

SOUDEH DAVOUD

A selection of artworks since 2010

About Artist

Soudeh Davoud is an Iranian contemporary visual artist (Born in 1987, based in Tehran) whose work articulates the characteristics of figurative painting as well as the expressive abilities of abstract art. Soudeh began her professional career with the Aun Gallery in Tehran (Iran) under the management of Afarin Neysari. She is currently the featured artist at Mah Gallery and the Iranian Contemporary Graphic Designers Festival. To date she has presented four solo exhibitions in Iran and Europe, as well as a recent group show in The High Line Nine in New York, curated by important Iranian artist, Shirin Neshat (in 2019); Palazzo Bastogi Museum in Florence, Curated by Middle East and Europe Specified Institute of Contemporary Arts (SAFPEM / in 2018); and the Asia House in London (UK), curated by Capital Art Society (in 2018). In 2020, Soudeh was selected as The Women Artists Who Deserve Our Attention, According to 9 Leading Artists from Artsy Magazine.

Also In 2021, she is selected as one of the ten worldwide women artists to have a painting show at Janet Rady Fine Art LTD in London; curated by Janet Rady, specialist in Modern and Contemporary

Art from the Middle East.

As an artist, her main subjects are based on the women; the women around her; and she often depicts them in various social-historical situations. Women who are militant and in patriarchal countries who fight bravely for their cause, for their right to live. Sometimes history repeats itself and that's no different for the Iranian women. When the hijab is removed, they live in society as equal to many, not just men, but also other women. But once the hijab is on, their rights are stripped away and are looked at lesser beings worldwide.





But there were always women who were half lost in the history of her country, those who were militant, those who took a step for their country and not for religion or politics, but for their own lives and society. Soudeh's recent painting collection is a tribute to the hidden women of her land and its history. A reminder that they too did excited and fought for her country and society. The milk of women who are always fighting for the right to live in society.

2022

Tekrar

Tekrar, the title of the exhibition comes from a Farsi word meaning repetition as in weaving or knitting; in her work, generations of women are entwined within a woven cultural fabric. The artist identifies with all Iranian women, past present and future. In two works on paper, there are wedding portraits of the Shah's Queens in their customized Christian Dior gowns; both seen as role models of strength, beauty and class whom many Iranian women admired and aspired to emulate. In particular, the Empress Farah née Diba (third wife and widow), is a role model with her charitable and philanthropic work, that along with her embrace of modern culture, helped shaped the identity of Iranian women of Davoud's generation. The pre-revolution generation of women during the Shah's pro-Western-modernization of the 60s/70s were encouraged to wear European design couture, giving the impression that they were modern and liberated. She sees a parallel with the forced hijab clad women of the current regime as both generations of women have little or no choice in

their representation. At the bottom of one of the drawings is a brightly colored trompe l'œil threaded braid; an imagining that if pulled all may come together or cause an unraveling. Davoud's metaphoric work celebrates the commonality these women share that goes beyond the cultural fabric that holds them together.

Carole Ann Klonarides

Notes:

<https://artillerymag.com/events28-05-2022/3-/>

<https://darz.art/en/shows/10819>

<https://www.artforum.com/artguide/hamzianpour-kia21586->

<https://www.showyourarts.com/events/28-05-2022/Soudeh-Davoud-TEKRAR/132>

<https://artillerymag.com/events28-05-2022/3-/>

<https://www.artrabbit.com/events/soudeh-davoud-tekrar#>

<https://www.google.com/maps/contrib/102479267140278313860/photos/@-,34.0626448118.3438451,3a,90y,90t/data=!3m1!7e3!1m1!5sAF1QipP2eWZEKt4pdXEZkgh8b22uv7RyuU6V5vVI9Vz!2e6!10https:2%F2%Flh5.googleusercontent.com2%Fp2%FAF1QipP2eWZEKt4pdXEZkgh8b22uv7RyuU6V5vVI9Vz3%Dw-365h-260k-no-pi-0-ya-306ro-0fo7!100i8!4608i24!304m8!3m3!2m1!1e1>

<https://www.hamzianpourandkia.com>

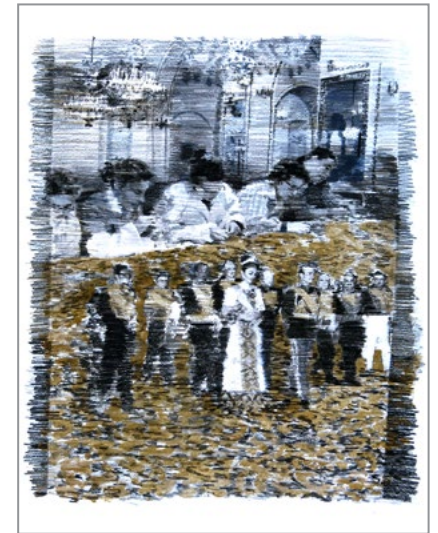
<https://www.artforum.com/guide.php?pn=root&location=21586>



Untitled, 2021
Pencil color on paper, 70 x 57 cm



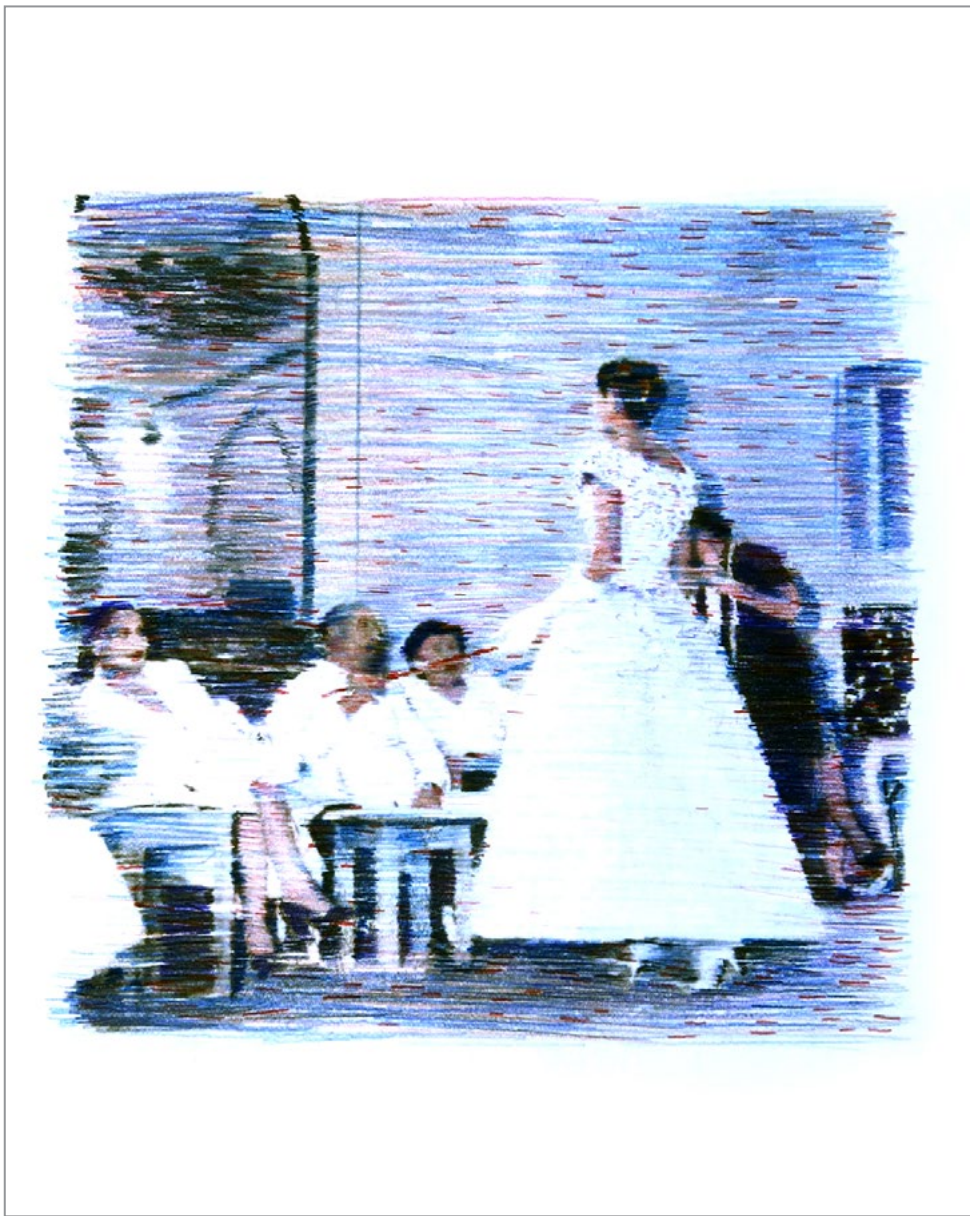
Queen & Saint Laurent, 2022
Pencil color on paper, 150 x 200 cm



Seamstress, 2021
Pencil color on paper, 70 x 57 cm



Untitled, 2021
Pencil color on paper, 70 x 50 cm



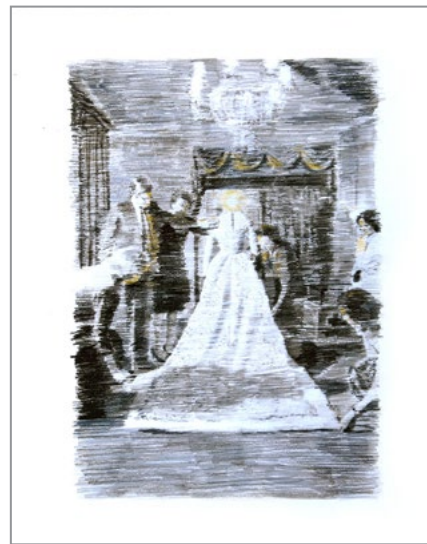
Opinion, 2021
Pencil color on paper, 70 x 57 cm



For the Coronation, 2021
Pencil color on paper, 70 x 57 cm



Zari Doozi, 2021
Pencil color on paper, 70 x 57 cm



Light of Future, 2021
Pencil color on paper, 70 x 57 cm



Dressmaking, 2021
Pencil color on paper, 70 x 57 cm

2021

Half of All

The main subject of my paintings is the women place in today Iranian Women's community; These women are presented in various situations and forms in the nature; sometimes they are shaped like a mountain (Bisotoun mountain) supporting each other which points a unity of them. For me, this unity leads them to victory, and sometimes they are showed between earth and sky flying and ascending. In fact, these women are in my dreams: the women, together as a unit body. They can reach whatever they are looking for even if it is hard.

I have also used some particular visual effects (created by pencil and airbrush) like signal parasite on the old television screen, in my works and I wanted to point to the effect of multimedia and online social media on their today's life which can give opportunities to the women to have their own unity in social media and virtual world too.

In my works, the nature is used as a main mythic-historical source. This is the nature which observes the changes in the women lives in all history; but what have seen by these mountains and rivers in reality?

Notes:

https://www.artsy.net/show/janet-rady-fine-art-soudeh-davoud-half-of-all?sort=partner_show_position

https://www.artsy.net/show/janet-rady-fine-art-janet-rady-fine-art-at-middle-eastern-galleries-now1-?sort=partner_show_position

<https://www.janetradyfineart.com/exhibitions/soudeh-davoud-half-of-all/>



Taghbostan Swamp, 2021
Oil on canvas, 190 x 230 cm



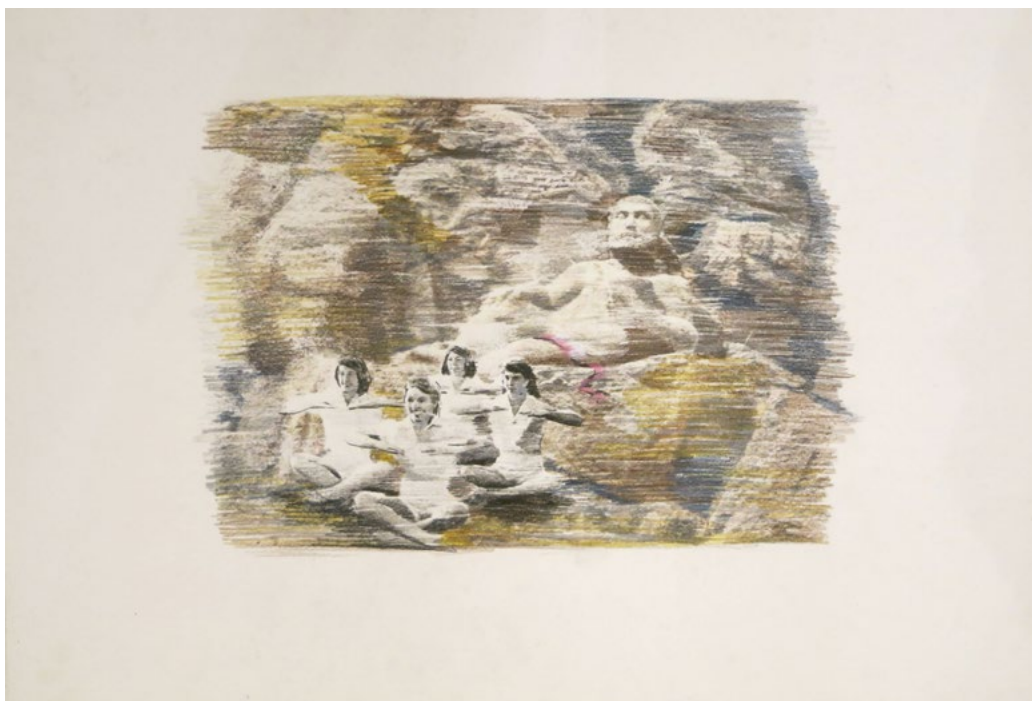
Lotus Marriage, 2021
Acrylic on canvas, 130 x 130 cm



Enthusiasm, 2021
Mixed media on cardboard, 53.5 x 55 cm



Sleeping Shirin, 2021
Mixed media on cardboard, 43 x 47.5 cm



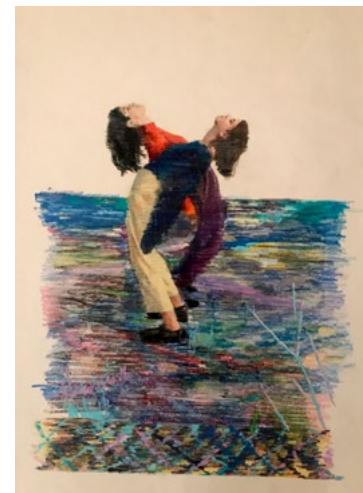
Hercool, 2021
Color pencils on paper, 56 x 70 cm



Soar, 2021
Mixed media on cardboard, 43 x 48 cm



Seymareh, 2021
Mixed media on cardboard, 37 x 49 cm



Untitled, 2021
Color pencils on paper, 56 x 40 cm



Tagh Bostan, 2021
Color pencils on paper, 70 x 56 cm



Untitled, 2021
Color pencils on paper, 56 x 30 cm



Winners, 2021
Color pencils on paper, 70 x 50 cm

2019

Vaghayeh Ettefaghieh

The breath in this realm
I have endured things far and away
Death, I have discerned
Yet wonder! I have not succumbed

[Simin Behbahani/ April 1998]

The collection of “Vaghaye Etefaghieh” is my works covering society subjects which all are somehow coming from image history of women’s presence in the route of transformation from traditional to modernism society.

In these paintings, in fact, there is a rewriting which depicts women’s old history from today’s prospective. In this rewrite you can compare women’s position in today’s world with their old position.

It’s not a proposition to move back but it emphasizes the importance of local history in the process of women’s equity for making a more balanced world, this is a situation in which you as a woman don’t need to be afraid of a patriarchic society specially in Middle East including Iran.

Notes:

<https://youtu.be/8d8l58DEdSc>

<https://associazionegenesi.it/en/opere/honor/>

<https://unique-news.info/shirin-neshat-curates-all-female-exhibition-of-iranian-artists-in-new-york.html>

<https://www.ft.com/content/dcfe7a-76ea2b11-e85-9f-4d00e5018f061>

<https://www.iranhumanrights.org/10/2019/iranian-women-artists-showcased-in-upcoming-exhibit-curated-by-shirin-neshat/>

<https://arteeast.org/news-events/arteeast-with-chri-presents-an-artist-led-tour-of-a-bridge-between-you-and-everything-an-exhibition-of-iranian-women-artists/>

<https://cigdemasatekin.com/17/01/2020/a-bridge-between-you-and-everything-an-exhibition-of-iranian-women-artists/>

<https://dailydesignstream.tumblr.com/post/611392078414577664/the-women-artists-who-deserve-our-attention>

<https://www.artsy.net/article/artsy-editorial-women-artists-deserve-attention--9-leading-artists>

<https://brooklynrail.org/12/2019/artseen/A-Bridge-Between-You-and-Everything>

<https://www.cnn.com/videos/tv/04/12/2019/amanpour-shirin-neshat-hadi-ghaemi-iran.cnn>

<https://arteeast.org/news-events/arteeast-with-chri-presents-an-artist-led-tour-of-a-bridge-between-you-and-everything-an-exhibition-of-iranian-women-artists/>

<https://cigdemasatekin.com/17/01/2020/a-bridge-between-you-and-everything-an-exhibition-of-iranian-women-artists/>

<https://www.ft.com/content/dcfe7a-76ea2b11-e85-9f-4d00e5018f061>



Untitled, 2019
Pen on cardboard, 20 x 65 cm



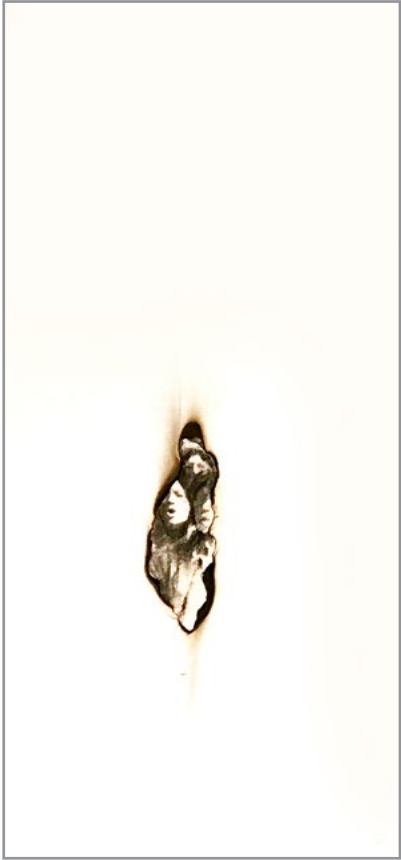
Untitled, 2019
Color pencils on cardboard, 20 x 55 cm



Untitled, 2019
Color pencils on paper, 20 x 55 cm



Hallucination, 2019
Color pencils on paper, 84 x 68 cm



Untitled, 2019
Pencil on paper, 46 x 31.6 cm



Generation, 2019
Mixed media on paper, 36 x 29.2 cm



Untitled, 2019
Pencil on paper, 45 x 36.6 cm



Untitled, 2019
Pencil on paper, 65.4 x 31.2 cm

2018

The Nights of Tehran

In the image collection between figurative and abstract painting, you can see that the landscape is reminiscent of a distant urban space, but with the difference that when you approach the painting, you see images and designs of parties and epochs, the people in each image Someone is doing something regardless of the crowd... Some are fading away in a hustle and bustle, laughter and laughter... Spirit-like human beings who can not be recognized are disappearing or lasting... and spend only time.

Notes:

<https://www.artsy.net/artist/soudeh-davoud>

<https://affordableartfair.com/artists/soudeh-davoud>



Nights of Tehran, 2020

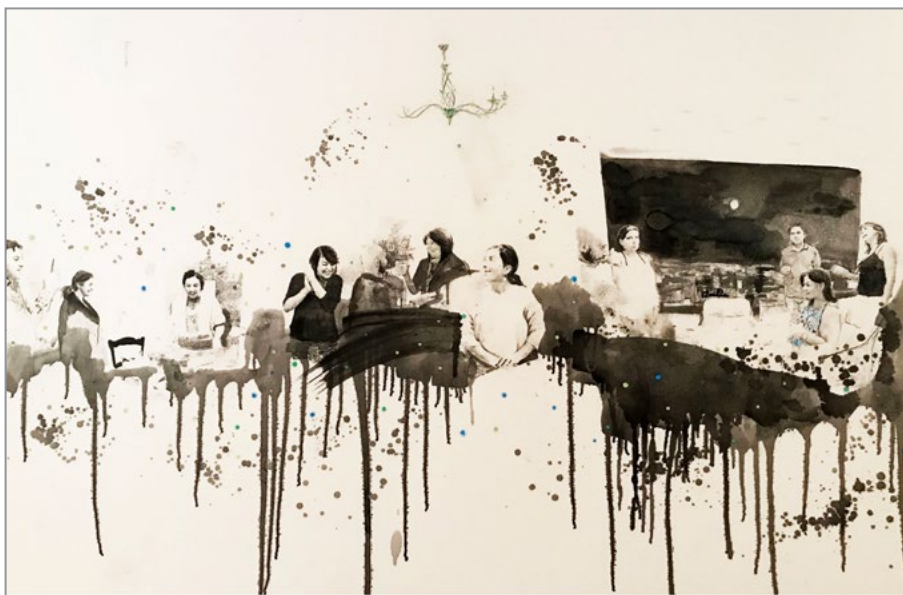
Mixed media on cardboard, 24.5 x 81.5 cm



Untitled, 2017
Mixed media, Diametre 30 cm



Untitled, 2017
Mixed media, 90 x 120 cm



Untitled, 2017
Mixed media, 90 x 120 cm



Untitled, 2018
Mixed media, 90 x 120 cm

2016

Always

The Moment of Painting / Helia Darabi

According to the *Naturalis Historia* of Pliny the Elder, two prominent contemporary painters stage a contest to determine the greater artist. Each of them makes an extremely realistic painting to win the contest. The story shows us the significance of representational skill and technical accomplishment in the evaluation of the medium. Such criterion dominated the Western artistic scene for centuries, and was always exalted in other cultures. In our age, however, art has left technical perfection far behind.

This process began when artists like Marcel Duchamp dismissed the necessity of craftsmanship in making art, and now painting and sculpture are considered “traditional media”. Painters who insist on painterly process seem to belong to another era and sculpture no longer sounds the suitable word for the objects artists make.

This is not to say that technical perfection is absent from the contemporary artworld. It seems to have been moved to other areas. Today, the scope of intellectual concerns of an artist—which makes up the building blocks of their works—are far wider than before. Also, it is no longer possible—or desirable—to put people in

their early teens to apprenticeship with a great artist, for a lifetime, to achieve such degree of skillfulness.

But is painting still alive? If the main intention is to grasp the zeitgeist, is it still attainable through this medium? In fact, although the death of painting continues to be championed by such art critics as Douglas Crimp and Yve-Alain Bois, still the greatest and most influential contemporary artists are among painters who still deal with the effects of handling colored pigment and the magic of painterly expression.

Iranian Contemporary art has been witnessed a significant orientation toward new artistic media such as installations, video art, performance art and fine art photography during past two decades. However, painting has continued to thrive, being developed in terms of technical devices, subject matter, and interaction with other means and media. Soudeh Davoud is among the new generation of Iranian artists to find painting the most suitable media to express her issues and concerns, and by focusing on the inherent potentials of painting, she has reached an exceptional level of practical accomplishment among her generation of artists. Her painterly expression combines the expressive means and potentials of figurative as well as abstract painting.

Human figures are the main protagonists of Davoud’s new series. The main scene—consisting of a momentary interaction between the figures and basically taken from a photograph—has been organized in the middle of the canvas, amidst an abstract background full of expressive touches and patterns. The background has been largely left blank in the smaller paintings. Parts of the bodies are always left untouched, making the figures feel like ghostly beings

merged into the background. The artist's skillfulness in design, paint handling, space definition and merging figurative and abstract spheres is commendable.

Also, she demonstrates a powerful combination of painting and drawing, and the ambiance each medium can make. A layer of net textile is drawn upon all paintings, disturbing a whole sight of the image, and making the viewer keep changing the position of their head to better view the picture. It demands a bodily ritual before each canvas. The effect is greater on the small paintings. The net might be considered as a metaphor of a shade of oblivion drawn upon the pictures: the fading images of the near past which the artist seeks to forget through the act of depiction.

"Looking to the past with sorrow" is not a mourning for the past time, but it looks at the near past with sort of a contempt. It does not idealize the past but explores its absurdness. In Sudeh Davoud's paintings the main subject matter are women –a common feature in Iranian contemporary art. In her previous exhibition in 2013 she casts a critical look to the Iranian young women, in her own words "being trapped in their safe encloses beating in the rhythm of idleness". Here the young women are still depicted as victims of their self-constructed limits. But here the artist has more directly focused on her personal, immediate lived experience, making a combination of autobiographical issues with social critique. Her immediate encounter with near past memories point to the ephemeral nature of life and the evasive quality of the presence of people in our lives.

Faces are generally laughing. Davoud's figures laugh as they fade, and recede as wrapped in an echo of laughter. Laughing is the privileged of man. As Umberto Eco maintains, "Man is the only

laughing animal because, unlike other animals, we know we have to die. Laughter is a way to tame death, a way not to take our death too seriously, by not taking too seriously our life." Hobbes claims that all laughter contains a sense of superiority, and Freud notes that there is some naughty content concealed beneath all jokes. These images of laughter, however, are not caused by something humorous. They are not an outburst of sentiments. They are, however, artificial smiles made for the camera. A harmless pulse we make, or we try to win us a more beautiful face. However, a constant laugh betrays a fool. Laughter, a sign of solidarity and sympathy, here takes a sinister, satirical tone.

Sude Davoud's paintings are an invitation to a world of painterly touches and drips, freely and effortlessly making up figures, freezing them in a moment of their existence and float them in this colorful world. They bring us to a time when art was still intertwined with craftsmanship; when skill was taken for granted to make it easier to concentrate on the content. A world in which unprecedented incidents keep emerging out of artistic devices and preparations, making up the moment of the painting.

Notes:

<http://http://www.honaronline.ir/%D%A%D%AE%D%B-4%D%8A%7D%8AE%D%8A%8D%8A%7D%8B%-5650/4-1D%86%9D%85%9D%8A%7DB%8C%D%8B%4DA%AF%D%8A%7D%-87%9D%86%9D%82%9D%8A%7D%8B%4DB8%C-%D%8B%3D%88%9D%8AF%D%-87%9D%8AF%D%8A%7D%88%9D%8AF-%D%8AF%D%8B%-1DA%AF%D%8A%7D%84%9D%8B%1DB8%C-%D%8A%2D-86%9%D%8AF%D88%9>

<https://images.app.goo.gl/iGu6UWsttCXsG67A>



Golabdare, 2016
Mixed media on canvas, 100 x 100 cm



Untitled, 2016
Mixed media, 10 x 30 cm



Untitled, 2016
Mixed media, 20 x 40 cm



Last Supper, 2016
Oil on paper, 41 x 53 cm



Untitled, 2016
Oil on paper, 70 x 50 cm

2013

Where We Come From

Though never monotonous in between the objects within the walls that guarantee their security, idle waste their pulse. not in the distant horizon, do they search for their future at the bottom of the cups colorfully giftwrapped, their appearance shrieks contemporary, though ancient harems lie in their consciousness. They stare deep within us with depthless eyes... It is I they stare at... I'm worried knowing that no excitement invites them to tomorrow.

Notes:

<https://images.app.goo.gl/4Af2HyGGUd34znry9>



The Monologue, 201
Oil on canvas, 190 x 200 cm



Khaled Nabi, 2013
Oil on canvas, 90 x 130 cm



I Forgot to Take Out the Hammer from My Purse to Break the Idols in My Mind, 2013
Oil on canvas, 130 x 150 cm



Untitled, 2013
Oil on canvas, 110 x 150 cm



Where We Come From, 2013
Oil on canvas, 110 x 150 cm

2010

Vitrin

The figures in the vitrins are replacing as a model or reflex it as a model. All they have relax and calm character. However, in the accurate view detect a grief or misery. Also, the vitrins may be indicating a person which survives from a disaster. These figures are point out the humans that we know them from a long time. They are alone, introversion, stubborn and selfish.

Notes:

<https://www.isna.ir/news/16535-8911/%D%8A%8D%8A-7%D%8AA%D%84%9D%8A%7D%8B%-4D%8A%8D%8B%1D%8A%7D8%9A-%D%8AA%D%83%9D%85%9D8%9A%D-84%9%D%8AA%D%8A%7D%8B%1D8%9A%D%8AE-%D-%8B%7D%8B%1D%8A%7D%8AD%D8%9A-%D%8B%3D%88%9D%85%9D8%9A%D-86%9%D%8AC%D%8B%4D%86%9D%88%9D%8A%7D%8B1%D%-87%9D%8B%7D%8B%1D%8A%7D%8AD%D8%9A-%D%85%9D%8B%9D%8A7-%D%8B%5D%8B1>



Untitled, 2010
Mixed media, 100 x 120 cm



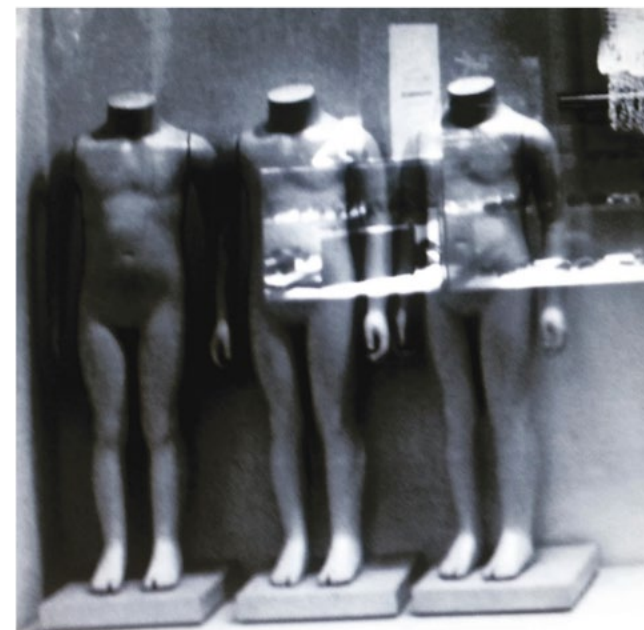
Untitled, 2010
Mixed media, 80 x 80 cm



Untitled, 2010
Oil and pencil on cardboard, 100 x 130 cm



Untitled, 2010
Mixed media, 80 x 100 cm



Untitled, 2010
Mixed media, 30 x 30 cm

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