



MISAZI

Spring Catalog  
2024

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# About Us

An art lover couple, Hadi and Mahsa, started MiSaZi Art Gallery in 2021 in New York, US. Despite their background in finance and computer science, they have long been an advocate for underrepresented artists. They accomplished their PhD degree in Artificial Intelligence, and Human Interaction Design that inspired them to appreciate artworks using mixed media and digital techniques. They are now working in New York city with an international team of art professionals to pursue their art passion further through supporting contemporary artworks by emerging and midcareer artists.

Joining MiSaZi team as the artistic director in 2022, Mahsa Pakravan is an art curator, educator, researcher, and entrepreneur based in Toronto, Canada. Mahsa holds a PhD in Ethnomusicology, and an MA in Art Studies.

As a researcher and strategist, she utilizes qualitative and quantitative data to identify trends and deliver compelling recommendations to artists and art educators. Her areas of expertise include community engagement trends, brand visibility, and program competitiveness.

MiSaZi Art Gallery works with experienced artists and art educators with diverse interests and cultural backgrounds. We work together to provide our audience with a unique experience in their artistic journey. We believe art matters because it empowers everyone to reach personal growth and self-improvement. Through multicultural art education we provide individuals with the opportunity not only to know their own culture better, but also create an appreciation of cultural diversity in the society.

MiSazi Art Gallery is a place for us to showcase the work of talented artists we have collected and enhance our opportunities to connect to a broader network of artists to complement our current collections.



# The Mission

**Art must be life, it must belong to everybody.**

-Marina Abramovic

Promoting the RISE, Growth and EMPOWERMENT of artists from various minority communities in Central Asia and around the globe.



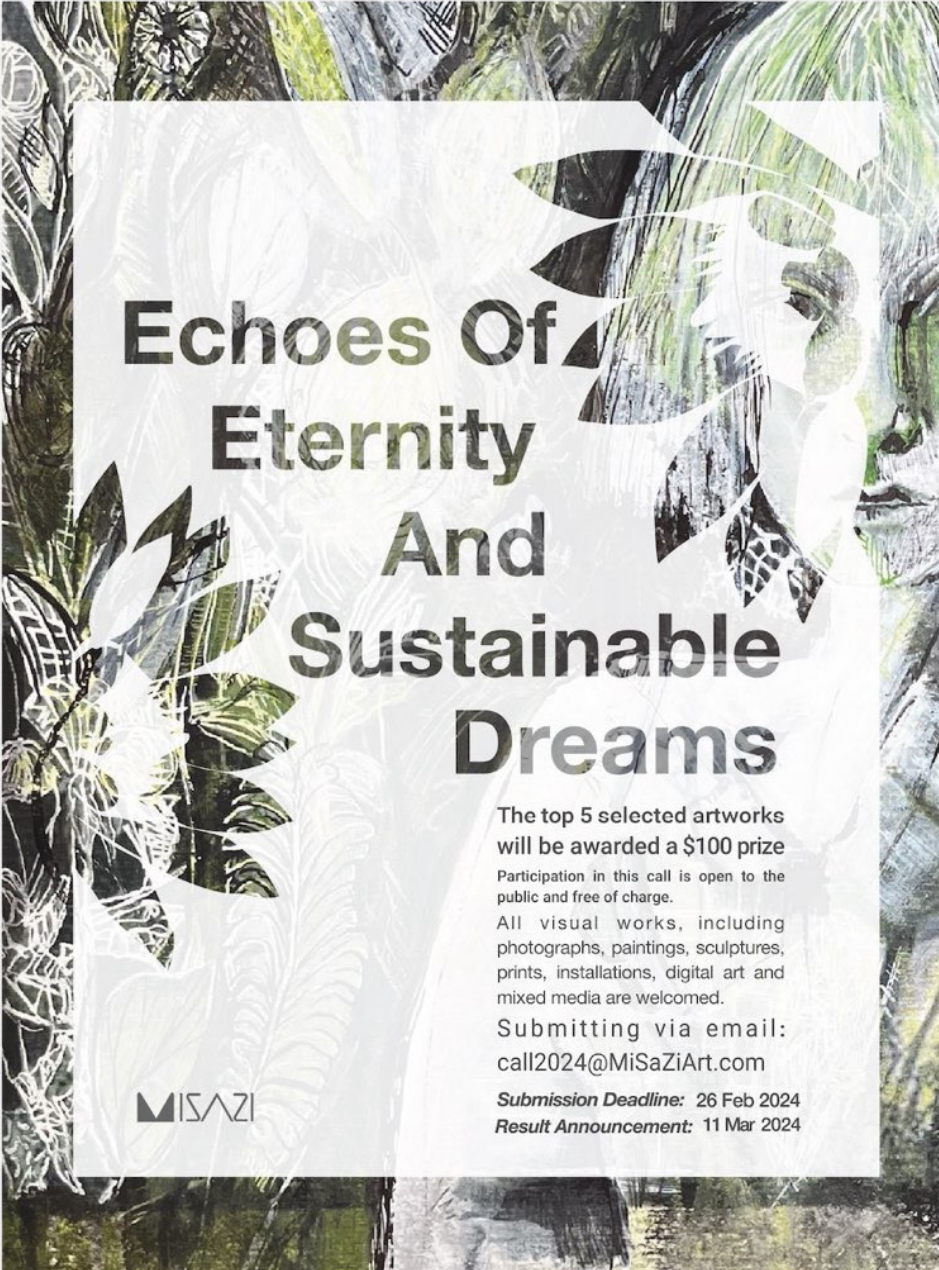
# The Vision

To be recognized as a significant intellectual resource for artists and art lovers and to maintain artistic excellence for breadth of experience and depth of knowledge in the research and development of our collections.

# Our New Collection

Spring Call

Echoes Of Eternity And Sustainable Dreams



## Echoes Of Eternity And Sustainable Dreams

The top 5 selected artworks will be awarded a \$100 prize

Participation in this call is open to the public and free of charge.

All visual works, including photographs, paintings, sculptures, prints, installations, digital art and mixed media are welcomed.

Submitting via email:  
[call2024@MiSaZiArt.com](mailto:call2024@MiSaZiArt.com)

**Submission Deadline:** 26 Feb 2024  
**Result Announcement:** 11 Mar 2024

**MISAZI**



# Themes

-Myth, Contemporary Human, and the Environment:

How do mythology contribute to understanding of the role we play as the guardians of environment? Artists, inspired by myths and epic heroes, display a novel interpretation of ancient narratives with an environmental perspective for contemporary humans.

This call focuses on the spiritual connections between humanity, mythology, and the environment.

-The stability, evolution, and sustainability of environment:

Artists are exploring the stability of our environment and human's role in evolution.

In this context, artists' unique perspectives can illustrate a new path to design a more sustainable global world.





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Artwork Title: Cubic life  
Artist: Mariam Azad  
Year: 2023  
Size: 10\*10\*10 CM  
Material: Plaster

This white demon that has shackled me, you, us. This white demon that is nothing but a cubic life made of plastic.



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Artwork Title: Untitled  
Artist: Niloofar Khosravani  
Year: 2024  
Size: 10\*10\*10 CM  
Material: Plaster

Isn't being and being ignored familiar? Maybe!

Maybe each of us was ignored at some point in life. I don't know the reason. Maybe we were so ordinary that we were not seen, or maybe we were so different that we were filtered out.

Artemia!

I didn't know what it was myself. To be honest, the issue is something else, not what it is!

Who knows who a myth is?

Maybe just because we survived and fight for life, we are Myths...

Artemia survives in five percent, struggling to survive in lake Urmia.

Breathe in the smell of dead fish and migratory birds along with the extinction of this ignored creature, see the destruction of the ecosystem, the drying up of Lake Urmia and even Iran.





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Artwork Title: Second Life  
Artist: Sajad Ebrahimi  
Year: 2024  
Size: 38.5\*52 CM  
Material: Mixed Media

In my hometown, groundwater is one of the most important sources of water. Naturally, my life and the lives of the people in the region depend on this water.

These natural resources are being completely destroyed by the power plants that have been built in the surrounding plains. Even after destroying the land and water resources, these power plants pollute the air by burning mazut.

These disasters made me want to depict the anti-urban ideal that they have left for us in my work. I have used black and brown colors to show the pollution of the power plants. I have also used materials and printing techniques that are based on thinner to show the transparency and meaninglessness of these power plants. Finally, by scratching the colors on the dry ground, I have emphasized the wide holes created by water scarcity.





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Artwork Title: Water of Life  
Artist: Sajad Ebrahimi  
Year: 2024  
Size: 39\*54 CM  
Material: Mixed Media

In my hometown, groundwater is one of the most important sources of water. Naturally, my life and the lives of the people in the region depend on this water.

These natural resources are being completely destroyed by the power plants that have been built in the surrounding plains. Even after destroying the land and water resources, these power plants pollute the air by burning mazut.

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Artwork Title: Nostalgia  
Artist: Koorosh Lornezhad  
Year: 2024  
Size: 32.5\*49 CM  
Material: Oil on cardboard

Throughout the vast pages of history, we have praised this insatiable giant child. Once, with our bare feet, we paced every inch of the earth, and with each step forward, we considered the landscape behind us to be more and more unattainable. However, we kept the memory of our first day alive in our hearts, and by nurturing this memory, we elevated it to the status of myth. The first day was named the beginning, and our thirst for finding the simplicity of the smell of soil was eternal. We returned the bodies of our companions to the heart of the earth like seeds, and we called their graves eternal resting places. The beginning and the end were the earth beneath our feet, but our nostalgic mind aimed somewhere among the constellations to lift the veil from the first day. We, the ancients, the 70s or the 80s, miss the softness of the sand grains. We miss the roughness of the rocks and the awe-inspiring majesty of the sea. In the hope that the waves will keep us awake.



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Artwork Title: The Ocean  
Artist: Parniyan Amiri  
Year: 2023  
Size: 21\*29.7 CM  
Material: Pen on paper

In this work, I have tried to show the ocean without censoring the bitter truths that exist in its depths, and without exaggerating or being overly pessimistic, and simply in a "completely realistic" way.  
May contemporary humans see themselves (their impact) in it and feel it.



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Artwork Title: Untitled  
Artist: Parniyan Amiri  
Year: 2023  
Size: 42\*29.7 CM  
Material: Pen on paper

In this work, I have tried to show the ocean without censoring the bitter truths that exist in its depths, and without exaggerating or being overly pessimistic, and simply in a "completely realistic" way.  
May contemporary humans see themselves (their impact) in it and feel it.





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Artwork Title: Untitled  
Artist: Mansooreh Aslemarz  
Year: 2022  
Size: 25\*35 CM  
Material: Oil On Canvas

Dominion over the earth was granted to the human species, and it used this opportunity to destroy other species, warm the atmosphere, and in general destroy everything for its own benefit; but it paid a heavy price for these things. In the finite and mortal body of this species, a brain was placed that was capable of conceiving the infinite, and thus the desire for infinity was formed in its being.

Corrections by  
Jonathan Franzen  
Translation by  
Peyman Khaksar



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Corrections by  
Jonathan Franzen  
Translation by  
Peyman Khaksar





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Artwork Title: Untitled  
Artist: Jaleh Akhlaghi  
Year: 2020  
Size: 42\*24\*11 CM  
Material: Papier mache

Psychological facts reveal the multiple aspects of human personality, and the hidden archetypes in the unconscious mind always cast a shadow on our behaviors. The multiple dimensions of personality and the intertwining of repeated joys and sorrows of man, which perhaps were predetermined were the basis of my research in the formation of this collection.

Sometimes, feminine concerns are raised in the form of figures that, in the process of their creation, are made from recycled materials and broken objects, creating new combinations and meanings, and continue their lives in the body of new creatures with contradictory identities. Exaggerated creatures that are stuck in themselves, and creatures that have a desire for self-awareness and to transcend their current life tasks and experiences, and have opened their wings to fly to other aspects of destiny.



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Artwork Title: Untitled  
Artist: Javad Razavi  
Year: 2024  
Size: 21\*29.7 CM  
Material: Mixed media

Trees are the central theme of my work. In general, if we do not take care of elements that have roots, they will perish. This can also be applied to living beings. If we do not take care of our mind and soul, it will lead to tension and numbness.

I tried to convey this feeling through the use of accidental printing with plastic and intertwined hatching. As a result, if we want to take care of our mind, we must first silence our thoughts. Then, we can live in the moment. Depression, which is related to the past, and anxiety, which is related to the future, will disappear.





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Artwork Title: Once  
Artist: Erfan Jami  
Year: 2024  
Size: 29\*44 CM  
Material: Mixed media

Every element you see in this collection comes from within me, and it can also happen to you. There is a war between the enslaved fish, which represents my mind or myself, and the hands and represent fingers, which the cruel thoughts that have trapped the slave. This war is full of hope and despair, defeat and victory. The chain is the only way to break it is to break this connection that can lead the slaves to glory. The rapid technique helped me to throw these emotions out of my mind, which is similar to the theme of this collection. The use of labels also tries to put the collection behind a filter so that we can understand that everything happens inside and is not connected to the outside space!

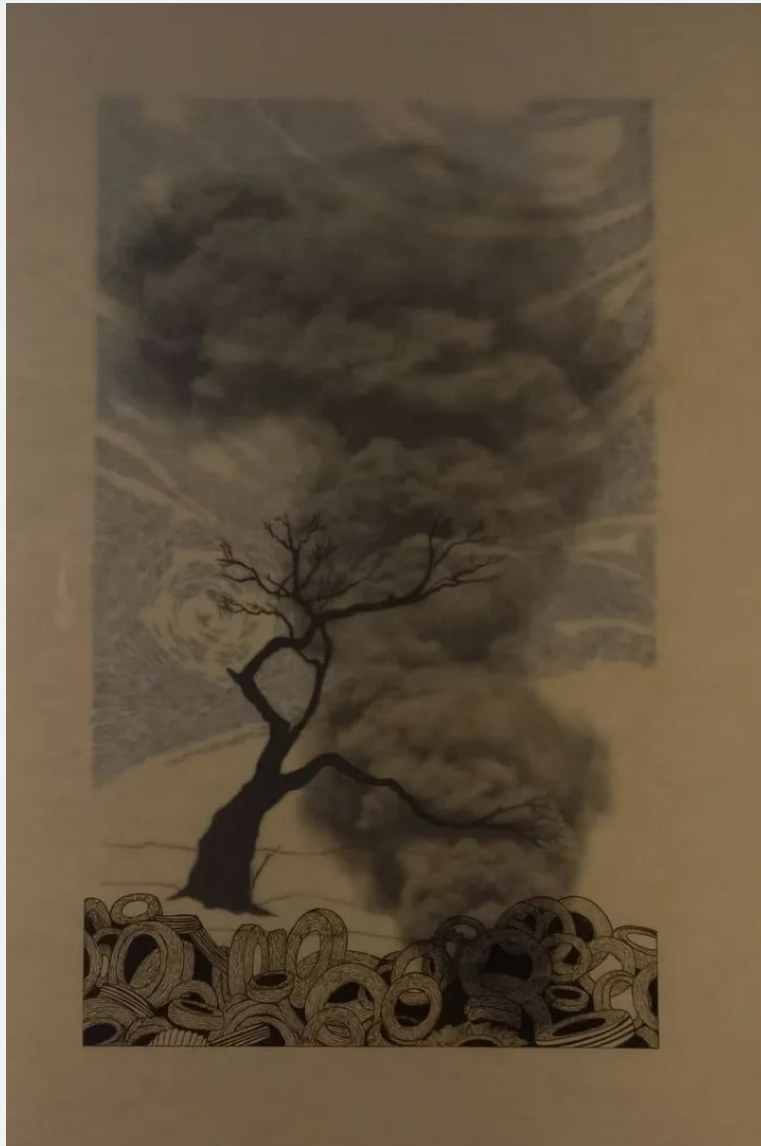




Artwork Title: Untitled  
 Artist: Maryam Rangamiz  
 Year: 2023  
 Size: 80\*60 CM  
 Material: Oil on canvas

The sun is sacred because it gives life. The cow is also sacred because it gives life. And so is woman. But life is divided into periods, like a year that has twelve months. and the earth reaches its resurrection by passing through these months. So everything that shows it must be cherished.

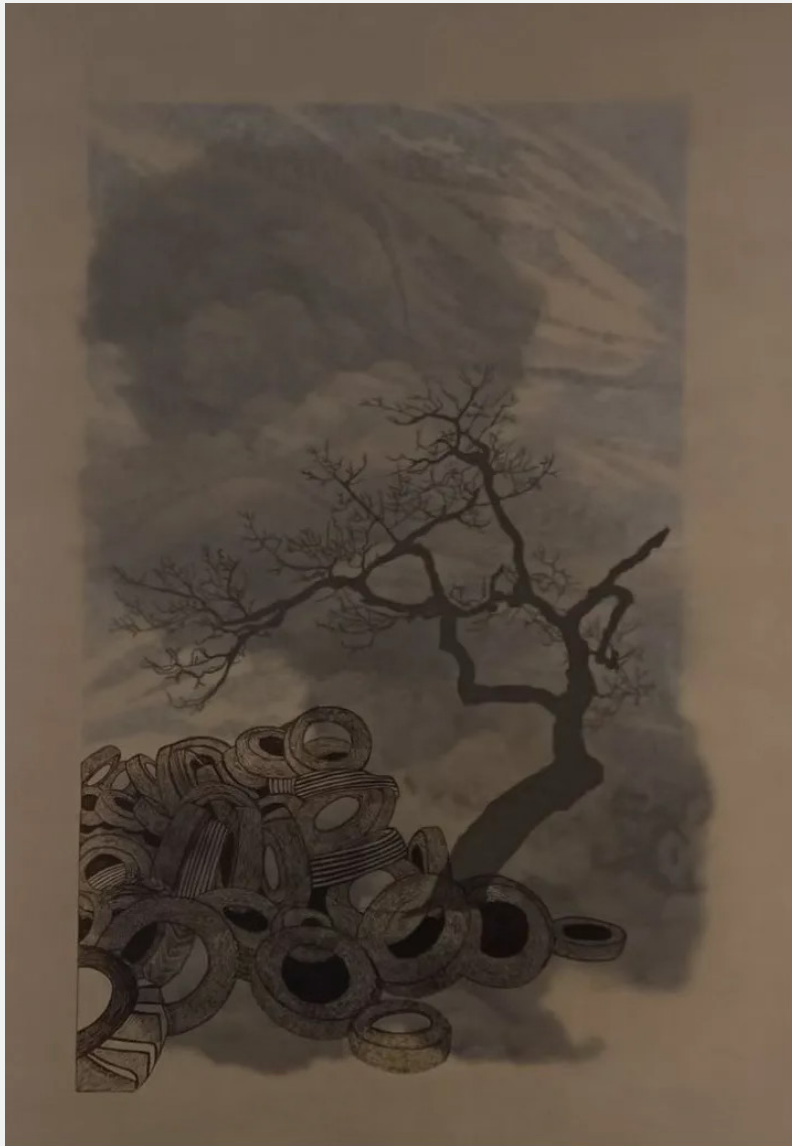




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Artwork Title: Frostbite  
Artist: Atena Aftabi  
Year: 2024  
Size: 30\*40 CM  
Material: Rapid on cardboard

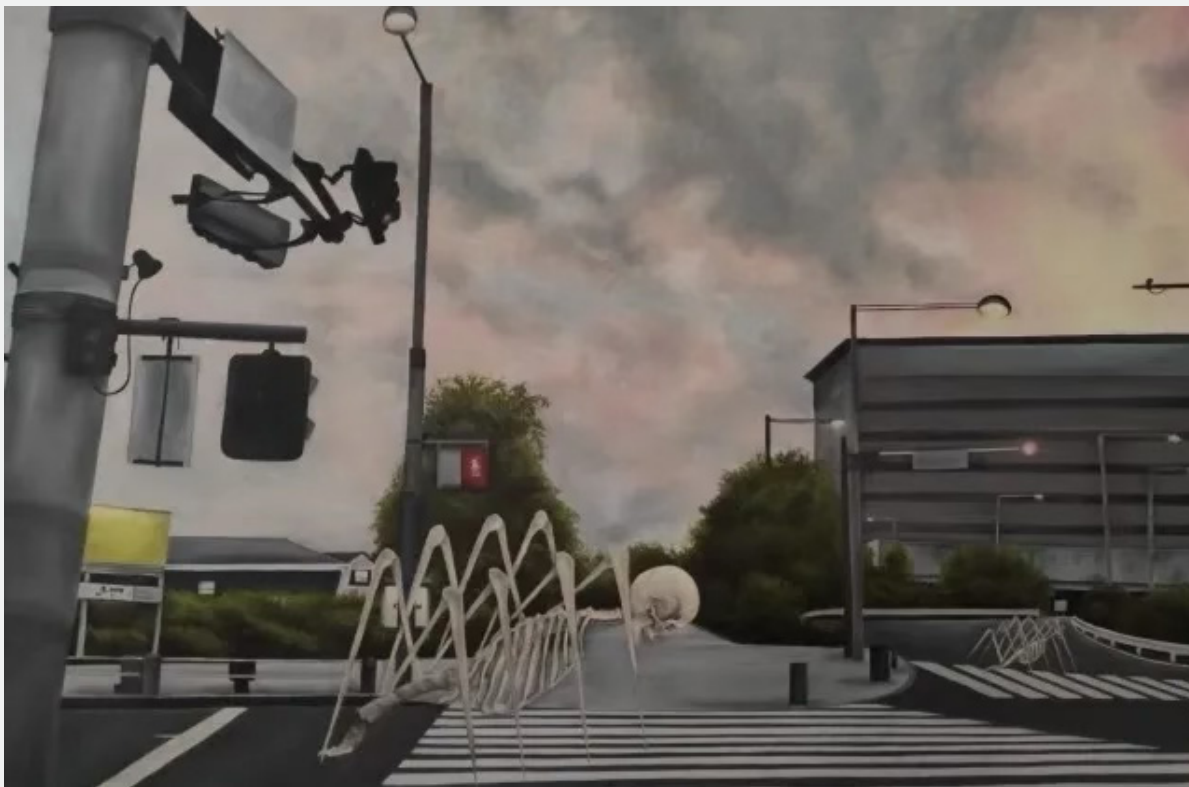
"Frostbite" is a two-word term for the concept of trees drying up. It is something that farmers try to prevent, but to overcome it, they throw something else into chaos: "Fire" is the same way to deal with the cold to prevent damage. What is the solution? Dry trees, and smoke from cheap fuels. We are ruthlessly destroying nature But conventional ideologies are holding us back. Those desperate efforts to preserve nature are pointless and futile. But the source of all this is not entirely clear. Perhaps the cost of nature conservation posters would be enough to buy heating devices to prevent air pollution! For me, art is a conscious reaction to the instinctive way imagination ideas. and unbridled Uncontrollable fantasy about everything, a quality to which all my joys and sorrows are related.



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Artwork Title: Untitled  
Artist: Arezoo Alinezhad  
Year: 2021  
Size: 80\*120 CM  
Material: Oil on canvas

The works in which animal skeletons are used as the most prominent element are placed within a set of buildings that were built by humans. These buildings, regardless of the environment in which they live and even regardless of humans themselves, can cause the destruction of the world. In fact, the skeleton that is alive in the image is a myth of this very destroyed world.



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Artwork Title: Untitled  
Artist: Arezoo Alinezhad  
Year: 2021  
Size: 100\*70 CM  
Material: Oil on canvas

The works in which animal skeletons are used as the most prominent element are placed within a set of buildings that were built by humans. These buildings, regardless of the environment in which they live and even regardless of humans themselves, can cause the destruction of the world. In fact, the skeleton that is alive in the image is a myth of this very destroyed world.



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Artwork Title: Untitled  
Artist: Pardis Hosseini  
Year: 2023  
Size: 60\*80 CM  
Material: Mixed media

In this collection (plastic, agricultural land/farm plastic product), I used sewing, design, printing, collage, and other techniques to incorporate elements of plastic pollution (such as bottles, tires, plastic bags, etc.) in a subtle or even rough way. This is to convey the unsightly and polluting nature of plastic. The goal of this collection is to raise awareness about the consumption and pollution of plastic. This can only be achieved through awareness and perseverance.





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Artwork Title: Destiny Sisters  
Artist: Shirin Arasteh  
Year: 2023  
Size: 21\*29.5 CM  
Material: Rapid on paper

The three Fates, the Moirai, were goddesses who decided the fate and destiny of humans from birth to death. Their names and roles were as follows:

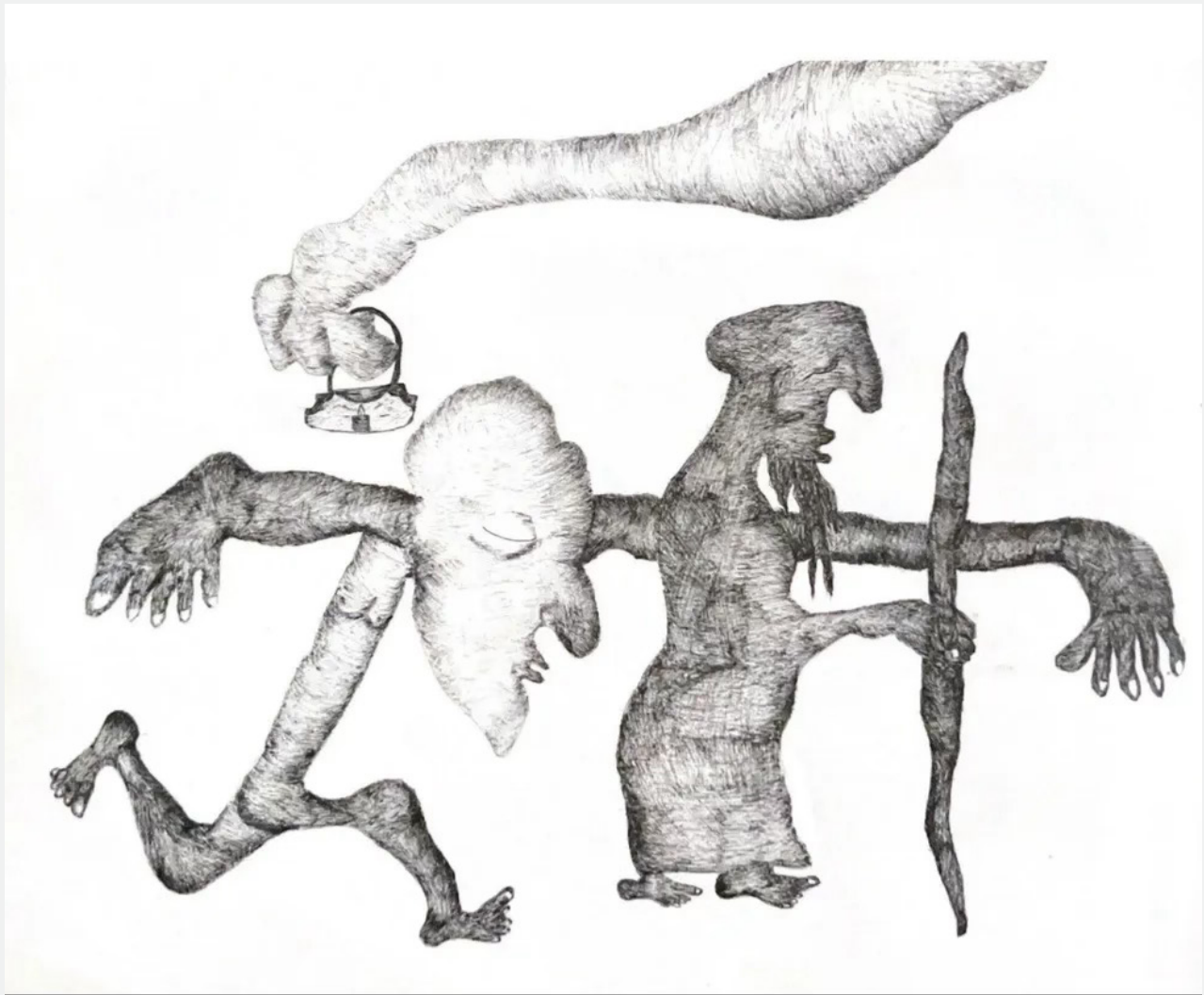
\* Clotho (Κλωΐ) spun the thread of life.

\* Lachesis (Λάχη) measured the thread of life.

\* Atropos (Ἀτροπός) cut the thread of life.

The process was as follows:

Clotho spun the thread, Lachesis determined its length, and Atropos cut it. These goddesses made decisions that were unavoidable for human life and events, even to the king of the gods, Zeus.



Artwork Title: Orpheus  
Artist: Shirin Arasteh  
Year: 2023  
Size: 21\*29.5 CM  
Material: Rapid on paper

The three Fates, the Moirai, were goddesses who decided the fate and destiny of humans from birth to death. Their names and roles were as follows:

\* Clotho (Κλωΐ) spun the thread of life.

\* Lachesis (Λάχαις) measured the thread of life.

\* Atropos (Ἀτροπός) cut the thread of life.

The process was as follows:

Clotho spun the thread, Lachesis determined its length, and Atropos cut it. These goddesses made decisions that were unavoidable for human life and events, even to the king of the gods, Zeus.



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Artwork Title: Hadyosh  
Artist: Roohangiz Safarinezhad  
Year: 2017  
Size: 25\*23\*15 CM  
Material: Brass & Bone

Hadyosh is a very ancient cow in Zoroastrian mythology and is also commonly known as Sersouk, Serishouk, and Serisouk. This cow helps people cross the Caspian Sea.

This animal is from the ancient Persian mythology that dates back to before the time of Zoroaster. In ancient times, people were not able to travel from one land to another unless they rode on the back of this cow.

According to one of these myths, during the time of Tahmuras, when people were moving on the back of this cow, a storm caused their fire pit to fall into the sea and the three great fires of mythology, which are the sacred fires, took its place and with their dazzling brightness showed the way for the people to pass.





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Artwork Title: Untitled  
Artist: Bahar Yousefi  
Year: 2024  
Size: 20cm – circle diameter  
Material: watercolor on canvas

The theme of my work is the burning of the plains, exploring the concepts, issues and personal feelings of a person who combines rabbits and mountains in their work. The form and poses of the rabbit(s) reflect the pain of destruction caused by fires in the plains and forests. In the experimental stage, using the technique of pencil on paper, the workspace is full of ambiguity and also illusion, which is inspired by the works of the romantic artist of the romantic period "William Turner", in which the space is mixed with sadness and illusion.



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Artwork Title: Untitled  
Artist: Negar Refaee  
Year: 2013  
Size: 44\*30 CM  
Material: Acrylic on cardboard

The Series of Contemporary Ascension Paintings The End of Artistic Authenticity, the End of Historical Authenticity The belief that the events and happenings of the world have come full circle and have been at the end of their road for years, and we are stuck in a cycle of repetition. And not only is nothing formed with the concept of history, but it is only repeated. The inauthenticity of the historical event is sealed with the inauthenticity of the author in creating the artwork. The ascensions that are happening now in my time. The freezing of the moment of the "Isra and Miraj", which the Prophet is again tasked with repeating, the simultaneity of this historical event in the paintings left over from history with the everyday events of contemporary life, is a testament to importance of these events A specific moment that is happening away from our mental and objective events, and is ignored! Perhaps an ascension is happening now?



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Artwork Title: Untitled  
Artist: Abdolrahman Mojarrad  
Year: 2013  
Size: 70\*100 CM  
Material: Photo print

Nature is a myth, a symbol of the pre-knowledge and industrial era, and a clear sign of ancient times. Nature has always played a unique role in the emergence of religious transformations and ancient people, especially Iranians. The importance of the four elements of water, fire, wind and soil are the most prominent manifestations of nature from that point, which according to the oldest beliefs and beliefs, these elements represent purity and the source of life in existence.





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Artwork Title: Untitled  
Artist: Artemis Lahsaei  
Year: 2024  
Size: 80\*80 CM  
Material: Mixed media

Coexistence and covenant of the lioness next to the tree of life With a crown of tulips in protecting and preserving the environment



Artwork Title: Untitled  
 Artist: Artemis Lahsaei  
 Year: 2024  
 Size: 80\*80 CM  
 Material: Mixed media

Coexistence and covenant of the lioness next to the tree of life With a crown of tulips in protecting and preserving the environment





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Artwork Title: Untitled  
Artist: Mahdiah Rezaei  
Year: 2024  
Size: 38\*23 CM  
Material: Mixed media on cardboard

In 2019, more than 50,000 migratory birds died in the Miankaleh wetland. This number reached 37,241 in 2020. Official authorities cited the presence of botulism toxin in the wetland as the cause. The publication of photos of the bird carcasses deeply affected the artist in those years and the idea of working on Miankaleh as a project took shape. For the artist, those birds were the same Simorgh that Yushij talks about: The Simorgh is a sorrowful bird that remains homeless. It has gone to the other side of this tyranny and returned. Its desire is no longer for water and grain due to its pain. It waits for the day of opening to find a cure.





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Artwork Title: Untitled  
Artist: Mahdiah Rezaei  
Year: 2024  
Size: 40\*27 CM  
Material: Mixed media on cardboard

In 2019, more than 50,000 migratory birds died in the Miankaleh wetland. This number reached 37,241 in 2020. Official authorities cited the presence of botulism toxin in the wetland as the cause. The publication of photos of the bird carcasses deeply affected the artist in those years and the idea of working on Miankaleh as a project took shape. For the artist, those birds were the same Simorgh that Yushij talks about:  
The Simorgh is a sorrowful bird that remains homeless. It has gone to the other side of this tyranny and returned. Its desire is no longer for water and grain due to its pain. It waits for the day of opening to find a cure.



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Artwork Title: Untitled  
Artist: Farshid Barghi  
Year: 2024  
Size: 40\*60 CM  
Material: Print on canvas

A single lonely tree, standing with a deafening cry. The curved lines towards me, perhaps indicative of the painting of wind and snow, and the breaking of a soul that will still continue. Perhaps both are the nests of the winds, a photograph of the role of the wind and a canvas soaked with the lens.





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Artwork Title: Untitled  
Artist: Leila Sheybani  
Year: 2022  
Size: 36\*50 CM  
Material: Cotton

In order to interact and understand nature better, I decided to create and recreate a work using the natural effects of plants, colorants, and materials found in nature. I tried to use dried fruit and leaves that had been worn and chewed by insects to

recreate and create the work. Worn leaves are a symbol of decay and death, and their use and application challenges the decay and destruction of nature and evokes human emotions in connection with nature, transforming the decay and destruction of nature into life, vitality and transformation;

Where creativity and transformation emerge from decay and death. Modern man, in his quest for survival and the design of a more sustainable world, needs to interact and coexist with nature; a coexistence and interaction that requires pain and suffering that can be a driving force for life, provided that it provokes man to overcome pain and suffering. In this interaction, the superman must free himself from egocentrism, consumerism and a narrow-minded world towards biological resources and recreate and create new values.

The design of a more sustainable world must be based on a balance between human power and nature, and art can play a key role in this by encouraging people to think about their relationship with nature and find creative solutions to the environmental crisis.





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Artwork Title: Untitled  
Artist: Leila Sheybani  
Year: 2022  
Size: 28\*30 CM  
Material: Cotton

In order to interact and understand nature better, I decided to create and recreate a work using the natural effects of plants, colorants, and materials found in nature. I tried to use dried fruit and leaves that had been worn and chewed by insects to

recreate and create the work. Worn leaves are a symbol of decay and death, and their use and application challenges the decay and destruction of nature and evokes human emotions in connection with nature, transforming the decay and destruction of nature into life, vitality and transformation;

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Artwork Title: Untitled

Artist: Zahra Hasani

Year: 2024

Size: 50\*70 CM

Material: Disperse color on cardboard

In the past, myths helped us find meaning in our lives.

Today, they can still help us find meaning in our lives and better understand ourselves.

Sometimes the myths and heroes of our lives are inside us, in our minds. They can improve the quality of our lives and help us live better. Our thoughts and ideals can create a myth that we strive to achieve throughout our lives.





Artwork Title: "Sarve Iranshahr"

Artist: Razieh Khosravi

Year: 2024

Size: 27\*42 CM

Material: Digital

Can we seek help from the eternity hidden in myths?

Can we compose a mythical story for this decaying nature and wait for a savior to appear?

Those who lived on this land before us, relying on their beliefs in heroes, demons, and angels, were able to bring us blessed land and roaring waters. Our ancestors had sacred trees like the Kashmar cypress and problem-solving birds like the Simorgh, and with this unwavering faith in the sanctity of nature, they were able to save it from the devil of greed and avarice.

But now, with the storm of individualistic rationality and man's insatiable lust for possession, which myth, which hero, and which inviolable sacred thing has the power to save the mountains, the sea, and the forest?

Which mythical angel and which guardian goddess sweeps the deadly dust storms from the throat of this region?

We must have forgotten a myth... We have surely forgotten something...





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Artwork Title: Untitled  
Artist: Behnoosh Momeni  
Year: 2024  
Size: 100\*120 CM  
Material: Acrylic on canvas

More than anything else, our world today needs life and children who are kind to life. In mythology, the cow is a symbol of fertility and life. Combining this animal with an unformed child may lead the mind to a superficial conclusion. However, this symbol of fertility is incomplete, just as children are incomplete. But the main question is whether these two beings will be complete for each other's development.



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Artwork Title: Untitled  
Artist: Tuba khani  
Year: 2023  
Size: 50\*70 CM  
Material: Mixed media

Myths emerge from crises, as if they are a response to the unfulfilled desires of humans or a balm for the worries and fears of life. I have addressed the issue of environmental destruction in my works.

Humans have been eliminated from my works. Rams, sheep, and goats, as the only species of animals in the nature of the Iranian plateau that have a special place in ancient narratives in terms of symbolism and mythology, stand in front of us and stare at us in these works. Tree, plant, and twisted and intertwined forms are elements that play a role in the interaction of animal figures in these works.