

## GREY NOISE

### HOSSEIN VALAMANESH: 'ASSEMBLAGE; 1980 - 1985'

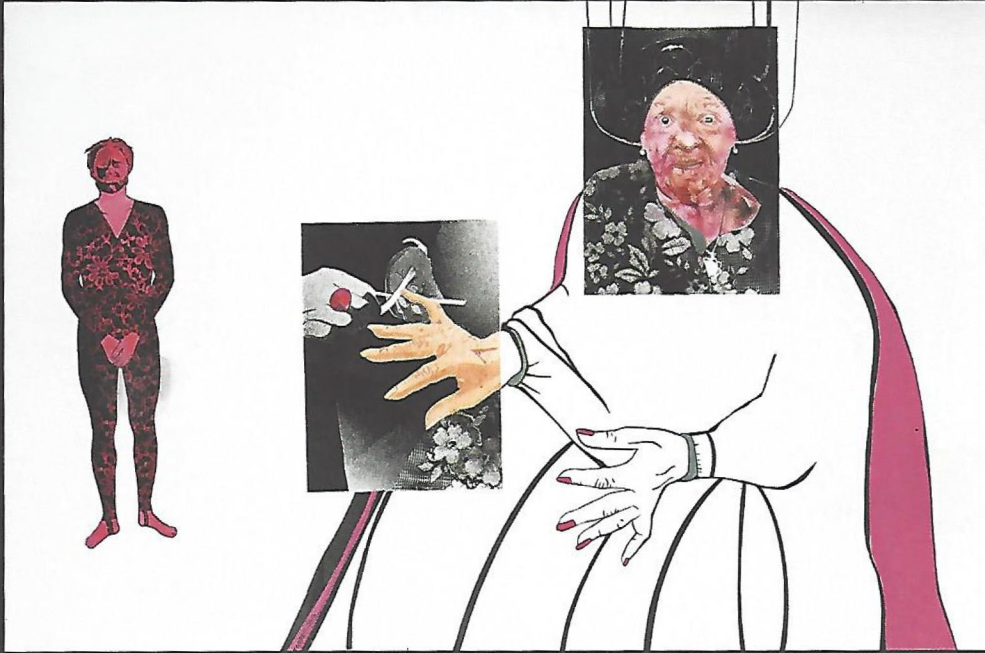
The Iranian born Australian Artist Hossein Valamanesh is inspired by his surroundings, the materials he uses, his Iranian heritage as well as his Australian home. Hossein's installations and sculptural works are reflective of Sufism; they speak of duality and the relationships between grounded reality and higher spirituality. Valamanesh plays with architectural concepts like dimensions and suspension while incorporating the harmony of geometry to express the transcendent relationships between man and his environment. *Assemblage* was created with the use of natural elements like earth and water in combination with the evolutionary marks of humans – such as finger prints. Valamanesh's immaculate constructions are expressive of humanity's connection with the natural world. **Until 25 April. Grey Noise, Dubai. +971 4 379 0764. Greynoise.org**



## AYYAM GALLERY

### KHALED TAKRETI: 'LOL'

Syrian artist Khaled Takreti's Pop painting style has influenced a new generation of contemporary artists in the Middle East. His innovative portraits are composed from using photographic images as stencils. Takreti takes these stencils and etches untreated canvas, he then continues by painting layers of vivid colors in a minimalistic fashion. Concerned with socio-politics, Takreti's portraits are satirical in nature and explore the dimensions of mass-consumerism, pop culture and social relations. Takreti's bright paintings capture psychological undertones through unconventional and often times surrealistic imagery. Takreti's influences range from the conflicts in Syria to our obsession with technology. *LOL* - meaning 'laugh out loud' in social computer jargon, is Takreti's sardonic exploration of everything this age has to offer, especially technology. Takreti's reflection of the world around him is also painted from an introspective perspective as he continues to create self-portraits as part of an ongoing chronicle of his life. **Until 12 March. Ayyam Gallery, DIFC, Dubai. +971 4 439 2395. Ayyamgallery.com**



## CARBON 12

### ANAHITA RAZMI: 'SHARGHZADEGI'

The artworks of contemporary and multidisciplinary artist Anahita Razmi are inspired by her interest in identity and equality. *Sharghzadegi* is Anahita Razmi's exploration into the apparent merging of Eastern and Western cultures. Razmi became inspired by the term *Gharbzadegi* which was coined in Iran during Shah Reza Pahlavi's reign and means 'weststruckness.' During the middle of the 20th century, the bad relations between the West and Iran led to the term *Gharbzadegi*, which refers to the conceptualized loss of Iranian culture due to a plague of Western influences. After Razmi questioned the connotations of the terms 'East,' 'Middle' and 'West,' she traveled across the Silk Road and North America to find the meaning of Eastern and Western identity. Razmi documented the people she met and the stereotypes that she observed during her travels - her findings are expressed through her *Sharghzadegi* artwork that includes the film *Middle East Coast West Coast*. Razmi lightheartedly addresses the issues of stereotypes and references the copy-cat game that different cultures play with each other in her piece *Middle-East Pak* by rebranding a well-known backpack logo to include the word 'middle.' Razmi concluded her exploration of geographical identity with the notion that stereotypes are persistent, but geographical labels are relative and influences happen between all cultures. When naming her exhibition - Razmi took a stance against the term *Gharbzadegi* and coined the term 'Sharghzadegi' to mean Eastern influences affecting the West. **Until April 30. Carbon 12, Dubai. +971 4 340 6016. Carbon12dubai.com**

