

YASSI MAZANDI

Born in Tehran, Iran, 1962

Lives and works in Los Angeles, California

Education

1980-81, Art, French, photography, Beechlawn College, Oxford, England

1992-95, Sculpture and ceramics, Greenwich House Pottery, New York, NY

Solo exhibitions

2008 Architectonic, JF Chen, Los Angeles, CA

2007 Yassi, Allegra Hicks, London, England

2006 Yassi Mazandi, Flux Gallery Los Angeles, CA

Group exhibitions

2011 Superba at JF Chen, Los Angeles

2011 "The January White Sale," Loretta Howard Gallery, New York, NY

2010 SHFT Exhibition, Downtown LA, Los Angeles, CA

2001 the Mixed Show, Red Barn, South Hampton, NY

1996 Japan American Ceramics, Japanese Society, New York, NY

Press

T Magazine NY Times

Blogs ; www.4x-magazine.com/blog/art/january-white-sale-exhibit-opening-at-loretta-howard-gallery,

<http://flavorpill.com/losangeles/events/2009/4/27/architectonic>,

http://oklosangeles.blogspot.com/2007/03/yassi-mazandi-at-flux-gallery-los_04.html, <http://endh8.typepad.com/>

<http://www.flickr.com/photos/oklosangeles/410406182/>,

the magla,

Amanda Eliasch,

YASSI MAZANDI

Artist Statement

My favorite pursuit as a child was playing with rocks and crystals. I wanted to be a geologist. In contrast, my education took me as far away as possible from getting my hands dirty. Becoming a sculptress as an adult allowed me to articulate my connection to the earth, and was further catalyzed by a car accident after which it was difficult to walk. During this period I played with clay like a child. I found myself fascinated by clay's properties of elasticity and plasticity, yet that it can be turned to stone through fire. Since then my relationship with clay has expanded to porcelain and bronze, each material offering endless possibilities for expression.

My subject matter is found in the symmetry and repetition in natural forms – petals, crystals, snowflakes, skeletons. My *Flowerbed* series started to take form after visiting a natural history museum: I was fascinated by the articulation of the skeleton of a dinosaur, especially its tail. I imagined what the skeletons of flowers might look like and began creating floral vertebrae and spinal columns in bronze and porcelain.

Every element of the *Flowerbed* series is wheel-thrown porcelain. Each flower is one piece: I cut and carve the pulled flanges by hand, making each one unique. The sculptural process is a subtractive one (rather than additive).