

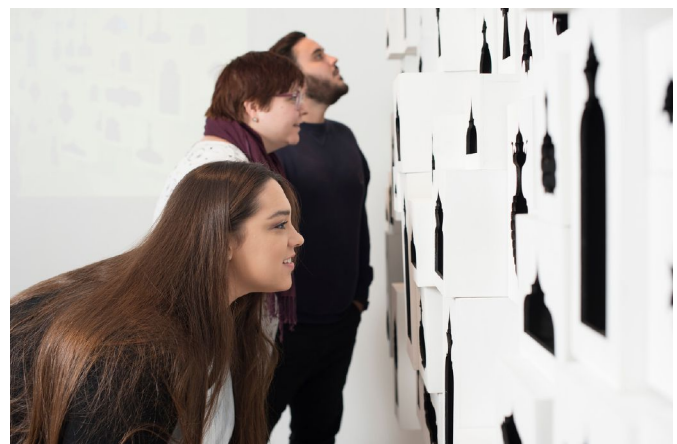
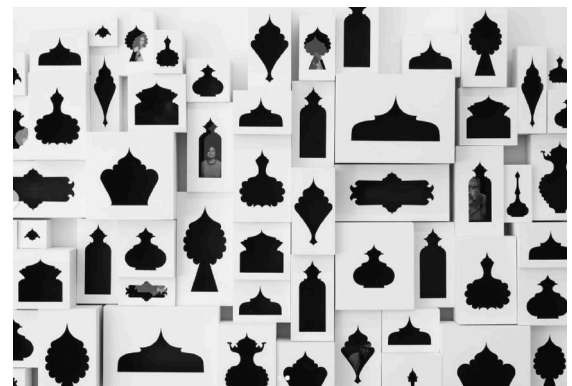
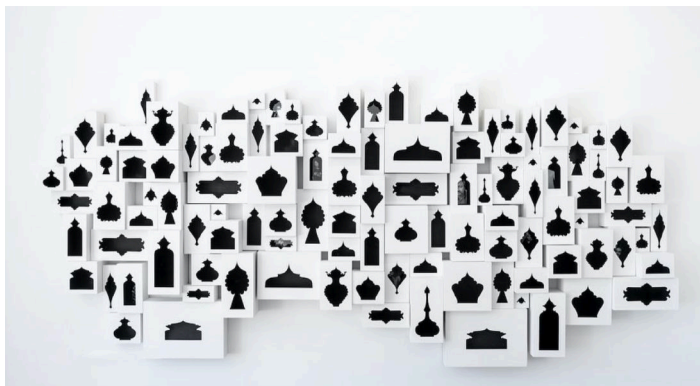
Research - Supporting Documents for the 3<sup>rd</sup> Year Review  
Fall 2020- Fall 2022



Raheleh Filsoofi  
Assistant Professor in Ceramics  
Department of Art  
Vanderbilt University

1) *Debated Narrative*, Solo Exhibition, Interactive Multimedia Installation, Engage Project, Chicago, IL. September 10- October 15, 2022

1.1) Images of the Artwork and Exhibition



## 1.2) Press Release



### **Announcement for Immediate Release:**

ENGAGE PROJECTS  
864 N ASHLAND  
CHICAGO, IL 60622  
GALLERY HOURS:  
GALLERY WEBSITE:

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INFO@ENGAGE-PROJECTS.COM  
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### ***Debated Narrative***

RAHELEH FILSOOFI

Saturday, September 10 - Saturday, October 15, 2022



*Imagined Boundaries*, completed in 2017, multimedia installation

ENGAGE Projects is excited to announce our upcoming solo show *Debated Narrative* by multidisciplinary artist and educator Raheleh Filsoofi. Born in Iran, living in the United States, and working in between, Filsoofi contemplates the psychological effects of marginalization and the occupation of geographic and socio-political liminal space. Filsoofi's work oscillates between the literal and figurative concepts of land, ownership, and border informed by her lived experiences as an Iranian woman and immigrant. With roots in ceramics, Filsoofi uses the aesthetic approach of symmetry to embody these concurrent challenges of her identity in both Iran and the United States. A self-described "collector of soil and sound, itinerant artist, feminist curator, and community service advocate," Filsoofi uses her dynamic community role to create space for women and non-binary artists and scholars.

*Debated Narrative* plays with imaginary and existing geographies on three tiers of global, national, and Nashville-specific levels. A contemporary commentary which draws on an expansive archive of Middle Eastern art and history, the exhibition will feature an installation of white box vessels, each with a cutout of a traditional Iranian shape drawn from visuals that can be traced back to the Music Room of Alighapoo Palace in Isfahan. The vessel opening reveals a digital interface featuring a video of a stranger's face staring back at the viewer. The vessels become facilitators of an intercultural dialogue inspired by the Safa Khaneh community in Isfahan in the early 1900s; built to house dialogue between Muslims and Christians, Safa Khaneh, or 'House of Friendship,' is regarded as one of the first interfaith centers in the world. Similarly, Filsoofi uses her installation of vessels to elevate the moment of negotiation that happens between disparate identities navigating a shared space.



Also featured in the exhibition, Filsoofi's series of rotating, jump roping self-portraits pays tribute to the artist's foundations in ceramics; with origins in the phenakistoscopes developed in the late 1800s as well as ceramic plates from 10th century Islamic art, Filsoofi resurrects this traditional style of ceramics in a digital age. Also imitating the spinning globe or the rotary movement of a potter's wheel, these animations are a direct commentary on place and belonging at both a global and interpersonal level. Filsoofi explores the boundaries between cultures and people, specifically the relationship between Iran and the United States, through traditional symbols and the contradiction afforded by the innocence of jumping rope on land that has seen grave casualties.

Filsoofi is an Assistant Professor of Ceramics at Vanderbilt University as well as a Lead Faculty member of the Chautauqua Visual Arts School. She holds an M.F.A. from Florida Atlantic University and a B.F.A. from Al-Zahra University in Tehran, Iran. Her work has been shown individually and collaboratively both in Iran and the United States, including the recent interactive multimedia solo exhibitions *Inh(a/i)bited*, an installation at Spinello Project Gallery in Miami (2020), and *The Overview Effect*, an installation at Betty Foy Sanders Gallery of Georgia Southern University (2019). Filsoofi's project *Imagined Boundaries*, consisting of two separate exhibitions, debuted concurrently in a solo exhibition at the Abad Art Gallery in Tehran and group exhibition (*Dual Frequency*) at The Art and Culture Center of Hollywood, Florida in 2017. The installations connected audiences in the U.S. and Iran for a few hours on the nights of the show openings. Her multifaceted curatorial project *Fold: Art, Metaphor and Practice*, which engaged over 20 artists, scholars, and educators in exhibitions, performances, and lectures over a period of one year in Edinburg and McAllen, Texas, has been a milestone in her professional career. She has been the recipient of grants and awards, including the Southern Prize Tennessee State Fellowship and South Florida Cultural Consortium Fellowship for Visual and Media Artists funded in part by the National Endowment for the Arts.

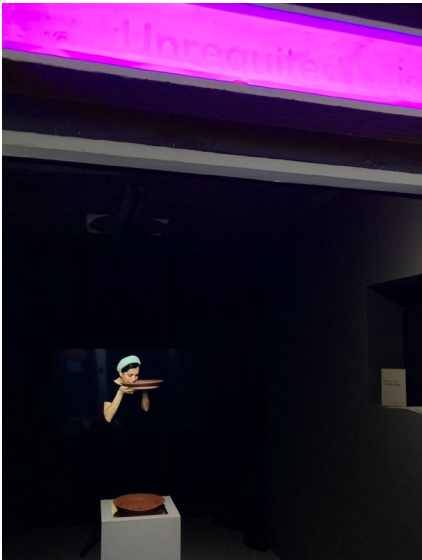
In upcoming events, Filsoofi will participate in the Sharjah Biennial 15, *Thinking Historically in the Present*, which will feature new works and commissions across various venues in the emirate. The Biennial will take place from February 7th to June 11th of 2023. Featuring works by more than 150 artists, Filsoofi will be joined by Chicago-based artists Theaster Gates and Michael Rakowitz among others.

For further information, please contact [info@engage-projects.com](mailto:info@engage-projects.com)



2) *Artifacting*, Solo Exhibition, Video and Ceramic Objects, Unrequired Leisure Gallery, Nashville, TN. May 7- 28, 2022

2.1) Images of the Artwork and Exhibition



## 2.2) Press Release

### Raheleh Filsoofi *Artifacting*

#### Exhibition Dates

May 7-28, 2022

#### First Saturday Opening Reception:

May 7, 2022, from 5-8pm

#### Gallery Hours during the exhibition:

Saturdays 11-6pm and by appointment



Raheleh Filsoofi, *BITE*, Performance video with ceramic objects, 2021.

#### ABOUT THE EXHIBITION:

[Unrequited Leisure](#) is excited to announce the opening of our May exhibition, *Artifacting*, a solo exhibition by Raheleh Filsoofi. The exhibition opens May 7, 2022, during the First Saturday WeHo Arts Crawl with an Artist Reception from 5-8pm.

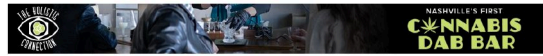
In the context of digital media, the term “artifacting” refers to a noticeable distortion within a video file, brought on by an extrinsic agent, an act of compression. Performing as this change agent, Filsoofi offers her body as a tool of compression, leaving a pattern of bite marks along the edge of a series of unfired clay plates. Form, pattern, and function are captured as she sinks her teeth into the clay an artifact from when her body and spirit were borderless.

For this exhibition, Filsoofi’s performance will be presented as an installation within the gallery, pairing her video work with the clay objects produced, embodying a sense of time that references past, present, and future.

## 2.3) Printed and Online Review of the Exhibition

Joe Nolan, *Raheleh Filsoofi's Sculpture and Video Installation Is a Meditative Mouthful*, Nashville Scene, May 26, 2022. 30.

[https://www.nashvillescene.com/arts\\_culture/visualart/raheleh-filsoofi-s-sculpture-and-video-installation-is-a-meditative-mouthful/article\\_69ee0940-dc5c-11ec-a9f6-87ce48d195ba.html](https://www.nashvillescene.com/arts_culture/visualart/raheleh-filsoofi-s-sculpture-and-video-installation-is-a-meditative-mouthful/article_69ee0940-dc5c-11ec-a9f6-87ce48d195ba.html)



### RAHELEH FILSOOFI'S SCULPTURE AND VIDEO INSTALLATION IS A MEDITATIVE MOUTHFUL

Artifacting is at Unrequited Leisure through June 30

JOE NOLAN MAY 26, 2022



Still from "Bite," Raheleh Filsoofi

We generally think of art as a hand-tool activity—painters hold brushes; sculptors manipulate chisels and welding torches; digital artists swoop styluses on screens; and photographers cling to their cameras. But indigenous artists in the Great Lakes region of Canada and the U.S. were crafting elaborate wooden designs by biting birch bark at least 300 years



#### TOOTH SOME

Raheleh Filsoofi's sculpture and video installation is a meditative mouthful

BY JOE NOLAN

**W**e generally think of art as a hand-tool activity—painters hold brushes, sculptors manipulate chisels and welding torches, digital artists swoop styluses on screens, and photographers cling to their cameras. But indigenous artists in the Great Lakes region of Canada and the U.S. were crafting elaborate wooden designs by biting birch bark at least 300 years ago. And contemporary artists like Hannah Wilke and Janine Antoni have literally sank their teeth into their work, making simple ingredients like chewing gum, chocolate and lard into feminist critiques of traditional beauty standards.

At Unrequited Leisure, Nashville-based artist Raheleh Filsoofi's *Artifacting* installation gives viewers an intense experience of mouth-made art.

In her video "Bite," Filsoofi lifts a large, unfired ceramic bowl to her mouth and proceeds to bite into its wide rim. The artist bites the bowl six times, each time incre-

mentally moving toward the center of the bowl. From white to a mottled, six-bitte pattern of smudges that add up to a sculpting effect, Filsoofi turns the bowl counterclockwise in her hands and repeats the process until the entire rim of the bowl is decorated by her toothsome design.

The installation at Unrequited Leisure includes a video monitor with Filsoofi's finished bite-designed bowl displayed in front of it. The arrangement feels like an altar, which adds to the meditative mood of the performance video and charges the quieted viewer's intimate space with mindful stillness.

Jesuit priests sent the first samples of birch-bark-bite designs to Europe in the 17th century. Birch-bark artists remove soft bark from birch trees in the springtime before peeling it into separate single layers of paper-thin wood. A layer is folded and then biten. The teeth marks create thin spots in the wood that allow light to shine through. Artists can also bite actual holes in the bark to create lace-like textures. When the wood is unfolded a pattern is revealed. The practice continues in Indigenous communities in Canada and the U.S. today both as an art form and as an act of resistance to cultural obliteration.

Filsoofi's work also speaks to other contemporary women artists who've put their mouths where their art is to make empowering statements that push back at traditional ideas of feminine beauty. Hannah Wilke's vulvar terracotta sculptures of the 1960s are

now considered pioneering works of great feminist art, but when the artist studied in ceramics for chewing gum, the works became iconic. Wilke's vaginal chewable gum sculptures combine post-minimalist aesthetics with a neutral "bite," chosen because it's the perfect metaphor for 1 American woman—chew her up, and you want out of her, throw her out and a new piece. Wilke explained at the Filsoofi's mouthmaking performance reminds me of that, and also the Wilke sculptures that Janine Antoni has bit-lard. Her 1992 artwork "Gum" in 600-pound blocks of both chocolate that the artist carved with her bit-process became a commentary on even romance mores and beauty when the chocolate bark and of shaped boxes of fancy bobbin of luxury lipstick.

Filsoofi is a newly appointed professor of ceramics at Vanderbilt, but her cross-disciplinary practice spans from ceramic poetry and ambient sound to immigrated to the U.S. from her mixing of ancient pottery materials and technic aesthetic investigations of themes, which are largely dems and immigration. The bowl symbolizes historic she imagines to be litera

- 3) *Listening: The Fourth String*, Two Person Exhibition, Interactive Multimedia Installations and Performance, The New Gallery, The Department of Art + Design, Austin Peay State University, Clarksville, TN. February 21 – March 25, 2022
- ◆ I received Tennessee Art Commission Grant for this project.

3.1) Poster

THE NEW  
GALLERY

*Listening:*

the fourth string



## Raheleh Filsoofi / Reza Filsoofi

# February 21 - March 25

• February 24:

12:30 p.m. - Gallery Talk/Performance by Raheleh Filsoofi and Reza Filsoofi The New Gallery.

6:00 p.m. - Artist Lecture, Raheleh Filsoofi Sundquist 106. (lecture will be livestreamed - register below)

• March 3:

noon - Performance by Reza Filsoofi and Michael Hix The New Gallery.

• March 19:

5:00 p.m. - **Nowruz Celebration**, The New Gallery. Performance by Reza Filsoofi and Raheleh Filsoofi with special guests Charlie Gilbert and Carlos Duran.

artist lecture  
zoom registration link  
also livestreaming via  
@apsuceca

all events are free and open to the public

**AP | ART + DESIGN**

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**CECA**  
Center for the Creative Arts

**TENNESSEE ARTS COMMISSION**  
Supporting the Creative Arts

3.2) Images of the Exhibition and Performances



An Installation – Artists as Witnesses: Over 40 Middle Eastern musicians around the world participated and contributed their knowledge and expertise in supporting our endeavor to recognize the importance of Middle Eastern music.

### 3.3) Press Release and Other Advertisements

Art & Education

Menu

Announcement  
March 14, 2022

Raheleh T. Filsoofi and Reza Filsoofi  
*Listening: The Fourth String* • Vanderbilt University

f t e



Raheleh and Reza Filsoofi, *Listening: The Fourth String*, 2022. Multimedia/interactive installation. Photo: Amir Aghareparast.



Raheleh and Reza Filsoofi, *Listening: The Fourth String*, 2022. Multimedia/interactive installation. Photo: Amir Aghareparast.

February 21–March 25, 2022

Nowruz celebration and performance: March 19



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[Home](#) » [News](#) » The New Gallery presents 'Listening: The Fourth String' to continue engaging exhibition season

Public Relations & Marketing

Phone: [\(931\) 221-7011](tel:9312217011)

Email: [gov@apsu.edu](mailto:gov@apsu.edu)

## The New Gallery presents 'Listening: The Fourth String' to continue engaging exhibition season





3.4) Catalogue – Coming out by December 20, 2023

Listening: The Fourth String - Raheleh/Reza Filsoofi Feb. 21 - Mar. 25, 2022 THE NEW GALLERY

# Listening:


## the fourth string

Raheleh Filsoofi / Reza Filsoofi

February 21 - March 25, 2022

The New Gallery  
Austin Peay State University  
Clarksville, TN



**About the Department of Art + Design**  
Accredited by the National Association of Schools of Art and Design, APSU's Art + Design program offers studies in animation, drawing, digital media, graphic design, illustration, painting, photography, ceramics, printmaking, sculpture and art education. The department is housed in the College of Arts and Letters and consists of 16 full-time faculty for approximately 275 students. Three on-campus galleries also support the Art + Design programs. The Department of Art + Design recently moved into a new Art and Design Building. The Department of Art + Design also houses the Goldsmith Press and Rare Type Collection, an exceptionally large collection of wood letterforms.

**Vision Statement**  
The Department of Art + Design's vision is to provide a creative environment that enables students to ask questions, think critically and take risks as they gain the knowledge, skills and confidence necessary for a meaningful, productive life and work as critical makers in a global society.

**Diversity Statement**  
The Department of Art + Design at Austin Peay State University is committed to an active, intentional and ongoing engagement to foster diversity. Providing diverse voices and viewpoints is essential to achieving our mission and vision of educating informed global citizens. We welcome all people, regardless of age, disability, gender, gender expression, gender identity, genetic information, national origin, race, religion, sex, sexual orientation, political views or veteran status, and we seek to safeguard the safety, dignity and well-being of all people. We encourage and accept expressions of diversity in all of its forms.

The New Gallery acknowledges the traditional, ancestral, unceded territory of the Yuchi, Shawnee, and Cherokee First Nations on which we are exhibiting artwork, teaching and learning.

THE NEW GALLERY presents



Reza Filsoofi Michael Hix

March 3, noon



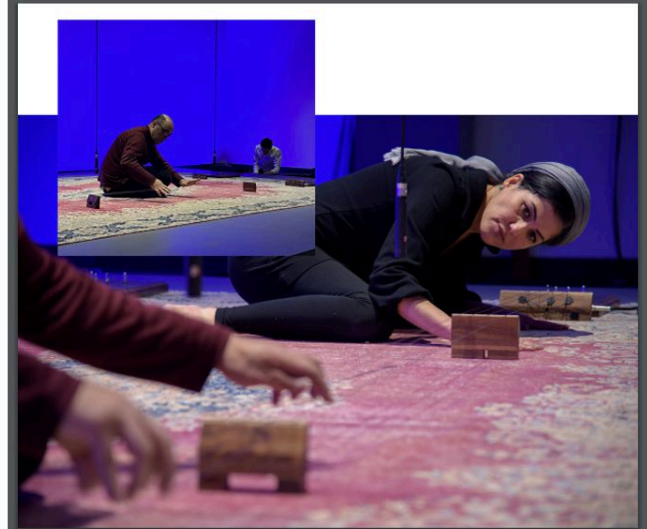
performance clip (7:00)



*Listening: The Fourth String* is an artistic collaboration that combines artist, musician and community. This project conceptualizes listening and examines the listening experience as a means for change in societal perceptions and intercultural communication, particularly in regards to the Middle Eastern Community in the Middle Tennessee region. Despite an estimated Middle Eastern population of 20,000 in Nashville and the surrounding area, the music scene of Nashville has not created a solid and ongoing platform for their art and music. This project strives to create community engagement and bring awareness of Middle Eastern cultures and their unique contributions to art and music.

Inspired by the life and work of Moshagh Ali Shah in the 18th century, this collaborative effort between ceramicist and visual artist Raheleh T. Filsoofi and musician Reza Filsoofi consists of a series of interactive multimedia installations and public performances. In The New Gallery, visitors will be invited to sit and play a large 16"x20" instrument while being watched by Iranian musicians from a bank of large video screens. The visitors can then make their way upstairs to the Barbara Beach Gallery to learn how to play the setar with video instruction by Reza Filsoofi. It's an interactive exhibit that encourages the community to play and learn.

-Michael Dickens, curator



### 3.4.1) Essay in the Catalogue by Dr. Jordan Amirkhani: Curator and Writer

Listening: the Fourth String  
Exhibition Essay  
Dr. Jordan Amirkhani

*"Iranians take poetry and music quite seriously—a habit that tends to lend a certain poetic diction to our historical recollections, the way we remember ourselves."<sup>1</sup>*

*"By plucking the neck bowl of the setar, Maryam moved closer to her father, the sounds vibrating inside the strings, running in a parallel plane to the table they had sat at so many times, and would sit at no more."<sup>2</sup>*

*"Long-necked, and sometimes idle, like a pear/beautiful/unassuming in appearance, so much more than her three strings."<sup>3</sup>*

It is difficult to exaggerate the significance of music and poetry in Iranian culture. If we take Hamid Dabashi's statement about Iranian and cultural forms to its logical conclusion, particularly in the context of the Iranian diaspora in North America, we can see why poetry and music remain crucial in expressing some of the collective experiences and sentiments Iranian Americans (like myself) who immigrated, were raised in, or were forced to flee to North America in the three decades following the Revolution of 1979. Poetry and music thus stand as important sources of continuity, connecting many Iranians to the voices and sounds of their past and to the country and culture dramatically altered by geopolitical interruption, violence, and an abrupt shift in cultural normativities. They are both the rhyme and rhythm of our collective memories.

<sup>1</sup> Quote taken from scholar Hamid Dabashi's book *Iran—A People Interrupted*, New York: The New Press, 2008, p. 13.

<sup>2</sup> Taken from Maryam Hooleh's book of poems about the death of her father, written in the third person, *The Sticky Dreams of a Banished Butterfly*, Stockholm: Maniha Publishing/Davat Publishing, 2015, p. 5.

<sup>3</sup> Excerpt from a poem written by my grandfather, Reza Morteza Amirkhani (1909-1989) about my grandmother, Lahleh, which makes reference to the form of the setar. (The misogyny is not lost on me.) I found in his notebook on a trip to my family's home in Rasht, Iran in 2006, and strangely, carry a piece of paper with this written on it in my wallet.

century, it was determined by Iranian mathematicians and intellectuals that a fourth string was needed due to advances in musical theory. The Sufi mystic and musician Mushtaq Ali Shah (D. 1206, Hijiri), is credited with adding and playing with a fourth string on his setar before his death, often called the "Mushtaq string."<sup>5</sup> A member of the Nimatullahi Order of Sufis, Mushtaq Ali Shah was a *majdhub*, attracting men of faith with his voice and musical gifts.<sup>6</sup> His disregard for conventions around the playing of music (the setar, specifically) and religious Islamic law caught up with him, as he was accused of reciting from the Qu'ran while singing and playing his setar during the call to prayer on Ramadan and was ordered to be stoned to death by order of the Shah in 1792.<sup>7</sup> His martyrdom for playing and making music referred to as "Divine intoxication," at the hands of the State remains bound up with the instrument's history and for all those who play it and stands as an allegory for Iranian artists singing and playing in spite of their circumstances.<sup>8</sup> Dissent is encoded in its very existence.

These sounds and stories, the way my family members engaged with them, spread wide in the rooms of our house and in the memory palace of my own mind. Tinged with sentimentality at times, what is clear to me now is the ways in which these cultural texts (sonic, spoken) were used as a vehicle for community building as a way of keeping Iranian life and experience attached to a present, contemporaneous with the continuous flow of culture in Iran and further afield, and is thus, deeply and inherently political. It seems to me, that the many interruptions Iran and Iranians have endured as a nation and a cohort are blunted when the cultural life of the Iranian people (past AND present) continues to be preserved and presented, dispelling the notion that Iranian live unproductively in the past, clutching to unproductive forms of nostalgia.<sup>9</sup> This is not to say that the trauma and loss of one's home—something that many Iranians of the diaspora experience—is not at work in the sharing and caring for Iranian culture abroad and at home, but that these texts and the ways in which they are carried from one generation to another (orally, aurally, technologically) are catalysts for the reparative work necessary to render the past alive, awake, and alert to a future.

<sup>5</sup> See Link: <https://bit.ly/3p3eUrq>

<sup>6</sup> A *majdhub* is a spiritual man whose mental faculties and ability to reason were often spoiled or interfered with by the playing of music, the recitation of poetry, the drinking of decadent foods and wines, the pleasures of the body, etc.

<sup>7</sup> See John Eberly's book *Al-Kimia: The Mystical Islamic Essence of the Sacred Art of Alchemy*, New York: Sophia Perennis, 2004, p. 40.

<sup>8</sup> See Nahid Siamdoust's book *Soundtrack of the Revolution: The Politics of Music in Iran*, Stanford: Stanford University Press, 2017, p. 313.

<sup>9</sup> See Rebecca Rahimi's thesis "Storytelling, Memory, and Nostalgia: The Identities of Iranian Revolutionary Migrants and First-Generation Persian Americans," Master's Thesis, Nashville: Vanderbilt University, 2019.

As a second-generation Iranian American growing up in the United States, Iranian music and poetry found space to settle and grow in the seams between two very different generational experiences. Even today, I continue to laugh at the way my parents and grandparents scoffed at the homework I brought home from school, demanding to know where my "recitation" lessons were and why I was not learning to memorize by heart the great Iranian and American poets—Robert Frost, Walt Whitman, and Ralph Waldo Emerson, beloved poets in Iran—as my parents had done. To accompany my traditional middle-class piano lessons beginning in the first grade, my father insisted that I spend hours with him over the weekend listening to bootleg tapes of classical Persian music in the car or our shared backyard as a way of balancing my American musical education. I can still hear the intertwined sounds, the hiss of the weary tape copied for friends too often, and the plucks of the strings exiting the stereo with graceful force. Across my childhood, I can recall few dinner parties or events that did not finish with my grandfather, grandmother, and uncles seated around a table, exchanging lines of Hafez, Saadi, or Rumi between each other between sips of vodka. The atmosphere is run thru with a strange masculine bravado, there are minor humiliations and teasing for those who skip lines or fumble the texts, and arguments for those who "remember the lines differently." The same goes for evenings ending with the wavy, soft sounds of the setar leaking into our living room by way of my father's Radio Shack stereo system. The style and improvisational virtuosity of great masters such as Nur-Ali Borumand or Mohammed Reza Lofti would be hotly debated; late in the evening, the sounds of the setar would find partnership with the elastic stretch of the beloved Iranian singer, Mohammad-Reza Shajarian (at least in our house...other Iranian families might listen to someone else). Groups would gather around, drinks in hand (tea, or otherwise), to listen and sing along, one hand on their heart, the other extended, eyes always closed. All these experiences felt shot with a unique kind of emotional openness—a strange sight to behold for a young girl used to the adults in the house evading emotions as opposed to embodying them, escaping hard conversations as opposed to inviting them.

Stories swirled in the atmosphere during these late-night events, passed down as a way of "teaching" those who did not grow up in Iran lessons that textbooks might not hold. One of them was the genesis of the setar, a fretted, strung instrument close to the tanbur family of long-necked, pear-shaped lutes original to Iran and central to Iranian classical music and performance.<sup>4</sup> Made from thin strips of mulberry or walnut wood glued or carved, the instrument's original form included three strings strummed and plucked with a fingernail. Similar to the ways in which the banjo in American music or the mandolin in the European tradition have come to signify the relationship between folklore and storytelling, singer and his instrument, the setar remains the instrument most associated with the voice, whether sung or manifested in the vocalise of an instrument's capacities. In the mid-eighteenth

<sup>4</sup> Although native to Iran, setars can be found in some form or fashion in musical cultures across the Mediterranean, the Middle East, North Africa, and the Subcontinent.

I am only now aware of how many mental notes I was taking, and how much these "notes on listening" would matter later on, as I would find my own way through my identity and my relationship to these cultural texts. What possibilities might these totems hold for a future, our future? What is possible when we are gifted space to come together to listen to these sounds and stories embedded in the setar? What is granted when we are able to remember together in community with one another? To hold space and listen alongside the reverberations of poetics, of dissent?

--Dr. Jordan Amirkhani  
Los Angeles, CA/New Orleans, LA  
February 14, 2022

\*\*\*\*\*



Dr. Jordan Amirkhani is Curator of Rivers Institute for Contemporary Art & Thought—a non-profit institute for research, publishing, and exhibitions of contemporary art based in New Orleans, Louisiana. Prior to taking on this role, Amirkhani was a Professorial Lecturer in Modern and Contemporary Art at American University in Washington, DC from 2018-2021. Amirkhani has published scholarship on the Dada painter and polemicist Francis Picabia, the British conceptual art collective Art & Language, Crow artist Wendy Red Star, and the Nashville-based photographer Vesna Pavlovic. Recent curatorial projects include *Troy Montes-Michie: Rock of Eye for the California African American Museum in Los Angeles*, co-curated with Andrea Andersson and Taylor Renee Aldridge, *Yto Barrada: Ways to Baffle the Wind at MASS MoCA* co-curated with Andrea Andersson, and the 2021 Atlanta Biennial: *Of Care and Destruction for the Atlanta Contemporary*. Amirkhani's art criticism and writing has appeared in *Artforum*, *Art in America*, *Baltimore Arts*, *X-Tra*, and *Bumaway.org*. Her emphasis on contextualizing contemporary art and artists working in the American South garnered her a prestigious Creative Capital/Andy Warhol Foundation "Short-Form" Writing Grant in 2017 and three nominations for *The Rabkin Prize in Arts Journalism* in 2017, 2018, and 2019.

4) *Intersection*, Two Person Exhibition, The Engage Project, Chicago, IL.  
December 10, 2021 – January 22, 2022

4.1) Images of the Artwork and Exhibition



## 4.2) Press Release



### Announcement for Immediate Release:

ENGAGE PROJECTS  
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WED, THURS, FRI & SAT 12-6  
WWW.ENGAGE-PROJECTS.COM

### *Intersections*

RAHELEH FILSOOFI & CAMERON DOWNEY

Friday, December 10, 2021 - Saturday, January 22, 2022



Raheleh Filsoofi, *Bite*, 2021, ceramic objects and performance  
Cameron Downey, *Otherwise Than*, 2020, leather, metal, and audio, 3 x 6 ft

ENGAGE Projects is pleased to present *Intersections*, a two person exhibition featuring Raheleh Filsoofi and Cameron Downey. Both conceptual artists working in multiple mediums, *Intersections* brings Filsoofi and Downey together to examine and explore boundaries, convergence, and the histories that influence our experiences. Through video, photography, sound and sculpture, Filsoofi and Downey confront the viewer, asserting their own individual voices, while exposing the confluence of their practices. *Intersections* challenges us to reflect upon the impact our unique experiences assert on our collective circumstances through the examination of memory, histories, and location, thus informing how we interact and intersect with one another and our environments.

Raheleh Filsoofi is a collector of soil and sound, an itinerant artist, feminist curator, and community service advocate. Her work synthesizes socio-political statements as a point of departure and further challenges these fundamental arguments by incorporating ancient and contemporary media such as ceramics, poetry, ambient sound, and video. Filsoofi experiments with and utilizes different aesthetic strategies to address borders, immigration, land and ownership. She holds an M.F.A. in Fine Arts from Florida Atlantic University and a BFA in Ceramics from Al-Zahra University in Tehran, Iran. She is an Assistant Professor of Ceramics in the Department of Art at Vanderbilt University.

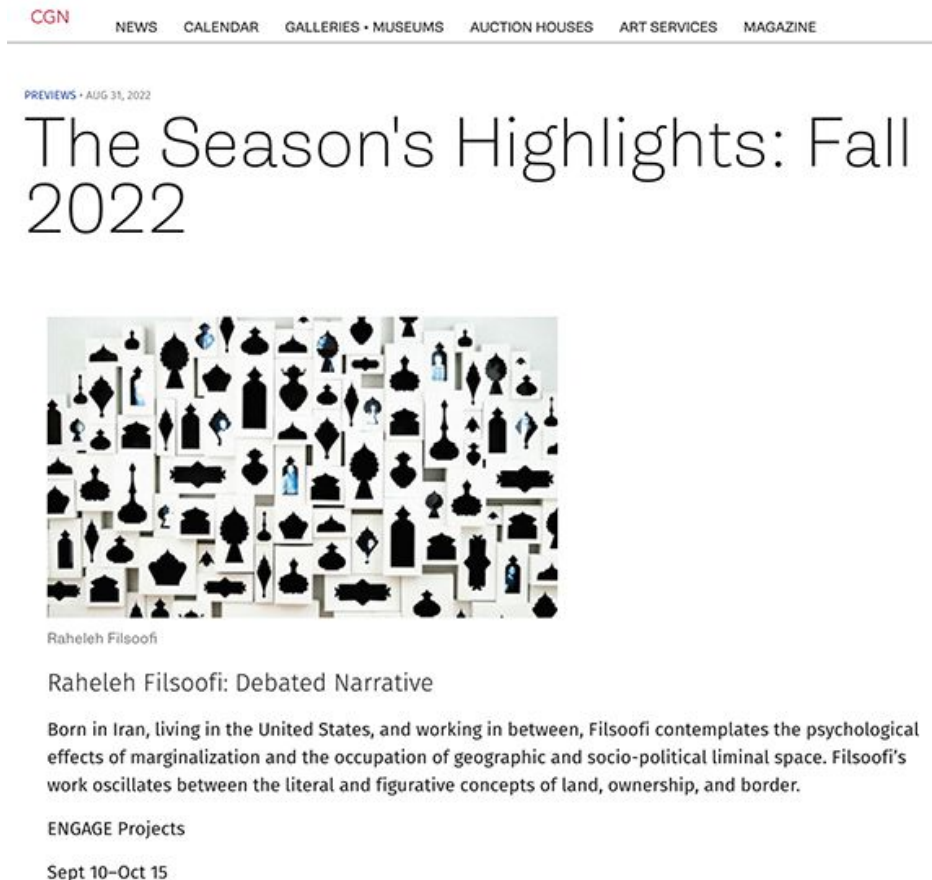
Her work has been shown individually and collaboratively both in Iran and the United States including the Spinello Project Gallery, Miami; Betty Foy Sanders Gallery at Georgia Southern University, Statesboro; Abad Art Gallery, Tehran; Strohl Art Center, Chautauqua; The Bo Bartlett Center, Columbus, and Vanderbilt University Fine Arts Gallery, Nashville. She has been the recipient of grants and awards, including the South Florida Cultural Consortium Fellowship for Visual and Media Artists funded in part by the National Endowment for the Arts.

Cameron Downey is an anti-disciplinary artist, environmental scientist, and writer from Minneapolis, Minnesota. She explores concepts of world-building and liminal space by way of Black, fantastical and precarious bodies. Downey uses sculpture, film, photography, the written and the performed in her conceptual art practice. She explores the varied and dynamic implications of suspension as they exist within Black experience. Downey writes for MPLSART, a visual arts calendar serving Minneapolis and St. Paul that covers local artists, galleries, and exhibitions. A recent graduate from Columbia University, Downey has been interviewed for Ratrock Magazine and her work has been shown at Hair + Nails, South Minneapolis; Kunstraum Kreuzberg, Berlin and Rochester Art Center.

For further information, please contact [info@engage-projects.com](mailto:info@engage-projects.com)

#### 4.3) The Season's Highlights: Fall 2022 by Chicago Gallery News


<https://www.chicagogallerynews.com/news/2022/8/the-season-s-highlights>



CGN NEWS CALENDAR GALLERIES • MUSEUMS AUCTION HOUSES ART SERVICES MAGAZINE

PREVIEWS • AUG 31, 2022

## The Season's Highlights: Fall 2022



Raheleh Filsoofi

### Raheleh Filsoofi: Debated Narrative

Born in Iran, living in the United States, and working in between, Filsoofi contemplates the psychological effects of marginalization and the occupation of geographic and socio-political liminal space. Filsoofi's work oscillates between the literal and figurative concepts of land, ownership, and border.

ENGAGE Projects

Sept 10–Oct 15

## Selected Group Exhibitions 2020-2022

- 1) *Bite*, Live Performance, at Arrowmont Auditorium, Arrowmont School of Arts and Crafts, Gatlinburg, TN and Virtual at the Group Exhibition Between Lands, at the Southern Exposure Gallery in San Francisco, CA. May 14 – June 18, 2022

1.1) Live performance was given at the Arrowmont Auditorium, Arrowmont School of Arts and Crafts in Gatlinburg, Tennessee, and was projected at the same time in the Southern Exposure Gallery in San Francisco as part of an exhibition called *Between the Land* on May 14, 2022.



Virtual performance at the opening of the Between Lands exhibition at the Southern Exposure Gallery in San Francisco, CA



In person performance at Arrowmont School of Arts and Crafts, Gatlinburg, TN



Audience participation in the performance, Arrowmont School of Arts and Craft

## 1.2) Press Release and Promotional Materials



FOR IMMEDIATE RELEASE

PRESS INQUIRIES:

Emma Rosenbaum, Marketing & Communications Coordinator  
(415) 863-2141 x102, emma@soex.org  
Valerie Imus, Artistic and Co-Director  
(415) 863-2141 x105, programs@soex.org



Anahita Hekmat, *Windows are shaking and the sky is falling*, 2019  
Courtesy of the Artist

PROJECT ANNOUNCEMENT: *Between Lands*

May 14 - June 18, 2022

Curated by Minoosh Zomorodinia

Artists: Annie Abaghi, Samira Davarfara, Emsaki, Raheleh Filsoofi, Tara Goudarzi, Anahita Hekmat, Atefeh Khas, and Kalaktive (Bahareh Khoshooee & Sareh Imani)

San Francisco, CA, May 5, 2022 – *Between Lands* features the work of ten Iranian and US-based artists who offer new perspectives on the notion of place and examine our relationships to landscape through the lens of personal and collective histories. The artists chosen for this show consider our attachments and anxieties in relationship to land and home when there is a loss caused by war, fire, displacement, or other disaster. How

<p><b>SOUTHERN EXPOSURE</b> 3030 20th Street San Francisco, CA 94110 T 415-863-2141 soex.org</p> <p>How does memory or displacement shift generations of our own place in the world? How do technology and virtual space impact our perceptions of place? For many living in the US, particularly immigrants from Iran, the American political landscape has made it challenging to both visit one's family and created an amplified sense of alienation from one's distant home. Having felt uncertain about the future in <i>Between Lands</i> has an uncertain, liminal space between countries. <i>Between Lands</i> considers the fraught relationships many of us have to place and home at a moment when politics and climate change are shifting the ground that we stand on.</p> <p><i>Between Lands</i> is curated by Minoosh Zomorodinia and includes work by Annie Abaghi, Samira Davarfara, Emsaki, Raheleh Filsoofi, Tara Goudarzi, Anahita Hekmat, Atefeh Khas, and Kalaktive (Bahareh Khoshooee &amp; Sareh Imani).</p> <p>"Lockdown gave the public an opportunity to experience sites and people through their memories. Similarly, artists in this exhibition ask: how can you conjure the histories and past experiences that define our senses of a place?" - Minoosh Zomorodinia, Curator</p> <p><b>COVID-19 PROTOCOLS</b> In order to visit the exhibition, you must properly wear a mask and provide proof of vaccination. Stay at home if you are feeling sick. Please do not visit Southern Exposure if you have a fever or any COVID-19 symptoms, have tested positive for COVID-19 within the past 7 days, or have had close contact with anyone who is confirmed or is suspected of having COVID-19.</p> <p><b>PROJECT + EVENT INFORMATION</b></p> <p>What: <i>Between Lands</i> Curated by Minoosh Zomorodinia Annie Abaghi, Samira Davarfara, Emsaki, Raheleh Filsoofi, Tara Goudarzi, Anahita Hekmat, Atefeh Khas, and Kalaktive (Bahareh Khoshooee &amp; Sareh Imani)</p> <p>When: May 14 - June 18, 2022 12:00 - 6:00 PM, Wednesday - Saturday</p> <p>Location: Southern Exposure, 3030 20th Street, San Francisco, CA 94110</p> <p>What: <i>Between Lands Opening Reception</i> <i>Fasting Blue: A Virtual Performance</i> by Raheleh Filsoofi</p> <p>When: May 14, 2022 5:00 - 7:00 PM, Virtual Performance 5:30-6:00 PM</p> <p>Location: Southern Exposure, 3030 20th Street, San Francisco, CA 94110 in virtual</p>	<p><b>SOUTHERN EXPOSURE</b> 3030 20th Street San Francisco, CA 94110 T 415-863-2141 soex.org</p> <p><a href="https://www.southernexposure.org/programs/2022/05/14/">https://www.southernexposure.org/programs/2022/05/14/</a></p> <p>What: <i>The Traveling Republic: First Edition</i> Conversation organized by Annie Abaghi</p> <p>When: June 9, 2022 5:00 - 7:00 PM</p> <p>Location: Southern Exposure, 3030 20th Street, San Francisco, CA 94110</p> <p>What: <i>The Traveling Republic: Between Lands Edition</i> Conversation organized by Annie Abaghi</p> <p>When: June 9, 2022 5:00 - 7:00 PM</p> <p>Location: Southern Exposure, 3030 20th Street, San Francisco, CA 94110</p> <p>Check <a href="https://www.southernexposure.org/programs/2022/06/09/">https://www.southernexposure.org/programs/2022/06/09/</a> for more information.</p> <p><b>LAND ACKNOWLEDGEMENT</b></p> <p>Southern Exposure respectfully acknowledges that we reside upon the ancestral, unceded, occupied lands of the Ramaytsh Ohlone peoples. As an organization that has been based in the Mission District of San Francisco since 1978, we honor and recognize the Native people who have stewarded this land for thousands upon thousands of years and also continue to do so. We further acknowledge that we, as an organization, have benefited from the use and occupation of this stolen land. Given the ongoing, damaging injustices of colonization, Southern Exposure is committed to supporting our Bay Area community of diverse artists and Indigenous partnerships that extend Indigenous self-determination in San Francisco. We aspire to be good stewards of art, culture, and generative conversations while always mindful of greater equity and justice.</p> <p>This living statement represents an ongoing dialogue with the Association of Ramaytsh Ohlone.</p> <p style="text-align: center;">—end—</p> <p><b>ABOUT SOUTHERN EXPOSURE</b></p> <p>Southern Exposure (SoEx) is an artist-centered nonprofit organization committed to supporting visual artists. Through our extensive and innovative programming, SoEx strives to empower, collaborate and further educate while providing an extraordinary resource center and forum for Bay Area and national artists in our Mission District space and off-site, in the public realm.</p>	<p><b>SOUTHERN EXPOSURE</b> 3030 20th Street San Francisco, CA 94110 T 415-863-2141 soex.org</p> <p>An active presence in the Bay Area since 1978, SoEx is continually evolving in response to the needs of artists and the community while engaging the public in artists' work. Central to our mission is to remain the most accessible space for visual artists to produce and present new work, learn, and connect. SoEx provides visual artists with the tools and resources they need to experiment in an open and supportive environment. We also work to advocate to new, diverse audiences and build an ever-growing community of enthusiasts and supporters of the visual arts.</p> <p>For more information and images, contact Emma Rosenbaum at (415) 863-2141 x102 or <a href="mailto:emma@soex.org">emma@soex.org</a>. Southern Exposure is located at 3030 20th Street (at Alhambra), San Francisco, CA 94110. Office hours are Monday - Friday, 10:00AM to 6:00PM. Website: <a href="https://soex.org/">https://soex.org/</a> Instagram: @southernexposure</p> <p>Southern Exposure is generously supported by The Andy Warhol Foundation for the Visual Arts, California Humanities, Creative Work Fund, The Fleischacker Foundation, The Gelfand Family Foundation, National Endowment for the Arts, The Nicholson Family Foundation, The pH Foundation, The Phyllis C. Watts Foundation, San Francisco Grants for the Arts, The Violet World Foundation, Walter &amp; Elise Haas Fund and The Zellerbach Family Foundation.</p>
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2) *Odyssey, Video*, in *The Future is Female* Group Exhibition, Curated by Alice Gray Stites, 21c Museum Hotel, Nashville, TN. June 2022 – July 2022

<https://www.21cmuseumhotels.com/museum/exhibit/the-future-is-female/>

2.1) Poster and Promotional Materials



2.2) Still Images of the Video Presented in the Exhibition



3) *Bite*, Ceramic Objects and Single Channel Video in, *2022 NCECA Annual – Belonging*, Curated by Angelik Vizcarrondo Laboy, The Crocker Museum, Sacramento, CA. February 20, 2022 – May 08, 2022

3.1) Catalogue

NCECA Exhibition Catalogue, *Belonging: 2022 NCECA Exhibition Catalogue*, Published by National Council on Education for the Ceramic Arts, 2022. 32-33.



3.2) Mentioned in NCECA YouTube Channel

<https://www.youtube.com/watch?v=i64-9-gX75c&t=1844s>



2022 NCECA Annual - Belonging



WatchNCECA  
6.54K subscribers



- 4) A Transient's Paradox, Ceramic Objects, Wire, Sound and Single Channel Video in Group Exhibition *Fragile Earth*, Curated by Angelik Vizcarrondo Laboy, The Grounds for Sculpture Museum, Hamilton, NJ. May 22, 2022 – January 8, 2023

4.1) Images of the Artwork and Exhibition





Still images of the video part of the installation

## 4.2) Press Release



FOUNDATIONS FOR SCULPTURE

In Partnership with The Color Network, Spring Exhibition at Grounds For Sculpture  
Responds to the Duality of Clay, Expressing Its Strength and Vulnerability

Group Exhibition Spotlights 16 Ceramic Artists of Color

Hamilton, NJ – UPMATE May 17, 2022 – This spring, *Grounds For Sculpture* will present a group exhibition of works by artists of color who meditate on social, environmental, and individual perceptions of fragility through the medium of clay. The exhibition is presented in partnership with *The Color Network*, which seeks to advance people of color in the ceramic arts through community-building, events, exhibitions, mentorship, and other resources. On view **May 22, 2022 – January 8, 2023**, *Fragile: Earth* will predominantly feature artists that identify as female and nearly half of the artists in the exhibition will be debuting new works.

*Fragile: Earth* is concurrent with a solo exhibition of **Roberto Lugo**, a master ceramicist who is best known for his multicultural mash-ups depicting leading Black cultural figures in porcelain and has frequently collaborated with *The Color Network*. Together these exhibitions support *Grounds For Sculpture's* institutional mission, which uses key components of curatorial work, collections, and exhibitions as a catalyst for transformation across the organization, addressing issues of inclusivity, access, and equity.

"As a platform for contemporary art and artists, *Grounds For Sculpture* amplifies the diverse voices and visions of those working in the field today. This spring, our focused look at the underrepresented medium of ceramics shines a light on artists of color firing a new future in clay," said Gary Schneider, Executive Director of *Grounds For Sculpture*. "The new partnership with *The Color Network* expands our commitment to fostering an open community of artists and brings their compelling works to the forefront of the contemporary conversation on sculpture."

Organized by guest curator Angelik Vizcarondo-Laboy, the 16 artists were selected through *The Color Network*, by curatorial invitation, and through an open call. United by their ceramics practice and inclusive of a myriad of social, cultural, economic, geographical, and ethnic backgrounds, the featured artists are **Natalia Arbelaez, Ashwini Bhat, Ebitenyefa Baralaye, Syd Carpenter, Adam Chau, Jennifer Ling Datchuk, Magdolene Dykstra, April Felipe, Raheleh Filsoofi, Salvador Jimenez-Flores, Anabel Juarez, Anine Major, Jane Margarete, Marlene Ramos Ortiz, Virgili Ortiz, and Sarah Petty**.

"When unfired, clay is soft, flexible, and forgiving; when fired, it is solid and strong but can easily shatter," added exhibition curator Angelik Vizcarondo-Laboy. "This exhibition explores vulnerability as strength, the faults of a strong façade, and the fragility of entities often taken for granted, such as nature and government, amid ongoing global health and social crises."

The exhibition will be accompanied by a series of artist-led programs, including community workshops in ceramics, storytelling, and self-reflection as well as art sessions, ESL/Spanish offerings, and professional development for artists presented by both *Grounds For Sculpture* and *The Color Network*. The partners will also co-host a fall auction, *Fragile: Cup*, which will offer one-of-a-kind ceramic mugs created by contemporary artists for sale to support the mission of *The Color Network*.

### Supporters

**Roberto Lugo: The Village Potter and Fragile: Earth** are supported by lead sponsor *Bank of America*, with major support from the Edna W. Andrade Fund of the Philadelphia Foundation, The Gordon and Lisa Gund Foundation, the New Jersey Department of State, Division of Travel & Tourism, and Marjorie Ogilvie and Miller Parker. Additional generous exhibition support by the Brooke Barrie Art Fund, Judith Burgis, Drs. Umesh and Sunanda Gaur, Holman, NRG, Princeton, PSEG, and Barbara Eberlein and Jerry Wind. Support is provided in part by the Atlantic Foundation, the New Jersey State Council on the Arts, a partner agency of the National Endowment for the Arts; and the Geraldine R. Dodge Foundation.

### Member Preview Day

*Grounds For Sculpture* will hold a special preview day for its Members on Saturday, May 21, from 8 a.m. to 4 p.m. The exhibitions *Roberto Lugo: The Village Potter and Fragile: Earth*, which will not open to the general public until the following day, will both be on view and programs include opportunities to meet the artists and curators. Member reservations are required.

### Hours and Ticketing

Both *Roberto Lugo: The Village Potter and Fragile: Earth* will be on view to the public with general admission. *Grounds For Sculpture* hours for visitors are Monday, Wednesday, Thursday 10am-6pm; Friday, Saturday, Sunday 10am-9pm; closed Tuesday. Visitors should check the *Grounds For Sculpture* website for extended hours.

Advance timed ticket reservations are highly recommended to ensure entry. Reservations can be made online at [groundsfor Sculpture.org](https://groundsfor Sculpture.org). Capacity is limited and tickets often sell out on weekends and holidays. Member reservations are required on weekends (Saturdays and Sundays) and holidays. Tickets are available up to two weeks in advance and are released on a weekly basis.

\*Starting May 30, *Grounds For Sculpture* will be open Monday - Thursday 10am-6pm, Friday - Sunday 10am-9pm, through September 5, 2022

### About The Color Network

The *Color Network's* mission is to aid in the advancement of people of color in the ceramic arts. Their focus includes exhibitions, an online database, community events, and mentorship. Since

2018, *The Color Network* has created an international Mentorship program, curated exhibitions, held a residency at Watershed Ceramics, and provided opportunities through micro grants and an artists' listserve. Its active Instagram page (@thecolornetwork) highlights both established and rising stars in the ceramics field, as well as resources for the community. *The Color Network* also holds panels, resource tables, community events, and exhibitions during the National Council on Education for the Ceramic Arts conference, as well as periodic affinity rooms and safe rooms for specific communities.

### About Angelik Vizcarondo-Laboy

Angelik Vizcarondo-Laboy is a Los Angeles-based independent curator, writer, and arts administrator of contemporary art and craft. Her current research focuses on the subversive power of humor, cuteness, and leisure as tools of protest. Amplifying the voices of BIPOC artists is central to her practice. She recently served as Assistant Curator at the Museum of Arts and Design (MAD), NY where, in addition to her work contributing to over 20 exhibitions, she oversaw MAD's Burke Prize, a prestigious contemporary craft award. Other recent projects include exhibitions *Belonging: 2022 NCECA Annual* (2022) at the Crocker Art Museum, Sacramento, CA; *The Universe Within* (2022) at Mindy Solomon Gallery, Miami, FL; *Sleight of Hand* (2020) at the Center for Craft, NC, where she was a 2020 curatorial fellow; and *Clay is Just Thick Point* (2020) at Greenwich House Pottery, NY. She has also contributed to *Cultured and American Craft* magazines and multiple exhibition catalogs, and is the creator and co-host of the podcast *Clay in Color*. She holds an MA from the Bard Graduate Center, NY, in Decorative Arts, Design History, & Material Culture.

### About Grounds For Sculpture

*Grounds For Sculpture* is a 42-acre not-for-profit sculpture park, arboretum, and museum, founded by the late artist and philanthropist Seward Johnson. Featuring nearly 300 contemporary sculptures by renowned and emerging artists in a beckoning landscape, *Grounds For Sculpture* combines art and nature to surprise, inspire, and engage all visitors in the artist's act of invention. In addition to its permanent collection, *Grounds For Sculpture* offers rotating special exhibitions in its six indoor galleries, rich educational programs, and dynamic family events. Located in Hamilton, New Jersey, *Grounds For Sculpture* is easily accessible from both the New York City and Philadelphia metropolitan areas and is now open year-round. For more information, visit [groundsfor Sculpture.org](https://groundsfor Sculpture.org).

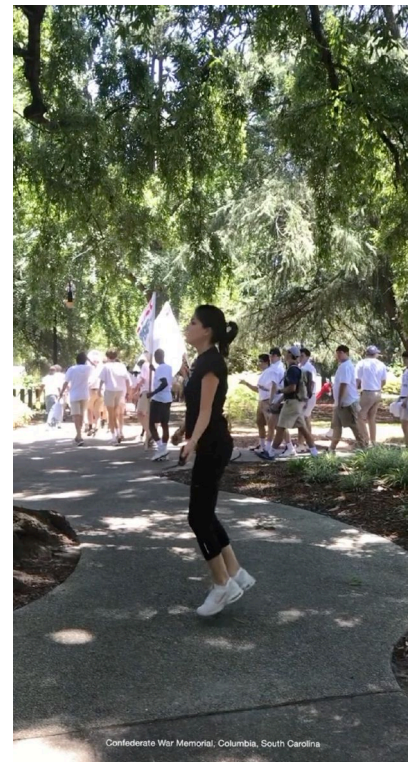
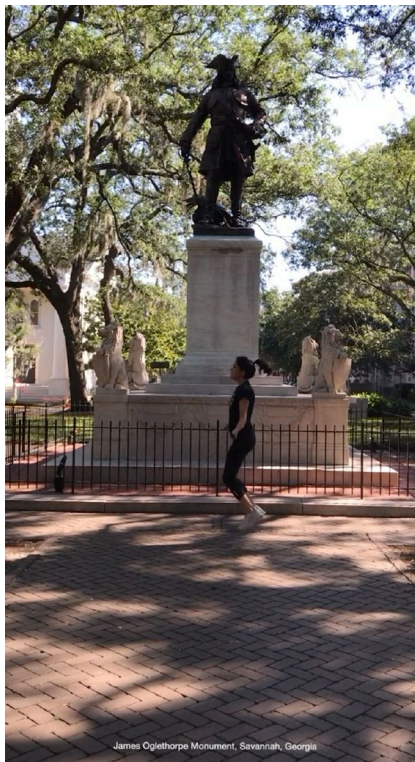
### Media Contacts

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Lauren Collalto  
Press Office, *Grounds For Sculpture*  
[press@groundsfor Sculpture.org](mailto:press@groundsfor Sculpture.org)

5) *Learning the Ropes*, Three Channel Video Installation in *Fail Group* Exhibition, Curated by Anthony Spinello, The Contemporary Arts Center, New Orleans, LA. March 12 – June 19, 2022

5.1) Still Images of the Videos Presented in the Exhibition



5.2) Press Release and Information on the Exhibition

<https://cacno.org/news/cac-fail-announcement>



Contemporary Arts Center New Orleans



Art

Programs

Calendar

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Press > Announcement, Press Release

# The CAC Announces #fail, an Exhibition of Works by 25 Artists Exposing Systemic Failures Facing Our World

6) As the 2021 Southern Prize and State Fellowship Recipient Exhibition, *The Inh(a/i)bited Space and Imagined Boundaries – Episode 2 (Alert; Miscommunication)*, *Multimedia and Interactive installations* were in a travelling exhibition from 2021- Fall 2022 in the following locations:

The Bo Bartlett Center, Columbus, GA

The Harvey B. Gantt Center for African American Arts + Culture, Charlotte, NC

Art Gallery, University of Central Florida, Orlando, FL

701 Center for Contemporary Art, Columbia, SC

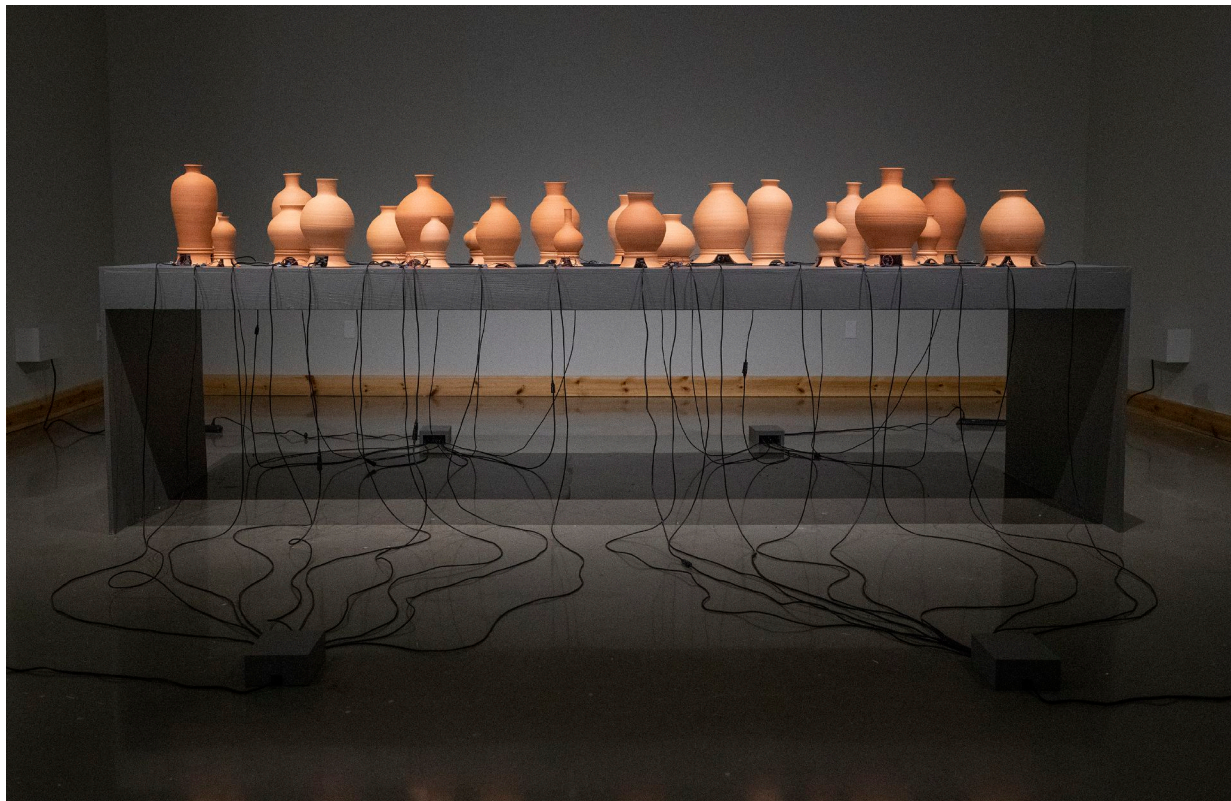
### 6.1) Images of the Artworks and Exhibitions



#1 Asymmetrical Despondency, Interactive Multimedia Installation



#2 Imagined Boundaries – Episode 2 (Alert; Miscommunication), Video installation



#3 The Inh(a/i)bited Space, Multimedia Installation

## 6.2) Selected Presse Releases

<https://newsonline.library.vanderbilt.edu/2021/10/sympathetic-magic-objects-of-faith-healing-and-transformation/>

### ART The City of Charleston Office of Cultural Affairs Announces South Arts' 2021 Southern Prize and State Fellowships Exhibition

Published 12 months ago on July 11, 2022  
By Holly City Sinner

#### Press Release

The city of Charleston Office of Cultural Affairs presents *South Arts' 2021 Southern Prize and State Fellowships Exhibition*, on view July 15th – August 28th, 2022 at City Gallery.

*South Arts' 2021 Southern Prize and State Fellowships Exhibition* is a touring exhibition of the award and fellowship recipients. South Arts, headquartered in Atlanta, Georgia, is a nonprofit regional arts organization with a mission to empower artists, organizations and committees as well as increase access to arts and culture. Since 2017, its Southern Prize & State Fellowship Program has recognized and awarded direct financial support to some of the top contemporary artists in the region. A State Fellowship is awarded to an artist from the nine Southern states (Alabama, Tennessee, Kentucky, Georgia, North Carolina, Mississippi, Louisiana, Florida and South Carolina), and a second jury selects the Southern Prize finalists and winner.

This is the third year that South Arts has established a touring exhibition for the program, and the late Wim Roefs, acted as curator for this year's exhibition. A noted curator and visual arts professional in South Carolina, Roefs was co-founder and board member of 701 Center for Contemporary Art and owner of H ART Gallery, both in Columbia, South Carolina.

The 2021 South Arts State Fellowship cohort includes: **Tameca Cole**, Alabama; **Rabeleh Filboof**, Tennessee; **Joyce Garner**, Kentucky; **Myra Greene**, Georgia; **Jewel Ham**, North Carolina; **Ming Ying Hong**, Mississippi; **Keith Calhoun** and **Chandra McCormick**, Louisiana; **Marielle Plaisir**, Florida; and **Fletcher Williams III**, South Carolina. **Marielle Plaisir** was the winner of the 2021 Southern Prize. For more information on these artists, including their biographies and artist's statements, please visit <https://citygallerywaterfrontpark.com/come-soon>.

The 2022 cohort of State Fellows has been announced, and the Southern Prize for 2022 will be announced on September 1st, 2022 at the Bo Bartlett Center of Columbus State University. For more information on South Arts and the State Fellows program, please visit [www.southarts.org](http://www.southarts.org).

NEWS ARTS + CULTURE FOOD + DRINK MUSIC MOVIES CANNABIS CALENDAR BEST OF OI

## South Arts Southern Prize and State Fellows Exhibition

When: Mondays-Fridays, 10 a.m. Continues through Oct. 28 2022

This exhibition presents work from the nine 2021 fellowships recipients that are from the south arts region.

📞 407-823-2676

✉ gallery@ucf.edu

🌐 [cah.ucf.edu/gallery/exhibit/south-arts-southern-prize-state-fellows-exhibition](http://cah.ucf.edu/gallery/exhibit/south-arts-southern-prize-state-fellows-exhibition)

Art: Exhibition, Free, User Submitted



SOUTHERN PRIZE & STATE FELLOWS

Harvey B. Gantt Center for African-American Arts+Culture

Upcoming Jazz @ The Gantt Exhibitions Shop Menu Donate

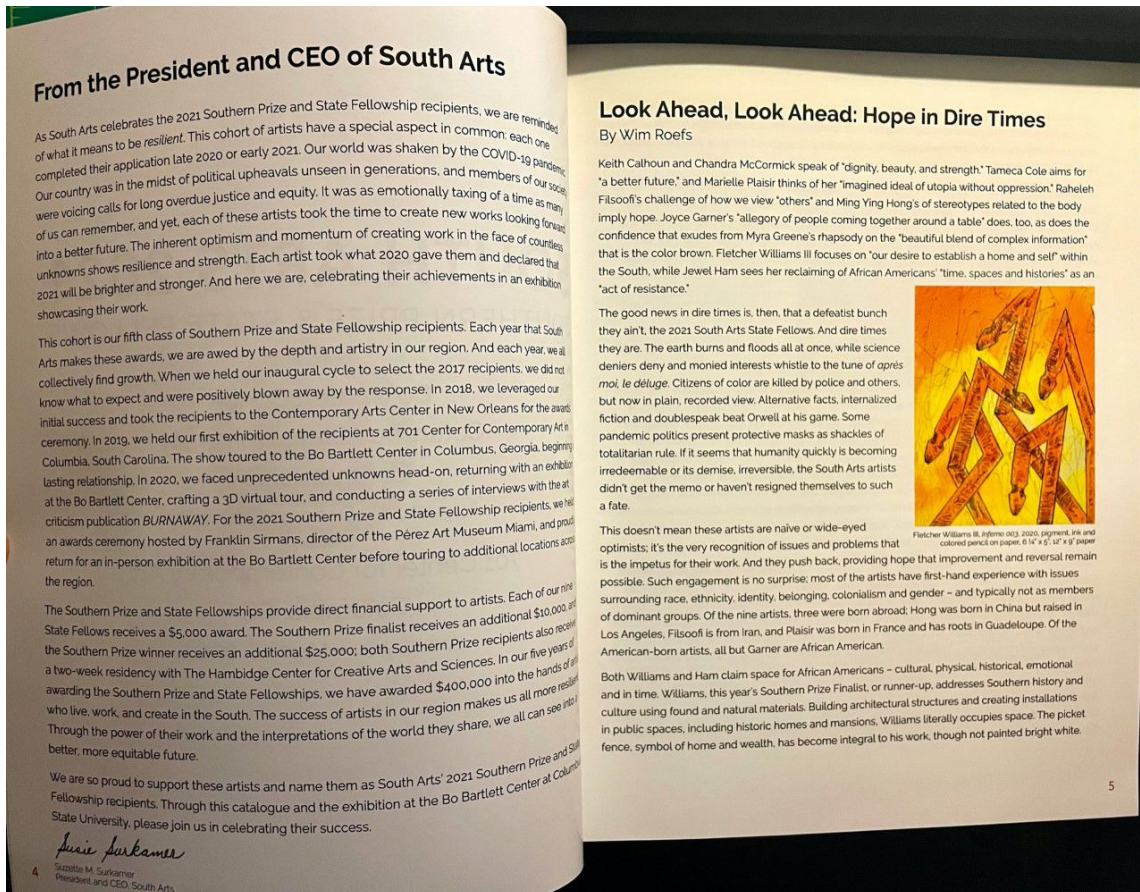
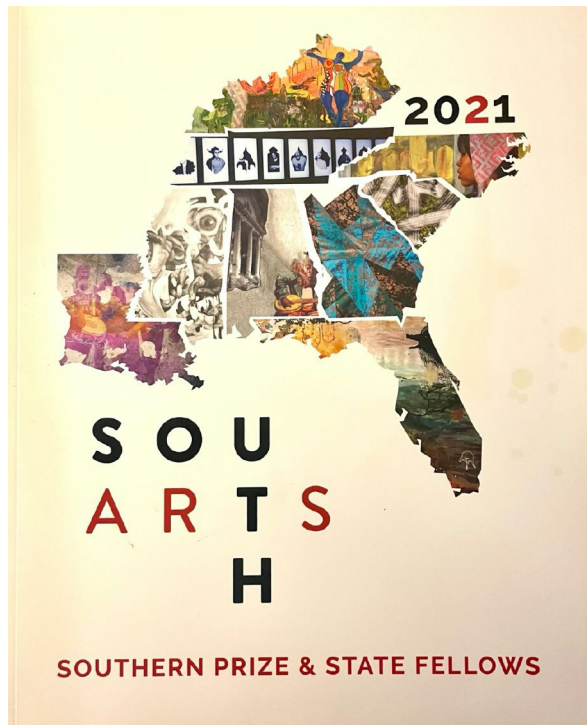
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South Arts 2021 Southern Prize & State Fellows

SOUTHERN PRIZE & STATE FELLOWS

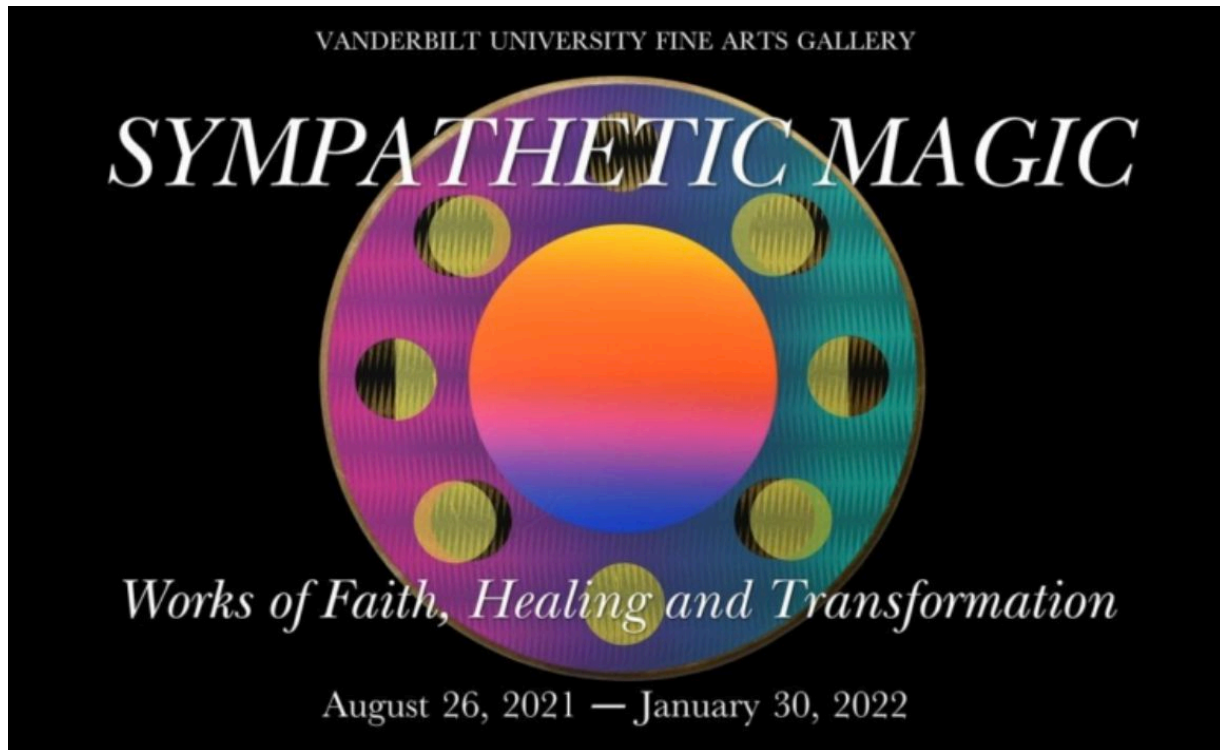
6.3) Catalogue – work mentioned in the essay by the curator and writer Wim Roefs



- 7) *Bite*, Ceramic Objects and Single Channel Video in the *Objects of Faith, Healing and Transformation* Group Exhibition, Curated by Emily Weiner, The Fine Art Gallery at Vanderbilt University, Nashville, TN. August 26, 2021- January 30, 2022.

7.1) Poster

<https://newsonline.library.vanderbilt.edu/2021/10/sympathetic-magic-objects-of-faith-healing-and-transformation/>



7.2) Images of the Artworks and Exhibition



8) Group Exhibition by Invitation, *Halal #1*, Ceramics, and Light in *Women Working with Clay*, Curated by Donna Polseno, Eleanor D. Wilson Museum, Roanoke, VA.

8.1) Image of the Artwork



8.2) Catalogue

*Women Working with Clay: Ten Years of Telling Story*, Catalogue, Published by the Eleanor D. Wilson Museum at Hollins University, Roanoke, VI.



Rahaleh Filsofi  
*Halal*, 2019  
Ceramics and LED light  
24 x 24 x 8"

9) *Imagined Boundaries*, Multimedia Installation in *Tenacity* Group Exhibition, Curated by Judy Barie, Strohl Art Center, Chautauqua, NY. July 4 – August 24, 2021

9.1) Image of the Artwork and Promotional Materials

Chautauqua Visual Arts



Tenacity

JULY 04 – AUGUST 24, 2021

Strohl Art Center | Gallo Family Gallery

This exhibition will feature works by women who are extremely talented, creative and have had long successful careers in the Visual Arts. Lucy Fradkin, Raheleh Filsoofi, Bovey Lee, Beth Lipman, Shervone Neckles, Carol Prusa, and Jackie Tileston will be showing an array of work in disparate mediums from paintings to large glass installations. Please join us in honoring women of the past, while celebrating these tenacious artists whose work will be on display the entire season. This exhibition has been generously sponsored by the Jerome M. Kobacker Foundation.

[Watch our Video Tour of this exhibition.](#)

9.2) Exhibition Online and Printed Review

<https://chqdaily.com/2021/07/a-creative-force-tenacity-honors-contemporary-female-visual-artists-paying-tribute-to-100-years-since-ratification-of-19th-amendment/>

**The Chautauquan Daily**

LECTURES ENTERTAINMENT COMMUNITY THE ARTS RELIGION RECREATION & YOUTH MULTIMEDIA ARCHIVE STAFF

### A creative force: 'Tenacity' honors contemporary female visual artists, paying tribute to 100 years since ratification of 19th amendment

© by JORDYN RUSSELL on JULY 16, 2021 • 721 VIEWS

JORDYN RUSSELL – STAFF WRITER

Raheleh Filsoofi's "Imagined Boundaries" is displayed in "Tenacity" in Strohl Art Center.

It's been a little more than 100 years since the ratification of the 19th Amendment. "Tenacity" works to commemorate this milestone, and Chautauqua Visual Arts Galleries chose to honor contemporary female visual artists with raw talent and creativity through this exhibition, showcased in the Gallo Family Gallery of the Strohl Art Center until Aug. 24. Originally planned

**TRENDING NOW**

- Iconic Chita Rivera to provide Chautauquans with one of final Amp performances in '22
- Incoming pastor Rt. Rev. Eugene Taylor Sutton to give closing sermon of '22
- Sacred Song, Three Taps close season by reflecting, rejoicing
- Josh Stafford, on Massey, to present comedic Kustom classic

**LATEST TWEETS**

Tweets from @chqdaily

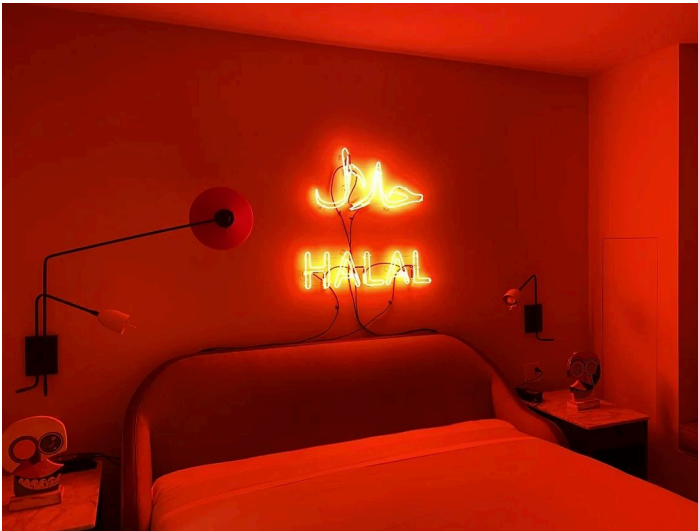
The Chautauquan Daily @chqdaily - Aug 16

"This place doesn't just value dialogue and freedom of speech, freedom of thought — this place exists because of those values. And I'm just here to tell you it will exist for the next 150 years founded on those values, as well." — @GovKathyHochul

chqdaily.com "The pen will always prevail over the knife" —...

10) *Halal #2*, Installation in Zieher Collective Group Exhibition, Curated by Zieher Smith, Virgin Hotel, Nashville, TN. November 22, 2020 – December 13, 2020.

10.1) Image of the Artwork



10.2) Promotional Materials

ZIEHERSMITH



ZIEHERSMITH & FRIENDS @ THE VIRGIN HOTEL NASHVILLE  
Through December 13, 2020

1) 2021 Southern Prize Tennessee State Fellowship, Atlanta, GA

**SOUTH ARTS ANNOUNCES THE 2021 STATE FELLOWSHIP RECIPIENTS**

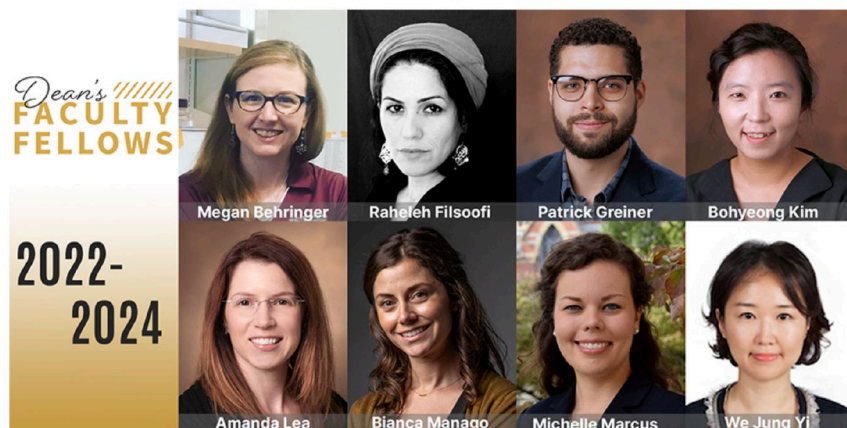


2) NCECA Helene Zucker Seeman Curatorial, Research, and Critical Writing Fellowship for Women, The National Council on Education for the Ceramic Arts (NCECA) 2021.



- 3) The Steinert Family Dean's Faculty Fellowship in Race, Racial Justice, or Social Justice for 2022-2024, Vanderbilt University, Nashville, TN, USA. Award Period: August 2022 – August 2024.

**CURRENT DEAN'S FACULTY FELLOWS**



- Megan Behringer** - Steven and Bunny Fayne Dean's Faculty Fellow in Biological Sciences, is a biologist who employs experimental evolution combined with genomic analysis to study how environmental factors affect genetic variation.
- Raheleh Filsoofi** - S Family Dean's Faculty Fellow in Race, Racial Justice, and Social Justice, is an itinerant artist, feminist curator, and community service advocate. Her work synthesizes socio-political statements as a point of departure and further challenges these fundamental arguments by incorporating ancient and contemporary media.

- 4) Faculty Seeding Success Grant, Office of Provost, Vanderbilt University, Nashville, TN. Award Period: August 2021 – May 2023.



The Office of the Provost has announced the inaugural round of grant recipients for the **Seeding Success Grant program** established in March. Fifteen faculty members across four Vanderbilt schools and colleges will receive support for their work. A complete list of awardees is below.

The **Seeding Success Grant** is a reinvigoration and expansion of previous programs (replacing the Discovery Grant and Research Scholar Grant programs) and is designed to support faculty research, scholarship and creative endeavors. The grant offers two unique funding tracks:

## 5) Finalists for the Following Awards and Fellowships

- 5.1) Joan Mitchell (did not receive)
- 5.2) 1858 Prize for Contemporary Southern Art (under review)
- 5.3) Nancy Grave (under review)



March 28, 2022

Dear Raheleh,

On behalf of the Joan Mitchell Foundation, I am very pleased to invite you to apply for the [Joan Mitchell Fellowship](#). The Joan Mitchell Fellowship, established in 2021, re-envisions and expands on the Foundation's cornerstone Painters & Sculptors grant. The Fellowship recognizes artists working in the evolving fields of painting and sculpture, whose work contributes in important ways to artistic and cultural discourse, and who are deserving of greater national recognition for their creative achievements. The Fellowship will provide fifteen (15) U.S.-based artists with unrestricted funds of \$60,000 each, distributed over the course of five years.

Fellows will receive an initial payment of \$20,000, followed by annual amounts of \$10,000 paid over the four subsequent years. In addition, artists will receive dedicated and flexible professional development that unfolds across the five-year period, including one-on-one consultations with arts professionals; convenings that facilitate network-building; and group training in finance, legacy planning, and thought leadership. The deadline for submitting application materials is **Monday, May 16, 2022 at 5:00 PM ET**.

You were nominated by one of approximately 85 nominators from across the country, who are asked to put forth up to two candidates each. Fellows are selected by a jury comprised of artists and arts professionals who will meet in July to review the application materials and select fifteen recipients. All applicants and selected fellows will be notified of the results of the panel at the end of August or early September. The attached FAQs will help you to familiarize yourself with the Fellowship, the application process, and what you might expect if selected.

In order to see the application requirements and submit your application, please utilize this link, which will take you directly to the application: [JOAN MITCHELL FELLOWSHIP APPLICATION](#). This link is private, so please do not share it with anyone else.

Please make note of the application deadline: **Monday, May 16, 2022 at 5:00 PM ET**.

**It is important for us to know that candidates have received notice of their nomination.** Please reply to this email to confirm that you have received this notice. If for any reason you are unable to submit the application online, please contact Tadia Lynch, Artist Programs Associate, at [tylch@joanmitchellfoundation.org](mailto:tylch@joanmitchellfoundation.org), and we will assist you in the application process. We do not want anyone to be deterred by issues related to online access. Additionally, please do let us know if there are circumstances related to the ongoing COVID-19 pandemic that would affect your ability to apply. If you have any questions at all, please feel free to email me at [isterling@joanmitchellfoundation.org](mailto:isterling@joanmitchellfoundation.org).

Sincerely,  
Lilia

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Dear Rahele Filsoofi,

We are delighted to inform you that you have been nominated to apply for the 2022 [Nancy Graves Grant](#) for Visual Artists.

Three nominators each provided the names of four artists who they felt met our criteria of artistic maturity, quality of work, and intention to work in a different medium.

We write to you, as one of those nominees, to offer you the opportunity to apply for this [grant](#).

The [Nancy Graves](#) Foundation, established in 1996, will be offering four [grants](#) to individual visual artists who wish to have the opportunity to explore a technique, medium or discipline that is different from the one for which he or she is primarily recognized. Experimentation is encouraged.

Each [grant](#) is in the amount of \$12,500.00.

Please see the attached guidelines for a full description.

We hope you will take the opportunity to apply. **Please confirm that you have received this email and whether you plan to apply.**

To formally apply, you must complete the attached application and return it to us, along with the supplementary material requested so that we receive it by WeTransfer by Sunday, **October 23, 2022**.

All materials will be kept strictly confidential.

Completed applications will be judged by a different panel of art professionals who will make the final selection. Awards will be announced as soon as possible after the final decisions are made.

You can find additional information about the [Nancy Graves Grants](#) for Visual Artists on our website: <http://www.nancygravesfoundation.org/grants.html>. If you have any questions about the [Nancy Graves Grant](#) for Visual Artists or the review process, please do not hesitate to contact me or Christina Hunter, Executive Director of the Foundation.

We look forward to hearing from you,

Mika

## Selected Talks, Lectures and Panels 2020-2022

- 1) Artist Lecture, *Listening: The Fourth String*, Department of Art and Design, Austin Peay State University, Clarksville, TN. March 24, 2022, at 6:00 P.M.
- 2) Gallery Talk, *In Conversation with Curator Mickael Dickins and Musician Reza Filsoofi*, The New Gallery, Department of Art and Design, Austin Peay State University, Clarksville, TN. March 24, 2022, at 12:30 P.M.



- 3) Panelist, *Ceramics in the Realm of Social Practice Art, Artists Round Table and Students Workshop*, Center for the Latin America Arts, University of Texas Rio Grande Valley, McAllen, TX. March 2022.



- 4) Artist Lecture, *The Intersection of Transient and Permanent (Online Presentation)*, Department of Art and Art History, Oakland University, Rochester, MI. 2021


THE DEPARTMENT OF ART AND ART HISTORY PRESENTS

# The Intersection of Transient and Permanent

with Raheleh Filsoofi


Thursday, November 12, 2020 | 12:00 - 1:00 pm

Filsoofi is a multi-disciplinary artist. Her work utilizes ancient and contemporary art media: ceramics, poetry, ambient sound, and video to address issues regarding the human condition to provide a holistic sensory experience for viewers. Filsoofi is an Assistant Professor of Ceramics at Vanderbilt University in the Department of Art. Visit her website at [rahelehfilsoofi.com](http://rahelehfilsoofi.com)



To attend this Zoom lecture, please pre-register at: [docs.google.com/forms/d/1LD-VSXP6MS6K-dHGKJB3toJmwy1LLw05DyqK1ZO0mlhE/edit](https://docs.google.com/forms/d/1LD-VSXP6MS6K-dHGKJB3toJmwy1LLw05DyqK1ZO0mlhE/edit)

OAKLAND UNIVERSITY  
Art and Art History



MULTIMEDIA INSTALLATION | SOCIAL PRACTICE | SOCIAL AND POLITICAL ART

- 5) Panelist, *Artist Panel Discussion*, Part of "Sympathetic Magic" Exhibition, Cohen Hall, Fine Art Gallery, Vanderbilt University, Nashville, TN. 2021



## Artist Panel Discussion

November 10, 2021 5 p.m. - 6:30 p.m.  
In-Person — Cohen Hall Room 203 & Fine Arts Gallery  
Virtual — Email [galleries@vanderbilt.edu](mailto:galleries@vanderbilt.edu) for Zoom

Maria Magdalena Campos Pons  
Raheleh Filsoofi  
Jana Harper  
Alden Layer

The uniquely human belief in the transformative power of art moves through the diverse objects on exhibit. The contemporary artists in the exhibition—Department of Art faculty Maria Magdalena Campos Pons, Raheleh Filsoofi and Jana Harper, and alumnus Alden Layer (BFA'19)—draw insight from distinct mediums and diverse cultural backgrounds. Join us for an in-depth discussion and Q&A with these artists about their inspiration, process and goals.

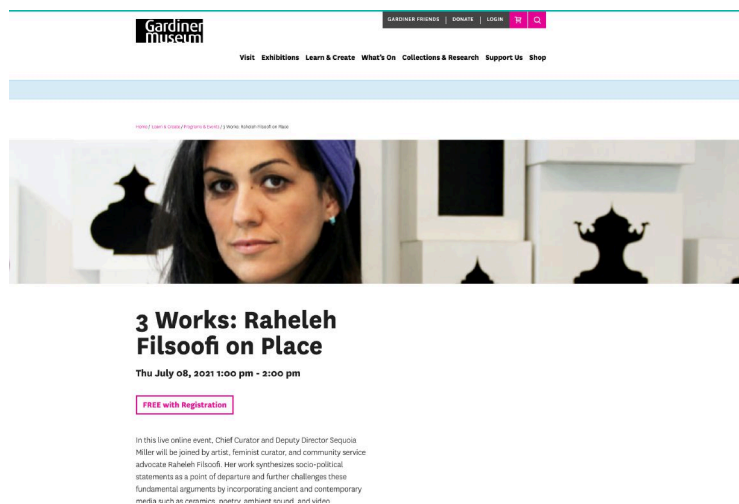
The Fine Arts Gallery will be open until 8 p.m. on November 10.

This panel is presented as part of *Sympathetic Magic: Works of Faith, Healing and Transformation*, on view from August 28, 2021 to January 30, 2022.

VANDERBILT UNIVERSITY Jean & Alexander Heard Libraries  
Fine Arts Gallery



- 8) Conversation, 3 Works: Raheleh Filsoofi, In Conversation with Curator Sequoia Miller (Virtual Event), Gardiner Museum, Toronto, Ontario, Canada. 2021  
<https://www.youtube.com/watch?v=hkPkVV8WueU&t=485s>

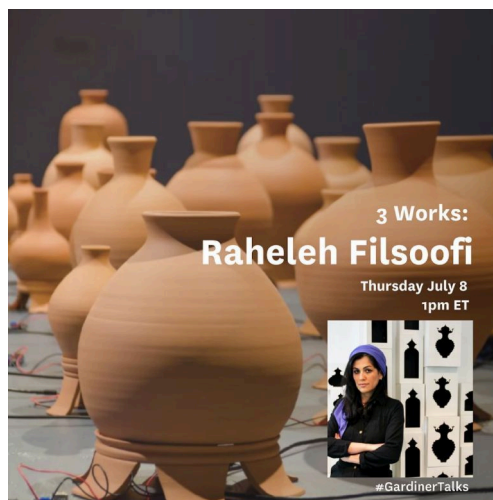


**Gardiner Museum**  
 VISIT Exhibitions Learn & Create What's On Collections & Research Support Us Shop

**3 Works: Raheleh Filsoofi on Place**  
 Thu July 08, 2021 1:00 pm - 2:00 pm

**FREE with Registration**

In this live online event, Chief Curator and Deputy Director Sequoia Miller will be joined by artist, feminist curator, and community service advocate Raheleh Filsoofi. Her work synthesizes socio-political statements as a point of departure and further challenges these fundamental arguments by incorporating ancient and contemporary motifs such as ceramics, pottery, miniature art, and video.



**3 Works: Raheleh Filsoofi**  
 Thursday July 8  
 1pm ET

#GardinerTalks

## Speakers



### Raheleh Filsoofi

Artist

Raheleh Filsoofi is an Assistant Professor of Ceramics in the Department of Art at Vanderbilt University. She holds an M.F.A. in Fine Arts from Florida Atlantic University and a B.F.A. in Ceramics from Al-Zahra University in Tehran, Iran. She has been the recipient of grants and awards, including the South Florida Cultural Consortium Fellowship for Visual and Media Artists funded in part by the National Endowment for the Arts. Raheleh's work has been shown individually and collaboratively both in Iran and the United States, including the recent interactive multimedia solo exhibitions *Inh(a/)bited*, an interactive multimedia installation in Spinnello Project Gallery in Miami (2020), and *The Overview Effect*, an interactive Multimedia Installation in Betty Foy Sanders Gallery at Georgia Southern University (2019).



### Sequoia Miller

Chief Curator and Deputy Director, Gardiner Museum

Sequoia Miller is a historian, curator, and studio potter. He holds a PhD in the History of Art from Yale University; an MA from the Bard Graduate Center for Decorative Arts, Design History, and Material Culture; and a BA in Russian and Art History from Brandeis University. Recent curatorial projects include *RAW* and *Ai Weiwei: Unbroken* at the Gardiner and *The Ceramic Presence in Modern Art* at the Yale University Art Gallery. Miller has authored and edited numerous publications and has taught at the University of Toronto, Rhode Island School of Design, and Yale University. Prior to his academic and curatorial work, Miller was a full-time studio potter based in Olympia, Washington.

- 9) Keynote Speaker, *Women Potters in Iran, Tradition, Authenticity, Contemporaneity and Gender*, Women Working with Clay Symposium, Hollins University, Roanoke, VA. 2021
- 10) Panelist, *Celebrating Legacy and Mentorship of Women Ceramic Artists*, Women Working with Clay Symposium, Hollins University, Roanoke, VA. 2021



- 11) Moderator & Panelist, *Strategies for Bridging Identity and Politics in Clay Communities*, 2021 Virtual NCECA Conference: Rivers, Reflections, Reinventions. 2021



<p>🕒</p> <p>1:30pm- 2:30pm</p>	<p>Discussion</p> <p><b>Strategies for Bridging Identity and Politics in Clay Communities</b> ①</p> <p> Raheleh Filsoofi</p>	<p>Discussion</p> <p><b>Strategies for Bridging Identity and Politics in Clay Communities</b> ①</p> <p> Paul Briggs</p>	<p>Discussion</p> <p><b>Strategies for Bridging Identity and Politics in Clay Communities</b> ①</p> <p> Angelica Pozo</p>
	<p>Discussion</p> <p><b>Strategies for Bridging Identity and Politics in Clay Communities</b> ①</p> <p> Salvador Jiménez-Flores</p>	<p>Discussion</p> <p><b>Strategies for Bridging Identity and Politics in Clay Communities</b> ①</p> <p> Jennifer Ling Datchuk</p>	<p>Makers' Space</p> <p><b>Terra Sigillata, Eggs and Milk</b> ①</p> <p> Shamaí Gibsh</p>



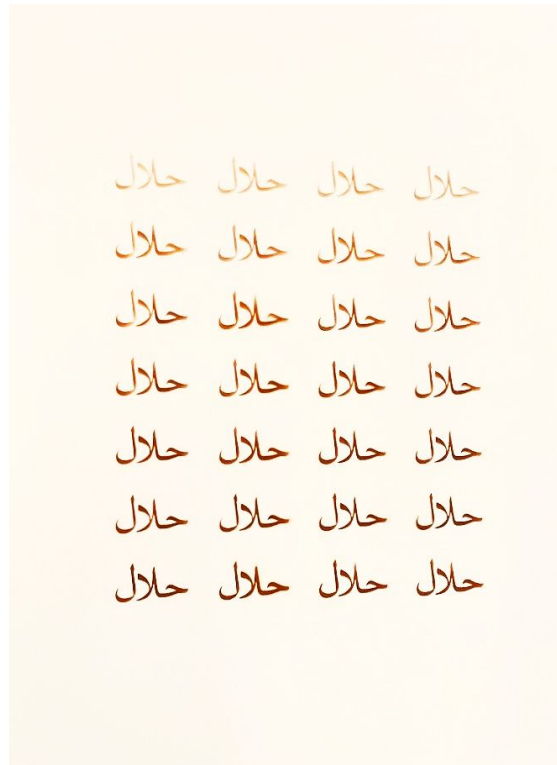
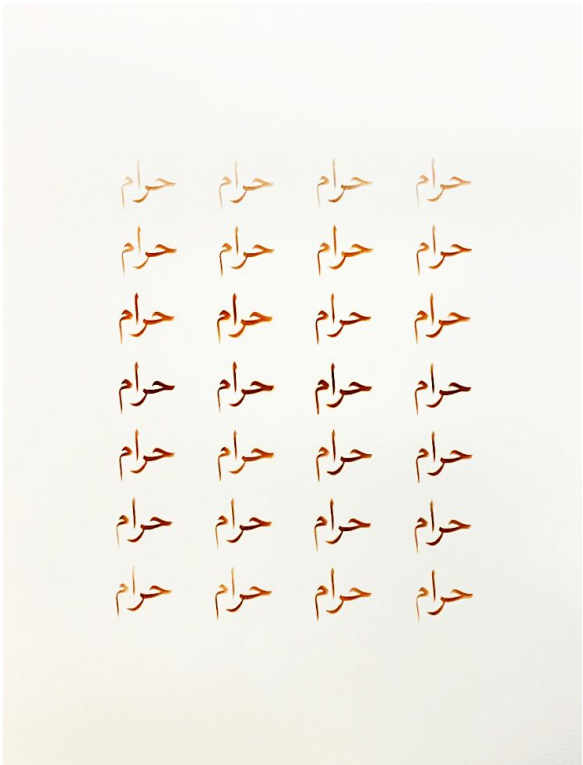
1) The Resonance of the Land: Investigating Clay's Musicality through Technology

I am currently testing various clay bodies using the 3D printer to create a series of darbukas – Through this experiment I become familiar with the process, forms, and function of each vessel before the production of the final project.



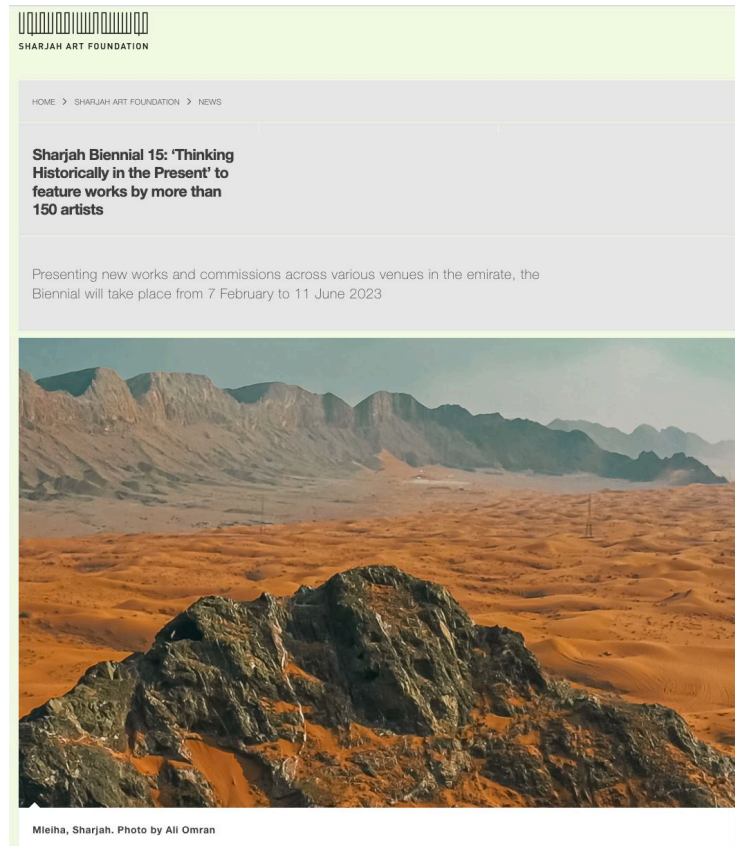
Recent sample

2) Genesis of a New Technique: Argillotype (Dust painting):  
Halal/Haram



## Upcoming Events (Confirmed)

### 1) Sharjah Biennial 15: 'The Thinking Historically in the Present', February 7 – June 2023



1. 'A Collective Chorus', EADJ Panel Participation In-Person Panel Discussion Location – TBD March 1, 2023 - 10am – 12:00pm
- 2) *Listening: The Fourth String* Performance, EADJ, Blair School of Art, Location – TBD March 1-6, 2023
- 3) *Diphtheria*, Chute Space at ATL Contemporary, Atlanta, GA. January 27-March 19, 2023
- 4) McDowell Residency, Peterborough, New Hampshire, Summer 2023.
- 5) Residency and Exhibition at Crisp-Ellert Art Museum, San Augustine, FL. Fall 2023
- 6) *Revive*, Curatorial Project in Conjunction with Tennessee Triannual, The Fine Art Gallery, Vanderbilt University, Nashville, TN. January – June 2023
- 7) *Polyvocality: Solidarity in the Time of Political Rupture*, a virtual curated exhibition of contemporary Iranian ceramic artists from across the world from Iran to the United States. In Collaboration Between Artaxis and NCECA, Cincinnati, OH. January – March 2023
- 8) *Say Their Names*, Performance in Response to the Uprising in Iran, NCECA Conference, Cincinnati, OH. March 16, 2023.