

One Hundred Years

Abbas Akhavan

Published as part of *Abbas Akhavan: One Hundred Years* (September 5 to December 7, 2025)
at the Morris and Helen Belkin Art Gallery, University of British Columbia



Of course, it will be
much stiffer after it's baked.

This publication, which accompanies the exhibition *Abbas Akhavan: One Hundred Years* at the Morris and Helen Belkin Art Gallery at the University of British Columbia from September 5 to December 7, 2025, is a container for the shifting and accruing elements of the exhibition and its programs. For example, the commissioned texts for the work *LOOP* (2023/25), which are introduced to the gallery on a monthly basis, will be collected here, as will transcriptions and responses.

Taking up notions of suspended time, Akhavan's exhibition *One Hundred Years* contends with temporal halting and how time is represented in narrativized spaces. Weighing the narrative drive of storytelling against the emptying out of content or the freezing of narrative, Akhavan's work simultaneously activates a stage and presses pause.

Presenting largely new works, the exhibition includes ephemeral installations, video and sculpture that blur the meanings and distinctions between stage, set, gameboard, studio and gallery. These works continue Akhavan's interest in institutional and domestic spaces that contend with the coexistence of hospitality and hostility. Between the institutional and domestic are spaces of captivity, fantasy spaces, gaming spaces and spaces that condition behaviour and operate as civilizing architectures.

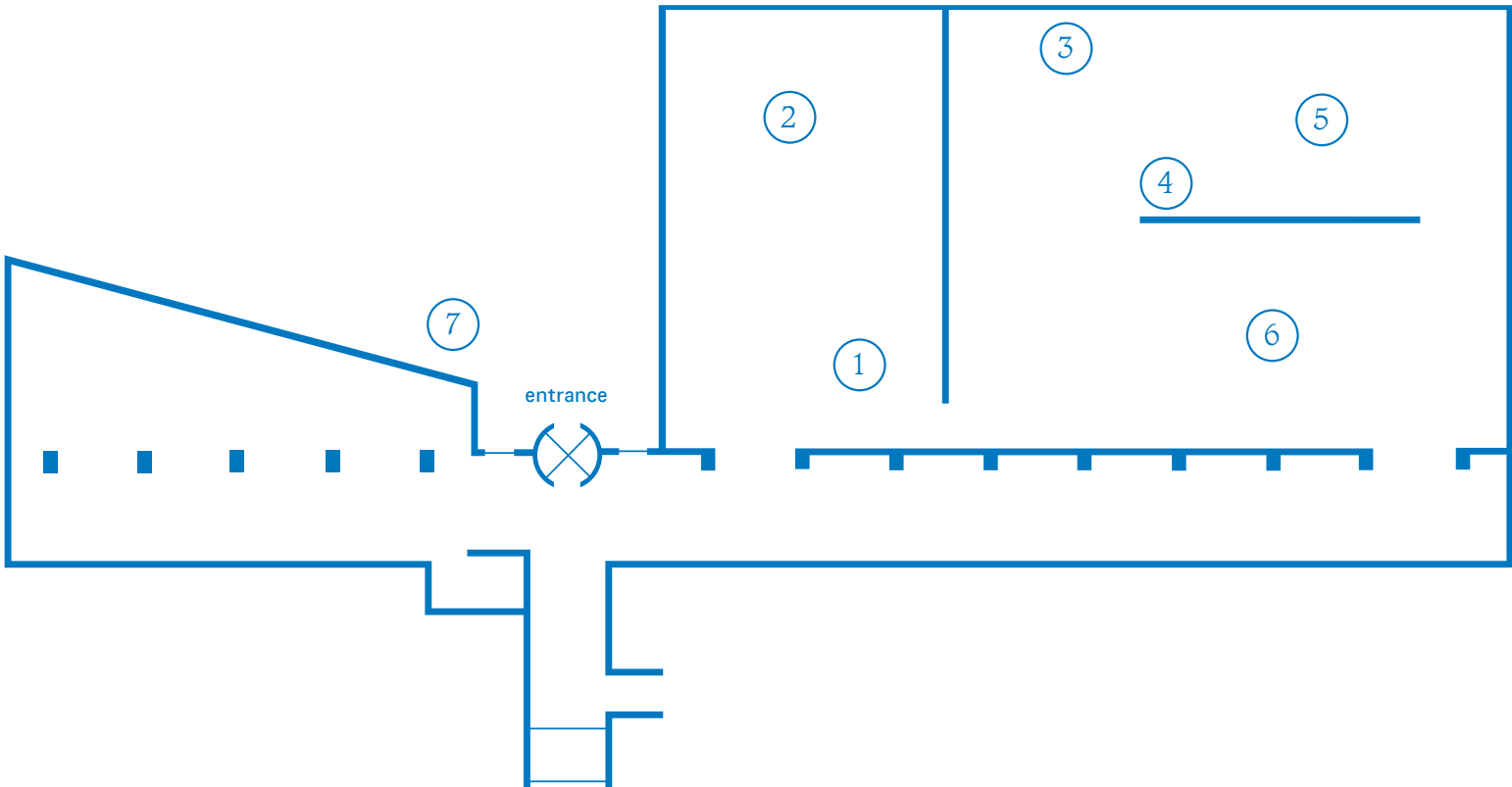
One Hundred Years offers shifting relations and narratives between objects, situations and audiences to occupy a fertile uncertainty. Within this constellation, actions and forms blur the distinctions between sleeping, halting, freezing and glitching, and function outside of linearity.

Abbas Akhavan: One Hundred Years is curated by Melanie O'Brian and made possible with the generous support of the Canada Council for the Arts, the Province of British Columbia through the BC Arts Council and our Belkin Curator's Forum members. Special thanks to the National Gallery of Canada for their collaboration. The publication is produced with support from John and Helen O'Brian, Leonardo Lara and Michael Prout, and Jane Brindley and Ross Paul.

ABBAS AKHAVAN: ONE HUNDRED YEARS
SEPTEMBER 5 TO DECEMBER 7, 2025

- For details about programs and events related to the exhibition, visit belkin.ubc.ca
- To arrange an exhibition tour for groups and classes, email belkin.tours@ubc.ca
- Opening Reception**
Thursday, September 4, 2025 from 6 to 8 pm
- Conversation: Abbas Akhavan, Melanie O'Brian and Marina Roy**
Saturday, September 6, 2025 at 2 pm
- Conversation: Bronwen Tate and Adele Ruosi**
Wednesday, October 22, 2025 from noon to 1 pm
- Response: Randy Lee Cutler**
Saturday, November 1, 2025 at 2 pm
- Conversation: Christine Evans and Cat Prueitt**
Wednesday, November 19, 2025 from noon to 1 pm
- Concert: UBC Contemporary Players**
Wednesday, December 3, 2025 at 2 pm

1. *Studio*, 2025
Monstera deliciosa, grow lights, lumber, hardware, drywall, paint, planters and concrete blocks
2. *spring*, 2021/25
found water fountain piping with lights and pond pump, copper piping, chiller, tubing, hardware, glycol and water
Produced with support from Protocinema, Istanbul and Callister Craft Soda, Vancouver.
3. *One Hundred Years*, 2025
royal icing (confectioners' sugar, egg whites, food colouring), stainless steel, hardware, oil lamp, paraffin oil, candles and lumber
4. *Untitled*, 2025
two-way mirror, metal brackets and hardware
5. *Zoo*, 2025
live-feed stream, monitors, lumber and hardware
6. *LOOP*, 2023/25
lumber, rocks, water, pond membrane, geocell boxes, water pump, tubing, chromakey paint, water and newsprint
For each month of the exhibition, a writer has been invited to contribute a text using the word “loop” as a catalyst. Beginning September 5, 2025, a text by Marina Roy will be available as a paper takeaway in the gallery, followed by Bronwen Tate and Anakana Schofield.
7. *Untitled*, 2025
still images
Each day for the duration of the exhibition, the outdoor screen will display a new image that the artist has sent to the Belkin.



Fatigues, 2014
taxidermied specimens sourced from animals that have died naturally or by accident

All works courtesy of the artist and Catriona Jeffries, Vancouver

Abbas Akhavan (b. 1977, Tehran) lives and works in Montreal and Berlin. Akhavan’s practice ranges across site-specific ephemeral installations to drawing, video, sculpture and performance. The direction of his research is influenced by the specificity of the sites in which he works, including the architectures that house them, the economies that surround them and the individuals that frequent them. The concept of the garden—and by extension, the spaces and species just outside the home, such as the backyard, public parks and other domesticated landscapes—are foundational components in his work. Through his work, Akhavan engages with formal, material and social legacies that shape the boundaries between public and private, domesticated and wild, hostile and hospitable. Akhavan holds a BFA from Concordia University and an MFA from the University of British Columbia. Upcoming and recent solo exhibitions include La Biennale di Venezia (2026); Walker Art Center, Minneapolis (2026); Copenhagen Contemporary and Ny Carlsberg Glyptotek, Copenhagen (2023). Recent group exhibitions include the Deichtorhallen, Hamburg (2024); 14th Gwangju Biennale (2023); Palais de Tokyo, Paris (2022); and Protocinema, Istanbul (2021). Recent residencies include Fogo Island Arts, Fogo Island, Canada (2019, 2016, 2013); Atelier Calder, Saché, France (2017); and Flora ars+natura, Bogotá, Colombia (2015). He is the recipient of the Hnatyshyn Foundation Mid-Career Award (2025); Fellbach Triennial Award (2017); Sobey Art Award (2015); Abraaj Group Art Prize (2014); and the Berliner Kunstpreis (2012). Abbas Akhavan would like to extend his gratitude to Liam Borsa, Randy Lee Cutler, Jamie Hilder, Catriona Jeffries, Marina Roy, Anakana Schofield, Mari Spirito, Bronwen Tate and MakerLabs, with special thanks to Melanie O’Brian, Owen Sopotiuik and the entire team at the Morris and Helen Belkin Art Gallery—Michael Barrick, Jessica Fletcher, Stephanie Gagne, Mat Glenn, Tatiana Mellema, Shelly Rosenblum, Naomi Sawada, Teresa Sudeyko, Anna Tidlund, Jana Tyner, Annette Wooff and Karen Zalamea.



Hélène Adant, photograph of Henri Matisse’s *Monstera deliciosa* houseplants at Hotel Regina, Nice, c. 1946–54 ©Centre Pompidou – CCI-Bibliothèque Kandinsky – Fonds Hélène Adant. Dist. RMN-Grand Palais / Art Resource

Designed by Victoria Lum

