

Visual artist



Elham Angell Soleimannezhad

Elham is an Iranian artist born in 1985.

Elham's chief inspiration comes from nature – she began her career as an earth scientist, and for her, there is no barrier between art and science. She uses her art to understand the world around her, and her place within it. As she says, nature is the first thing which you can know and explore by yourself.



Understanding her world is the bridge Elham uses to build a connection with her audience. But because this connection allows her audience to see the world through her eyes, she feels that they are integral to the final meaning of her work. As she sees it, more than half of her art is on the shoulders of her audience:

They are free to interpret her work through the window she opens for them.

For Elham, the physical medium has come to be the least important aspect of her work.

Despite starting her career working in bronze and other fine materials, she now finds inspiration from branches, paper, string and even the wind.

As in the Persian literature which represents a strong source of influence for Elham, objects carry their own philosophy. They are a source of learning and inspiration, inviting you to find the meaning hidden within them. Elham uses these objects to communicate with her audience, inviting them to observe their own responses, to notice how they relate to their own ideas of the world. In this way, art can extend beyond what is merely present. Artists are gatekeepers to mysterious worlds, worlds otherwise closed to view.

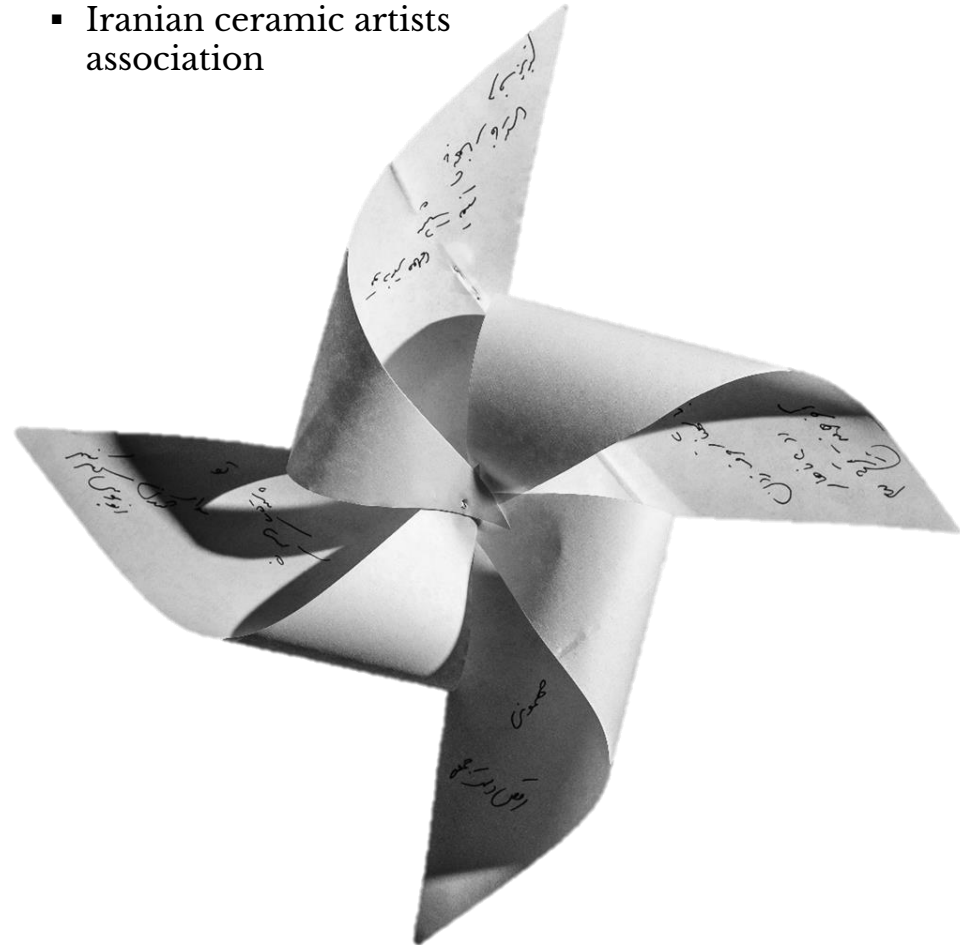


■ EDUCATION

- Master's of Geological Engineering, science and research university, Tehran
- Visual art Mahe Mehr art school, Tehran

■ Member of:

- Iranian contemporary artist*institute for promotion of contemporary visual art of Iran
- Editor board Honarnegaar Art magazine
- Iranian ceramic artists association



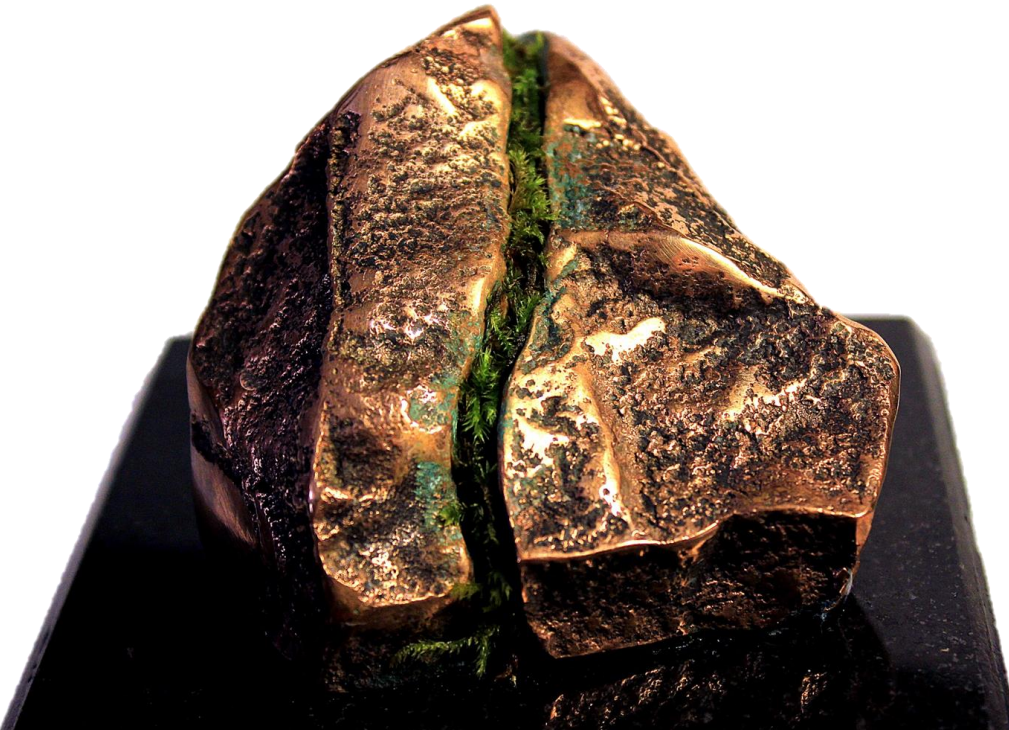
Phone: (+90)5550478245
Email: Elham@ngell.com

■ Work Experience

- Art teacher at Cekidek schools, Ankara (2020 –)
 - International and cultural relation DA contemporary art researcher center (2020 –)
 - Member of editorial board Honarnegaar Art magazine (2019 –)
 - Art marketing, international and public relations, Herfeh Honarmant Art magazine (2017-2019)
 - Writer
 - Environmental activist
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Certifications:

- **Sculpture**, Parviz Tanavoli, Mahe Mehr art and culture institute, Tehran, Iran
- **Jewelry design**, Parviz Tanavoli, Mahe Mehr art and culture institute, Tehran, Iran
- **Molding and modeling with fiberglass , ceramic and bronze** Parviz Tanavoli, Mahe Mehr art and culture institute, Tehran, Iran, over 300 hour, 2017
- **Photography**, Tehran University students club, visual art department, 2016



Exhibitions & projects

- Project : “Lioness” Ceramic Sculpting Project under supervision of Parviz Tanavoli- Mahe Mehr Institute following the lions , Parvize Tanavoli exhibition in contemporary art museum of Tehran, Tehran 2017



- Second Tehran Contemporary Jewellery- Aria gallery, Tehran, 2018
- 3rd Tehran Contemporary Jewelry- Aria gallery, Tehran, 2019
- Awarded as selected art works in 3rd Tehran contemporary jewelry Aria gallery, Tehran, 2019
- Group Exhibition "city, disability and rights of citizenship", Mahe Mehr Art gallery, Tehran, 2019
- Group Exhibition ceramic sculptures ,Mahe Mehr Art gallery, Tehran, 2019
- Installation, The box, Sil Art festival, Treviso, Quint, Italy, 2019
- Mia Art Collection, Mia Anywhere Exhibition. 2020
- Another time, nominated as selected artists ,Quarantine art project .2020
- Environmental Alterations group exhibition, LoosenArt ,Rome Italy, 2021
- Either/Or, Suning Art Museum, during shanghai Art Season, November 2021
- Sim-Biotic, Venice Arsenale, May 2022

Bronze collection



Separation

I am separated from myself.
A stone is broken in two. The
smaller part, trapped in a cage,
carries with it the sense of
being apart from its center;
paralyzed and unable to
reunite.

Bronze

20cm x 10cm

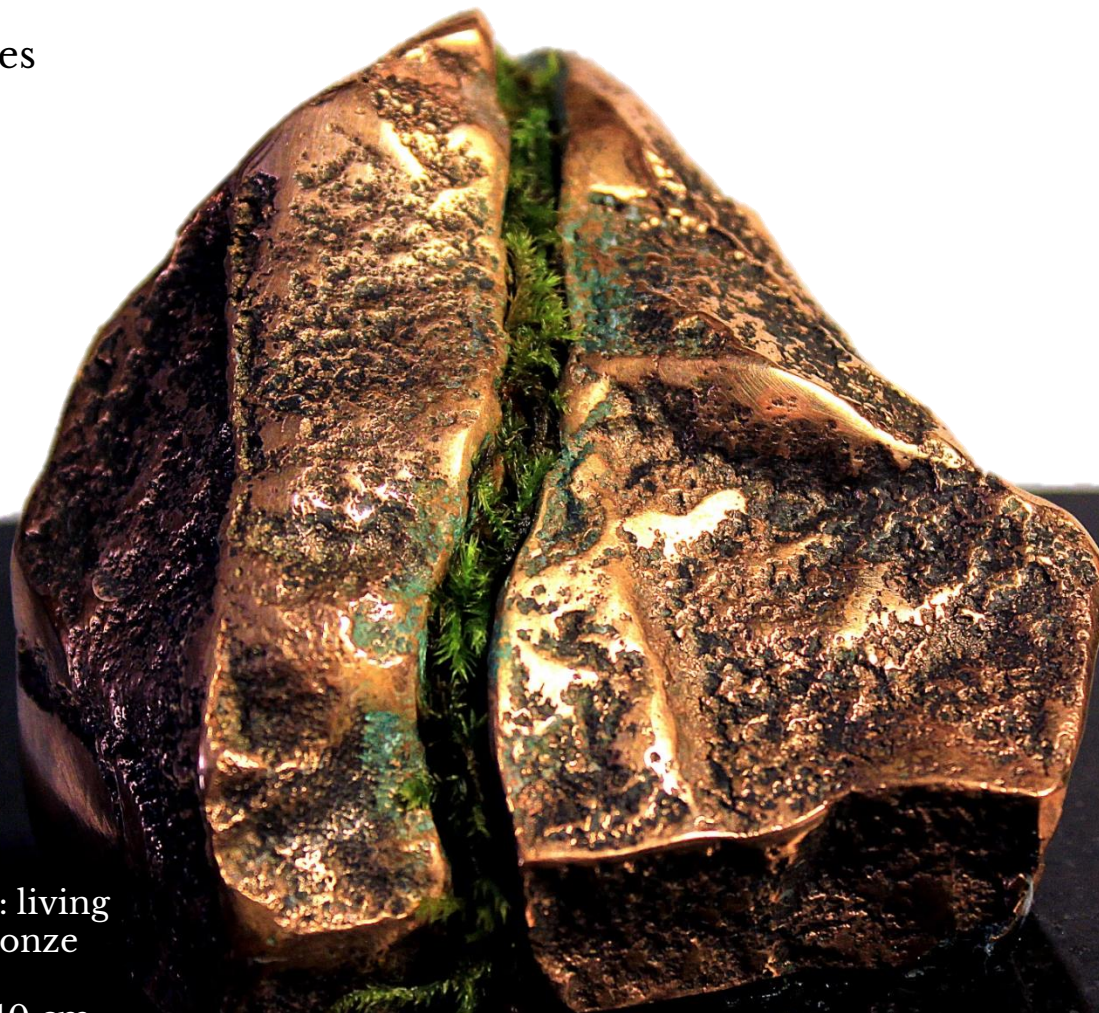


Figure of stone in
bronze. Life is
tough but the
green vein of
hope perseveres

Green line

Material: living
plant, bronze

30cm x 10 cm

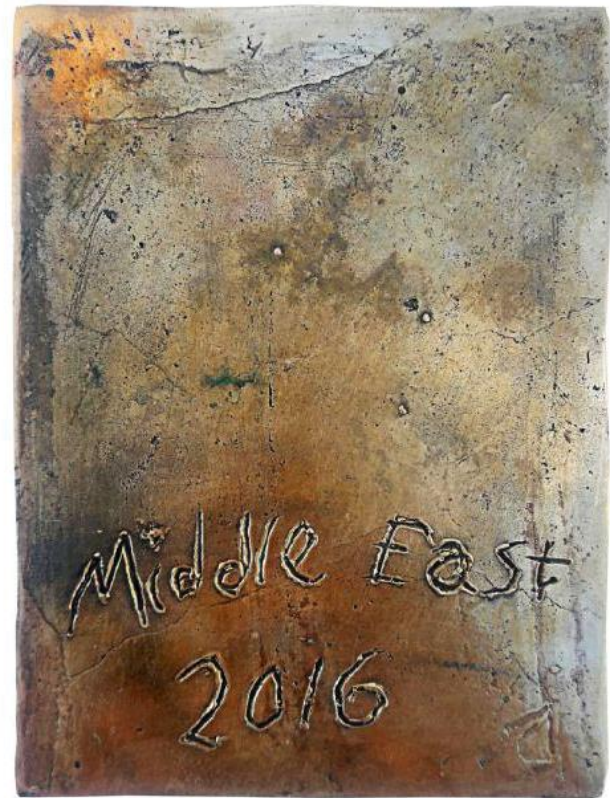
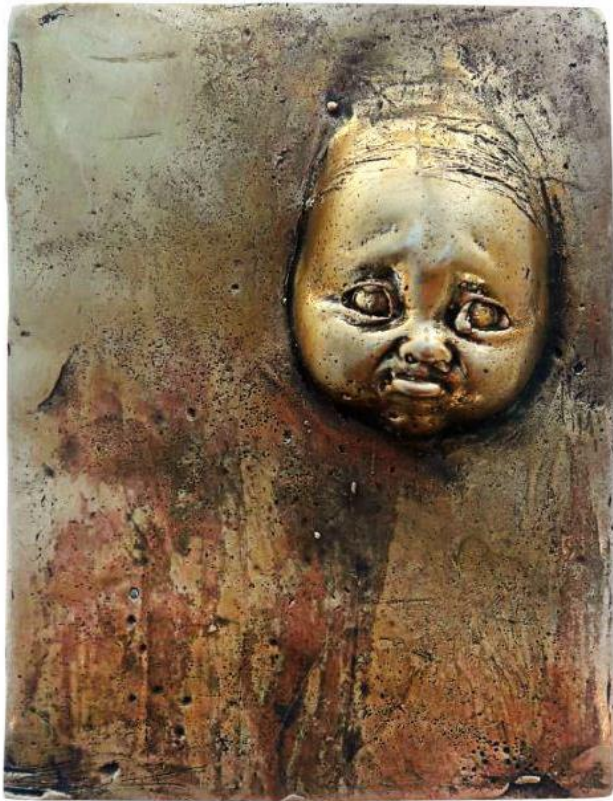


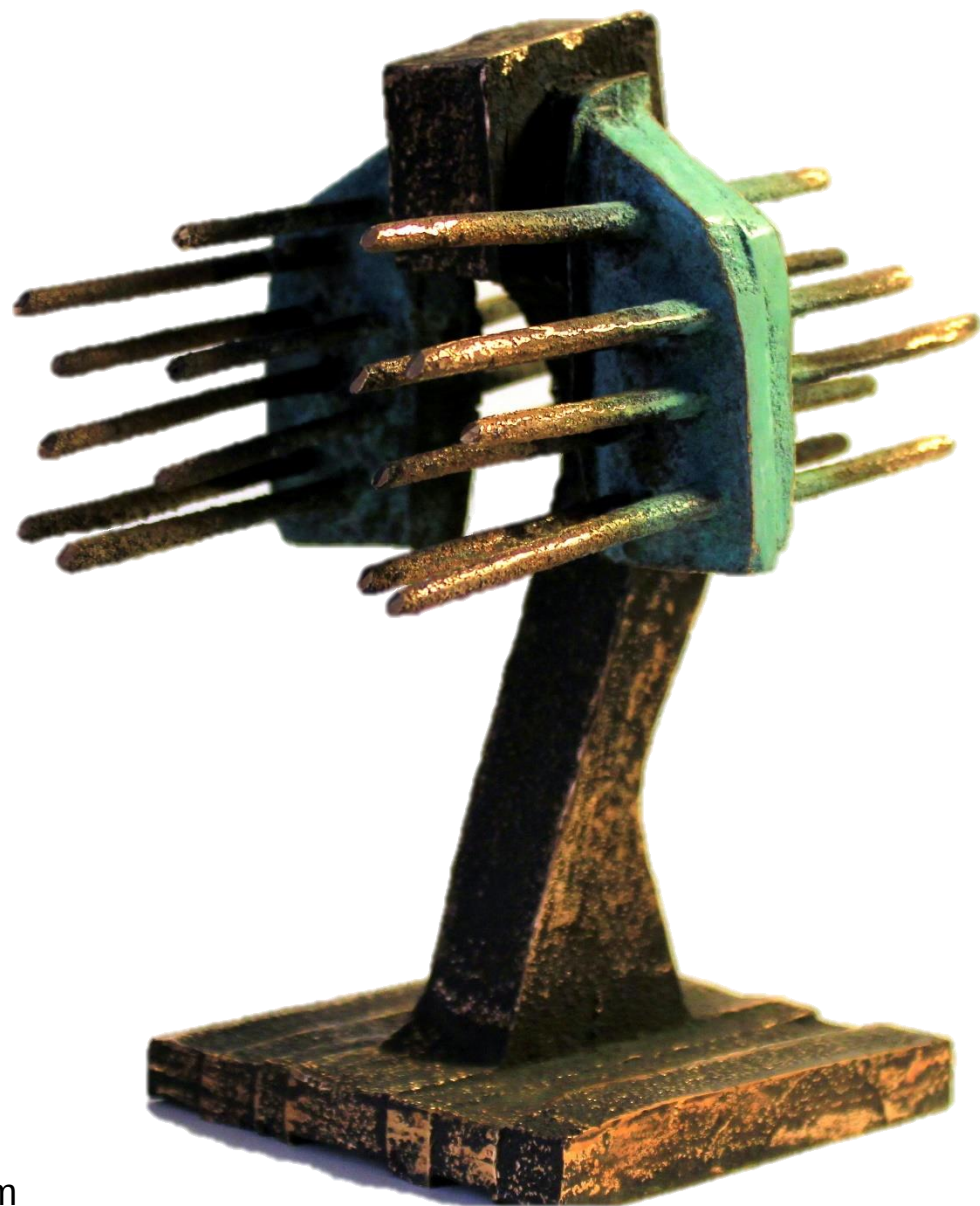
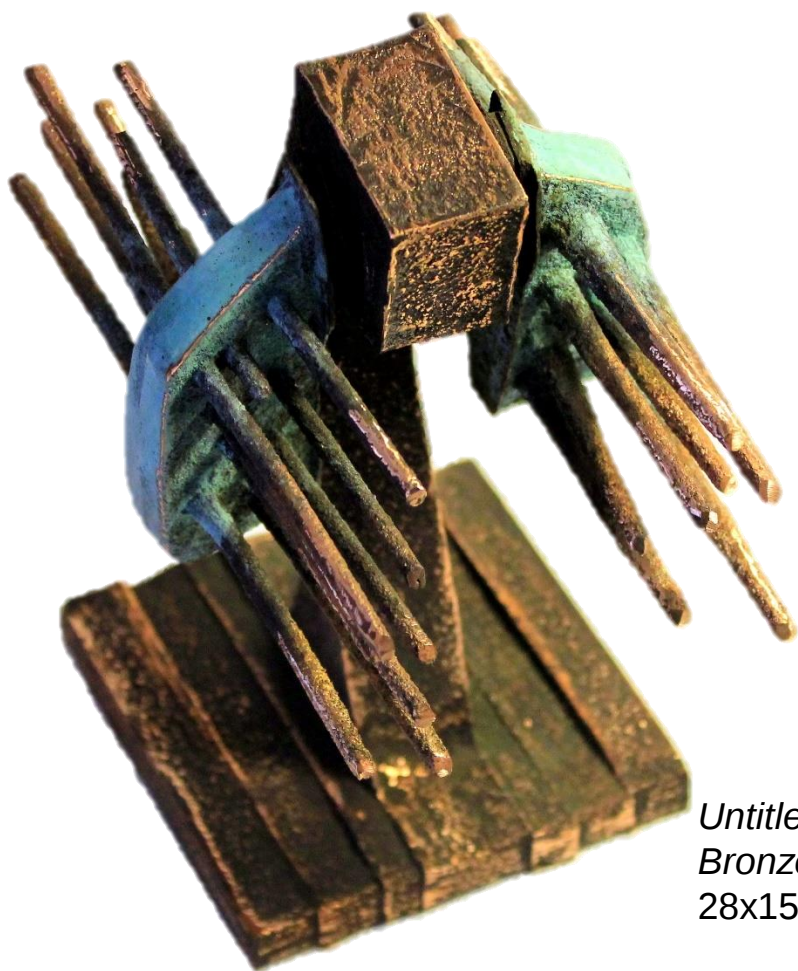
Memory of the Earth



30x40 cm

2016 was an *annus horribilis*. The news of war in the Middle East made me realize that this was a war waged by adults but which children would endure the pain of, children who would be drowned, killed, displaced and terrified. Meanwhile, when I saw a doll with a gloomy face, I felt that even dolls were sad and crying for **war's children**. This is the face of their doll. This medal is in memory of war's children whose childhoods were stolen.





Untitled
Bronze
28x15 cm



Identity: Resurrection for a carpet

Material: carpet, copper, mirror

How important is identity? We check our identity in the mirror every day. What if what we saw became unfamiliar, something alien whose reality we denied? I use mirrors to represent and reflect the truth of our identity. Furthermore, copper and carpets will forever be two undeniable elements of Iranian identity. The carpet used in this piece is old and damaged, but through this piece has been given a new chance to live.

Identity:
Resurrection
for a carpet



Ceramic collection



I used two elements, an ancient, traditional ceramic pattern and Shir Sangi (stone lion) which have completely vanished and been forgotten. On its body is written

“I am not here”

Statement: lost

Material: ceramic

(Held in a private collection in Tehran)

Lion cistern : In the past we had cisterns and lions but now we have lost them all. This lion cistern reminds us to keep our heritage

Dismiss
What have we lost?
Iranian arches are an old
architectural element which have
been gradually lost over time.

Material: ceramic



Pencil collection

Standing for the purpose of the same pain and damage to a specific goal alongside each of these pencils is broken and damaged; however, they are unbreakable and untitled.

Material: ceramic

The pencils (a functional element representing the concept of solitude and aggregation in a group in the same unit) that are destroyed, that stand together and keep hope in every situation, no matter how much to be destroyed and faced destruction, with hope alongside we find our existence and life.

Material: ceramic





Installations



Garland magazine

"Despite economic sanctions, Iranian artist reflects a larger concern for the planet."

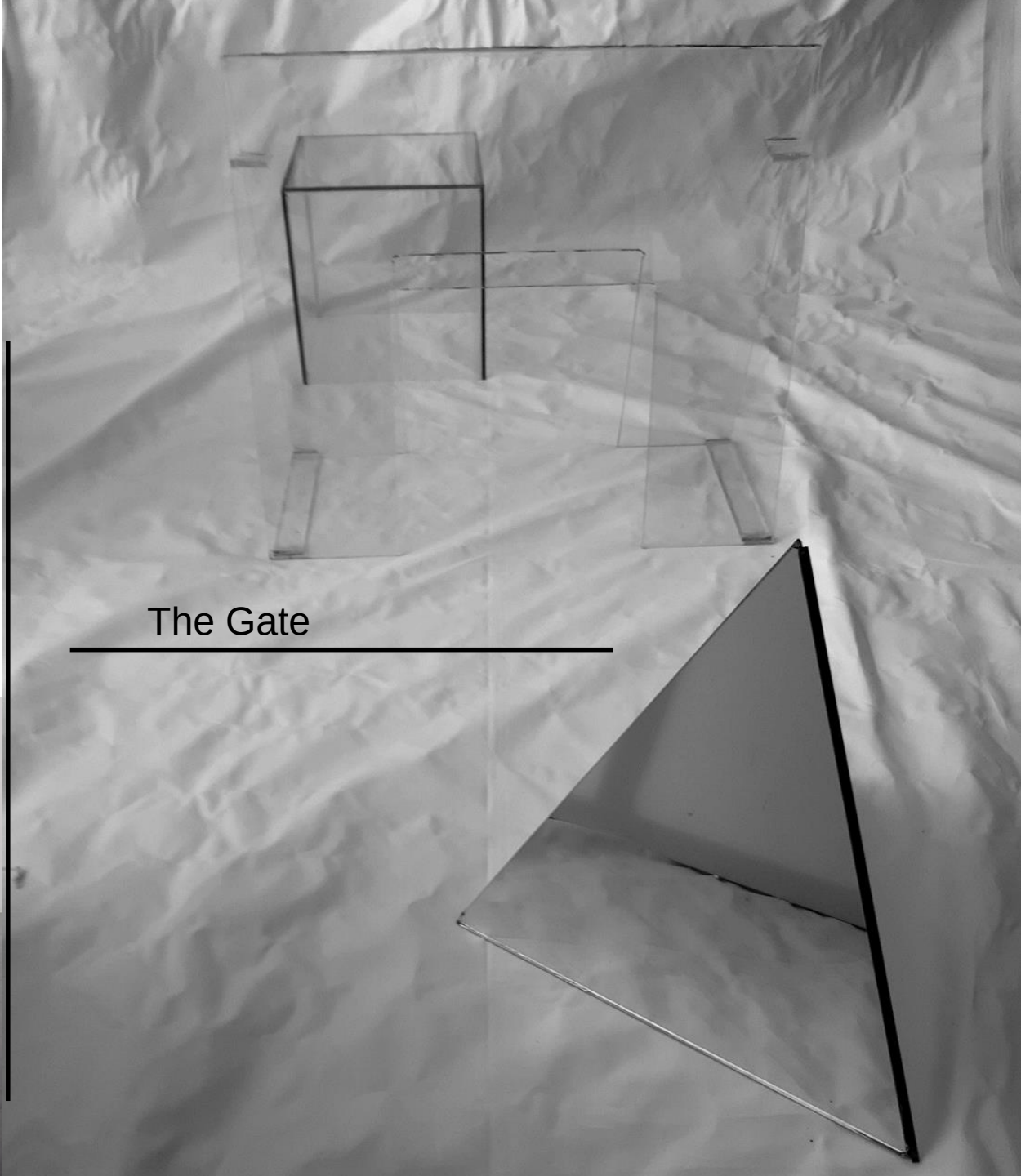
Elham Soleimannezhad, Decentralize, 2018, pine and plane tree wood, copper, plastic and mirror, and whatever you know as a human effect on this world.

"The material is wood and copper (representing the world, nature and the earth). The world has been existed before our existence and after also. This is a permanent and fixed artwork; people can only wear this installation(jewellery) and see themselves in the mirror. When they come out, the installation(jewellery) still has its own existence and meaning. Here is the question for the audience Is the human being truly the center of the world?"

The artist believes the only remains of human are plastic, garbage, and destruction of nature which added by the artist.

"Add whatever you think is your or the humankind effect or remain on the world. Wear this contemporary jewellery and see yourself in the mirror, you judge, is really human being the center of the world? In this way, you will be the performer in this artwork."





The Gate

The Gate

The cube represents the only accepted form in urban design and shares a common material with the gate. The installation suggests that the cube is allowed entry, but the pyramid, made from mirrored glass, is denied access despite having more interesting characteristics. The implied tension between these three forms poses a question in the minds of the audience.

Technique:
Mixed media.
Mirror, glass



A black pot sits on a white floor. A string of debris hangs from the pot, including a plastic bottle, a piece of paper, and a small orange bag. The debris is arranged in a way that suggests it has been thrown into the pot. The background is a plain white wall.

The audience find themselves in the middle of the installation, their vision progressively blocked by the accumulation of other visitors' debris. We pollute and block our own view of the world with the detritus of our daily lives, thereby disconnecting ourselves from nature. When this installation was last exhibited, I was so happy to see the interest and engagement of children, sparking questions about our environmental legacy and vandalism in their minds.

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Some other questions which have come to my mind as a result of this installation: Why do humans gain meaning and pleasure from hanging tokens from existing structures? Does this ancient human habit stem from a desire to attach ourselves to nature, or to conquer it? Following the installation of the first instance of the Vision series at Aria gallery in early 2019, it was performed as a second piece in Italy at the Sil art festival

Technique:
Mixed
media.
Yarn, plastic,
trashes



The lines and a tree



Technique:
Mixed media,
Wire, live
plant, soil

There was a time when human beings existed in a state of balance with their environment. However, as we discovered how to gain ascendancy over nature, that power started to be abused, destroying the balance in the relationship. This pattern is seen over and over in human beings' interactions, both with other people and with their surroundings - to the point that it might even be seen as a philosophy. Developing the means to gain some benefit, and then exploiting that power relentlessly to the point of destruction. This installation represents this concept in a simple way, using elements which the audience can instinctively understand and appreciate. The wire represents industry, trapping the plant. From the outside, it appears as if nature has been scribbled out. The plant itself is not healthy. It is weak and sickly, representing the state of nature as we have rendered it. This scribbling represents our attempt to forget and deny nature's importance through the use of violence.

This installation is a way to warn us that we are in need of urgent action.





Atonement



This tree is dead, painted green in a hopeless, miserable attempt to return it to life. An act of atonement for the life that has been taken, even though we know, in truth, that our treachery can never be undone. This installation represents our kind's behaviour towards the environment. Soon, we will try to apologize, but it will be too late. The green will have gone. This tree has been hanged for our sins

Technique:
Mixed media.
Dead tree,
paint.



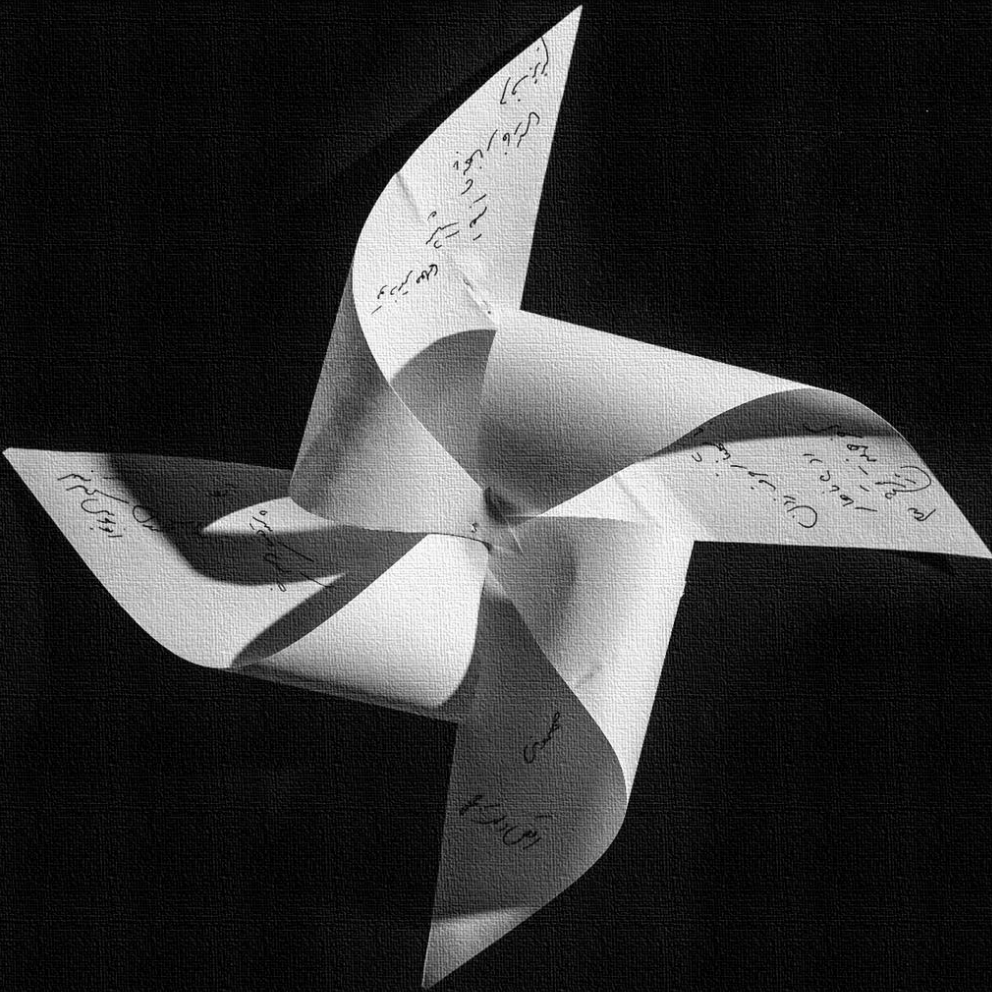
Isolation protection

I had been waiting for spring because this winter was hard for us. The blossom came at just the right moment, but because of climate change, a late spring snow surprised us and threatened to destroy the blossom. I panicked and wanted to do something to protect them. I asked myself whether I could cover all of them, but it was too much. Instead, I turned to art to demonstrate my frustration at our continued inaction in the face of climate change. Nature is all we have so I covered a blossoming tree to protect it, but by doing so, I isolated it and hid its beauty – just as we have hidden ourselves for the last year and a half. We isolated ourselves to protect ourselves, covering our faces or even hiding ourselves away completely. When I covered the tree, something essential was lost. Visually distracted, like the beauty of our smiles, which have been hidden from public view. This enforced, protective isolation has changed both the tree and us. It brings to mind a recurring theme in Persian literature, in which beauty is covered, such as in a poem by Hafiz, in which the poet's beloved has hidden her face from him.



Technique:
Mixed media
Material :
Plastic,
blossomed
tree

Words and the wind



Nominated as
selected final art
work in
quarantine
residency art
project.
Exhibited in
Suning Art
Museum,
Shanghai

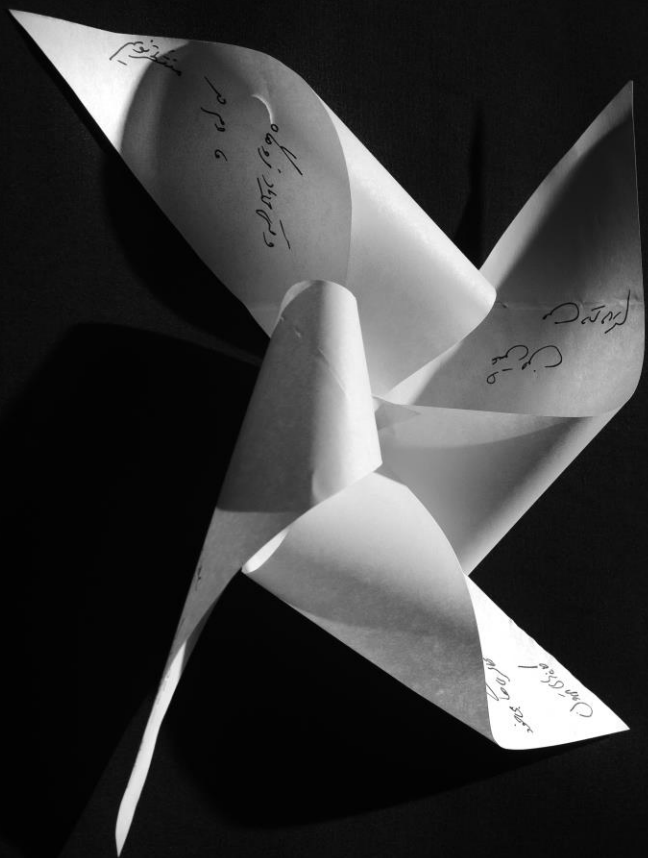
I realized that I wanted to live my life like the windmill. When the wind returns, I will enjoy my life and the love of those dear to me, but until then I will lie, calm, believing in the reality of my purpose even though I cannot spin. And so, I hang, like a curtain, covered in windmills, and on those windmills are written all those things which I love, and which I have missed during this time of quarantine: Meeting new people, asking directions from strangers in the metro, exchanging smiles with people in the street – whose faces are unhidden by masks, feeling the sunshine on the backs of my hands no longer covered by gloves, arriving late to a date...

If the windmill is a metaphor for my life, I shall hang a constellation of them, multiplying the dimensions of my existence. No matter how long we must wait for the wind to come, we know that it must, and we will find our joy once more.



Technique:
Mixed
media

Paper,
fabric, ink





The lost colours







Mixed
media.
Paper,
paint, wire

Paper that had been torn and left out in the sun, the wind and the rain was given to children between two and six years old. This damaged, imperfect paper represented crisis and sadness. The children were told that this paper was sad and were asked to make it happy or to paint happiness onto it in an attempt by the artist to investigate a philosophical question: "What is happiness in the mind of a child?" It seems that they can find it easily, even in places that adults would find inhospitable. These paintings are pictures of happiness from children's points of view, hanging in an installation of joy in an abandoned, devastated ruin. Children are happiness hunters. Out of nothing, they have vision. They can still see the colours which are lost to view as we become adult. A little girl painted some colour on a piece of paper. When asked what it showed, she simply said "This is me." She saw herself as happiness.



The Leaning colours





The pandemic has taught those of us who had forgotten it one universal value – of companionship, of the importance of standing with others. The act of leaning on another for support becomes a sort of dance, allowing for a kind of resonance of empathy. In this way, two sticks leaning on each other in the dark can come to symbolise this act of sympathy, in stark contrast with the devastated environment surrounding them. Colours explode uncontrollably from this feeling of connection. Colours of sympathy conquer darkness.

Technique:
Mixed media.
Cotton &
wool, wood

