

ARTIST

SCULPTOR

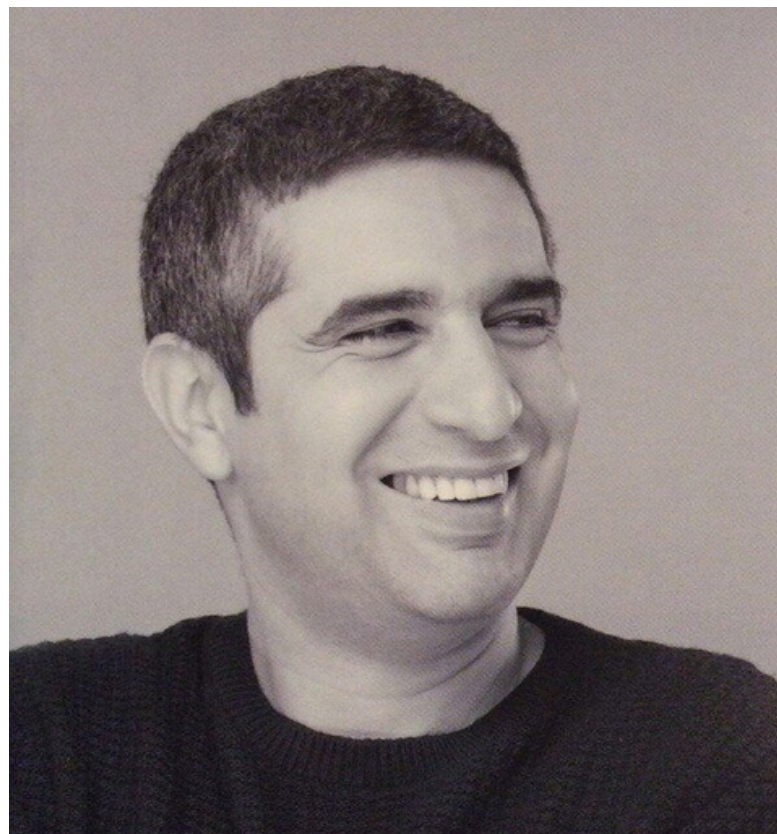
BEHDAD

LAHOOTI

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ABOUT ME

Behdad Lahooti, born in 1976 in Tehran, is an Iranian sculptor and an active member of the Iranian Sculptors Association.

Behdad Lahooti is an Iranian sculptor and an active member of association of Iranian sculptors. He has many years of experiences as director and general secretary of Tehran Sculpture Biennale, National Sculpture Expositiond and similar events.Lahooti employs a wide range of materials , including metals , wood , plaster, resin, ceramics and fabric, and utilizes innovative techniques to create works inspired by social life , nature and global events.

CV

- Head of the Board of Directors Iranian Sculptors Association 2025
- Member of board of selection of the 12th annual small sculptures exhibition, Didi cultural and art center, 2021-2022
- Secretary of the art project of Arboretum event, Tehran 2018
- Executive secretary of 7th National Biennial of Sculpture of Tehran, 2017
- Member of Art and Policy-making council of the 2nd annual urban arts festival of Tehran (Baharestan), Tehran, 2017
- Secretary of the art project of Arboretum event, Tehran 2017
- Member of Board of Directors of Association of Iranian Sculptors - 6th circle, 2010-2012 and 8th circle, 2014-2016
- Member of policy-making council of the 8th International Sculptures Symposium of Tehran, 2016
- Member of the Artworks selection council of the 7th International Sculpture Symposium of Tehran, 2015
- Secretary of the Arboretum with cardboard workshop, Tehran, 2015
- Member of the Sculpture works management technical and evaluation council of Beautification Organization of Tehran, 2013-2015
- Member of the technical and specialized supervision group for volumetric works, 2014
- Executive Deputy of the 4th International Sculpture Symposium of Tehran, 2012
- Member of the secretaries council of the 6th National Biennial of Contemporary Sculpture of Iran, Tehran, 2011



SOLO EXHIBITIONS:

- “The Paradox Of Imaginary Objects”, XVA Art Gallery, Dubai, 2025
- “Captivated”, Khak Art Gallery, Tehran, 2023
- “Overture”, Curated by Ch Group, Vali Gallery, Tehran, 2021
- “Apparatus”, Hedayat Art Gallery, Tehran, 2019
- “Another Face”, Nicolas Flamel Gallery, Paris, 2018
- “It is Autumn”, Aaran Gallery, Tehran, 2016
- “Prong”, Aaran Gallery, Tehran, 2013
- “Okra”, Aaran Gallery, Tehran, 2010
- “Chahanchah”, Aaran Gallery, Tehran, 2008
- “Bodies”, Ghanoun Gallery, Tehran, 2004
- No title, Sarv Gallery, Tehran, 2002

Art Fairs and Auctions:

- Tehran Auction, 2022
- Tehran Auction, 2019
- Tehran Auction, 2013
- Art Dubai, Aaran Gallery, 2011
- Art Dubai, Aaran Gallery, 2009



GROUP EXHIBITIONS:

- TAJAMMUL, XVA Gallery Dubai 2025
- “For Nowruz-A Selection by Fereydoun Ave”, Bavan Art Gallery, Tehran, 2025
- “Second Reality”, Music Museum of Iran, Tehran, 2025
- “Routes And Roots”, E1 Gallery, Tehran, 2024
- “+25 paintings, 3 sculptures”, Soo Contemporary, Tehran, 2024
- “Allegoria”, Khaak Art Gallery, Tehran, 2024
- “For Nowruz-A Selection by Fereydoun Ave”, Soo Contemporary, Tehran, 2024
- “A Selection of 70 Years of Iranian Sculpture”, Art Center, Tehran, 2023
- “Contemporary Exhibition”, Hasht Cheshmeh Art Space, Iran, Kashan, 2023
- “A Place to Stand”, Malek Art Gallery, Tehran, 2022
- “Resize”, Artibition Gallery, Tehran, 2022
- “Rock Paper Scissor”, Negah Gallery, Tehran, 2021
- “Outlook”, Malek Art Gallery, Tehran, 2021
- “Shabtab 7”, Azad Gallery, Tehran, 2018
- “Surrealism in Contemporary Iranian Art”, Shirin Gallery, Tehran, 2018
- “Approaches and Trends in Contemporary Iranian Art”, Mellat Gallery, Tehran, 2018
- “Parviz Tanavoli: 40 Years, 40 Artists”, Art Space Gallery, Ketab Garden, Tehran, 2018
- “Tehran 7th Sculpture Biennial”, Museum of Contemporary Art, Tehran, 2017
- “Mardamard”, Lajvardi Foundation, Tehran, 2016
- “Visage/Image of Self”, Curated by Fereydon Ave, 2016
- “Persian Gardens”, Aaran Gallery, 2016
- “Four Corners of Imagination”, House of Artists of Iran, Tehran, 2015
- Side event of “7th Fajr International Film Festival”, Tehran, 2014
- “Fluorescent”, Art Lounge Gallery, Tehran, 2014
- “Tehran 3rd Biennial of City Sculptures”, Ein-ol-Doleh Mansion, Tehran, 2012
- “Figurative”, Shirin Gallery, Tehran, 2012
- “Small Sculptures”, Forohar Gallery, Tehran, 2012
- “Tehran 6th Sculpture Biennial”, Museum of Contemporary Art, Tehran, 2011
- “Jungle”, Shirin Gallery, Tehran, 2011
- “Superhero”, Aaran Gallery, Tehran, 2011
- “Unnished Works”, Mohsen Gallery, Tehran, 2011
- “Self-Portrait”, Imam Ali Museum, Tehran, 2011
- “Tehran 2nd Biennial of City Sculptures”, Ein-ol-Doleh Mansion, Tehran, 2010
- “Private”, Free Designers Gallery, Tehran, 2010
- “A Look at Three Generations of Iranian Sculpture”, Forohar Gallery, Tehran, 2010
- “Farjam Foundation” Exhibition, Dubai, 2010
- “Secondary Imagination”, Forohar Gallery, Tehran, 2010
- “Four Corners of Imagination”, House of Artists of Iran, Tehran, 2010
- “Black or White Iran?”, Versu Gallery, Turin, Italy, 2009
- “Iran from Inside and Outside”, Chelsea Museum, NY, 2009
- “Baobab Seeds”, Group Exhibition of Aaran Gallery, Tehran, 2009
- “The Association of Painters and Sculptors of the Lorzadeh’s House”, Tehran, 2009
- “The Makous Group”, Gallery 10, Tehran, 2009
- “Small Sculptures”, House of Artists of Iran, 4th Period, Tehran, 2009
- “Environmental Art Exhibition at Touchal Mountain”, 2008
- “Sculpture Exhibition”, Gilan Visual Arts Center, Iran, Rasht, 2008
- “The Makous Group”, Asar Gallery, Tehran, 2007
- “Tehran 5th Sculpture Biennial”, Museum of Contemporary Art, Tehran, 2007
- “Small Sculptures”, Third Period, Momayez Gallery, Tehran, 2007
- “Izmir Biennial Turkey”, 2007
- “Mustafa Pasha International Art Festival”, Turkey, 2007
- “Small Sculptures”, Second Period, Momayez Gallery, Tehran, 2006
- “Under 35”, Momayez Gallery, Tehran, 2006
- “Gallery Arrangement”, Tehran University, Tehran, 2006
- “Small Sculptures”, Mirmiran Gallery, Tehran, 2005
- “Rejected artists of the 4th Iranian Sculptors Society Biennial”, Sculptors Association building, Tehran, 2005



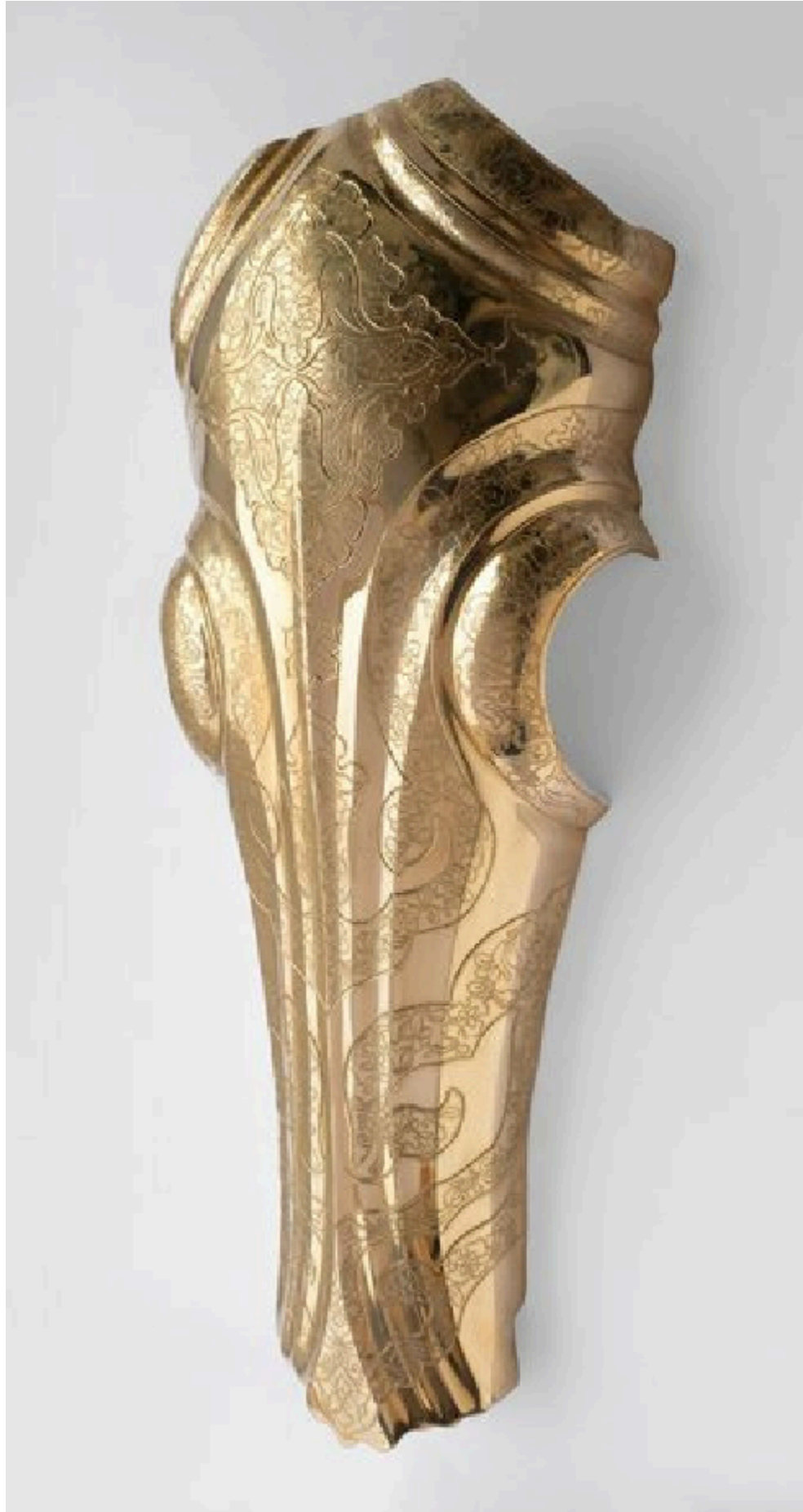
THE PARADOX OF IMAGINARY OBJECTS

Nature is always full of wondrous objects and phenomena. But sometimes, as humans, we may perceive these objects differently from reality in our minds. These mental images can contradict the true nature of those objects, creating a paradox.

One of the most significant factors in creating mental images different from reality is the human imagination. When we observe natural objects and phenomena, we perceive them through sensory input and mental processing. In this process, our imagination plays a crucial role and can alter the dimensions, qualities, and even the essence of objects. These changes stemming from imagination are mostly influenced by our experiences, beliefs, and subjective interpretations of objects. In other words, instead of seeing pure reality, our minds perceive and interpret it through the lens of our subjective perceptions. An artificial object exists, made of aluminum, and this object is not found in nature at all. But when we look at it, our mind associates it with a "flower." Here, the contradiction between the objective reality of the object and our mental image of it creates a paradox.

The origin of the relationship of the object (if it becomes a sign in the mind) may be natural, like a reflection in a mirror, which signifies what it reflects. Now, the "sign" is something that refers to something else (the signified). The relationship between the sign and the signified can be metaphorical. An aluminum object can metaphorically refer to a natural flower. In these works by Behdad Lahooti, the "signifier" (the form of the sign) can contain the "signified" (the meaning of the sign) within itself or be separate from it. In these works, it no longer has the duty to carry the world on its shoulders, but rather expands and juxtaposes on an infinitely open surface, and endless arrangements replace them. The works do not bring time to an end, but rather enable the viewer to unfold them and traverse them step by step.





ANOTHER FACE

Deep in history, where blade meets blade and armor clashes with armor, art steps in to embrace violence and transform it. In this collection, 18th-century Iranian weaponry, once symbols of power and brutality, have become canvases for art, beauty, and culture. Although the decorations and precious materials used in crafting these tools indicated the social status of their owners, the artist's primary goal was to mitigate the inherent violence in these objects through art and imbue them with beauty.



IT IS AUTUMN

In his "It's Autumn" series, Behdad Lahooti transports the viewer to a world where the boundaries between nature and the artificial, reality and fantasy, life and death become blurred and indistinct through the creation of organic forms and symbols of an autumnal garden. The sculptures' vibrant, saturated colors evoke the world of consumerism and industrial artifacts. However, their organic and natural shapes simultaneously allude to humanity's roots in nature. This juxtaposition evokes a sense of alienation and detachment from nature in the viewer. The repetition and multiplication of forms in this series instill a sense of the infinite and the meaningless. The countless leaves piled upon one another are reminiscent of the endless cycle of production and consumption. This repetition demonstrates how contemporary humans are caught in an infinite cycle of production and consumption, distanced from the true meaning and values of life. Upon closer examination of the sculptures, one can also observe signs of sadness and despair. Dark and cold colors, withered and lifeless forms all speak of a restless and troubled spirit. These works reflect the feelings and thoughts of an artist living in today's complex and contradictory world.



EMPTY

TheEmptycollection features sculptures of interconnected bodies within frames, symbolizing the intertwined nature of modern relationships and the influence of social media on our self-perception.



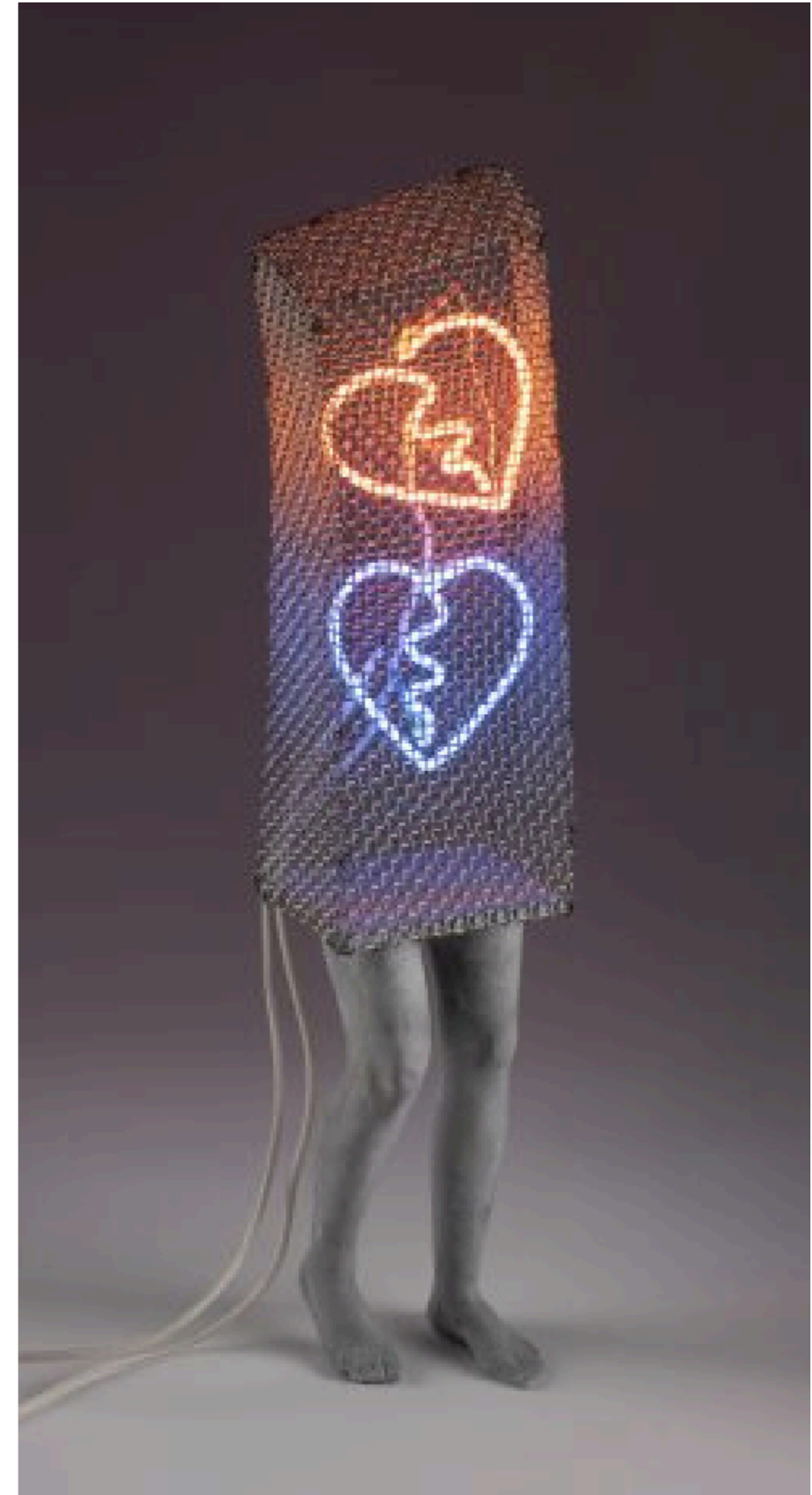
CHAHANCHAH

In this collection, everyday objects have become ambassadors, speaking to us from the depths of history. The words and phrases inscribed on these objects, primarily the decrees of Achaemenid kings, may initially appear to be merely tools of power. However, upon closer examination, one can find traces of civilization, culture, and art of that era within these words. These words, in interaction with the shape and form of the objects, create complex and multi-layered concepts. (Part of Darius the Great's Behistun Inscription) Darius the Great says: "While I was in Babylon, the following countries rebelled against me: Pars, Khuzestan, Media, Assyria, Egypt, Parthia, Marv, Sagartia, and Scythia".



CAPTIVATED

In this collection, hearts are imprisoned in metal cages but still shine like lighthouses in the darkness of the night. These works simultaneously depict hope and sorrow, and tell the story of the complexity of human emotions. The Captivated collection is a reminder of the power of love and hope to combat difficulties and failures, and to heal the wounds of the human soul.



REVERSE

In this thought-provoking collection, the human body serves as a canvas; a canvas upon which layers of identity, memory, and life experiences are painted. The sculptures subtly speak of the limitations and existential challenges of the human condition. Faces hidden behind metal plates seem to wander in search of their own identity. These plates, like a wall between the individual and the outside world, are a barrier that limits their connection with others. However, the cracks and fissures in the metal reveal the human's constant struggle to break down these walls and achieve self-knowledge. These artworks, with great subtlety, address profound questions about the nature of humanity and our place in the world, inviting the viewer to deep contemplation.





BLANKET

In this collection, the naked figures have sunk into a deep sleep, enveloped by a soft blanket. The contrast between the hardness of the stone and the softness of the fabric can also narrate the transience of time and the fragility of human existence. These sculptures, like pieces of a puzzle, hold untold stories within them and invite the viewer into a world of emotions and personal interpretations.



CLICHE

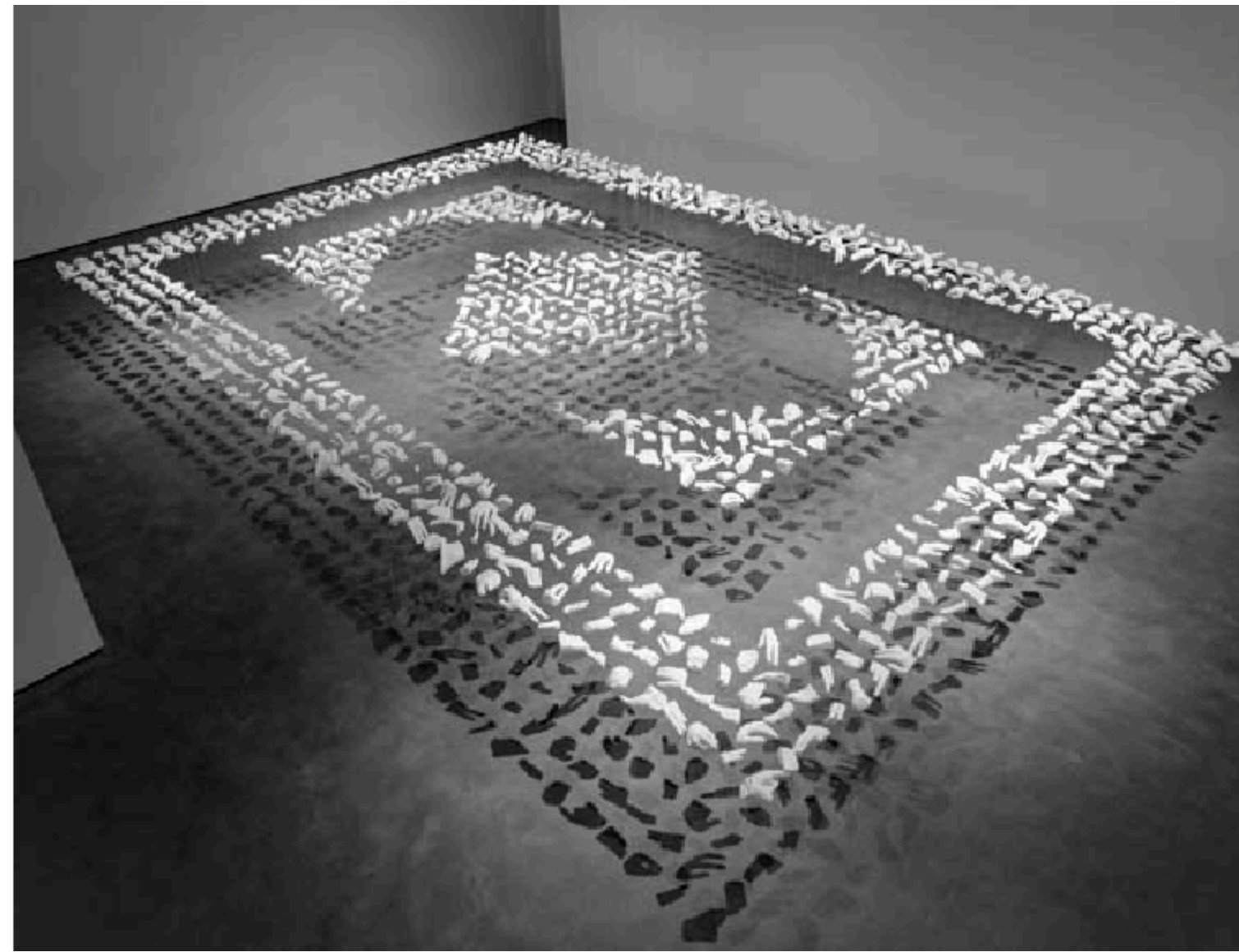
This collection, by transforming everyday, familiar, and traditional objects such as toilets and carpets into symbols of limitation, control, and oppression, speaks of bitter social and political realities. Letters and words, like cages, are engraved on white surfaces, reminding us of the power of language to shape and limit thoughts. These artworks, with great subtlety, address profound questions about identity, freedom, and power, inviting the viewer to deep reflection on their own society.





POLES

In his "Poles" series, Behdad Lahooti endeavors to transform Poles from mere sources of illumination into symbols of growth, movement, and dynamism through intricate twists and turns in his volumetric designs. While serving as markers of progress and technology, these poles also pay homage to and harmonize with the surrounding nature. They gleam under the daytime sun and illuminate the night with the beacon of hope.



APPARATUS

In today's modern era, with the rapid availability of war news, the suffering and sorrow hidden behind these news reports and images may be overlooked by contemporary humans. The installation you see challenges this contemporary perspective on war and its consequences by using thousands of small, broken hands. These hands, like puzzle pieces of a large carpet, are scattered on the ground. Each hand silently narrates a story of pain, suffering, and despair. This carpet is not designed for walking on but for contemplation and reflection. This collection also beautifully depicts the harsh reality of the human body's vulnerability to violence, as highlighted by the great poet Wisława Szymborska in her poem "Torture".

