

# ART

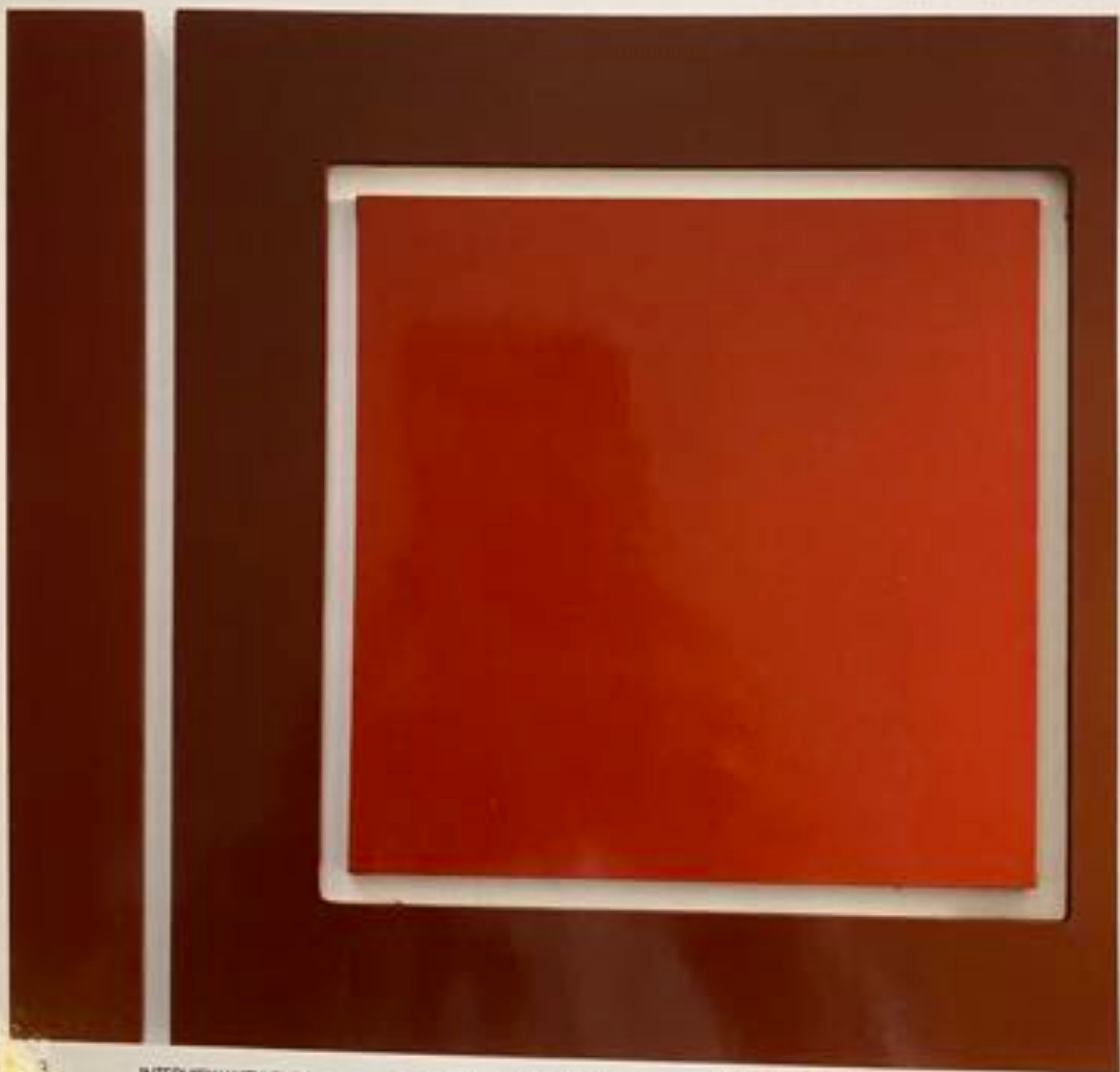
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INTERVIEW WITH ENZO  
CACCIOLA

RAISING AWARENESS FOR  
IRAN'S CONTEMPORARY ART

DONATI/GALLOTTI  
COLLECTION

GIORGIO GRIFFA  
AT POMPIDOU



# Editorial



Art International  
Contemporary  
Magazine

Contemporary art always reserves considerable surprises for us. It is no longer a novelty, nor does it make a fuss that a work created in the last 60 years is auctioned at Christie's for 195 million dollars (obviously my reference is to the latest masterpiece "Marilyn" by Andy Warhol). I believe that personal taste has taken a back seat, while speculation and finance take the lion's share. It is not even a coincidence that Larry Gagosian won it. Fortunately, art is not made only of these events. There are those who, even if more quietly, also work and work hard to bring out their ideas. This is the case of Maestro Enzo Cacciola, to whom I wanted to dedicate the cover of the magazine. In over 60 years of career Cacciola has experimented with different languages, from the geometry of form to concrete. A journey that he will tell you through a splendid interview, in which Enzo will speak to you readers. To remain in the context of the Analitica painting, the article "Griffa's Scratch" is very interesting, in which we talk about the personal exhibition that the Master made at the Pompidou in Paris. Our readers will be catapulted to Iran, where the talented Roya Khadjavi talks to us about emerging Iranian artists, who are finally finding their place in the world. Parra / Guarnieri is now a truly stainless artistic couple. Testimony of this is the important bipersonal that the Artists will do at the Castello Brown in Portofino from June 4th to July 10th, and we will give you the previews. Sonja Cvetković interviews Yvanovitch, in what I want to define an interview of great critical/cultural interest. We will also talk about one of the most loved and hated Masters in the world. Who am I talking about? Of course by Jeff Koons. Antonella Donati and Pietro Galotti open the doors of their home to us, where there is a prestigious art collection. In an "immersive" interview they will reveal the names of their collection, which turns its attention to already established artists, but also to many artists under 40. Lisa Parra's "scratchy" pen takes us into the secret world of Anselm Kiefer at Bicocca Hangar in Milan. Large space will be dedicated to the MEAM (European Museum of Modern Art) in Barcelona, where the next Biennale will take place in November, with a preview of the names of the participating artists. My travels often take me out. But I must say that the "out of town" trip that took me to Tivoli really gave me an unexpected surprise. Inside the rooms of Villa D'Este I visited the exhibition "The bones of the Mother" by Nicola Samorì. An exhibition certainly to remember. All art lovers know where the Great Masters were born and where they lived, but hardly anyone knows where they were buried. In the article "The tombs of the artist" we will reveal everything. And again ... for art film lovers, we will reveal some of the names of the films that feature the lives of the greatest artists.



## FILLING THE GAP: RAISING AWARENESS FOR IRAN'S CONTEMPORARY ART

By Roya Khajepour



As an independent curator and cultural producer based in New York, I have largely focused my activities on the work of young Iranian artists, working both in Iran and beyond its borders, seeking not only to support their artistic endeavors but to also facilitate awareness and cultural dialogue between artistic communities.

On a memorable August day in 2008, I sat back in my nylon chair for the first time in thirty years, something I had promised

myself that I would never do again. The memory of leaving my home and everything I loved behind, including all our assets which were confiscated to the new Islamic regime, was too painful. But as I entered the airport and found myself surrounded by people speaking my mother tongue in an official capacity, I became overwhelmed by emotion, a swell of feelings that I never expected.

On that first trip for a family wedding in-

spired by my deep reaction to the country, I began exploring Tehran, visiting galleries and meeting artists. Surprised by the thriving art scene and the diversity of the art being exhibited, I began to realize the contemporary art scene here was deeply inspired by the renewed connection to my country. I decided that I would find a way to show some of the works of some of these talented but underrepresented artists in New York. After numerous trips to Iran, I founded Roya Khajepour





**Roya Khadjar** is an international and cultural producer based in New York. A graduate of Columbia University, she is the former CEO of a public relations and marketing firm. Since 2008, she has been active in various committee efforts around the Middle East for institutions such as the Guggenheim Museum and the Academy where she sits on the advisory committee of the creative industry. Her Modern Q&A column is published in the Institute of International Education's *OpenSource* Fund and serves as a member of the board of New York's largest community in Central Park for her passion for advocacy, support, and promoting professional education. She has worked with the Women's Global Leadership Award by the Institute of International Education and is Chair of the Premio (Chevrolet Italia) Ono & Pirelli Académiques by the First Director of Education.

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Interior view of the exhibition space, featuring a large, abstract architectural structure with a warm, golden-yellow color palette.

...a un'epoca di un'arte indipendente e pro-attiva culturale con sede a New York. Sono per parte concettuale e ma gli ho un'idea a priori e poi ripenso la struttura in un'idea che è un'idea, un'idea non solo di aiutare i loro fini artistici ma anche di aiutare la comunità e i dati culturali tra il mondo globale.

...che, per la prima volta in trent'anni, non che mi ero ripromessa che non avrei più fatto il ricordo di aver lasciato la mia casa e tutto ciò che ho avuto dietro, come tutti i miei beni che sono stati confiscati dal nuovo regime iraniano, è stato troppo doloroso. Ma quando sono entrata in aeroporto e mi sono trovata circondata da persone che parlavano la mia lingua madre in modo ufficiale, sono stata travolta dall'emozione. Un'emozione di persone che non mi sono mai esorti-

...ata in quel primo viaggio per un matrimonio di famiglia, sorretto dalla mia principale missione al paese, ho iniziato a incontrare Shiran, visitando gallerie e incontrando artisti. Sorpresa dalla loro scena artistica e dalla diversità dell'arte esposta, ho iniziato a esplorare la scena dell'arte contemporanea in modo più approfondito. Ignorante da questo momento sapere con il mio paese, ho deciso che avrei trovato un modo per mostrare le opere di alcuni di questi artisti talentuosi ma sottoapprezzati a New York. Dopo numerosi viaggi in Iran, ho fondato *Roya Khadjar Projects* nel 2014 e ho aperto la mia prima mostra intitolata *Reflections by Emerging Iranian Artists* presso lo spazio *Figur & Chetna* con le opere di 25 artisti, tutti nati in Iran dopo la rivoluzione. Avevano tutti ricevuto la loro stessa istruzione in Iran e non avevano mai messo piede fuori dall'Iran. Lo spettacolo ha ricevuto ottime recensioni e la mia reputazione di leader e sostenitore degli artisti iraniani ha iniziato a crescere sia in Iran che nella diaspora.

Anni di isolamento e sanzioni economiche hanno impedito all'Iran di partecipare pienamente all'economia globale. Le preoccupazioni degli artisti sono particolarmente radicate nella mancanza di opportunità e nella delusione di essere svolti da fuori in molti casi la loro capacità di viaggiare, di partecipare a programmi di scambio o di borsa di studio per studiare all'estero è data molto difficilmente per la loro pratica artistica. Considerando questi ostacoli, il loro desiderio di sfidare il fianco bello loro contemporaneo sulla scena internazionale è inconfondibile. Hanno un vocabolario visivo molto sofisticato intriso di metafora e satira. Con il loro linguaggio di codice, ripropongono il loro senso di ignavia e rifiutano ogni sulle metaforazioni che dominano il nostro mondo. Indipendentemente dal genere e dallo stile, questa generazione di artisti iraniani è diventata viaggiatrice in un periodo di sfide politiche e socioeconomiche, all'indomani della rivoluzione, o della guerra, e del continuo isolamento degli Stati Uniti. Puntuali che presentano semplicemente una nuova frontiera occidentale, questi artisti non sono in grado di parlare il linguaggio del privilegio.



Il Palazzo di Mir - Miniatura Persiana - Shiran Khadjar. Riproduzione in bianco e nero.

La donna ha dimostrato che la società chiusa non possono contenere le arti, abbastanza presto gli artisti prendono in mano la questione e cercano di fuggire artisticamente virtuali lontano dalla stretta morsa dell'autorità. Comunicano con noi su questioni che paralizzano le loro società. Sono pienamente consapevoli e pronti, orgogliosi della loro opera ed entusiasti dell'opportunità di condividere i loro messaggi e le loro storie attraverso le loro arti.

La mia missione nel rappresentare i miei artisti è di farli riconoscere e apprezzare negli Stati Uniti e in Europa attraverso mostre curate in luoghi privilegiati negli Stati Uniti, in fiere d'arte internazionali e collocare le loro opere in collezioni private, musei e fondazioni. Con il favore, do loro la possibilità di mettere i loro lavori fuori dall'Iran e contem-

parativamente educare gli spettatori occidentali che non sanno molto dell'arte contemporanea iraniana oltre al lavoro di alcuni artisti che vengono continuamente promossi da media e dalle stampa.

Il mondo dell'arte contemporanea è un fenomeno internazionale in cui l'educazione, l'esposizione, la connessione, il riconoscimento, l'attenzione dei media e la stampa sono tutti vitali per far avanzare la carriera di un artista. Gli artisti iraniani sono svantaggiati da oltre 40 anni. Affinché possano andare avanti, hanno bisogno di comunicare nel mercato dell'arte internazionale. È proprio per questo motivo che nel 2007 partecipai a varie fiere d'arte tra cui Volta/PNL Asia New York e United/Miami Art oltre a tutte le mostre che ho programmato nella mia galleria di New York. Sono davvero di poter tenere presto una mostra in Italia.





1. The Great One - Amir Shah Shirazi  
Medium: Acrylic on canvas

2. The Two One - Amir Amir Shirazi  
Medium: Oil on paper on floor

generation of Iranian artists came of age in a period of political and socio-economic challenges, in the aftermath of the revolution, of war and continued isolation from the United States. Rather than simply presenting a new western format, these artists are unable to speak the language of the expected.

History has proved that closed societies can't contain the arts, even though artists take the matter in their own hands and create virtual artistic escapes away from the tight grip of authority. They communicate with us on issues paralyzing their societies. They are fully conscious and present, proud of their oeuvre, and excited about the opportunity to share their message and stories through their art.

My reason in representing my artists is to get them recognized and appreciated in the United States and Europe through curated exhibitions in prime locations in the US, in international art fairs and to

place their works in private collections, museums and foundations.

By doing so, I give them a chance to be recognized outside Iran and I simultaneously educate the western viewers who don't know much about Iranian contemporary art besides the work of some few artists who are continuously promoted in the media and the press.

The contemporary art world is an international phenomenon in which education, exposure, connection, recognition, media attention and the press are all vital to move an artist's career forward. Iranian artists have been disadvantaged for over 40 years for them to move forward they need to trade in the international art market. It is precisely for this reason that I will be participating in various art fairs including Sotheby's Asia Festival Paris, and Le Week d'Art in 2022 in addition to all the exhibits I have planned in my New York gallery. I really hope to be able to have an exhibition in Italy soon.

through in 2014 and opened my first exhibition titled Parhizab Reflections by featuring Iranian artists at Fogel space in Chelsea, featuring the works of 20 artists, all of whom had been born in Iran after the revolution had already reached their adolescence in Iran, which drove out their parents of Iran. The show received

great reviews and my reputation as a leader and supporter for Iranian artists began to grow both in Iran and the diaspora.

Years of sanctions and economic sanctions have prevented Iran from fully participating in the global economy. The

artists' concerns are particularly grounded in the lack of opportunity and the disappointment to be bound to place in their lives. Their incapacity to travel to participate in exchange programs or to study abroad was most detrimental to their artistic practice. Considering their roadblocks, their desire to stand amongst

their counterparts on the international stage is unwavering. They have a very sophisticated visual vocabulary loaded with metaphor and satire. With their language of code, they restore their sense of agency and turn the page on the meta-narratives that dominate our world independent of genre and style. The