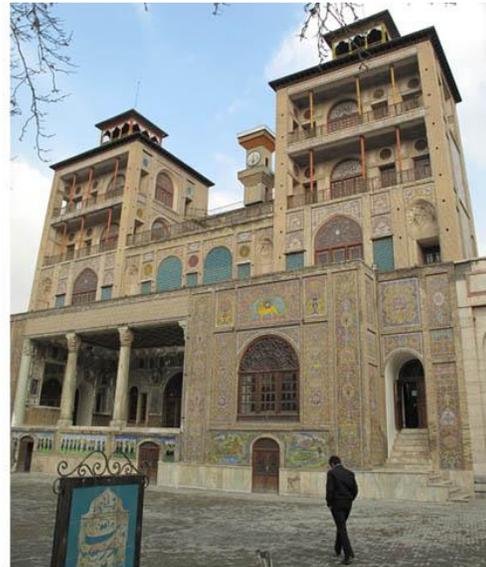




In “To the Best of My Memory”, the artist looks for things that have been lost after all the recent changes and transformations in his native country. His attempt is to bring back the memory of a Qajar’s royal symbolic mansion, Shams-ol Emareh.

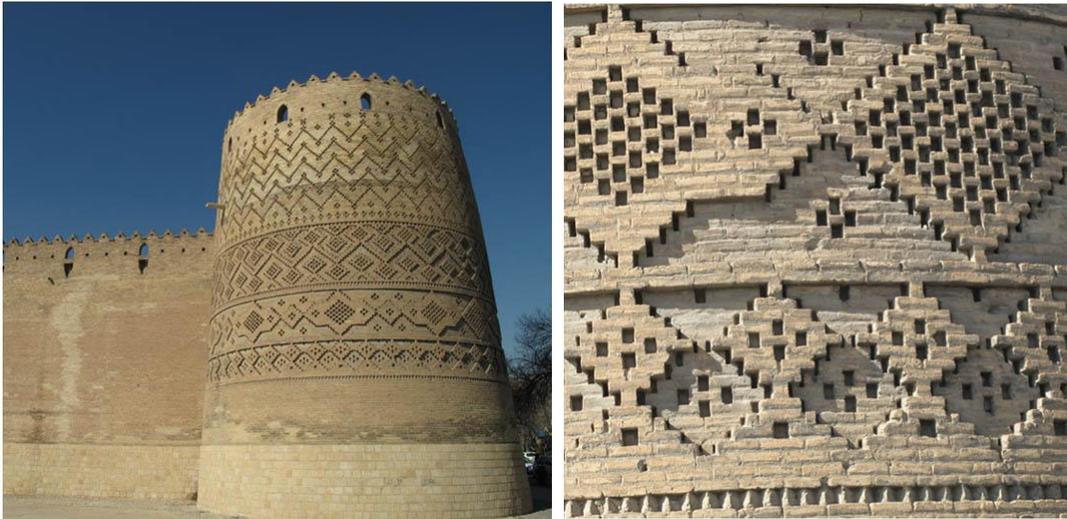


The mattress with its hollow spaces and the manikins form a swollen symbolic world stressing upon uncertainty and suspension between two heterogeneous atmospheres. The passing of the concrete hard building through the soft textured mattress resembling white impregnated clouds, suggests the idea of an emotional penetration, in which the vertical masculinity of the building crosses through the horizontal femininity, reaching spiritual ecstasy. This work is a replica of Shams – ol Emaré sunk in an enormous cloud-like mattress encircling the sumptuous edifice. Sabri is looking for certain things that have been lost for decades; the commotion of life, men, women, children, births and deaths. The sculpture is similar to a pendulum experiencing time with each swing and resembles the mid-tower clock that has been broken for years and no one is capable of restoring it.

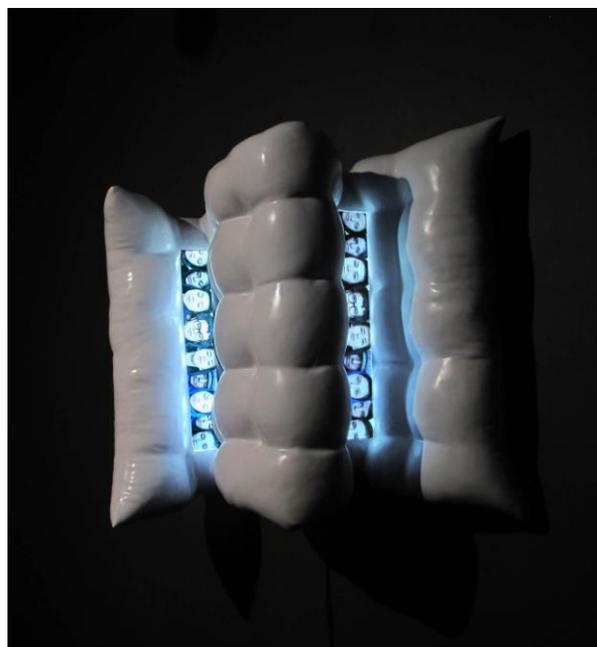
On the lower part, one can see a few more manikins, mesmerized and frozen in the mirrored hall, as if they are witnessing life's new players through the passage of time.



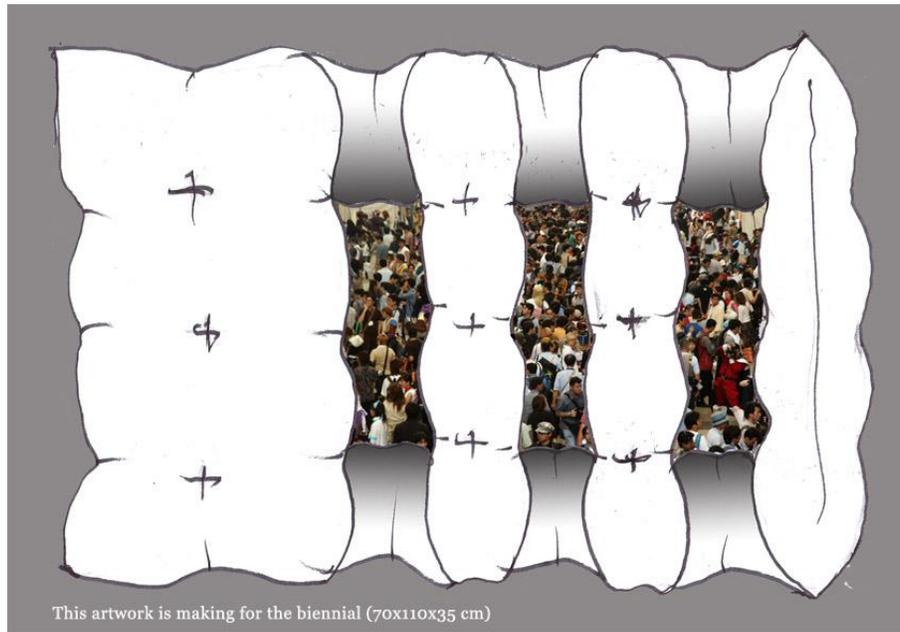
In “Stretched memory” the element of the architecture of the Arg – e Karimxan of Shiraz has been combined with the formal identity of current mattresses. In the center there is a lattice ventilator that still acts as a device to exchange air between inside and outside and to control the temperature.



Combining these two elements the artist is pursuing the turning point in ancient art and Iranian traditional architecture to convert it into a dual past-present axis. Upon assessing this axis he will be able to find a worthy synthesis for his time, the contemporary art.



In “Hidden Layers” Sabri returns to the current time, combining the contemporary electronic elements such as video, light box and TV monitors with the mattress. “Hidden Layers” has moved away from its indigenous identity by encircling TV monitors in the cracks of its sunken layers.



The monitors are similar to closed circuit TV cameras that both store and display classified data about the passersby, similar to the ones installed in public places such as stores, subways, crowded streets, airports, stations to monitor the citizens’ social political actions, a routine act which controls our lives under the defined rules of political powers.



The mirrors used in “A Window to Light” are similar to the wonderful stuccos and stalactite works of the Safavid dynasty architecture. In this work Sabri uses this element to multiply light and space. There are numerous reflections reflecting off of the mirrored surfaces and a bilateral window connects the sculpture to its surroundings. The stair-like mirrors help the viewer to follow the route between the two openings just as the artist has intended.

The inner space of the sculpture shows human’s bewilderment and movement in his lifespan, a life that he instinctively tries to illuminate and by adding spirituality and subjectivity to the work, he seeks his own path. Successively the mirrors reflect the human’s image thus display his infinite presence in the middle valve. Creating a mysterious and spiritual space in the inner part, and the repetition of the human images, is an attempt to express the mutual and mirror-like relations of humans with one another and with the universe. Moreover, it means humans are constantly watching the reflections of their own actions and thoughts.