

HOW LUCKY WE ARE, ANGEL AT OUR TABLE, GOD IN OUR CAR

Javad Azimi, Niyaz Azadikhah, Shirin Fakhim, Mona Hakimi-Schueler,
Farrokh Mahdavi, Sepideh Saii and Hesam Rahmanian

Conceived by Ramin and Rokni Haerizadeh

OPENING: THURSDAY SEPTEMBER 29TH AT 7 PM

DURATION: SEPTEMBER 29TH – NOVEMBER 19TH, 2011

On September 29th the group exhibition **HOW LUCKY WE ARE, ANGEL AT OUR TABLE, GOD IN OUR CAR** opens at **Krinzinger Projekte**. Conceived by **Ramin** and **Rokni Haerizadeh** the show presents the works of seven contemporary Iranian artists. Works by **Javad Azimi, Niyaz Azadikhah, Shirin Fakhim, Mona Hakimi-Schueler, Farrokh Mahdavi, Sepideh Saii** and **Hesam Rahmanian** straddle various media including painting, sculpture and video art.

The **Haerizadeh** brothers don't want to create a reductionist "ethnographic" perspective on the Iranian art scene. The broad range of selected political and personal works share a refreshing directness. The focus, thereby, lies in the various aspects of "personhood" - the political and nostalgic human, his desires, memories and after all his body.

Works by Shirin Fakhim and **Hesam Rahmanian** use sarcasm to provoke a political argument. **Fakhims** lightbox ridicules through menacing laughter the leonine emblem on the national flag, which has morphed into three and is neon-lit. **Rahmanians** neon lights that surround the political leaders Khomeini, Khamenei and Ahmadinejad, pervert the supposed "holiness" of the political system, such as their involvement in capitalism.

Farrokh Mahdavi describes the human body in its materiality, presenting oversized, torn out hearts and wounded flesh on a plain white background.

The performative video of **Sepideh Saii** focuses on the sensuality of the human body. She positions herself in filmic fantasies, which circulate around yearning and desire, however staying isolated and partially hidden.

With her animations **Niyaz Azadikhah** emphasizes the significance of every day life by repeating them perpetually. Her focus is always set on sexuality. You can see a bed, the alienation of a copulating couple, female masturbation and homoerotic scenes.

In **Mona Hakimi-Schuelers** and **Javad Azimis** work, the lion signifies an allegoric figure of nostalgia and remembrance. **Azimi** borrows his lions from Iranian folkloric lithographs and icons. With a room installation **Hakimi-Schueler** illustrates the death of the lion as a patriotic symbol.