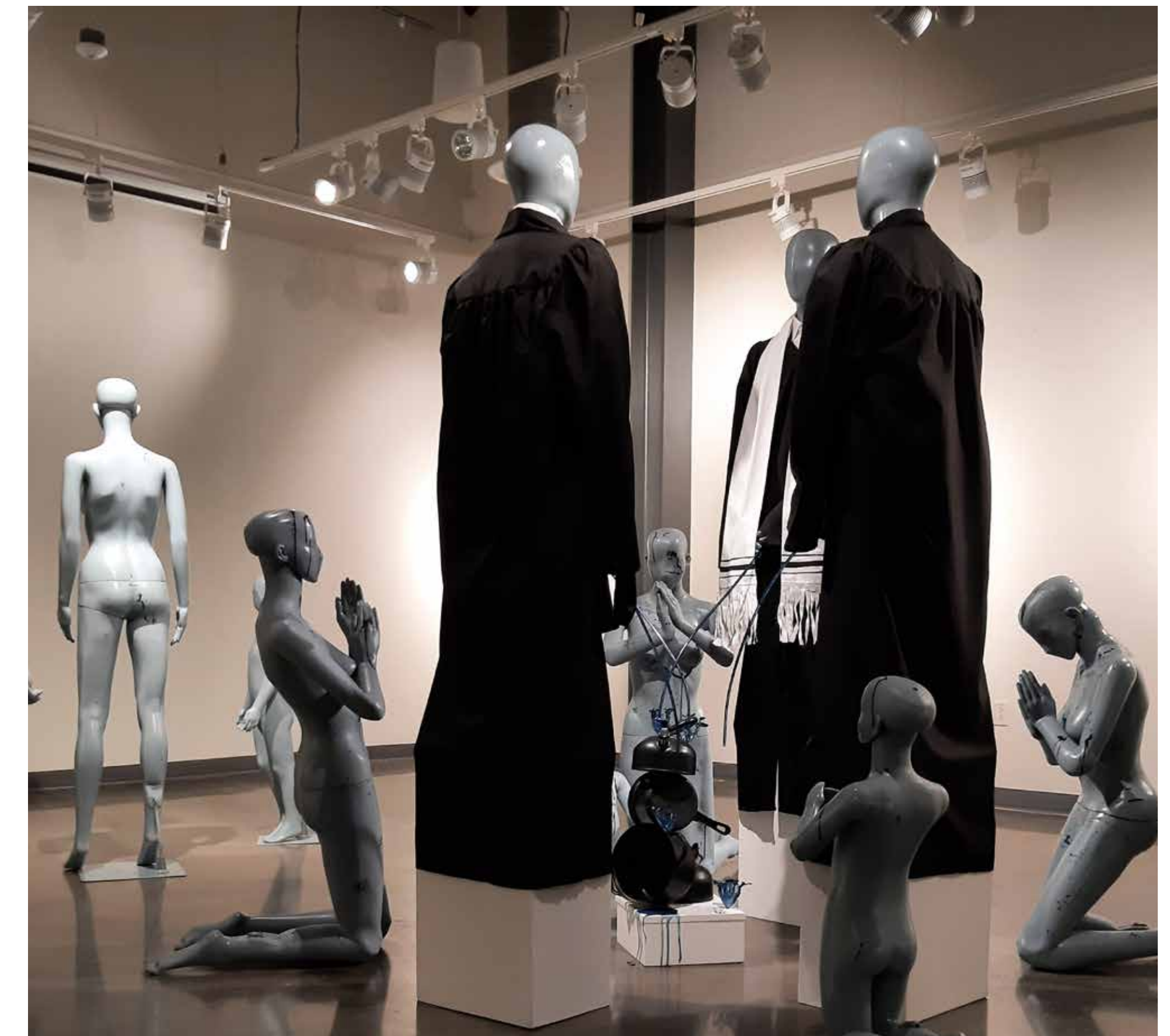
I strip the veneration from the hallowed to brutally reveal exploitation committed by those holding positions of authority—they are portrayed amidst the ruin of their making.

The concept is the medium. The work is the distillation of a concept

presented as multi-perspective narratives. The central premise is overt and accompanied by subordinate ideas or stories that are symbolic or incomplete and left open to interpretation. Formal aesthetics are exploited to simultaneously present disparate ideas, characters, or messages and elicit affective arousal. There is no language appropriate for one audience or another—only language.

I have no set artistic boundaries or expectations for scale, materials, or methods. Instead, relative conditions dictate these aspects throughout each project, and the process is experimental, visceral, and dynamic.

@JoPhenneger  
JoPhenneger.com



## Mandana Ranjbar

**Title** Hand In Hand Together  
with Love

**Medium** Acrylic Painting and  
Texture on canvas ( fabric, pow-  
er grout, concrete, plaster,  
acrylic paint, rope)

**Size** 55"x55"

**Year** 2023

*Back cover*

**Title** Captivity 1

**Title** Captivity 2

**Medium** Digital photo, (2 pcs)

**Size** 24" x 16"

**Year** 2019



I tell visual stories through light, composition, and multidimensional art. As a feminist conceptual artist, my work addresses the difficulties human beings face in the context of inequality, discrimination and power. I illustrate sophisticated attitudes and concerns affecting human being worldwide. These pressures often have religious and political roots that cause social and psychological worries.

My artworks depict the inner emotions of people. To portray their feelings about the oppression they experience, I use props and particular objects in staged photographs. I make surreal scenes that look imaginary in a created space somewhere between reality and fantasy and express these problems symbolically. Establishing social equality is one of my driving purposes, and I aspire through my art to reach everyone.

Woman, life, freedom is a concise poem. The wind danced through the Kurdish girl's hair in the heart of the capital and made a meaningful song of it. Her liberation song resonated throughout Iran.

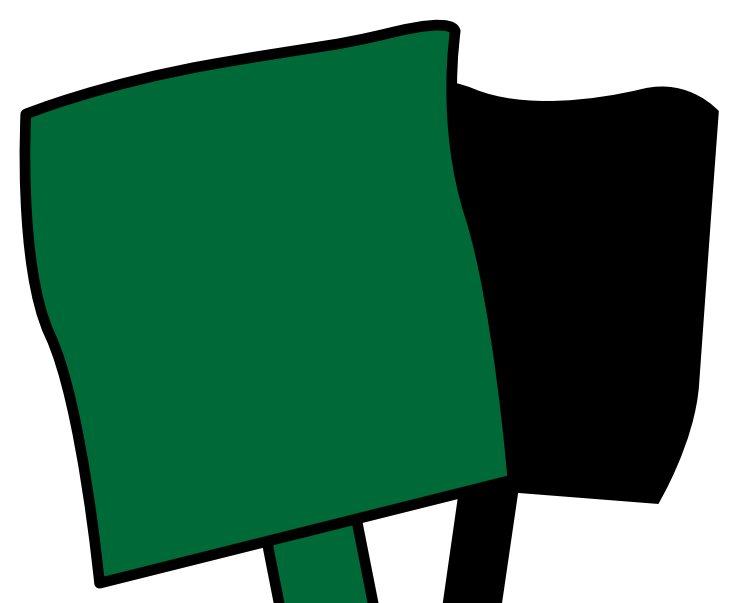
In recent months, the protest of Iranians against the arrest and killing of a young girl named Mahsa Amini for wearing an improper hijab led to a revolutionary uprising of the people and their presence in the streets. Iran's government has confiscated basic human rights for many years. Demanding was taken to the slaughterhouse by suppressing and killing defenseless people.

On the other hand, the spread of fake and false news about the separatism of different Iranian ethnic groups tried to divert the unique movement of Woman, Life, Freedom from the goal. However, the clenched fists of fellow countrymen from north to south, east

to west gave a firm answer to the foolish mouths. People all over the country showed sympathy and unity together hand in hand. The artwork "hand in hand together, with love" shouts about the unity of Iranians all over the country by using the three colors of the Iranian flag, green, white, and red, with art.

@Mandana\_Ranjbar\_  
MandanaPhotography.com

**Title** Woman Life Freedom  
**Medium** Medium painting & calligraphy  
**Size** 14" x 14"  
**Year** 2023



# Toktam Ranjbar

**Title** Red Tulips  
**Medium** Digital Design & Collage  
**Size** 24"x18"  
**Year** 2023

Next page

**Title** Free Iran  
**Title** Dance  
**Title** Azadi Square  
**Title** STOP EXECUTION IN IRAN

**Medium** Digital Design  
**Size** 16"x12"  
**Year** 2023

First Name	Hope	Elementary School	Correlation	Class	Courage	Exam Date	1401
<b>Exam Paper</b>				Branch	Home	Exam Subject	Revolution
Last name	Iran	High School	Alliance				

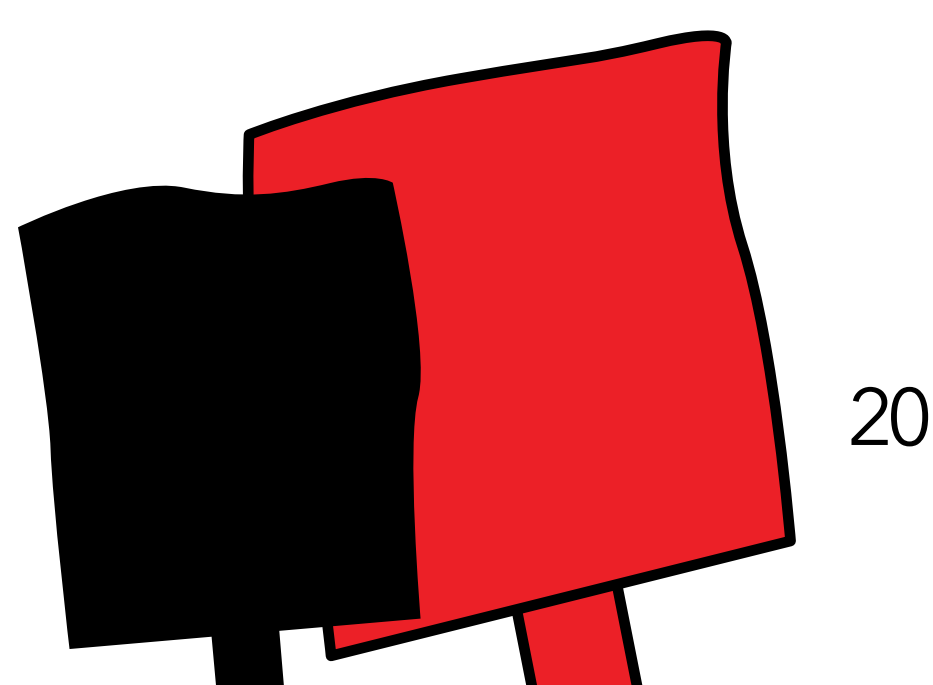
**IN THE NAME OF GOD OF THE RAINBOW**

Mona Naqib	Zakaria Khial	Sarina Esmailzadeh	Komar Darafadeh	Nika Shakarami	Kian Pirfalak
Javad Poshbeh	Sarina Saeedi	Sedis Kashani	Sadaf Movahedi	Amir Hossein Basati	Hasti Naroei
Diana Mahmoudi	Simer Hashemi Zehi	Parnis Hamnava	Parsa Rezaeost	Asra Panahi	Mohammad Reza Sarvari
Abdollah Mahmoudpour	Setareh Tajik	Mohammad Rakshani	Arnika Ghaem Maghami	Mobin Mirkazehi	Mahak Hashemi
Ehsan Alibazi	Reza Kazemi	Aram Majid	Mehdi Farahani	Soha Etebari	Pedram Azarnoush

نام امید	دبستان همبستگی	کلاس شجاعت	تاریخ امتحان	۱۴۰۱
نام خانوادگی ایران	دبیرستان اتحاد	شعبه وطن	موضوع امتحان انقلاب	

**به نام فدای رنگین گمان**

مونا نقیب	زکریا خیال	سارینا اسماعیل زاده	کومار درافاده	نیکا شاکرمی	کیان پیرفلک
جواد پوشه	سارینا ساعدی	سدیس کاشانی	صدف موحدی	امیرحسین بساطی	هستی نارویی
دیانا محمودی	سایمر هاشمیزهی	پارنیس همنوا	پارسا رضادوست	اسرا پناهی	محمد رضا سروری
عبدالله محمودپور	ستاره تاجیک	محمد رخشانی	آرنیکا قائم مقامی	مین میرکازهی	ماهک هاشمی
احسان علیبازی	رضا کاظمی	آرام مجید	مهدی فرحانی	سها اعتباری	پدرام آذرنوش



My art highlights humanity, morality, and basic rights. I portray the truth of life through graphic design, painting, and sculpture as an interdisciplinary artist. I do Marquetry with different woods. For me, life flows in a variety of materials such as wood, clay, and paint. I utilize it conceptually to convey deep meaning to human beings.

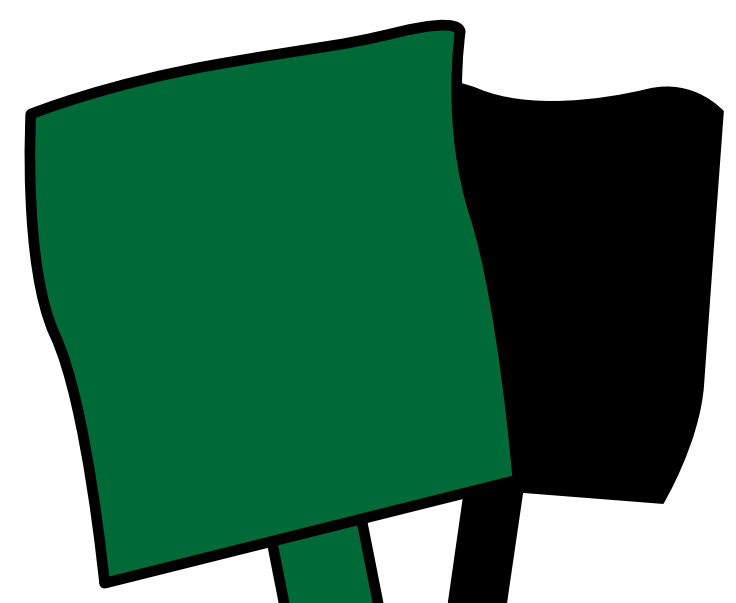
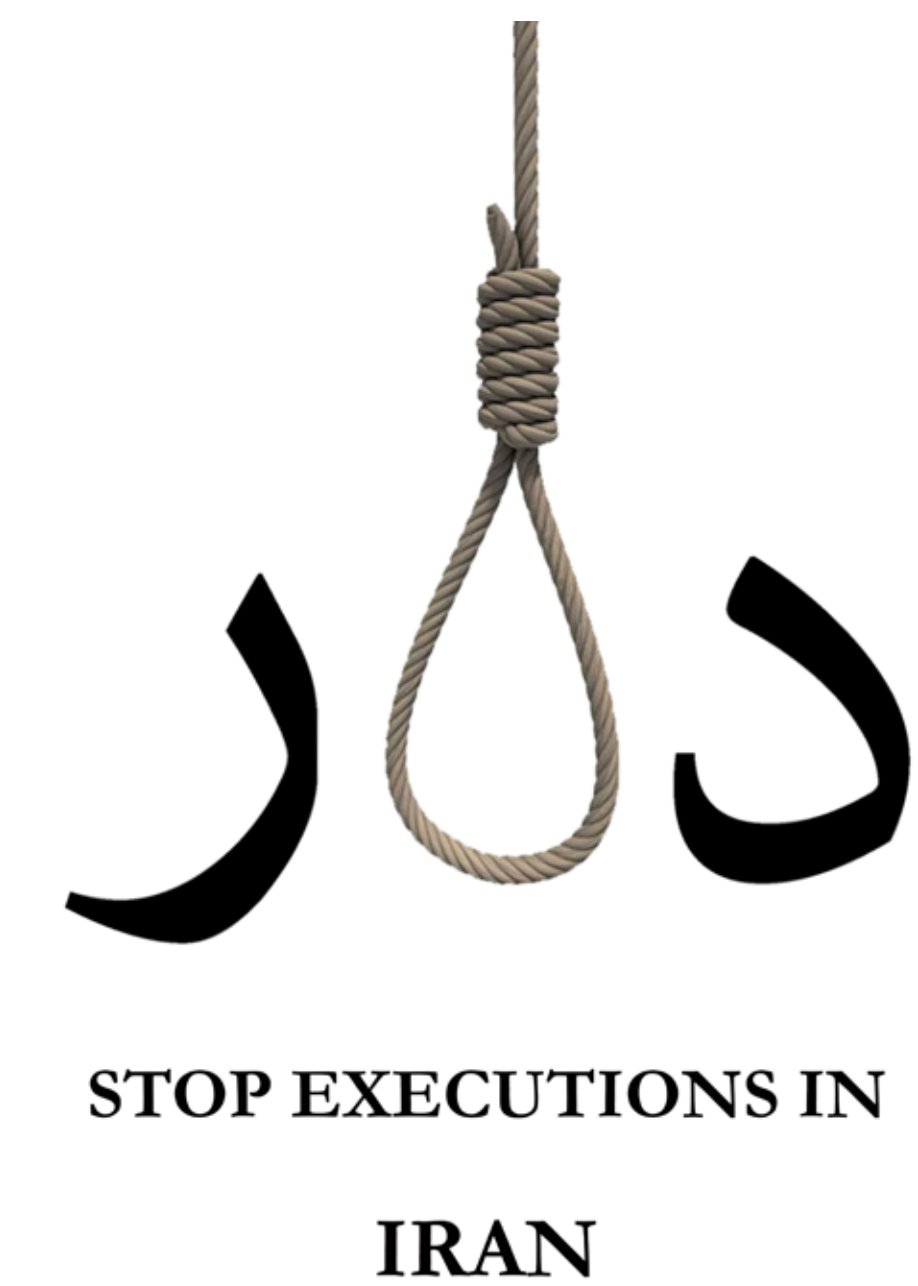
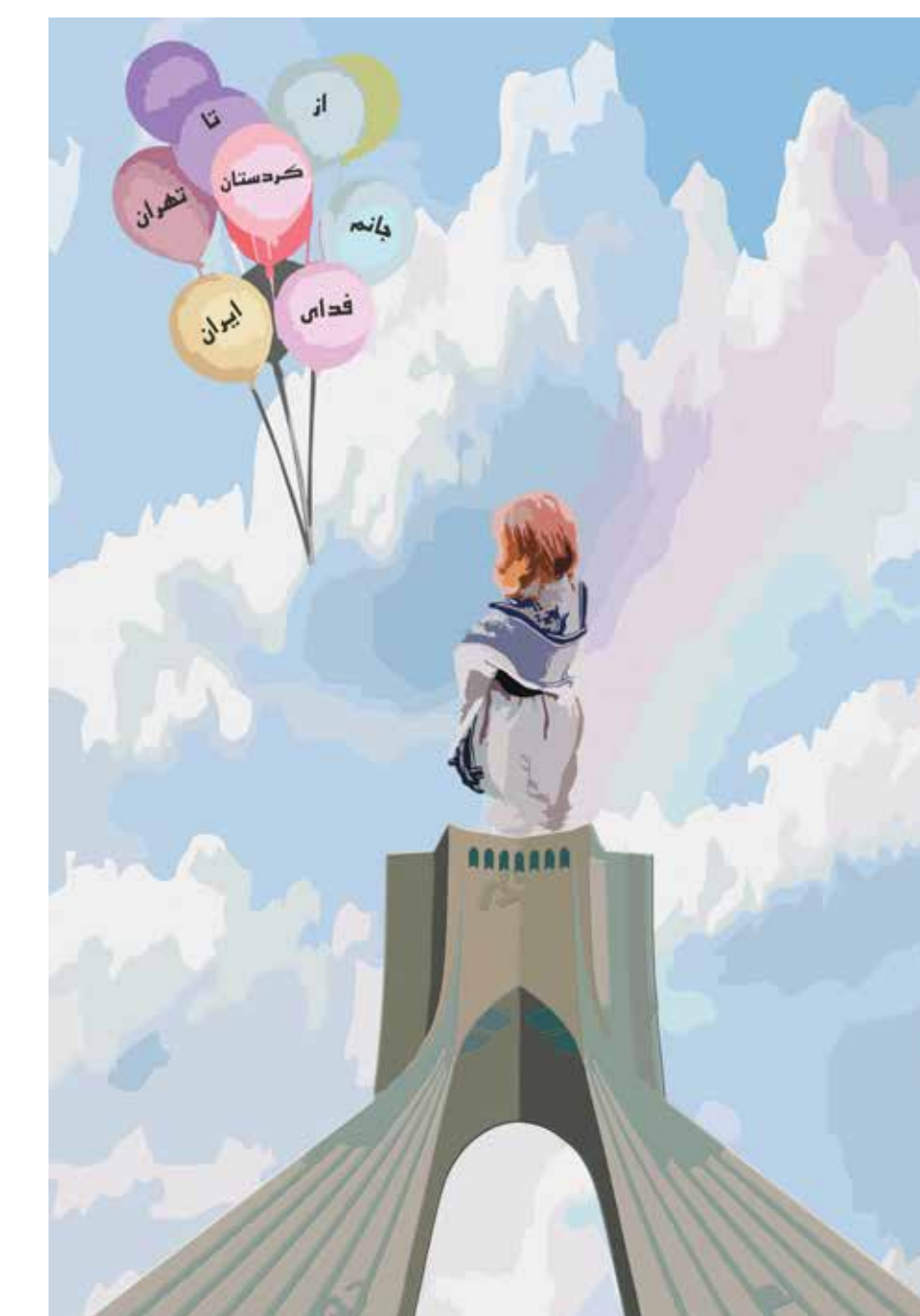
The death of a 22-year-old girl, Mahsa Amini, who had traveled with her family from Kurdistan to Tehran, the capital of Iran, and got arrested by morality police for improperly wearing her hijab was like a spark

that ignited the inner anger of Iranian people. However, the bullet was the government's response to the protesters and uprising. Meanwhile, not only many men and women were killed in the streets, but also innocent children and students collapsed like red tulips.

The DANCE uses the painting "Creation of Adam" by Michelangelo to portray the faces of Mahsa Amini and Khodanoor Lajaei with the hashtag of the names of people who were killed in the uprising of the woman, life, freedom.

I am perpetuating the immortal figures with the language of art who were undoubtedly assets for Iran. The future generations must know that the people of Iran in the 21st century were deprived of life just for demanding their basic rights to life. The day of the liberation of Iran, which is like a bird surrounded by the Islamic Republic, will not be far away.

@ Toktam.Ranjbar68



# Ashita Sawhney

**Series Title** Design That Matters in 21st Century

**Title Slogan**

**Medium** Data, origami and digital augmented art

**Size** 12.75" x 17.75"

**Year** 2023



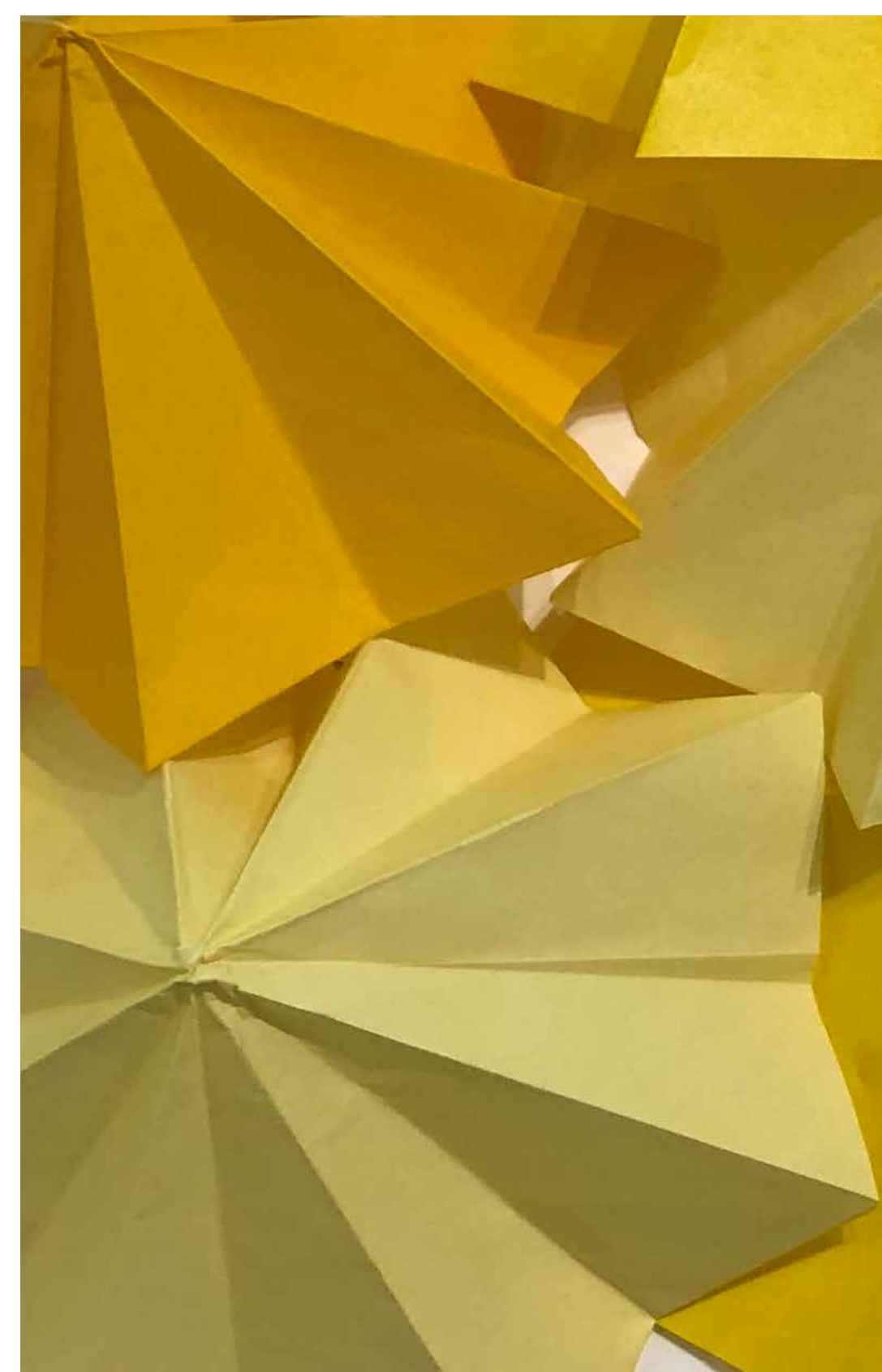
Scan each art using Artivive app to reveal the more details.

In my creative practice over the years it has become imperative to study and create design that matters in our present times. Here a simple yet a strong visual narrative builds a universal appeal - as form, color, language and cultural aesthetics combine to shape the design identity.

A slogan that reflects the emotions and concerns. Form that transcends an everyday object into an iconic symbol. And color as clear visual reference. Together transitioning to mobilize a global identity adding momentum and action to a current ongoing protest movement.

This is Design, that matters in the 21st Century.

@Ashita.Design  
Ashita.Design



*Top center*

**Title** Umbrella

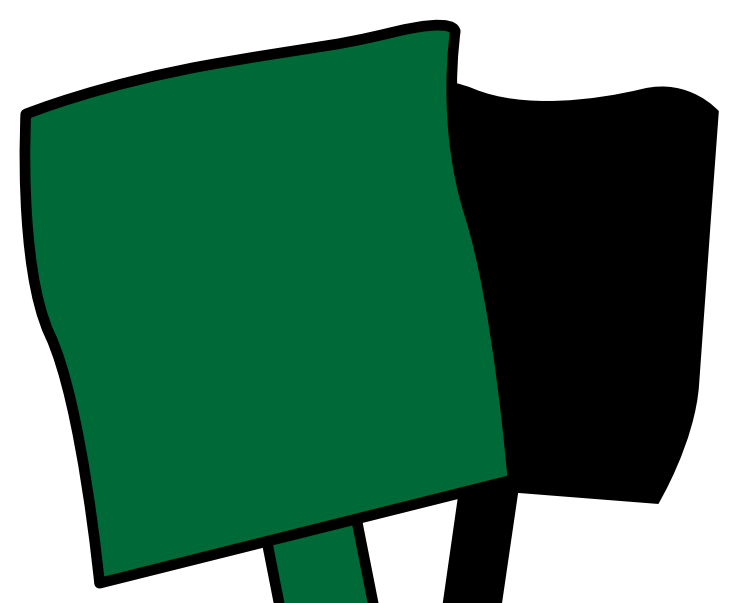
*Above*

**Title** Hat

**Medium** Digital augmented art, data and origami

**Size** 12.75" x 17.75"

**Year** 2023



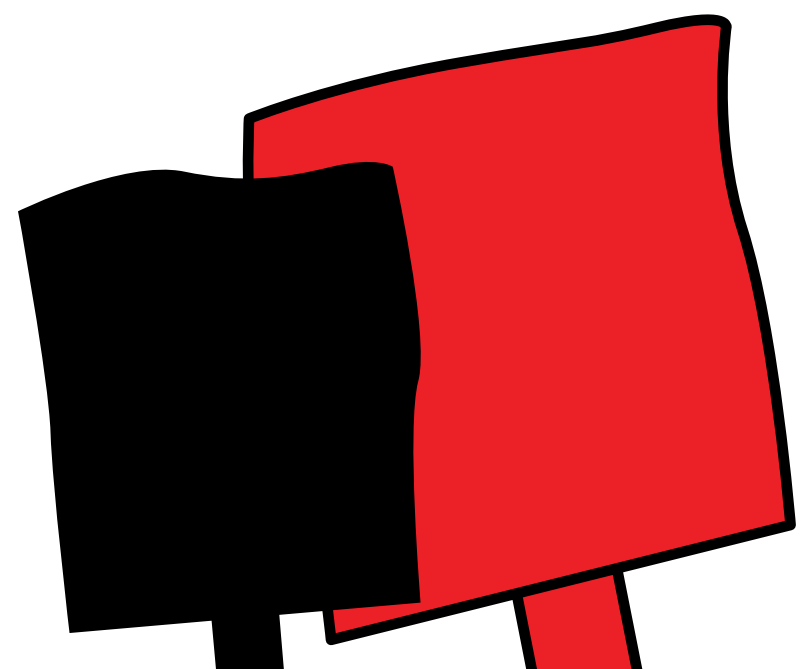
# Adrienne Simmons

**Title** Untitled (Morality Police)

**Medium** Silk, hijab, acrylic,  
thread, metal pin

**Size** 44" x 92"

**Year** 2023



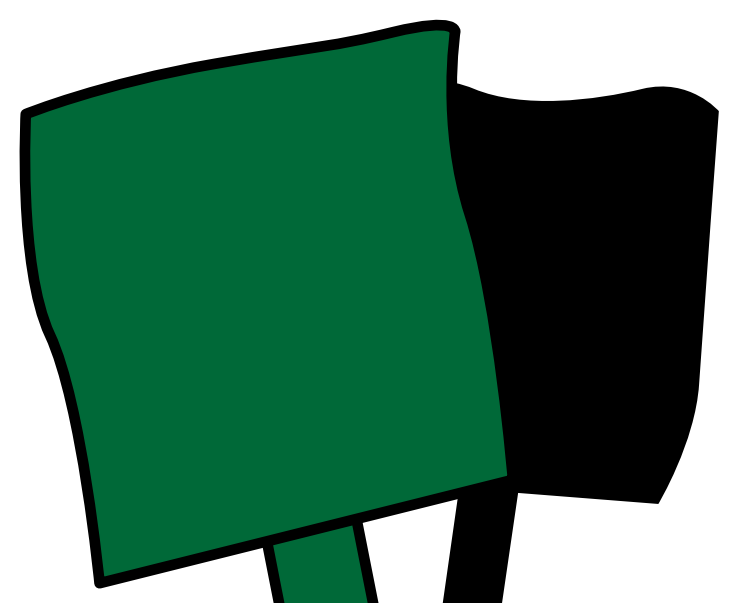
Untitled (Morality Police) represents the duality of order and protest while living within forced codes of conduct.

The top section reflects a map of Tehran, with the area where Mahsa Amini was detained marked with a small embroidered red X.

The bottom section painted in black--specifically chosen for the morality police uniform' color--serves as a backdrop to the horrific treatment of protesters and the destruction of hijabs in the name of freedom for Iranian women.



@ParkStreetArt  
ParkStreetArt.com



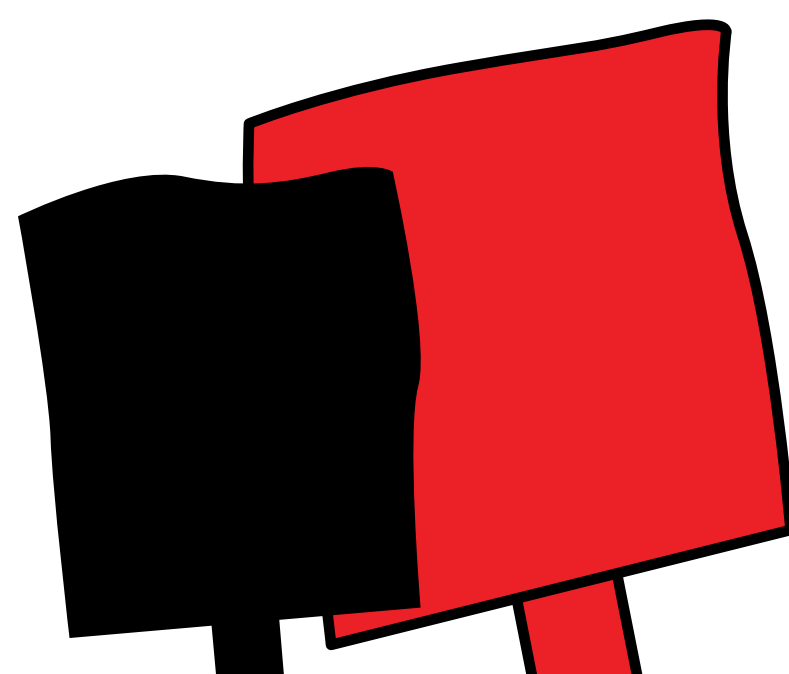
# Hollie Stephan

**Title** Mandana

**Medium** Charcoal on paper

**Size** 24" x 24"

**Year** 2023



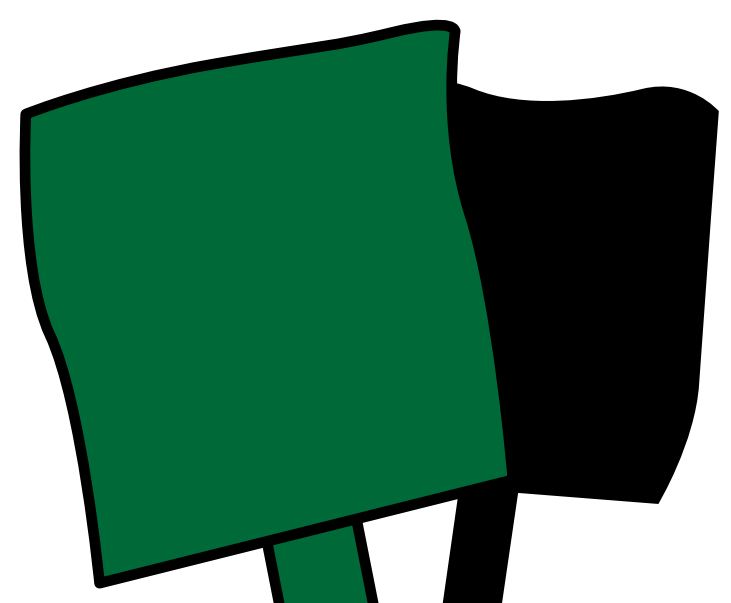
My work uses the idea of the “point of view” and the influence and manipulations of it, as the starting point to explore things I see going on around me. Taking prompts from charged moments in contemporary time I wonder how the story will be told later. How would it be told to someone else? Will it feel different somewhere else?

When we are in the middle of significant events there are overwhelming amounts of context that will need to be edited out to tell the story later on. I think about these and wonder how this could be portrayed visually? What don't I want left out? Whose point of view should it be seen through? How will the viewer's point of view affect the perception of the final piece?

@RedBerryArtStudio



**Title** Hollie1  
**Title** Hollie2  
**Medium** Charcoal on paper  
**Size** 24" x 18"  
**Year** 2023



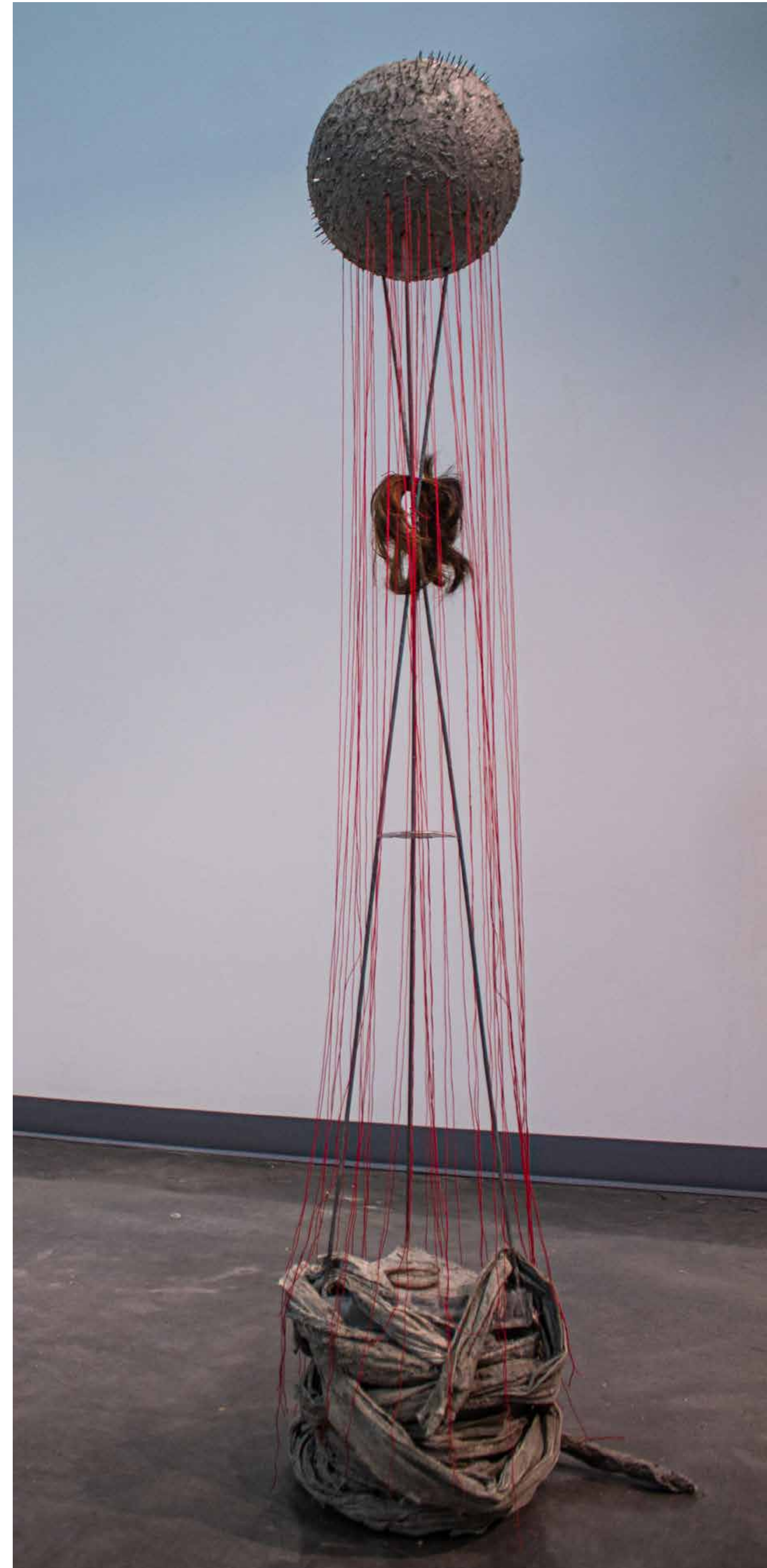
## Zulma Vega

**Title** Gisuboran for You

**Medium** Concrete, fabric, artist's hair, metal, thread, nails

**Size** Mahsa Amini's height  
165 cms/5.4' x 16" x 14"

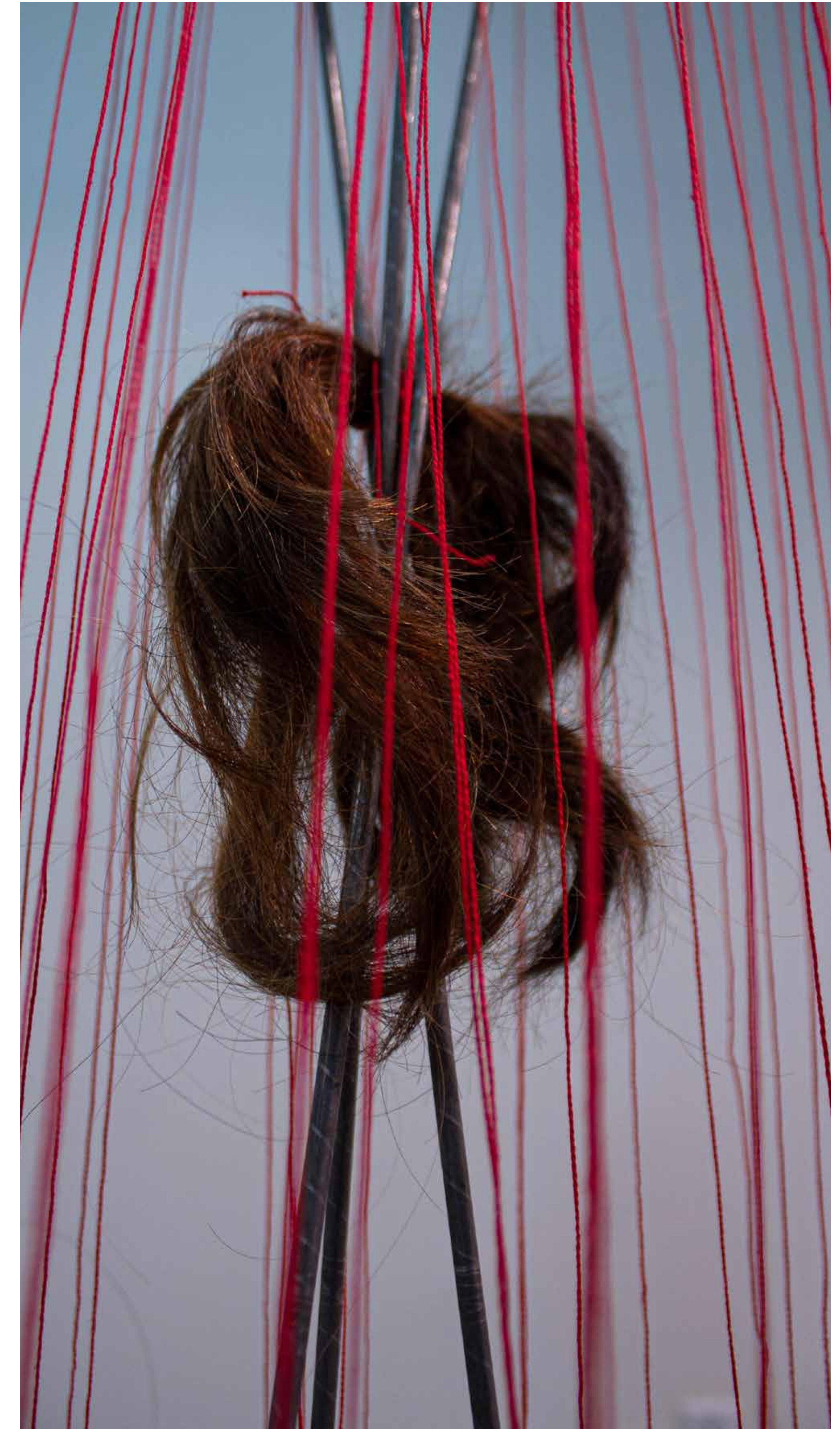
**Year** 2023



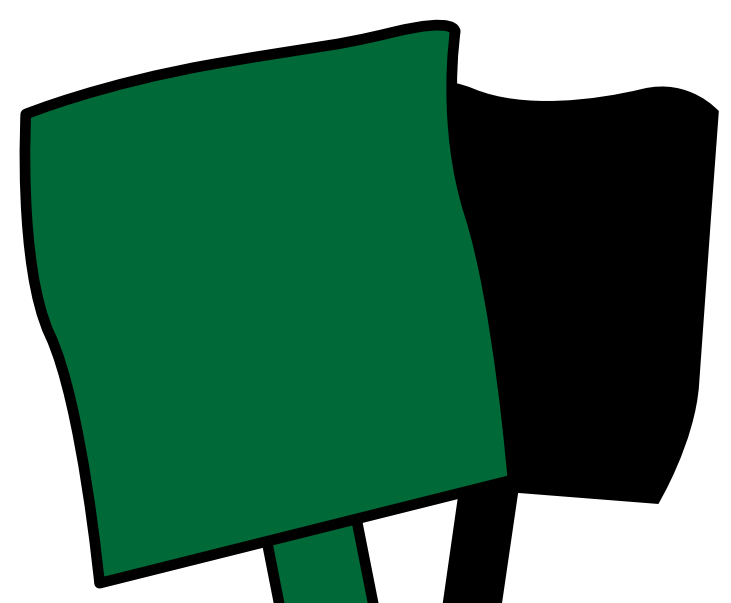
My work deals with the fragility of being human, explored from a subjective and personal experience. Materials allow my artist practice to visually represent our struggles, emotions, actions, and reactions. Therefore, I am fascinated by the different effects materials have on a final creation when combined and how their manipulation can tell us a story.

*Gisuboran for You*, is a reaction to the atrocities committed by Iran's government. Gisuboran is a ritual

that consists of women cutting their hair during the mourning ceremony of their elders in Iranian culture. It became a symbolic gesture to protest the death of Mahsa Amini. This sculpture is my own Gisuboran, my own mourning ritual to deal with the death of Mahsa Amini and all the women and men killed by the "morality police."



@ZulmaVegaArt  
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**Woman Life Freedom Art Exhibition** is curated by Mandana Ranjbar, in support with Beckham Dossett and Kathrine G. McGovern College of the Arts - University of Houston. International artists, Houston based artists and KGMCA - MFA candidates showcase their creative support for this cause. We are thankful for the performance by Badie Khaleghian, Mojgan Misaghi, Sara Zare, and guest speaker Sheida Soleimani.

 @WomanLifeFreedomExhibition  
Exhibition catalogue and collaterals  
are designed by @Ashita.Design