

SHAHRIAR ASDOLLAH-ZADEH | Light Dot Colour
21 May — 26 June 2021



Faith and Through the Looking Glass Diptych, 2021
(With Anna Starr)
Pigment inks printed on 310gsm Ilford Galerie Smooth Pearl
Edition of 20
628 x 830 x 48 mm (framed)
\$3,950 (includes archival framing and Art Glass, at cost)



Fear Performance: The Myth of Sisyphus, 2013
Single channel video of documented performance work
9 minutes 10 seconds
NFS



Pale Blue Dot, No. 3, 2021
Acrylic on Hahnemuhle Britannia 300gsm acid free
watercolour paper
535 x 408 x 35 mm (framed)
\$3,200 (includes archival framing and Art Glass, at cost)



Pale Blue Dot, No. 2, 2021
Acrylic on Hahnemuhle Britannia 300gsm acid free
watercolour paper
535 x 408 x 35 mm (framed)
\$3,200 (includes archival framing and Art Glass, at cost)



Pale Blue Dot, No. 6, 2021
Acrylic on Hahnemuhle Britannia 300gsm acid free
watercolour paper
535 x 408 x 35 mm (framed)
\$3,200 (includes archival framing and Art Glass, at cost)



Pale Blue Dot, No. 7, 2021
Acrylic on Hahnemuhle Britannia 300gsm acid free
watercolour paper
535 x 408 x 35 mm (framed)
\$3,200 (includes archival framing and Art Glass, at cost)



Pale Blue Dot, No. 9, 2021
Acrylic on Hahnemuhle Britannia 300gsm acid free
watercolour paper
535 x 408 x 35 mm (framed)
\$3,200 (includes archival framing and Art Glass, at cost)



Pale Blue Dot, No. 10, 2021
Acrylic on Hahnemuhle Britannia 300gsm acid free
watercolour paper
535 x 408 x 35 mm (framed)
\$3,200 (includes archival framing and Art Glass, at cost)



Pale Blue Dot, No. 8, 2021
Acrylic on Hahnemuhle Britannia 300gsm acid free
watercolour paper
535 x 408 x 35 mm (framed)
\$3,200 (includes archival framing and Art Glass, at cost)



Pale Blue Dot, No. 1, 2021
Acrylic on Hahnemuhle Britannia 300gsm acid free
watercolour paper
535 x 408 x 35 mm (framed)
\$3,200 (includes archival framing and Art Glass, at cost)



Pale Blue Dot, No. 5, 2021
Acrylic on Hahnemuhle Britannia 300gsm acid free
watercolour paper
535 x 408 x 35 mm (framed)
\$3,200 (includes archival framing and Art Glass, at cost)



Pale Blue Dot, No. 4, 2021
Acrylic on Hahnemuhle Britannia 300gsm acid free
watercolour paper
535 x 408 x 35 mm (framed)
\$3,200 (includes archival framing and Art Glass, at cost)



Full Spectrums — colour studies II, 2020
Pigment inks printed on 310gsm Ilford Fibre Gloss paper
Diptych, edition of 20
1278 x 452 47 mm (framed)
\$3,450 (includes archival framing and Art Glass, at cost)



Blue to Green — colour studies I, 2020
Pigment inks printed on 310gsm Ilford Fibre Gloss paper
Triptych, edition of 20
1400 x 630 47 mm (framed)
\$4,400 (includes archival framing and Art Glass, at cost)



Reds — colour studies I, 2020
Pigment inks printed on 310gsm Ilford Fibre Gloss paper
Triptych, edition of 20
1400 x 630 47 mm (framed)
\$4,400 (includes archival framing and Art Glass, at cost)



Violet to Magenta — colour studies I, 2020
Pigment inks printed on 310gsm Ilford Fibre Gloss paper
Triptych, edition of 20
1400 x 630 47 mm (framed)
\$4,400 (includes archival framing and Art Glass, at cost)

*All Spectrum works: collaborative project with Sarosh Mulla
and Patrick Loo*



The Metamorphosis of Memory, 2013
Single channel video: musical santoor instrument and football
stadium anthem
4 minutes
NFS



Shahriar Asdollah-Zadeh's inaugural exhibition at Trish Clark Gallery, *Light Dot Colour* brings together photography and video works from past series alongside his most recent additions to *Pale Blue Dot* — an ongoing painting series begun in 2016 which references the rich history of geometry, ornamental and architectural design from the Middle East, including the polygonal patterns reminiscent of the 11th to 16th century patterns found in the Topkapi Scroll. The paintings are also an exploration of "...the fragility of nations, borders, global migration, the transmission of knowledge and the environment seen from afar...[they] relate to the overview effect, a cognitive shift in awareness that has been reported by astronauts during spaceflight while viewing Earth from outer space. Seeing the Earth as a pale blue dot hanging in a void, prompts people to think of it as something that needs protecting".

Raised in New Zealand and of Iranian and Filipino descent, Shahriar Asdollah-Zadeh completed his Post Graduate Diploma (Distinction) at Elam School of Fine Arts in 2010, and has developed a multidisciplinary practice spanning painting, installation, performance, photography, video and sculpture. He is driven by the belief that artists are storytellers, disruptors and creators who shape our culture and enrich our society, and that through art, we gain a deeper understanding of ourselves and the world around us.

Asdollah-Zadeh's work is represented in the collection of the Whangarei Art Museum, Auckland Council's Public Art Collection He Kohinga Toi and the University of Auckland's Art Collection. He has taken part in a number of group and solo exhibitions both locally and internationally and his collaborative project with Patrick Loo and Sarosh Mulla, — *Rainbow Machine* (2019) was awarded the Supreme Purple Pin at the Designers Institute of New Zealand's Best Awards, 2019 and the prestigious Gold Tick award at the Good Design awards in Australia, 2020.