

Visual artist



Elham Angell

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

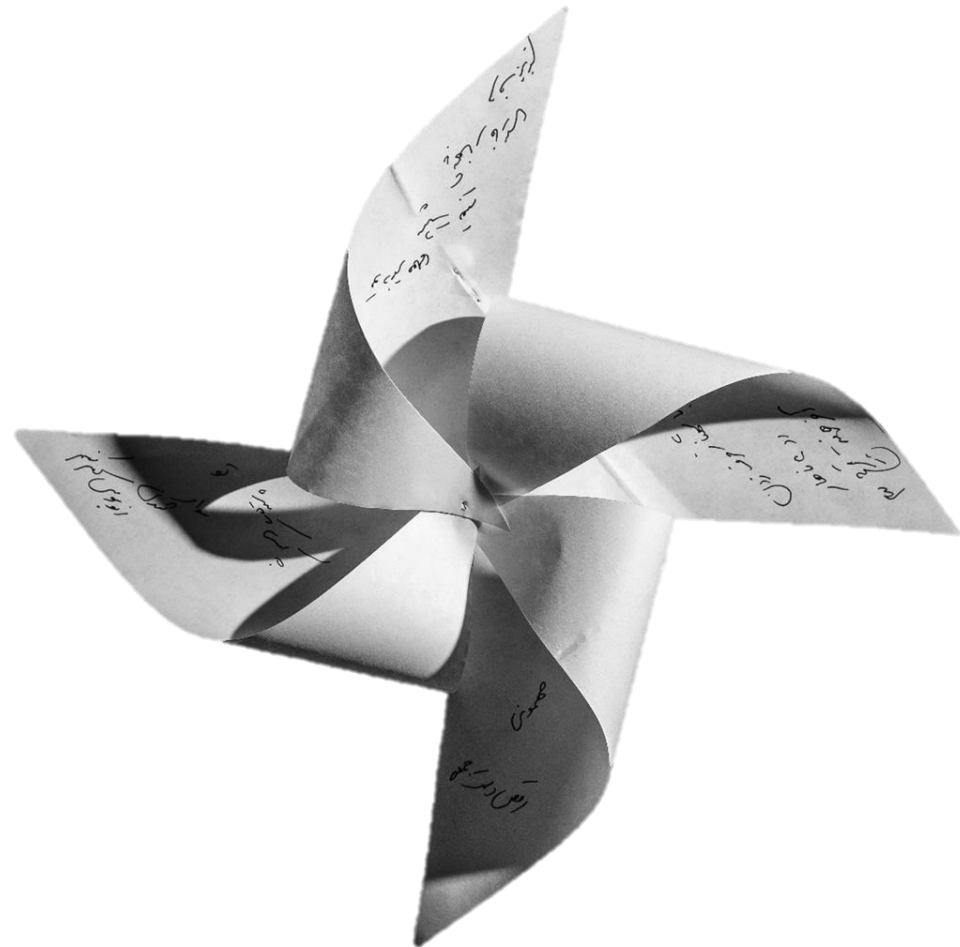
- Master's of Geological Engineering, science and research university, Tehran
- Visual art Mahe Mehr art school, Tehran

■ Member of:

- Iranian contemporary artist*institute for promotion of contemporary visual art of Iran
- Iranian ceramic artists association

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 Elham.Angell

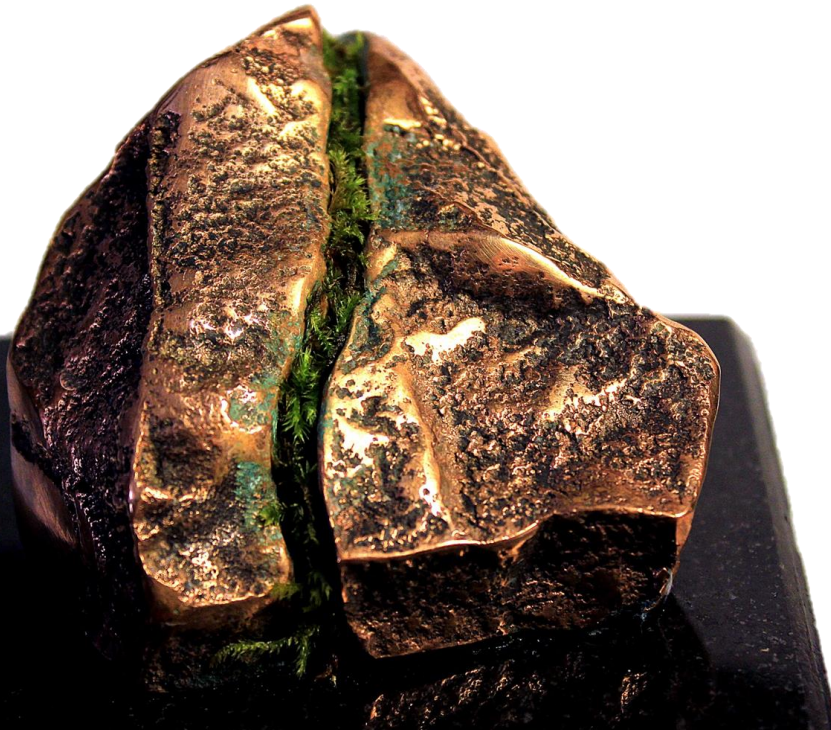


Work Experience

- Artist in Residence The courtyard international school, Tervouren , Belguim, (2023 –)
 - Art teacher at Cekidek schools, Ankara (2020 – 2023)
 - International and cultural relation DA contemporary art researcher center (2020 –2023)
 - Member of editorial board Honarnegaar Art magazine (2019 – 2021)
 - 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
- Polyvocality, NCECA Annual conference, USA, March 2023
- Polyvocality, Artaxis/NCECA Annual conference Current/ Department of ART at Vanderbilt University, March 2023
- ConFRONTation, climateartcollection, Berlin Germany, October 2023
- Exhibition of Winners of , Aria Gallery, Tehran, Iran July 3034



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

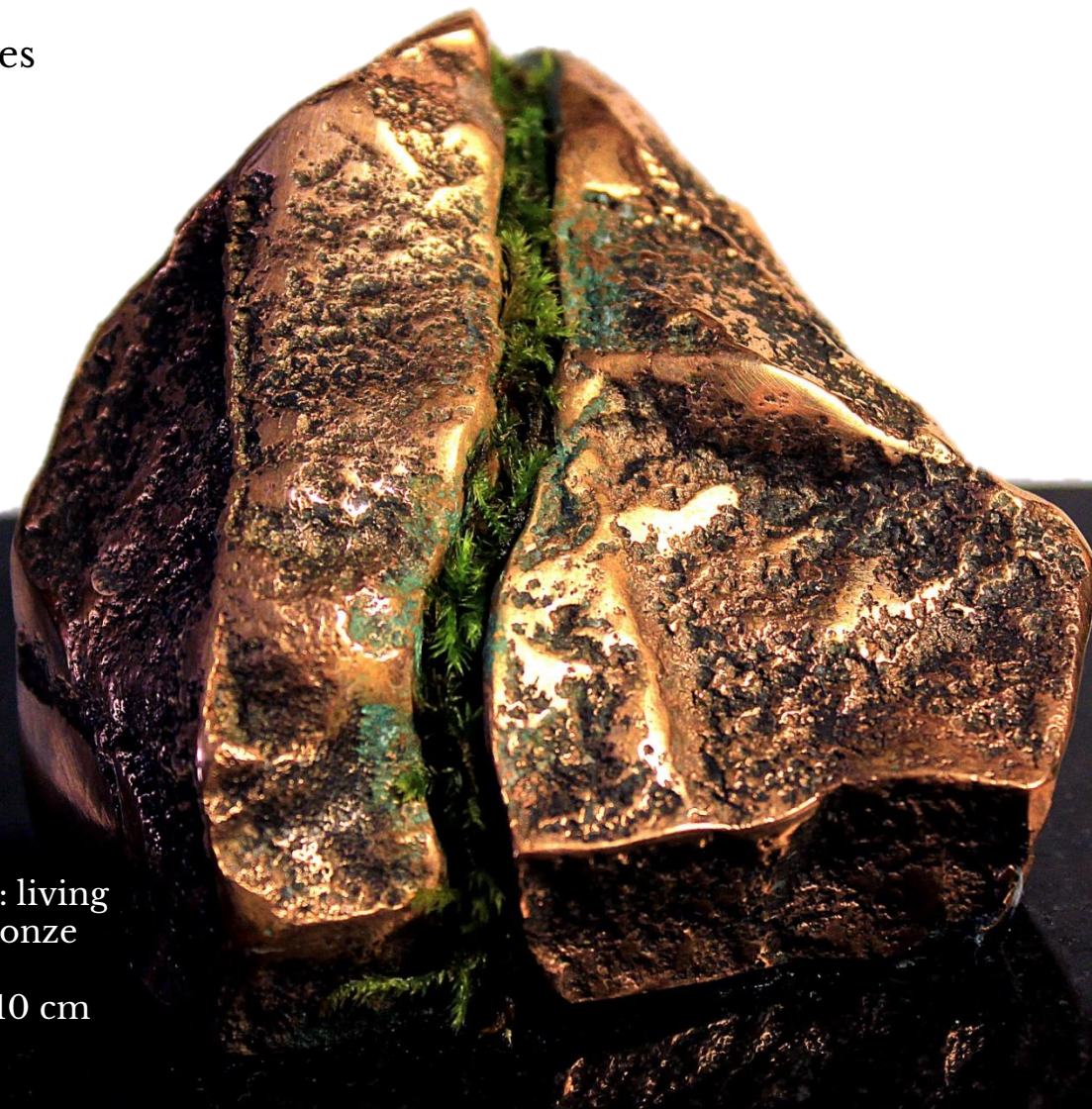


Figure of stone in
bronze. Life is
tough but the
green vein of
hope perseveres

Green line

Material: living
plant, bronze

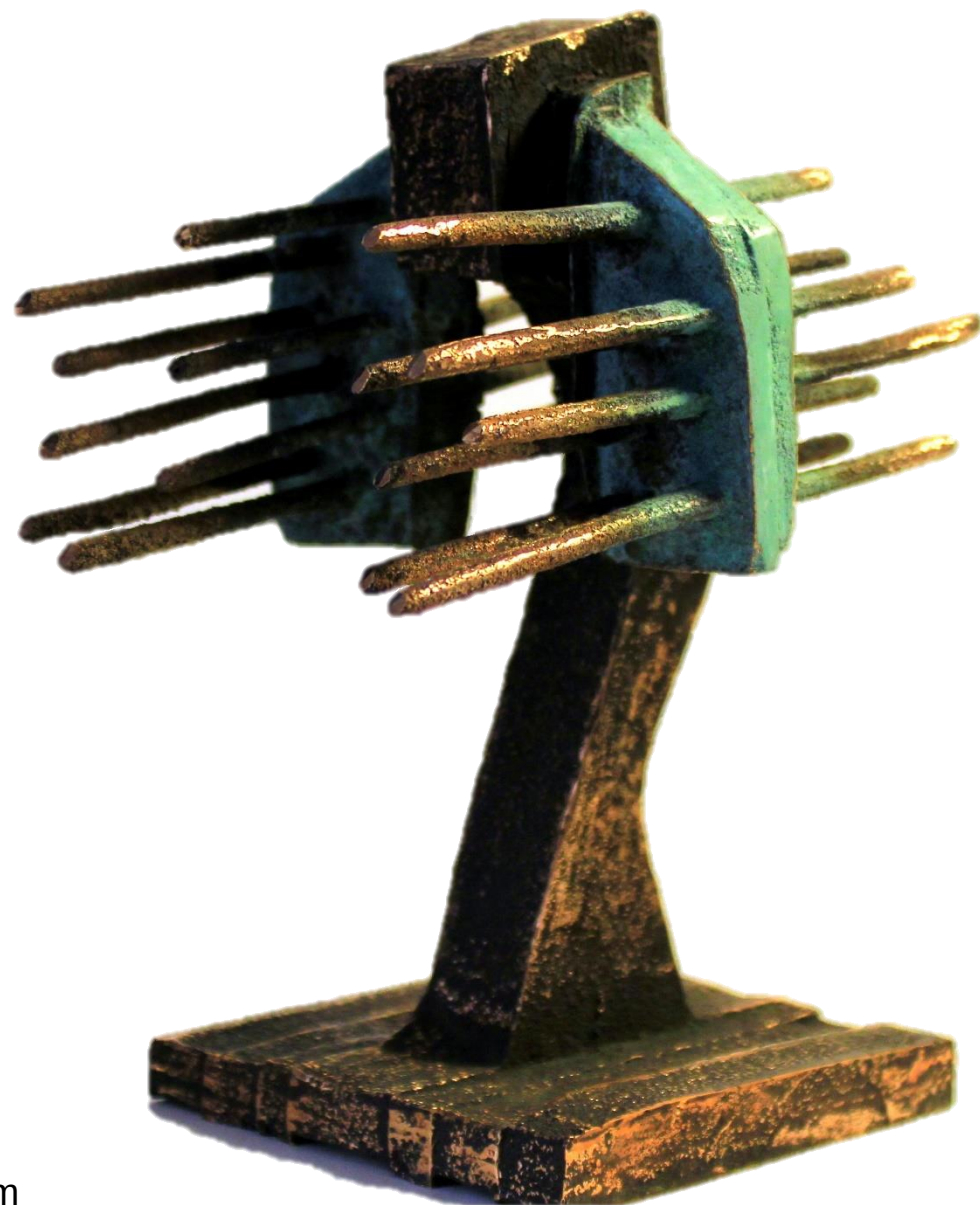
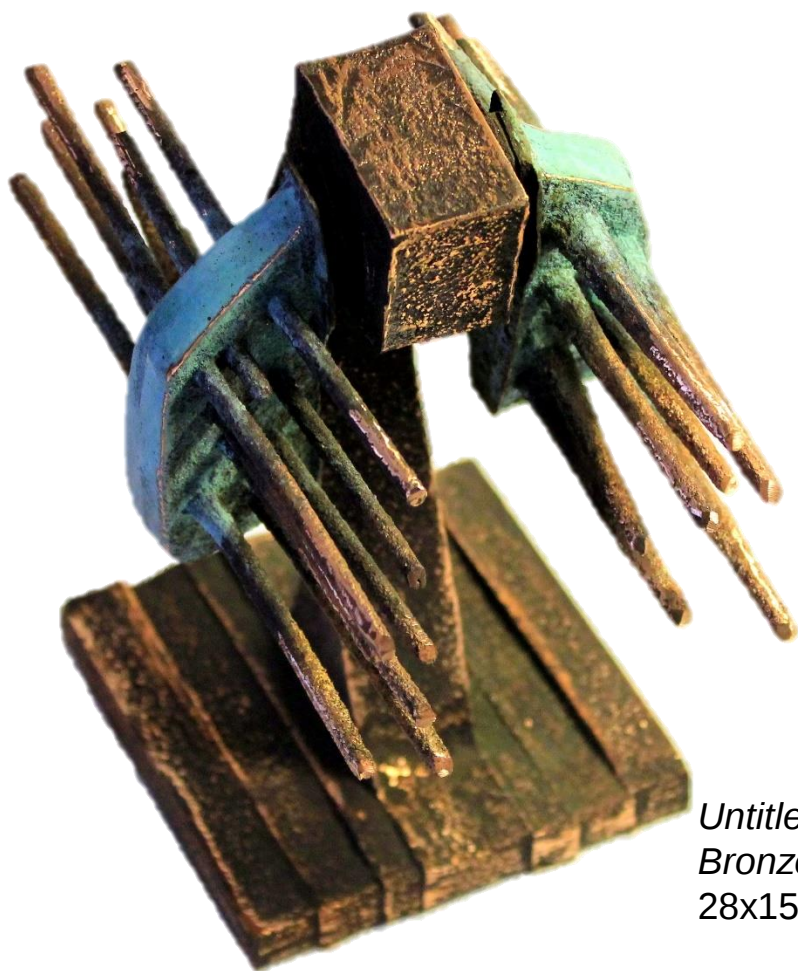
30cm x 10 cm



Memory of the Earth



30x40 cm



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

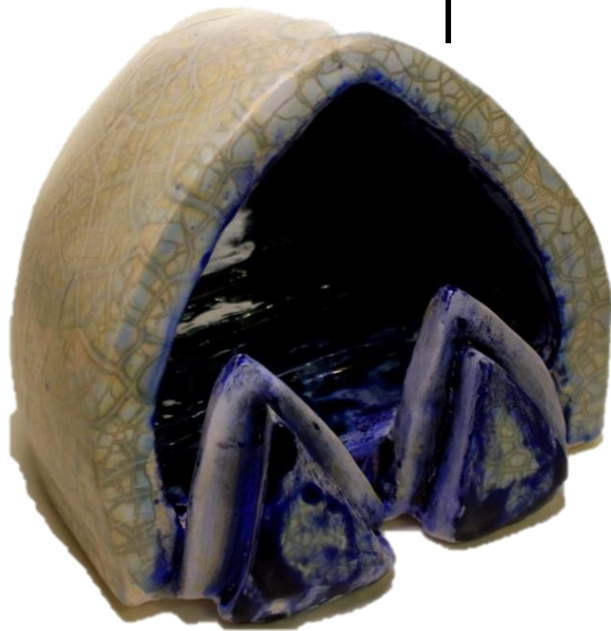
Material: ceramic

(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."

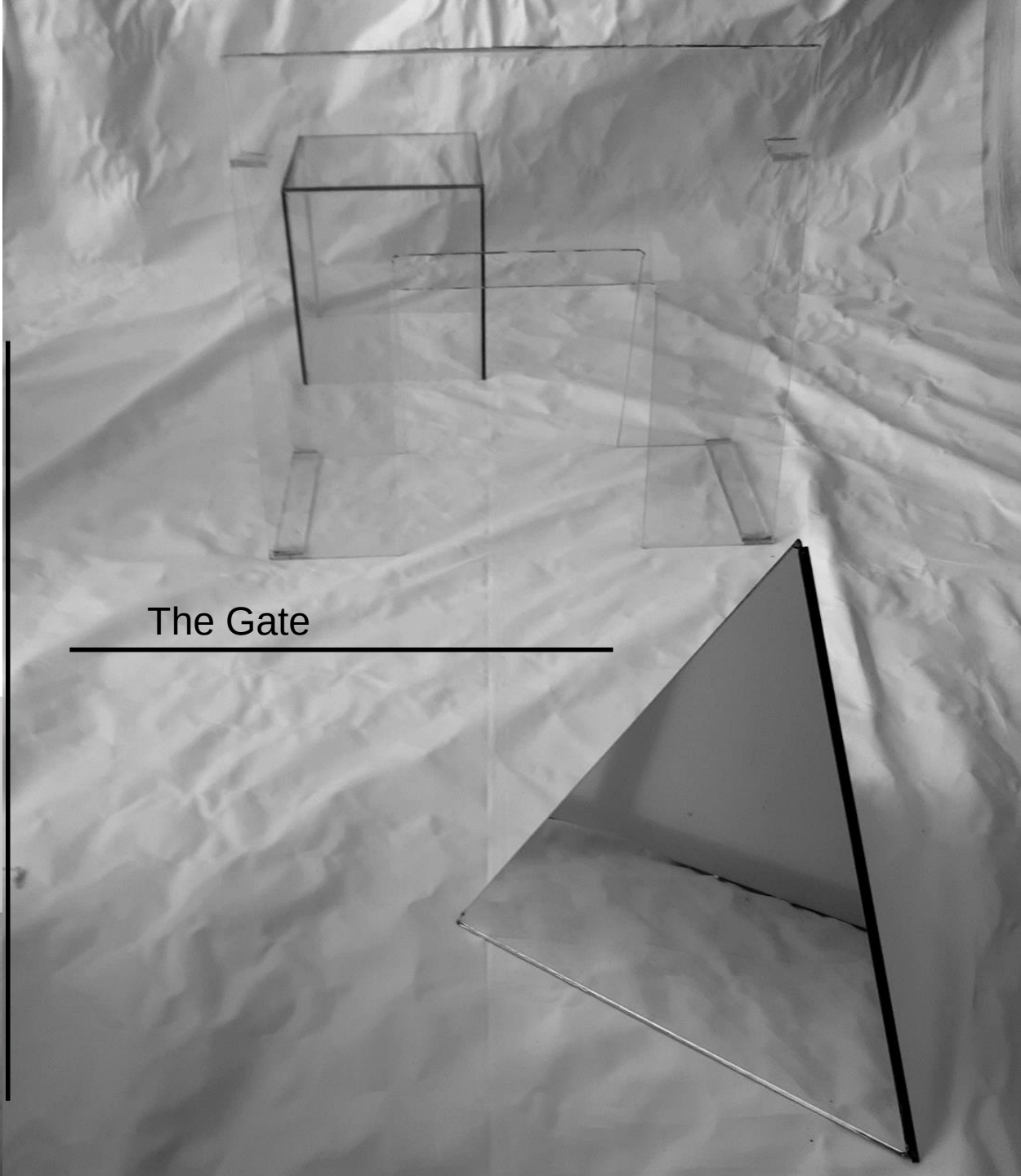
Elham Soleimannezhad, Decentralize, 2018, pine and plane tree wood, copper, plastic and mirror, and whatever you know as a human effect on this world.

"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.

Three glass sculptures are displayed on a dark, polished floor against a plain white wall. From left to right: a simple transparent cube, a transparent structure resembling a gate or a stylized 'A' frame, and a transparent pyramid. The floor reflects the sculptures and the wall.

Mahmehrr Gallery

It consists of a network of natural strings in the form of a cube which the audience can enter, as if wearing it. The audience is invited to interact with it, expanding its meaning by intertwining the strings with objects they feel represent evidence of humans' footprint on the world, and in this way the installation evolves into a living performance

The Cube



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



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.



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



**ConFRONTation, climateartcollection,
Berlin, Germany**



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.



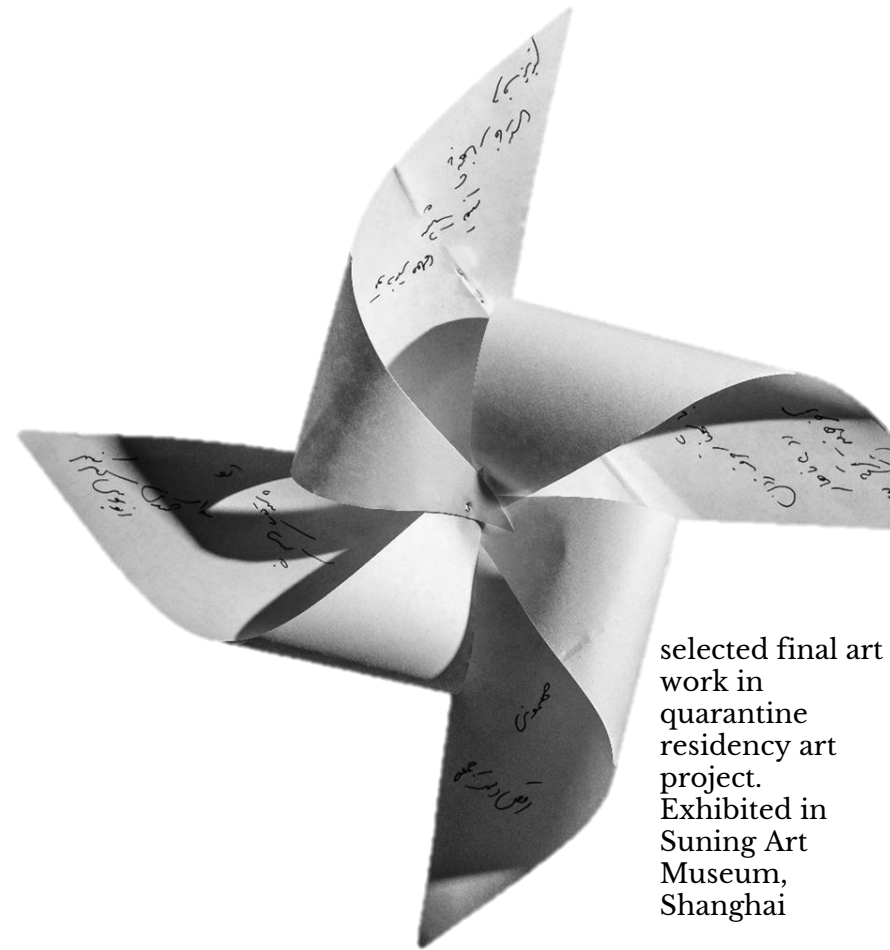
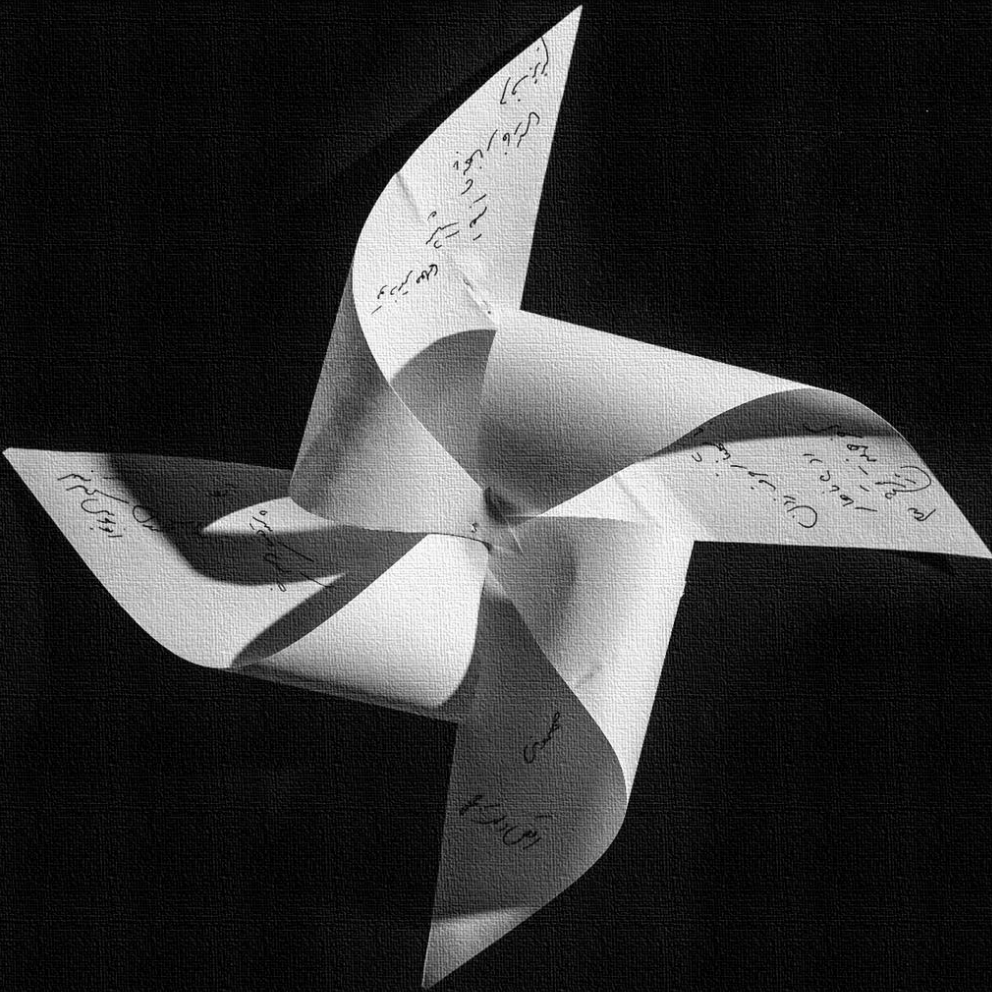
Isolation protection

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.



Sim-Biotic,
Venice
Arsenale

Words and the wind

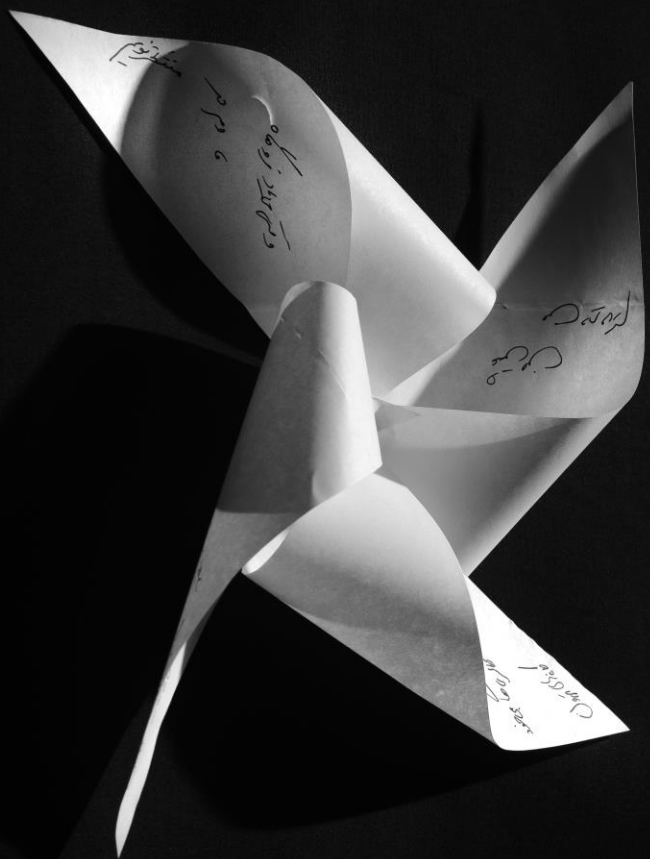


selected final art
work in
quarantine
residency art
project.
Exhibited in
Suning Art
Museum,
Shanghai

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.







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





Blurred figures hanging in reeds



The aim was to present a frame of unclear, unusual figures among the reeds by hanging hair in the space. The whole frame of reeds creates a very painterly image. The sudden appearance of hair in the midst of the reeds suggests a message, like summoning women for freedom. A sudden, shocking awareness of something that was always there, and yet was hidden.

I have always had a bond with nature, especially with trees, as can be seen in some of my recent works. Throughout human history, we have had a strong connection with them, yet few of us think deeply about the many hidden layers of our relationship with them. In Iranian culture, one of the metaphorical philosophies that trees embody is freedom. In other cultures, specific trees hold different meanings, such as the peace symbolised by an olive branch, or the idea of immortality and rebirth symbolised by the tree of life.

The hair in this work is not just hair. It brings to mind those women from all around the world, past and present, who were dragged through the streets by their hair because of perceived transgressions against the patriarchy. It seems to come from a hidden anger that is rooted in fear, and this fear actually comes from a fear of the unknown, a fear of being weak. All of these fears are triggered by the sight of a woman's hair.

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Paper,
paint, wire

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