







Established in August 2009, Queen Gallery has provided contemporary artists from all around the world an opportunity to represent their art in a friendly environment, in which the artworks are not chosen by the fame of the artists, but rather by the quality of the work itself. The gallery's exhibitions are driven by a comparative exploration of art and culture in an interdisciplinary setting.

Queen Gallery is proud that it has taken a part in all the art festivals of 2010 in Toronto, and has presented the works by the artists who have displayed their works at the gallery.

#### SUBMISSIONS:

Queen Gallery features a variety of talent from different cultures and our goal is to add the most original artworks to its collection. You are invited to apply to our gallery roster to grow with us, as we navigate contemporary art with a novel perspective.

Submissions may be sent directly to us at [info@queengallery.ca](mailto:info@queengallery.ca) for our jury's appraisal. Please contact us for details on the submission process.

We are looking forward to having you join our gallery, no matter where you are or where you wish to go. Come visit us!

# QUEEN GALLERY

**BERAHMANDI**<sup>KHOSRO</sup>

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**MANTEGH**<sup>DAVOOD</sup>

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**NEYESTANI**<sup>TOUKA</sup>

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**KHALILI**<sup>MOHSEN</sup>

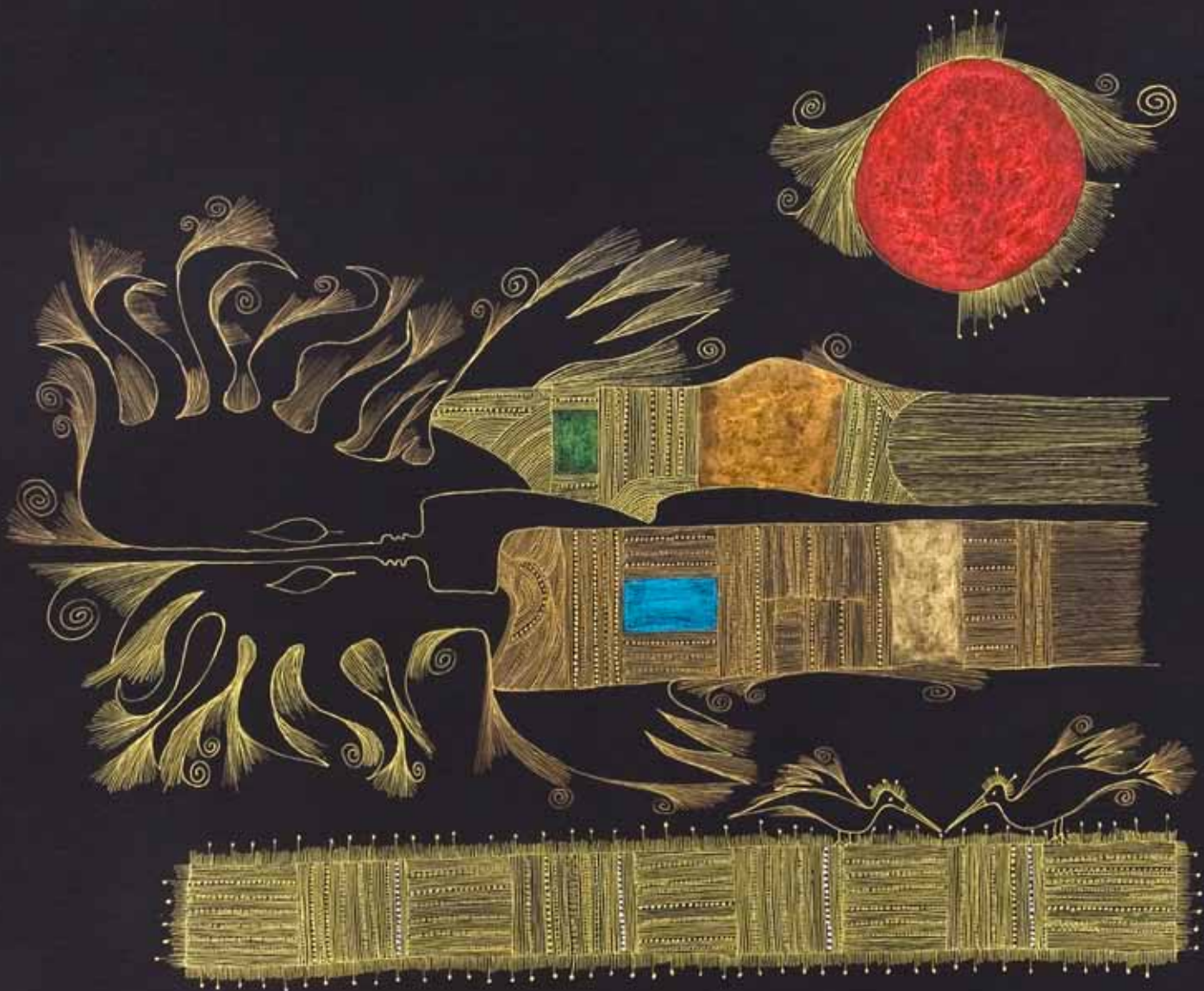
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**IRANKHAH**<sup>SAYEH</sup>

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# KHOSRO BERAHMANDI



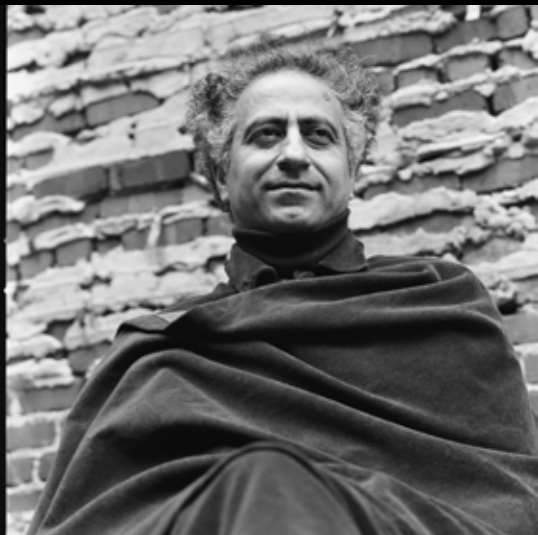
## Anneaux nébuleux

Toronto, le 2 septembre 2010 – Khosro Berahmandi, l'artiste Montréalais vient pour la première fois à la galerie Queen avec une série de ses plus récentes oeuvres intitulée Anneaux Nébuleux. Du 7 au 23 octobre 2010 la galerie Queen est fière d'inviter le public torontois à plonger dans l'univers de Khosro basé sur un souci du détail infini. Anneaux Nébuleux nous donne un aperçu de sa mythologie personnelle, prodigieuse et captivante.

A travers son exposition, Khosro Berahmandi, artiste prolifique et inspiré, poursuit son exploration artistique avec l'intention de modifier les modes habituels de perception de son observateur et de déclencher chez lui une quête de sens. Khosro Berahmandi a étendu pour Anneaux Nébuleux les horizons de sa créativité par des recherches récemment effectuées au Metropolitan Museum of Art de New York sur la miniature iranienne de la période Ilkhaniad à la période Safavid ((1330 - 1500) documentées dans Shahnameh ( le livre des rois) de Abolqâsem Ferdowsi. Khosro s'inspire de plus

en plus d'un onirisme envoûtant illustré par des créatures insolites qui, avec une constance infaillible, interpellent le regard de son même observateur.

À cette nouvelle série d'oeuvres, Khosro Berahmandi ajoute deux projets supplémentaires susceptibles de prolonger son dialogue avec l'observateur. Le premier, intitulé Baiser Tellurique, est un court métrage créé en collaboration avec Jenn Doan (chorégraphe et danseuse) et Shahin Parhami (cinéaste). L'extrait présenté lors de cette exposition présente un projet de danse d'une grande envergure



# KHOSRO BERAHMANDI

inspirée par les plus récentes oeuvres de l'artiste. Le deuxième, quant à lui, revêt la forme d'un nouveau livre d'art comprenant les photos d'une trentaine de peintures de Khosro Berahmandi dont les formes et les couleurs sont enrichies par un texte inspirant du poète et écrivain Bahman Sadighi. Intitulé Oublie et silence, le livre de Khosro Berahmandi publié par la maison d'édition Ketabe Iran Canada, sera inauguré lors du vernissage à la galerie Queen. Ainsi, dans l'ensemble de son oeuvre, l'artiste nous présente ici les fruits de sa réflexion originale et de son

travail inclassable effectués tout au long de l'an passé avec l'appui du Conseil des arts du Canada qui, reconnaissant la valeur de son travail artistique, lui a octroyé une bourse de recherche et de création pour l'année 2009.

D'origine iranienne, Khosro Berahmandi explore l'univers de la peinture depuis l'âge de 25 ans. Il fait ses études aux beaux-arts à l'Université Western Ontario, puis termine sa formation universitaire à l'Université Concordia de Montréal et à l'Université Paris VIII. Disciple heureux des maîtres tel que Peterson Ewen et autres, Khosro Berahmandi a su développer un style unique qui témoigne de ses origines et de son parcours singulier. De l'Iran il conserve l'héritage culturel et la tradition pictural millénaire des miniatures qui ont imprégnés son enfance. L'Europe et l'Amérique, quant à elles, lui ont ouvert les yeux sur l'art occidental et contemporain. Établi à Montréal depuis 1995, Khosro Berahmandi est engagé dans la vie culturelle de la métropole et poursuit activement son parcours artistique. De plus, il enseigne la peinture et travaille en tant que directeur adjoint du Festival Accès Asie.





**THUNDERBIRD** MIXED MEDIA ON WOOD, 90 x 150 cm, 2006



ENCHANTED VINE MIXED MEDIA ON WOOD 60 x 120 cm 2009



**WARP AND WEFT** MIXED MEDIA ON WOOD 60 x 120 cm 2009





**NEBULOUS RINGS** MIXED MEDIA ON WOOD 107 x 152 cm 2009



**Blue Triangle: Moon Head** MIXED MEDIA ON WOOD 60 x 120 cm 2009

**FEATHER TRIANGLE: Back of the Eye , Bottom of the , Tender Time** MIXED MEDIA ON WOOD 60 x 120 cm 2009



LIFE OF MOON- Tribute To Neda: MOON BLOOD , THE TEMPLE OF FIRE (polyptych) MIXED MEDIA ON WOOD 60 x 120 cm 2009





LIFE OF MOON- Tribute To Neda: THE COMET'S PASSAGE , FLESH-ASH (polyptych) MIXED MEDIA ON WOOD 60 x 120 cm 2009





**BODY PLAY** MIXED MEDIA ON WOOD 108 x 168 cm, 2008



**ECHO OF WINGS** MIXED MEDIA ON WOOD 108 x 168 cm, 2008



In terms of Caribbean art, we find ourselves suddenly faced with with works produced by highly talented, but yet practically unknown, artists. In this case, it is Cuban artist Jorge Delgado Gutierrez, who, in the midst of much adversity, has constructed a solid body of work comparable to that of many mature artists whose works can be found in museums across the globe.

The first reference that catches the eye when viewing his works, is that of the pictography, similar to those found in caves of the so-called "prehistory" (we consider these times also a part of our history). The second reference that we see is much more contemporary: the art movement known as arte materico.

Creating images that synthesize primitive art and one of the artistic movements in the avant-garde of the twentieth century, any interpretation made of these art works will show that in reality there is evidence that time does not go by as fast as we believe; that as much technological advancement we go through, human beings are basically the same. The hunter has not stopped being one because of his more sophisticated ways. He who was frightened by thunder and found shelter in a rock has changed his fears to new ones, but with the same faith builds mechanisms of protection. Wars between tribes, fear of the unknown, opposing that which is different because it does not fit the mainstream has not stopped existing in today's world. Jorge Delgado Gutierrez does not have an extensive curriculum but has participated in important exhibitions such as "Jao Moch" at the Centro Provincial de Artes Plasticas y Diseno (Provincial Centre of Fine Arts and Design) in Havana, the second competition of Digital Art CLIC 2005, organized by the Clic Foundation of El Salvador, and the VIII Salon of Cuban Digital Art that was organized by the Pablo de la Torriente Brau Centre, and many others.

# CARABIAN<sub>ART</sub>



In his explorations in Digital art, part of his photography reconstructs pieces of the city in squares. A photo becomes a metallic wall, full of fragmented phrases, with forgotten and oxidized objects; it becomes a picture very similar to that of pop artists. About these art works, the artist states that he only captures what he sees through the photographic lens and later manipulates the image in the computer, but basically his work is about "encounters" rather than "constructions". He believes "the artwork had already existed before, but not one had noticed it." Selecting is a creative act that many artists have pursued (Duchamp validated it with his ready-mades, such as "The Fountain", "The

Wine Rack", and many others). In Jorge Delgado's case, he not only chooses to photograph objects, but uses computer programs to change these images into more expressive ones and reconnects it with its arte materico, as he also does in his canvases. It is how these digital experiments are conceived in the same cave like character of a pictography which he creates in his canvas with cement, sand, and a strange adhesive mix. The photos document the cave paintings of the contemporary world; they are the graffiti and accidental marks on the walls of buildings of the marginalized neighborhoods of the city.



# JORGE DELGADO GUTIERREZ

In one of Jorge's personal exhibition, titled 212F, which took place at the Teodoro Ramos Gallery in Havana in 2004, one could sense the influence of Basquiat, the famous North American painter, and the Spaniard, Antoni Tapies. Actually, like any emerging artist, the influences were there, but not obvious; he has since developed a more personalized artistic product. At the beginning we mentioned "thousands of adversities". Making art is a complicated phenomenon, much the same as is the process of creation. Some artists encounter less obstacles in their

development (receive an early artistic education, have good economic conditions to buy art materials), but it was not the same case for Jorge Delgado Gutierrez. He is a self-taught artist, whose sensibility and tenacity have been his strengths on his journey to become an artist in every extension of the word. His relationship with cave art did not start with slides of the Altamira caves in a structured and formal art history class, but in his friendship with an important Cuban ethnologist, the late Antonio Nunez Jimenez. This investigator, who many times left his book collection for great adventures and to pursue research in his area of study, was the first to introduce Jorge to his first books of Prehistoric Art: Passionate.



**UNTITLED** MIXED MEDIA ON CANVAS Top: 39" x 31" - Bottom: 26 1/2" x 19 1/2" 2009

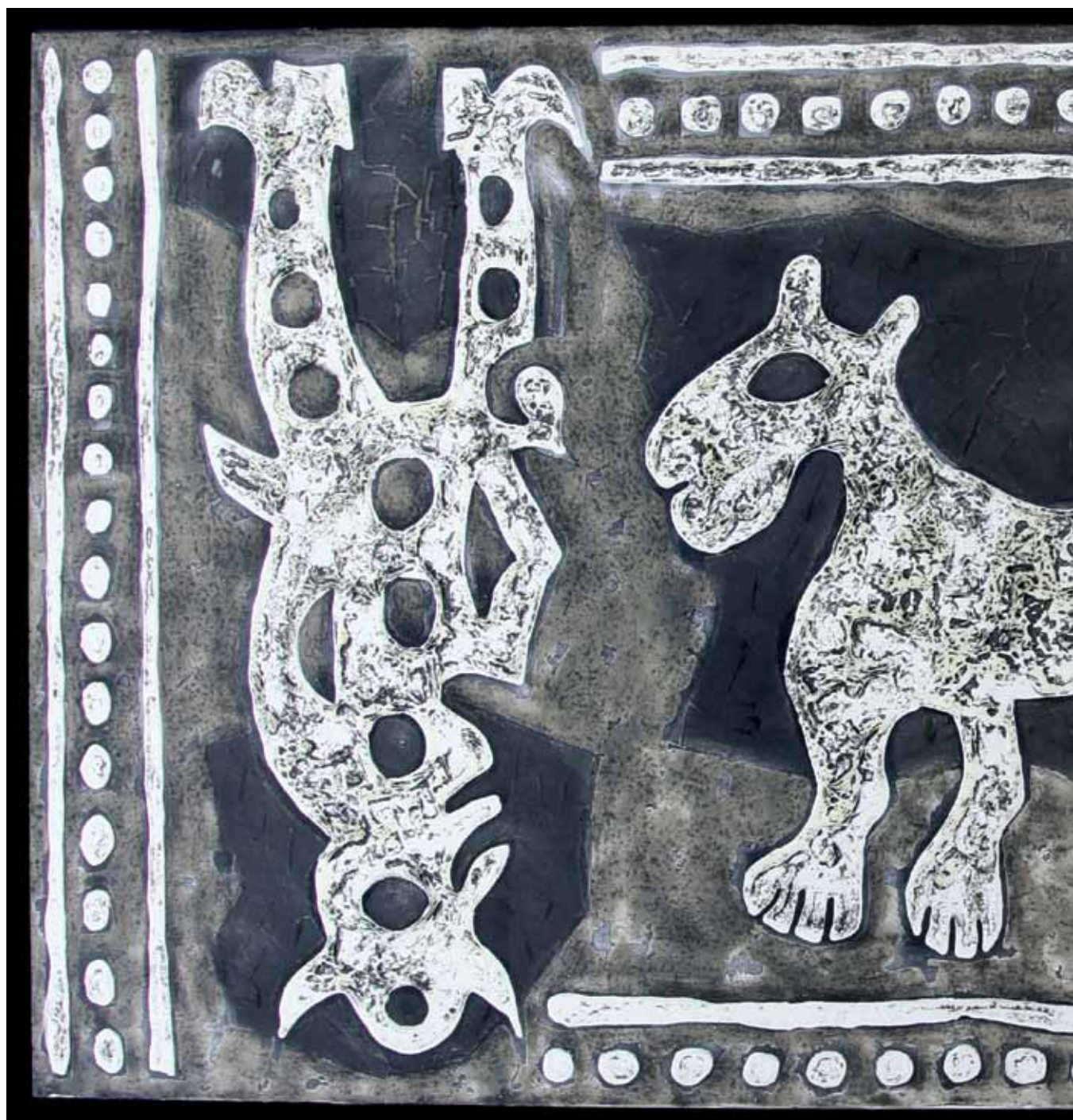






**WARP AND WEFT** MIXED MEDIA ON WOOD 60 x 120 cm 2009









**WARP AND WEFT** MIXED MEDIA ON WOOD 60 x 120 cm 2009





UNTITLED MIXED MEDIA ON CANVAS 10" x 14" 2009



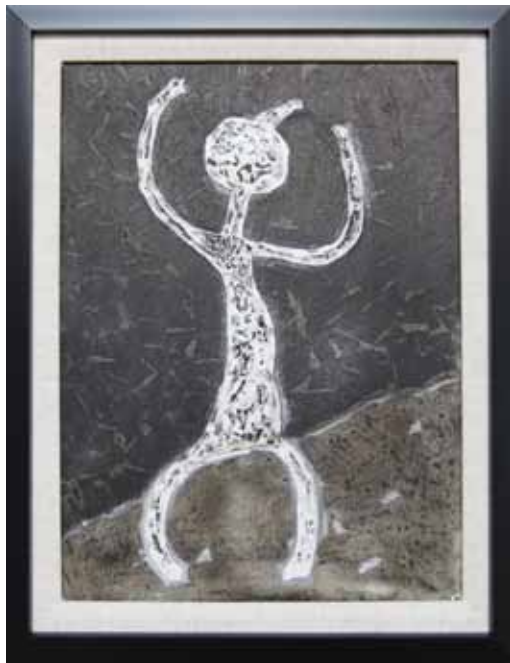


**UNTITLED** MIXED MEDIA ON CANVAS 10" x 14" 2009



**WARP AND WEFT** MIXED MEDIA ON WOOD 60 x 120 cm 2009





**UNTITLED** MIXED MEDIA ON CANVAS TOP: 19" x 15" - Bottoms: 12" x 16" each 2009

Manuel Hernandez Valdes was born in Cuba in 1943. He was there during thirty years of major events in art history in Havana. He also presented paintings in Belgium, Mexico, Germany and Spain. His main feature is his ability to have several vocations. In addition to his reputation as a painter, he is also known as a cartoonist, ceramist and illustrator, among others.

He has received the United Nations Educational, Scientific and Cultural Organization (UNESCO) Pablo Picasso Medal and the Jose Marti National Journalism Prize. His works are found in important private collections such as the Danielle Mitterrand Foundation, the Geraldine Chaplin Collection, and the Mario Benedetti Collection. Valdez's artwork is extremely representative of how Cuban art idealizes the human body, is integrated in nature carraibe: planting sugar cane, banana, tobacco, etc.

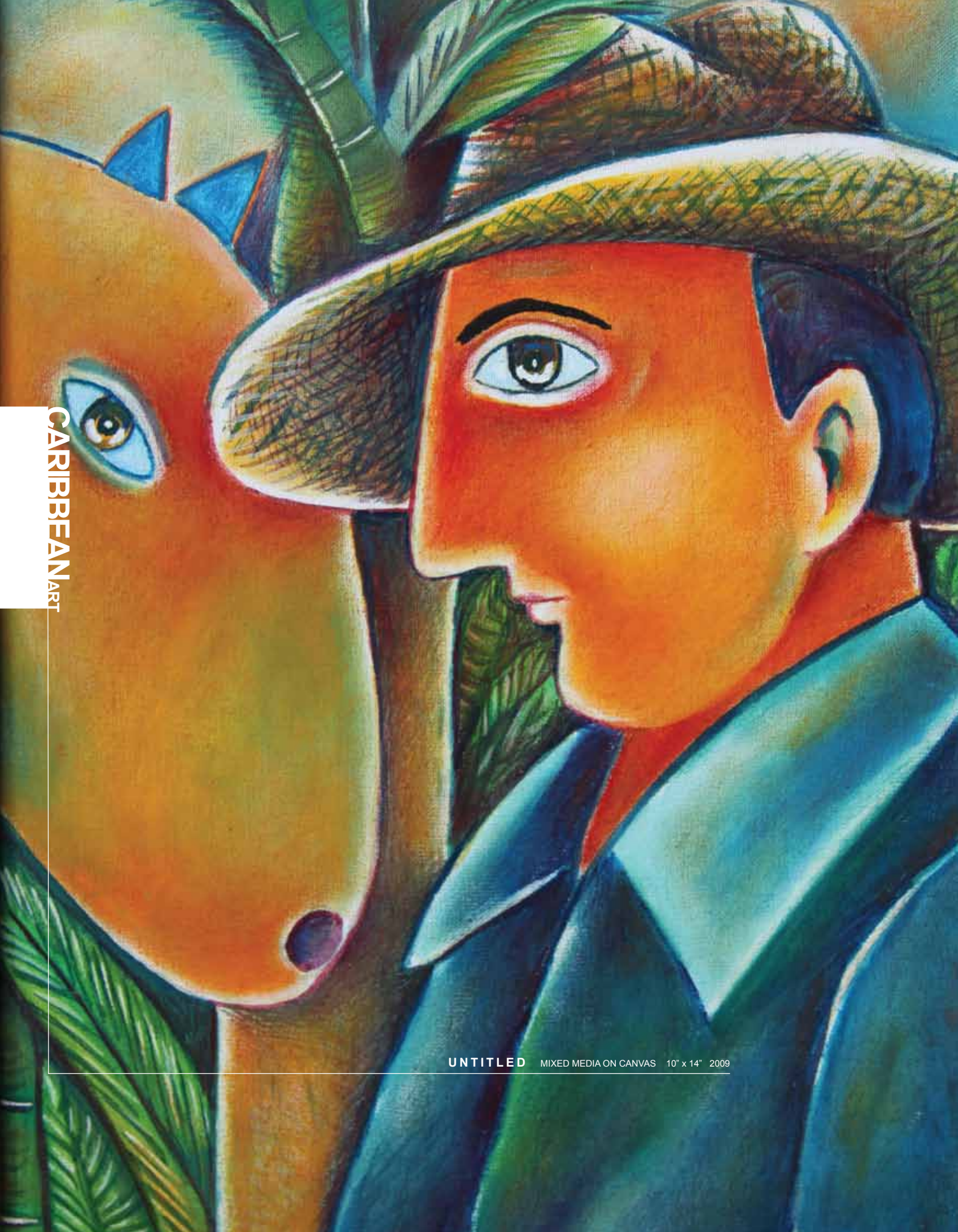
# MANUEL HERNANDEZ VALDEZ





**UNTITLED** MIXED MEDIA ON CANVAS 10" x 19" 2009





UNTITLED MIXED MEDIA ON CANVAS 10" x 14" 2009





AMAZONA DEL YUMURI OIL ON CANVAS 17" x 23" 2009



Abundant with solitude, Milene Busutil Salgado's characters share only a memory. Filled with the present and past they endure a recurrent timelessness that has neither a before nor after. Tied to the pleasure of finding themselves in fragments of a personal history, they create, out of this silence, the best occasion for their reflective attitudes. The best spaces for these acts of retreat to take place are those that reach the nostalgia of what was lived.

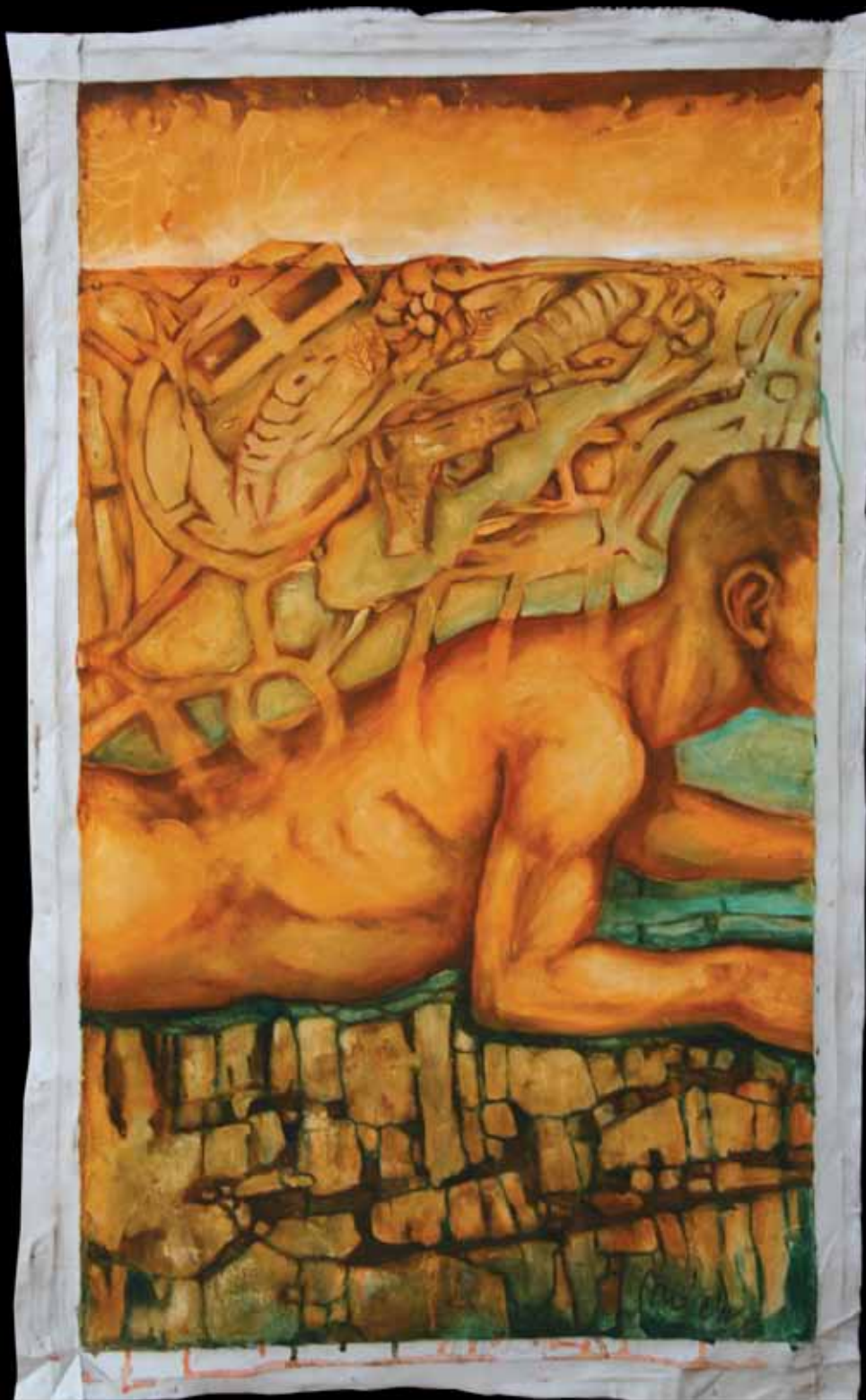
-Yanet Alfonso

# MILENE BUSUTIL SALGADO

In the poetic visual art of Milene Busutil Salgado, her work becomes a palimpsest (an ancient parchment used multiple times). More than a painting, we note a legacy of drawings similar to that of scripture. To interpret her dreams and longings, her art functions as a vehicle to construct a real or imaginary past depending on its subjective prism. She is inclined to veil the image or create a "filter", in order for the viewer to document and archive it mentally.

-Frencky Fernandez





SINTIENDO EL BOSQUE QUE SOY OIL ON CANVAS 18 1/2" x 25" 2009

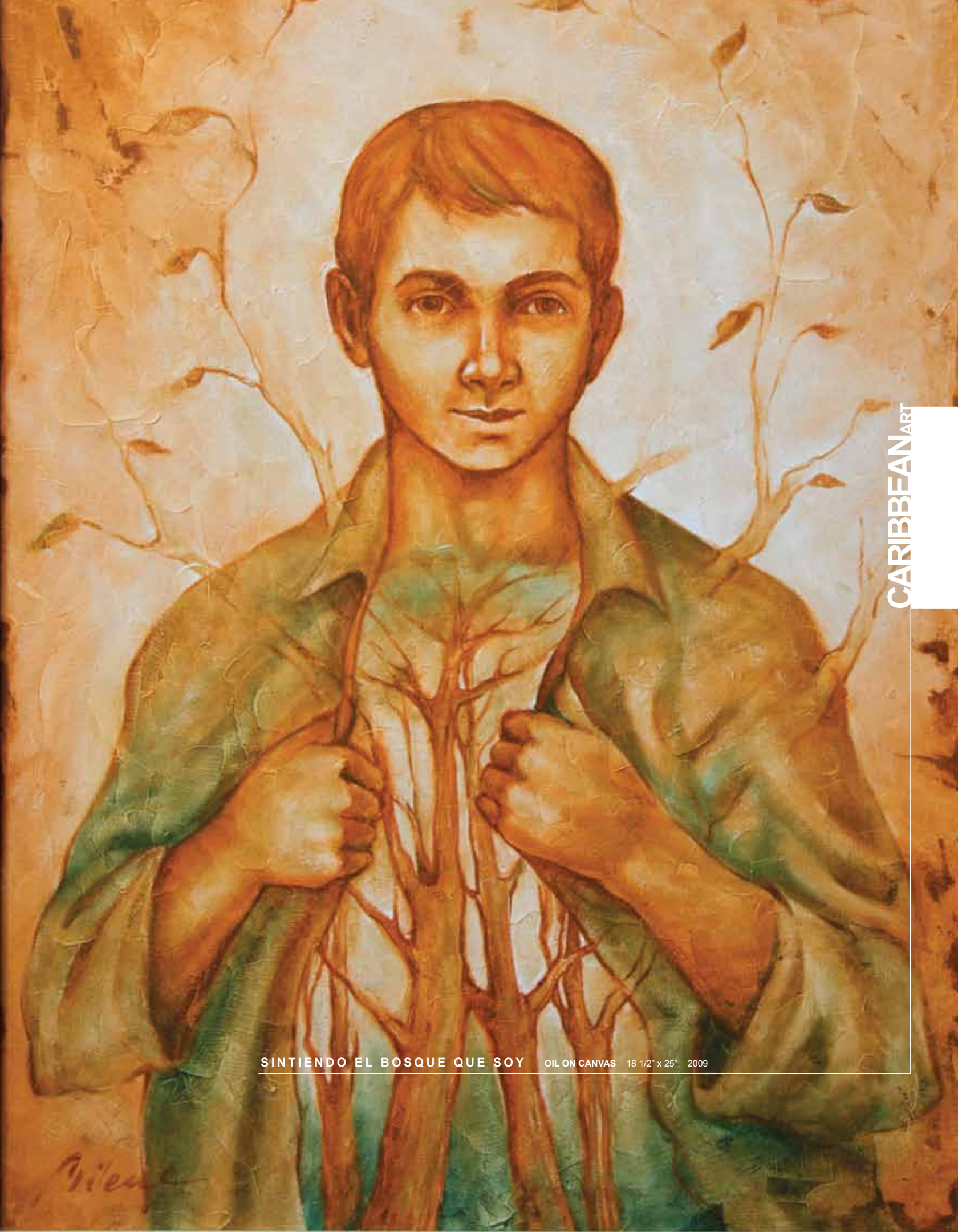


NOSTALGIA DE LA OCURRIDO OIL ON CANVAS 27" x 39" 2010

Milene



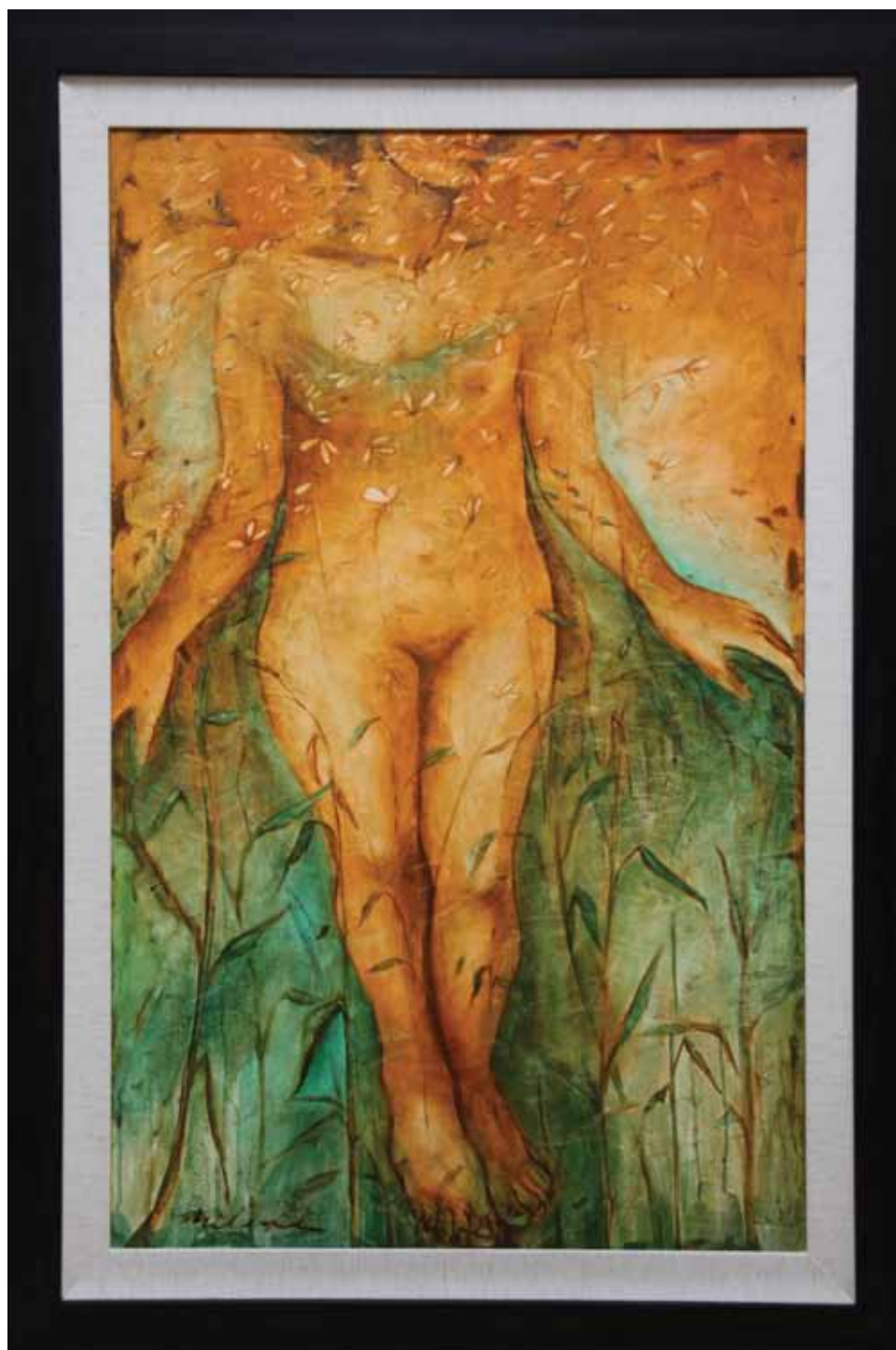
SINTIENDO EL BOSQUE QUE SOY OIL ON CANVAS 18 1/2" x 25" 2009





LOS LAGARTOS DE LA NOSTALGIA OIL ON CANVAS 26" x 36" 2009





**EN EL CIELO** OIL ON CANVAS 25" x 40" 2009



NOSTALGIA DE LA OCURRIDO OIL ON CANVAS 27" x 39" 2010



SINTIENDO EL BOSQUE QUE SOY OIL ON CANVAS 18 1/2" x 25" 2009





NOSTALGIA DE LA OCURRIDO OIL ON CANVAS 27" x 39" 2010





SINTIENDO EL BOSQUE QUE SOY OIL ON CANVAS 18 1/2" x 25" 2009

f you can talk about it, why paint it? - Francis Bacon

I have experimented with painting in diverse techniques and styles. The only purpose is always to feel real, to feel that I exist; be aware that I am alive; feel as a human being. I believe making paintings is the most genuine form; not as a painter, but as a human being; that I am real, that I can think, can walk, that I irradiate something, that I was a spermatozoid that came into being. Painting for me has always been a way of experimenting with life. It is a continuation of my actions, of my experiences, of my existence. All the world channels their experience through some way or another.



# ALEXEIR DIAZ BRAVO

One writes, the other paints, another drinks a bottle of rum in the corner of the street, but it leaves something. In my case, artworks remain. For me, this is my residue.

It does not make much sense for me to try to label or classify, to "explain" this product; this end result. I simply plaster. I paint. At the moment, I live with an artwork that is materico (material based), an allusion to time and decay. With the passing of time, the dark and tactile materials I use become more rough and corroded as they deteriorate. Nevertheless I experiment with these abstractions, not as a particular technique, but as an anti-technique. I mix, throw, reject, cover the materials I use, and a product finally appears. The technique used in my artworks does not change its essence. One can play with many different forms, but the essence will always stay the same.



SINTIENDO EL BOSQUE QUE SOY OIL ON CANVAS 18 1/2" x 25" 2009





LOS LAGARTOS DE LA NOSTALGIA OIL ON CANVAS 26" x 36" 2009



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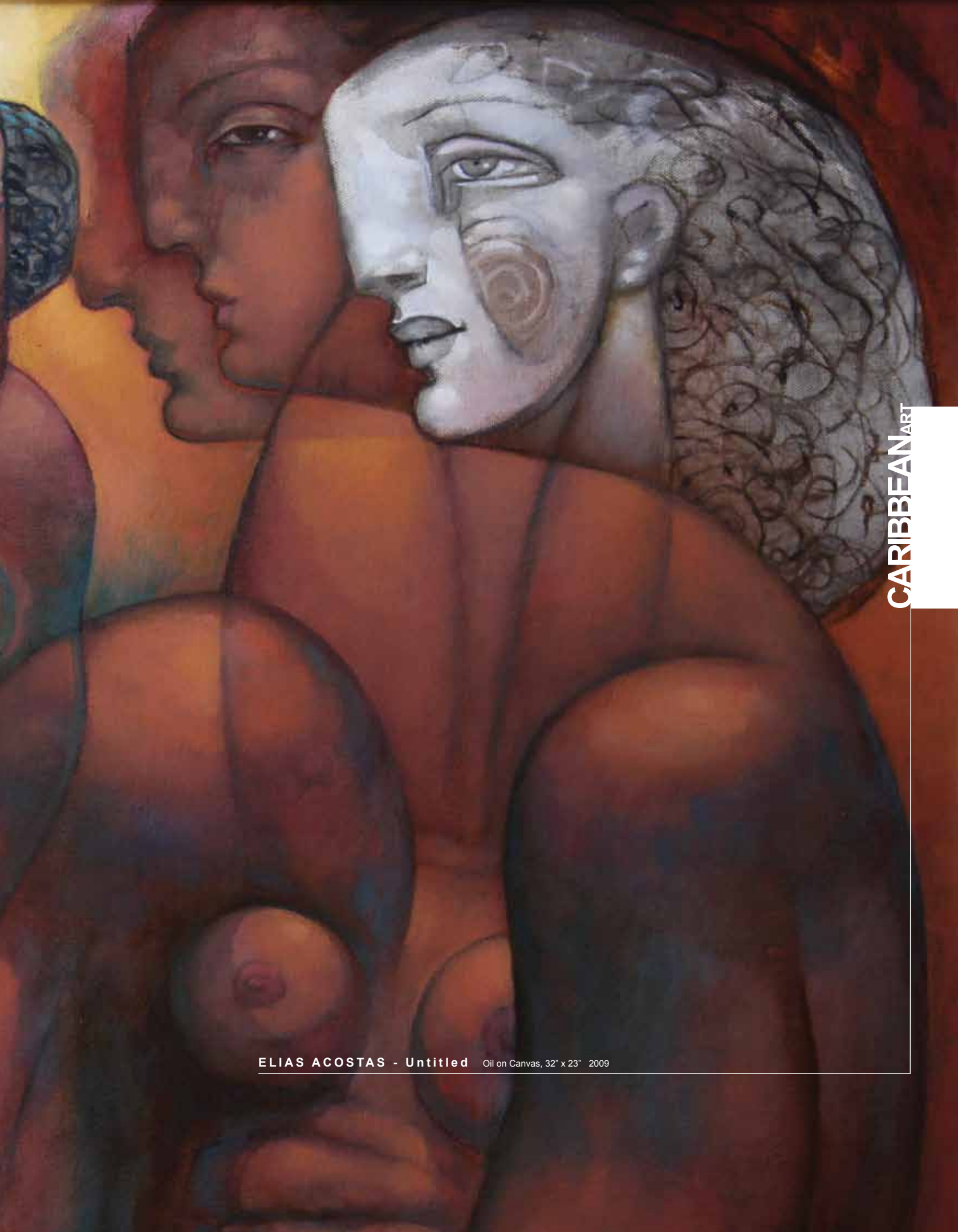




SINTIENDO EL BOSQUE QUE SOY OIL ON CANVAS 18 1/2" x 25" 2009







ELIAS ACOSTAS - **Untitled** Oil on Canvas, 32" x 23" 2009

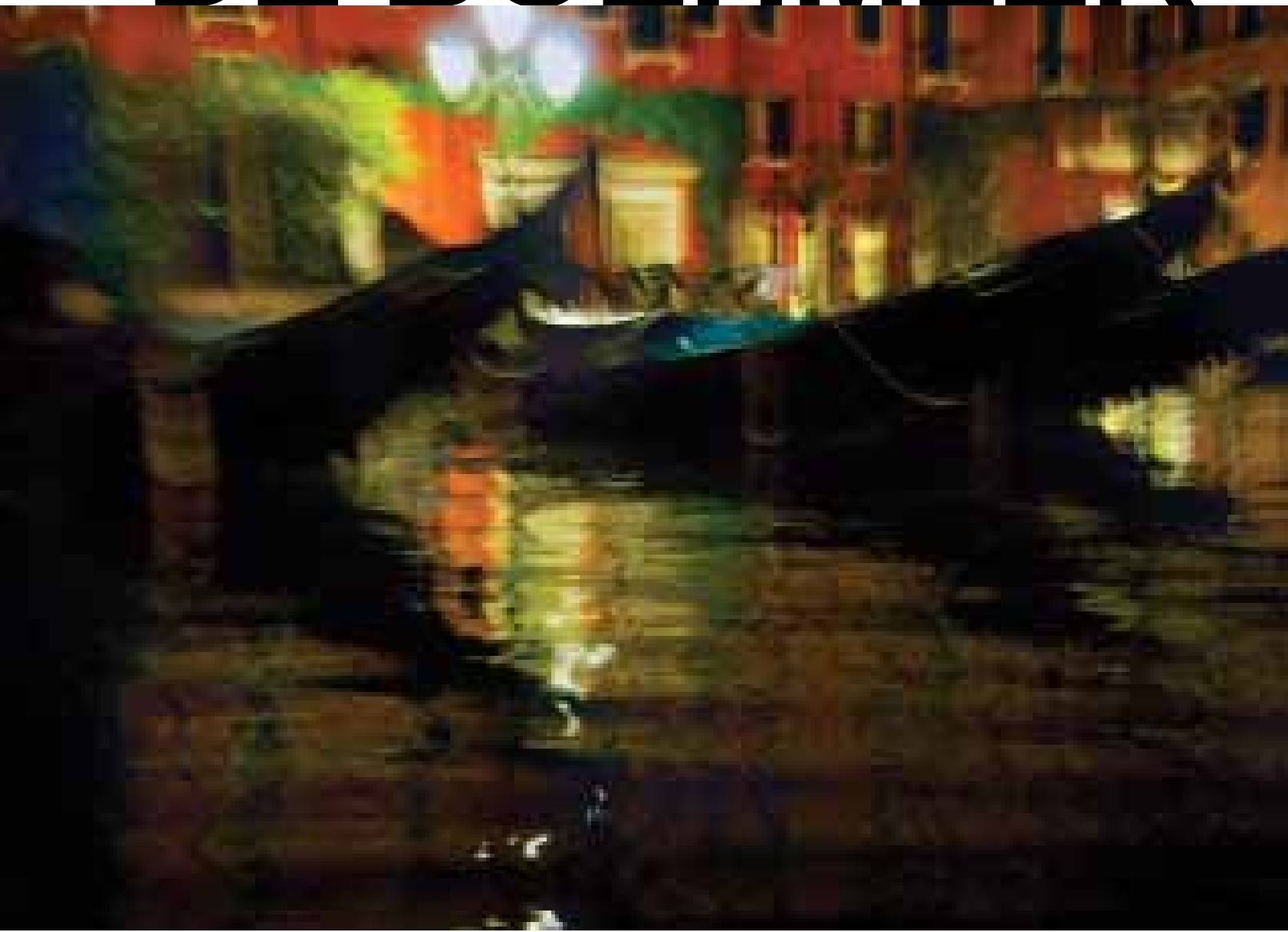






Originally from Trinidad and now living in the Greater Toronto Area, Joanne has always loved photography and taking pictures, and has exhibited her work in various locations in Toronto since 2001. 'Colours of Venice' is the result of 10 days spent exploring and photographing the quieter side of Venice, away from the crowds, capturing an artistic mood of this famous canal city steeped in history and romance, as well as the vibrant colours and reflections of Burano, a sister island in the Venetian Lagoon.

# JOANNE DE BOEHMLER







**PLACE ISOLATO**  
**BURANO MEMORIA**  
**DUSK FROM FINESTRA**

**IN AND OUT OF PINK**  
**EMOTION VERDE**  
**BRONZE PONTI**

CHROMOGENIC PRINTS ON FUJIFLEX PAPER available each in 19"x29", 14"x21.5", 12"x18", 9"x13" 2009

Originally from Trinidad and now living in the Greater Toronto Area, Joanne has always loved 'taking pictures,' and has exhibited her work in various locations in Toronto since 2001. Colours of Venice is the result of 10 days spent exploring and photographing the quieter side Venice, away from the crowds, capturing an artistic mood of this famous canal city steeped in history and romance, as well as the vibrant colours and reflections of Burano, a sister island in the Venetian Lagoon.

# DAVOOD MANTEGH







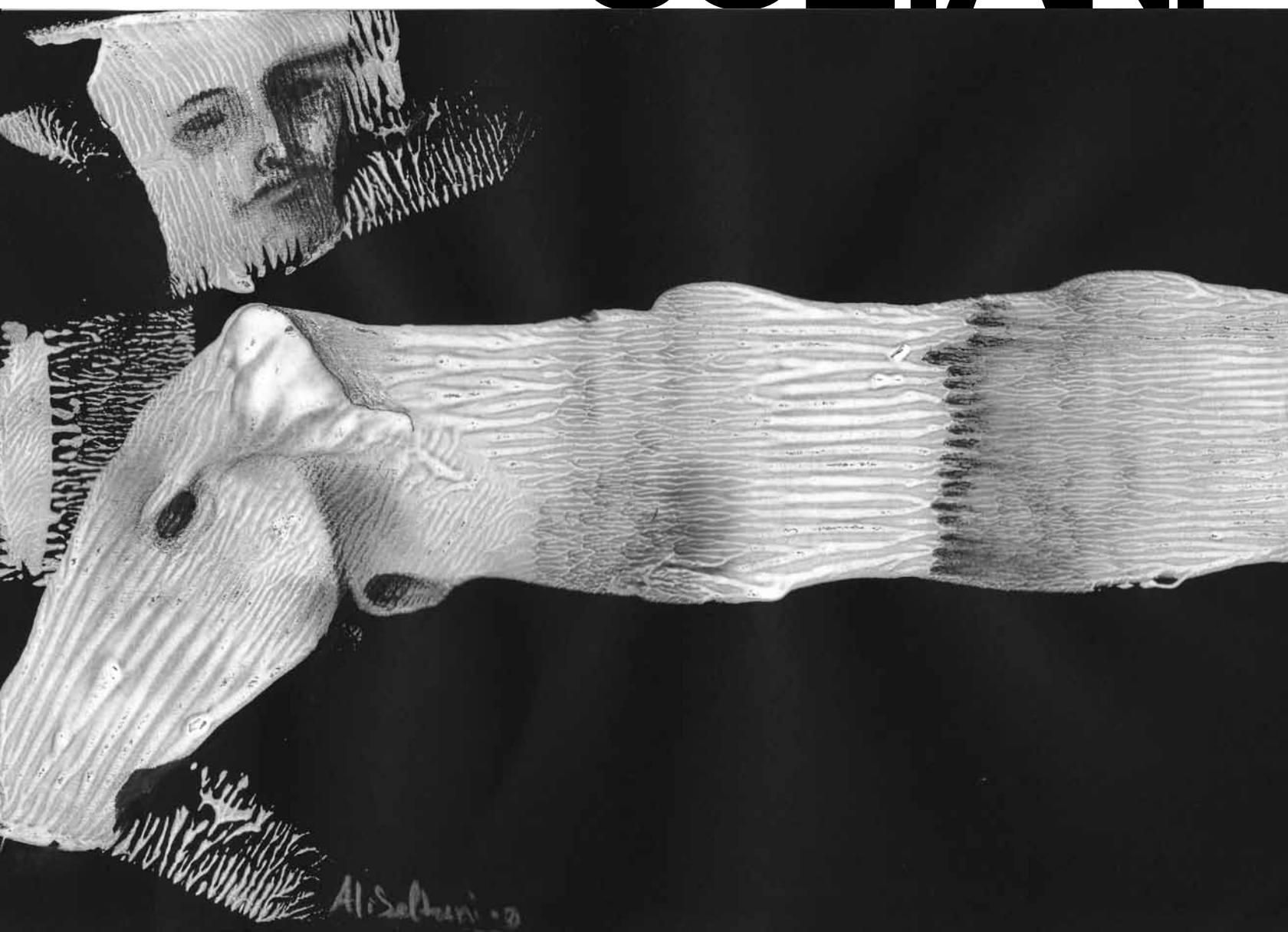
UNTITLED MARKER ON PAPER 9" x 8" 2009



Where as sometimes the opportunities that exists for an individual can be limited by the time and place where they are born, a true artist will continue to create despite any obstacles that might present themselves along the way; where the obstacles' existence feeds the creativity in the artists' art and life. Ali Soltani was born in Tehran in 1969. He started drawing as early as 3 years old and began his formal training as the age of 13 with Master Taha Behbahani who paints in a surrealist, metaphysical style which is also the style that Ali chooses for his own work. The training continued even during the time of the Iran-Iraq war, taking place in the basement of a building across from Sorkhe Bazaar when the Iraqi bombardments were the heaviest.

The subjects of Ali's paintings come from his imagination, thoughts and important events in his life with each piece of art having its own characteristics. Over the years, artistic methods and approaches have been different while the subjects in their essence have remained the same.

# ALI SOLTANI



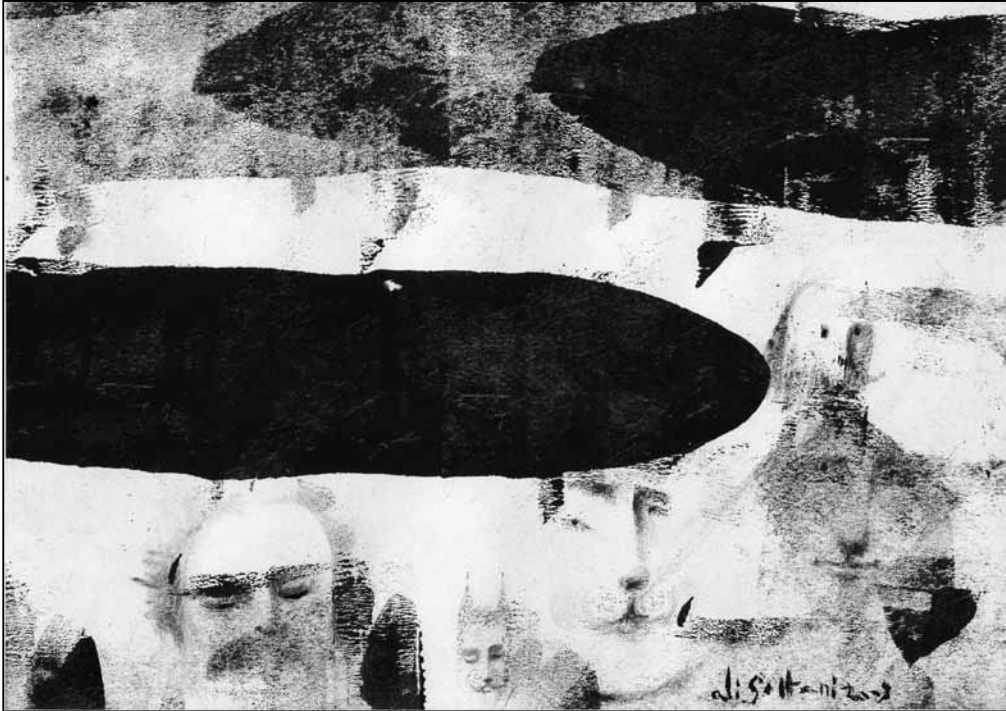


**FAMILY** ACRYLIC ON PAPER 8" x 11.5" 2009



**NEDA** ACRYLIC ON PAPER 8" x 11.5" 2009  
**THEY SHOT YOU** ACRYLIC ON PAPER 8" x 11.5" 2009

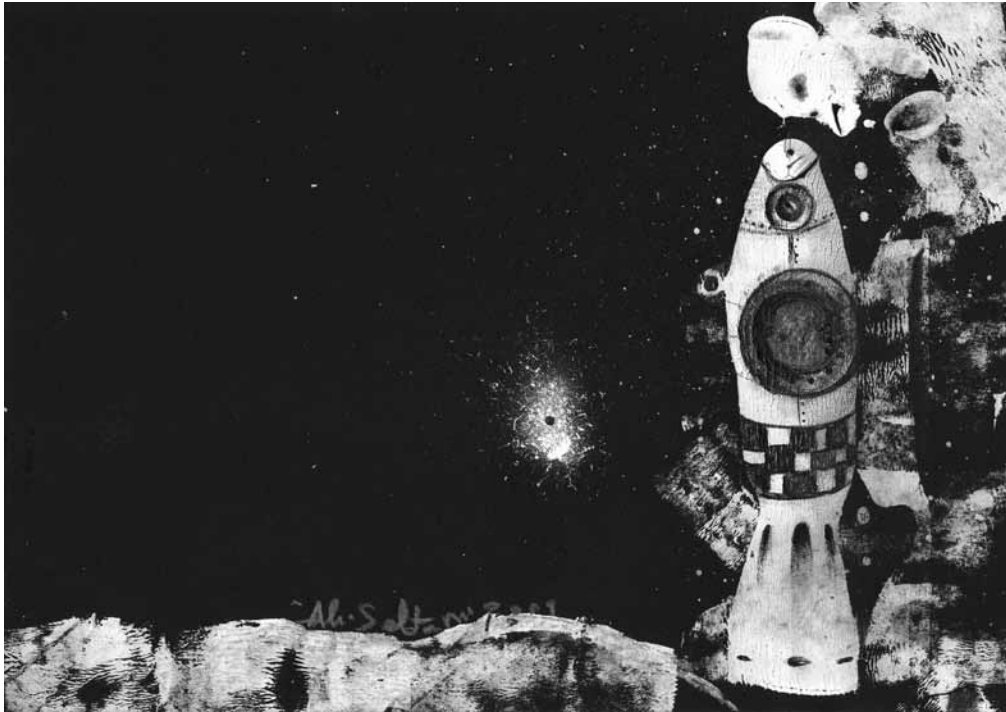




**MY FATHER AND HIS DREAMS** ACRYLIC ON PAPER 8" x 11.5" 2009

**MONKS AND LION** ACRYLIC ON PAPER 8" x 11.5" 2009





**LAST MISSION TO THE MOON**  
**MOON AFTER LAST MISSION**

ACRYLIC ON PAPER 8" x 11.5" 2009  
ACRYLIC ON PAPER 8" x 11.5" 2009



**BABY SITTER**  
**HUMAN - ALIEN**

**DRUNKER OF BOTTLE OF GOD**  
**POTTERY MANS**

ACRYLIC ON PAPER 8" x 11.5" 2009



AL-SOLTANI

LAST MISSION TO THE MOON  
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ACRYLIC ON PAPER 8" x 11.5" 2009  
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POTTERY MANS

ACRYLIC ON PAPER 8" x 11.5" 2009

Oscar Wolfman came to photography late in life, after having a career as a dancer and choreographer and, later, as an English teacher in high schools and a Sociology professor universities. His graduate work on homophobia and gay and lesbian Jewish identity construction merged with his love of the arts, and he sought to find direct, non-academic ways to illustrate the connections of Otherness and Queer Theory, homophobia and anti-Semitism; he decided on photography as the most immediate genre.

His interest in Jewish hermeneutics joined with his knowledge of queer culture and camp, movement and lighting design from his theatre experience, and background in the study of European art history to meld into the techniques and subject matter of his photography; Oscar Wolfman's photography embodies a core Jewish technique to interpret sacred Jewish texts: midrash. Midrash fills in the missing sections of the narratives, resolves contradictions, and imagines creative reconfigurations of Biblical texts.

In Oscar's staged photographic interpretations, Jewish religious and cultural life incorporates queer sensibilities and a modern urban perspective.

# OSCAR WOLFMAN







**ELATION** ARCHIVAL GICLEE 19.5" x 26" each 2009

**TALLS** ARCHIVAL GICLEE 19.5" x 26" each 2009



**Yael and Sisera** ARCHIVAL GICLEE 22" x 20" 2008  
**Zipporah** ARCHIVAL GICLEE 20" x 16" 2009



**ENTARTETE KUNST** ARCHIVAL GICLEE Top Left: 22" x 20" 2008, Top Right: 20"x16" 2007, Bottom Right: 22" x 20" 2008  
**PROVERB** ARCHIVAL GICLEE 20" x 16" 2009



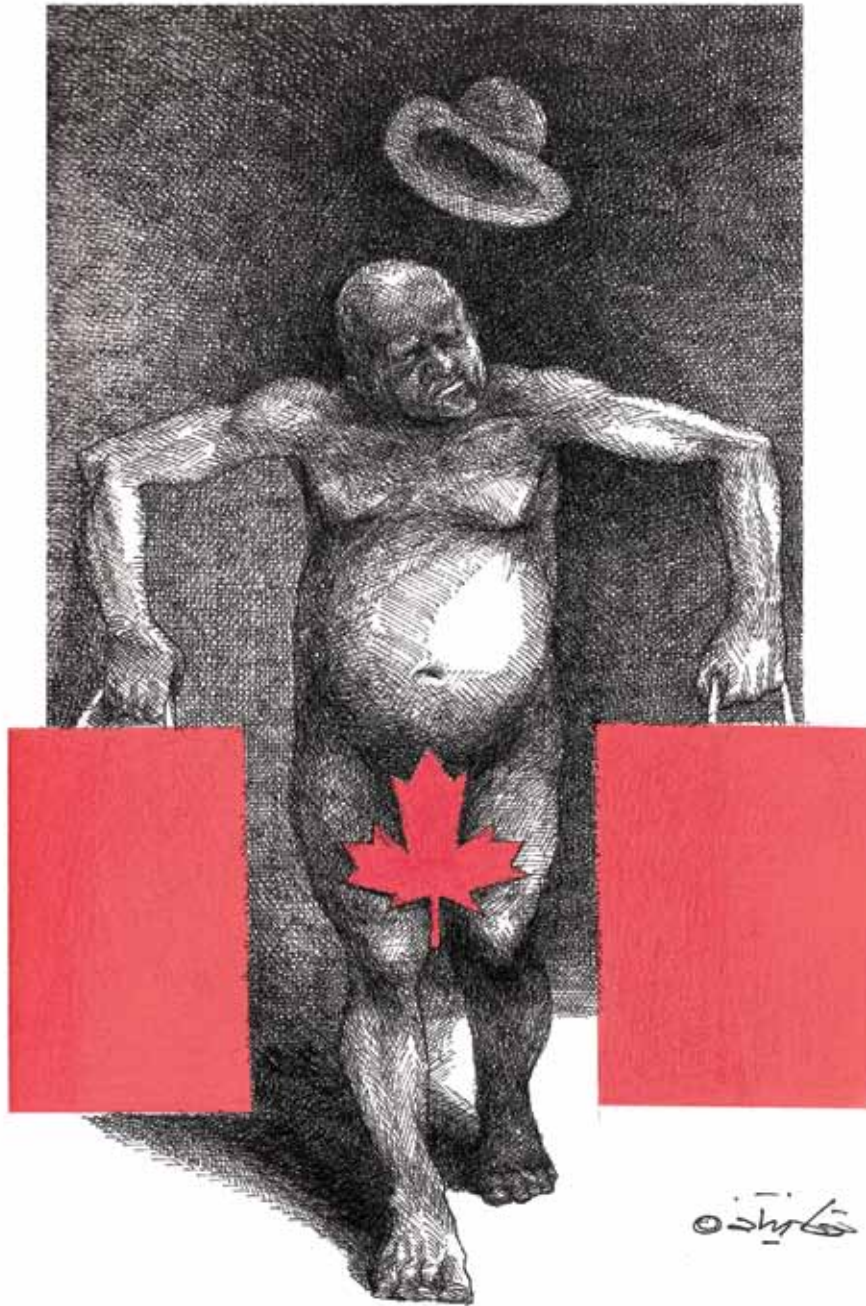
By casting himself as the Everyman of his socio-political satire, Touka's at once scathing yet compassionate drawings can focus on the social climate of his native Iran without implicating other individuals. Like the martyred Christ featured in many of his visual scenarios, he dies for the sins he has only witnessed and mourned. His draughtsmanship is on par with that of the Renaissance masters. The sub-text of his cartoons is deeply layered, sometimes simply witty: As a stand-in for Adam expelled from Paradise, he carries the two red fields of the Canadian flag like luggage, while what is left of the dematerializing white one between them is the red maple that serves as the iconic genital fig leaf. Others are Orwellian images of persecution all the more terrifying in their psychological dimension for being so crisply informative.



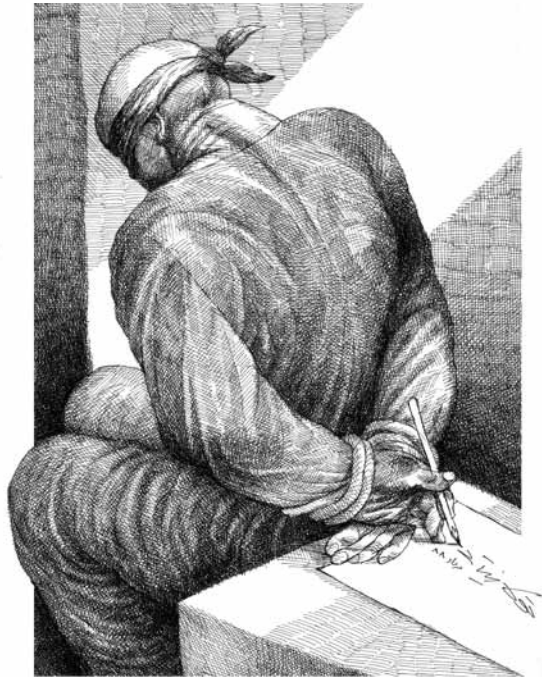
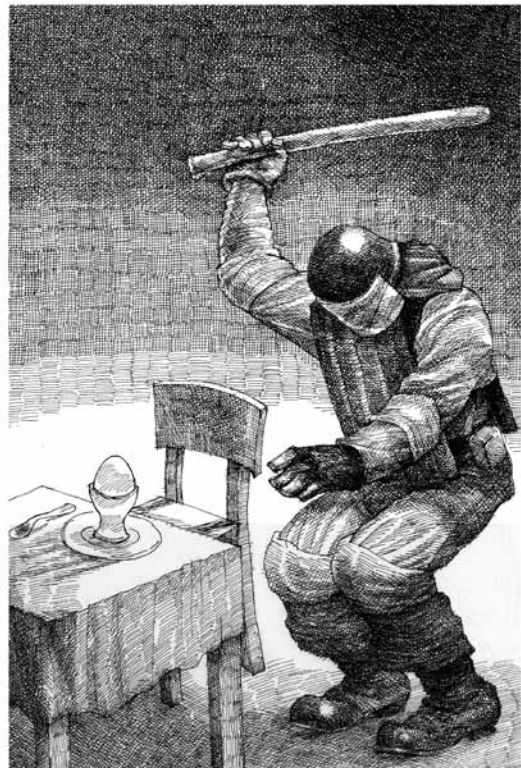
# TOUKA NEYESTANI

The icon of menace featured in these is a fusion of a medieval Persian warrior with that of Darth Vader. There are more, elaborating on Farsi figures of speech and popular sayings for which these "sans paroles" would require footnoting for an anglophone or franco-phone audience, but whose enigmas are nonetheless intensely engaging.

Touka's work should bring an increasingly diverse audience to Queen Gallery. Historians who appreciate Da Vinci's Grotesques, Goya, Hogarth, Daumier, the WWI lithographs of Otto Dix, Central European graphic art or Steadman's work during the Nixon years will find a new member of that pantheon. Canadians dissatisfied with sound bites of Middle Eastern current events have an opportunity to appreciate an authentic and complex view from other than the monitors of officialdom. For readers of the Hispanic cuento of resistance, they will find in Touka, what might be illustrations for the short-short story authors Luisa Valenzuela, José Leandro Urbina, and more lyrically, Ana María Matute. And for those in love with the sensuousness of ink on paper, aquarelles and accomplished life drawing, the aesthetic experience, without the interference of their digital representation, Touka's work will impress all.



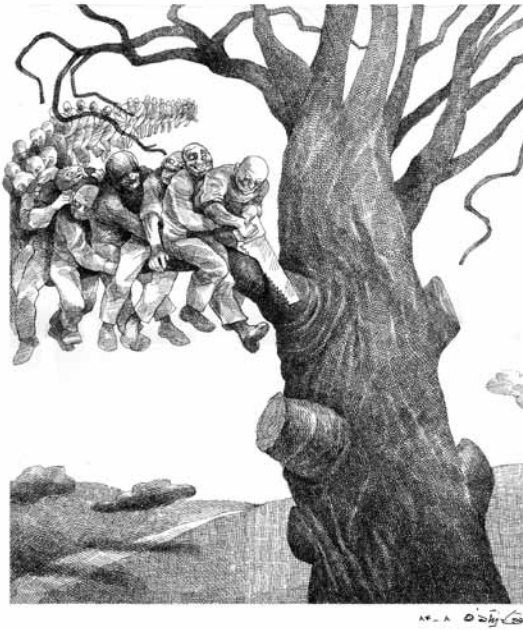
TOUKA IN TORONTO MIXed MEDIA 11"x8.5" 2010







UNTITLED PEN AND INK 8.5" x 11" 2009







**UNTHELED** MIXED MEDIA VARIOUS SIZES UP TO 16" x 11" 2000-2009



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# ALI KAMRAN





**UNTITLED** MARKER ON PAPER 9" x 8" 2009



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# FIROOZEH TANGESTANIAN







UNTITLED MARKER ON PAPER 9" x 8" 2009