

Body Double: The Safarani Sisters

November 12, 2021 - April 24, 2022

Morris Museum

Exhibition catalog designed by Sonya Maizell.

Artist biography compiled by Michelle Graves.

Roya Khadjavi Projects is a supporting partner of this exhibition. Exhibition support is also provided by Nazgol and Kambiz Shahbazi, Adelson Galleries, Laya Khadjavi and Hamid Biglari, Mohammad Ladjevardian, Lili Forouraghi, and Titan Engineers.



Technology in this exhibition is provided by Epson.



The Morris Museum gratefully acknowledges the generous support provided by the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts, the Geraldine R. Dodge Foundation, the F.M. Kirby Foundation, the New Jersey Cultural Trust, the County of Morris, and Bank of America.



Contents

Foreword.....	9
Introduction.....	10
Safarani Sisters: <i>Breaking Boundaries</i>	15
<i>Blue Curtain</i>	22
<i>Remember</i>	24
<i>Puppet Dance</i>	26
<i>Puppeteer</i>	28
<i>Reflection</i>	30
<i>Beneath the Breath</i>	32
<i>Umbilical Cord</i>	34
<i>Unravelling Ceremony</i>	36
<i>Perpetual Dance</i>	38
<i>Sanctuary of Her</i>	40
<i>The Moment of Comprehension</i>	42
<i>Rapture of Dance</i>	44
<i>Outside World of Her</i>	46
Artists' Biography	48
Exhibition Checklist	54
About the Morris Museum	57



Farzaneh Safarani (left) and Bahareh Safarani (right)

Foreword

The Morris Museum cherishes this opportunity to introduce Bahareh and Farzaneh Safarani in their first solo museum exhibition. Expected early on to work independently during their formal artistic training, these twin Iranian sisters quickly found their way back to a creative, collaborative bond that is—at once—physical, emotional, intuitive, spiritual. The interiority of the twin relationship suffuses their work, most notably their signature “video paintings,” and invites the viewer into this private world.

Having recently added three works by the Safarani Sisters to the Morris Museum’s permanent collection, we know that our community is waiting anxiously to see more. This exhibit, *Body Double: The Safarani Sisters*, offers a broader perspective from which to appreciate the works in our own collection, while bringing us up to date with these young artists’ latest directions, including their exploration of new dimensions through Augmented Reality.

Making this undertaking possible, I thank the artists themselves for their close coordination with our exhibitions staff, led by Ronald T. Labaco, Chief Curator. I must also single out, from a panoply of individuals who make this exhibit possible, Roya Khadjavi, of Roya Khadjavi Projects. It was Roya who first introduced me to these artists, who has shaped our understanding of their work, and who helped us build new relationships for cultivating financial support.

While the work of Bahareh and Farzaneh Safarani deserves the attention and respect of museums and collectors worldwide, the Morris Museum is uniquely honored to mount this exhibition, which underscores so clearly the Museum’s focus on “art, sound, and motion.” Our institution-wide effort to fully embrace this mission could not enjoy better ambassadors than Bahareh and Farzaneh Safarani and their arrestingly memorable work.

Cleveland Johnson

Cleveland Johnson, Ph.D.
President/CEO

Introduction

Ronald T. Labaco

It is the most difficult part of the work . . . to express your idea through visual elements and [it] becomes more complicated when you want to put the idea in a portrait. Because you must create another self that must unveil your emotions and story.¹

The Morris Museum is pleased to present *Body Double: The Safarani Sisters*, featuring the work of identical twin Iranian artists Bahareh and Farzaneh Safarani in their first solo museum exhibition. As interdisciplinary artists and collaborators, the Safaranis' creative practice exists at the intersection of visual art, new media, and performance. This exhibition highlights their studio work, charting a path from their signature "video-paintings"—video overlays of choreographed movement projected onto figurative oil-on-canvas paintings—to new pieces that reflect the fluidity of their outlook.

A Collaboration

Formally trained in painting (BFA, University of Tehran, 2013), the sisters shared a studio after their undergraduate studies, marking the beginning of their collaborative practice. At first they sat as each other's models out of convenience and necessity, but through this process they found their own voice:

The kind of collaboration we do is also very special as far as we are trying to understand ourselves through our works and [on] the other hand, we paint each other, so it is kind of a self-reflection that make our paintings mysterious and our collaboration unique. We work without any words. I do my job and she does hers and it is like we are connected in our minds.²

After moving to Boston, Massachusetts, and securing their graduate degree in studio art (MFA,

Northeastern University, 2016), they began to incorporate video projections onto their paintings. Light moving across a wall, curtains undulating with the breeze, or a shadowy figure entering a room now activates the painted surface, lending an air of poetry and mystery. These scripted, filmed segments add a layer of narrative tension, providing a theatrical nuance that reveals the sisters' interest in performance. The shallow depth of their painted interiors sets the stage for an unfolding psychological portrait in which the main character undergoes dramatic transformation and self-realization.

Themes and Symbolism

The Safarani Sisters' personal journeys of exploration and discovery, rooted in shared experience, provide the content for their work:

One of the things that we like to discover in our life is the inner world of ourselves. We would like to sit in the house and think about our [own] being and understand them . . . we start by knowing ourselves before doing the work of our paintings.³

Whether rendered in oil on canvas or as video overlay, the main character in their artwork is a persona of the artists' creation. They are quick to point out that although their physical features resemble the woman in their paintings and the narratives explored are inspired by their own experiences, these works are not self-portraits or autobiographical accounts.

During our entire artistic career and since we began to collaborate with each other, we have created works that follow one woman who has been portrayed in almost all our works. This woman is exploring the world while she is shielded in a safe zone where no one can hurt her. She tries to confront every battle of life to become a stronger and less

vulnerable person. We use simple symbols that evoke meaning—windows with natural light coming through them, curtains that cover the windows and lights, the chaos in the world beyond the windows in contrast to the silence and peace she carries with herself inside where she lives—in our work.”

The sisters’ actual homes and art studios serve as the settings for their painted interiors. The figure is usually dressed in black, a color that they see as a buffer from the dangers outside. They further elaborate:

We typically depict interior scenes that serve as a safe haven for women, with the walls and empty spaces acting as a barrier between ourselves and the outside world. . . . Common features found in these rooms are mirrors and windows and curtains. The mirrors symbolize how the subjects self-reflect and envision . . . other worlds or realities, while the half-drawn curtains represent how the women hesitate to make full contact with the outside world. However, any breeze or light that comes through the windows represents the hope that the real world is free, peaceful, and safe, like their walls.”

The presentation of symbolism in their work serves as a device to convey inner conflict or resolution, in the same way that a playwright might use the stage direction of a character exiting through a door as a metaphor for independence or victory, linking their studio work to the performative aspect of their artistic practice.

The Exhibition

The exhibition begins with recent work that affirms the Safarani Sisters’ experimentation with

video projection and traditional painting to elicit mood and emotion, including *Blue Curtain* (2017), *Remember* (2018), *Puppet Dance* (2019), *Puppeteer* (2019), *Reflection* (2019), and *Beneath the Breath* (2020). These video-paintings represent scenes from a continuum, a narrative portraying the growth and evolution of the protagonist in the artists’ ongoing body of work.

Seven new works have been created, including two large pieces—*Unravelling Ceremony* (2021) and *Umbilical Cord* (2021)—and four smaller works in series—*Perpetual Dance*, *Sanctuary of Her*, *The Moment of Comprehension*, and *Rapture of Dance* (all 2021)—that, when installed together, suggest sequential images from a film strip or, with the video overlay, scenes from a movie, further reinforcing the theme of narrative.

The new, unifying element in these pieces is the imagery of a red rope, symbolizing both connectivity and boundary. As the sisters explain:

In our new series, we have brought more symbols to the vocabulary of our works. There is a red cotton rope that implies an umbilical cord or a red line as a boundary. In the sense of an umbilical cord, it represents the moments when a human is being born and she is being separated from her previous world and entering a new world with unknown challenges.”

The red rope becomes a physical presence in the site-specific installation, titled *Breaking Boundaries* (2021). The walls, floor, and ceiling of this room are painted black, creating a womb-like space, with a circle of red rope suspended from the ceiling and an overlay of Augmented Reality. Extending their experimentation with digital technology, with this installation the sisters bring the experiential effects of their video-paintings into the real and virtual worlds, blurring the borders of reality and imagination.

We enter a new world
 with so many wishes.
 We wish we could have the umbilical with us
 to attach and detach ourselves
 from anything we so desire.
 We wish we could disconnect ourselves
 from yesterday's thoughts
 and be reborn today.
 We wish we could save ourselves
 from unwanted unconscious memories of the past
 and give the authority of our bridle
 to the wiser part of ourselves,
 living every second of life with joy.
 We wish we could hear the tonal and atonal music of life
 and learn to dance with harmony and discord,
 leading us to the meaning of the red line
 that limits our safety zone.
 And if one crosses it,
 safety is no longer guaranteed.

Safarani Sisters, 2021

¹<http://bostonvoyager.com/interview/meet-bahareh-safarani-farzaneh-safarani-safarani-sisters-adelson-galleries/>.

²<http://bostonvoyager.com/interview/meet-bahareh-safarani-farzaneh-safarani-safarani-sisters-adelson-galleries/>.

³ Garcia, Maria. 2018. 'Iranian Twin Sisters Burrow in Emotional Pain to Create Striking Paintings', WBUR NEWS, 31 January 2018, accessed October 2021, <https://www.wbur.org/news/2018/01/31/iranian-twin-sister-artists>.

⁴ Artists' statement, August 23, 2021.

⁵<http://bostonvoyager.com/interview/meet-bahareh-safarani-farzaneh-safarani-safarani-sisters-adelson-galleries/>.

⁶ Artists' statement, August 23, 2021.

The Safarani Sisters: Breaking Boundaries

Nancy Nestor

The video-paintings and Augmented Reality installation comprising Farzaneh and Bahareh Safarani's latest work in *Body Double: The Safarani Sisters* represents their liberation from the image of the woman shown before, as new codes painted by them rebirth the artists in a world of their own making.

In their new work, the Safarani Sisters present two important motifs new to their oeuvre, the shadow and the rope. The red rope symbolizes the umbilical cord, implying birth and the independence created when the cord is cut. The curvilinear border created by that cord symbolizes the unborn child's biological dependence on the mother and later physical independence controlled by the child, later woman. The undulating border visually changes as the rope traverses the topography of the body upon which it moves, symbolizing a motherland. Speaking to the changing borders that the Safaranis control as they grow as artists and young women, Bahareh Safarani explains that the rope representing the umbilical cord ties them to their own rebirth.

In *Puppeteer* (2019), an unfinished, predominantly red painted canvas clashes with the subject's fuchsia skirt, pulled up beyond her hips, not reaching all the way around, covering the woman behind the cloth, like a woman in labor. The steel rod to the left of the figure, resembling one used to straighten the back in old portraiture when paintings like this were made, or like one used to suspend a puppet and dictate its movements, is juxtaposed in a slight lean to the straight figure, recalling the child yet unborn who has no agency.

Unlike the shadows in *Puppet Dance* (2019), the figure in *Puppeteer* is seated, unmoving. The red rope in *Puppet Dance*, a border or umbilical cord, becomes a tightrope to dance upon, threatening the dancer with falling, if she misses a step. Yet it does not give way, but supports her, as do the shadowed figures to her left and right.

A dancer appears independently in *Umbilical Cord* (2021). The shadow dancer beckons to the painted physical form to join, symbolically cutting the cord, crossing the border that separates the shadow from the physical body. The shadow is the Other, detached to become an independent being, pulling, sheltering, protecting the woman in the video-painting. The shadow acts upon and in contradistinction to the still or slowly moving figure and the slowly undulating red rope, the remnant of the umbilical cord that no longer supports the child or acts as a connection between mother and child.

In *Umbilical Cord*, as the figure lies still, the red rope winds across her body like a snake, emerging near her neck. Holding the rope as it crosses her palm, she continues her supine stillness, as the cord flows outside the picture plane, referencing the creation story. She allows it to pass through her hand. She is not active, but rather contemplative. And then, the shadow figure appears, wildly dancing. She is not ready to be awakened yet, perhaps too exhausted to rise and dance, having birthed herself.

In an earlier painting by the Safarani Sisters, a figure wiped blood from the floor, actively cleaning

the product of her femininity, menstruation. But now she lays still as the red cord passes over her, as she births herself, and as her shadow actively engages her to live, to dance. The figure is self-aware, not concerned with their audience nor desiring interaction, not caring that she is seen. She does not seek connection with the audience, but only with the shadow.

In the video-painting titled *The Sanctuary of Her* (2021), the shadow crosses the threshold from bedroom to balcony, inside to outside, referencing the border of life before birth and after. Not secured to anyone, the Safaranis cross the pulsating umbilical cord, birthing themselves in a dance of life. With the interruption of the shadow dancer, juxtaposing quiet stillness with exuberant dancing, the Safaranis form a united being, capable of contemplative stillness and wild dance, convincing us that she is whole, experiencing different moods and actions. In *Beneath the Breath* (2020), dark grey water muddies her feet as she worries as little about her feet as in *Puppet Dance*.

In *Beneath the Breath*, as the shadow descends the stairs to wet her feet, she looks back, deciding to sit with her feet submerged in water. She looks back on her life, watching the feet that have traversed borders. It is this dynamic of the watcher and the watched, the surveilled and the surveillant, dancer and audience, painter and viewer; but opposed to the painter and the painted, the video shadow adds an actor who begs the painted, and the painter, or puppeteer to act, to entice the figure to move. But, having birthed herself, she holds her ground. Steadfast in her own beliefs and dreams, she cannot be swayed.

In *The Moment of Comprehension* (2021), the figure on the balcony views that same red rope, winding and unwinding it like the Moirae unwinding our lives and fates. The figure is again willing to watch, not yet ready to act. They are reaching out to all women, to watch and listen before acting and then allowing the shadow to lead. As a dancer must always have an audience and a painting, a viewer, we are drawn in to watch.

The chair, in *The Moment of Comprehension* and *The Sanctuary of Her*, is turned toward the wall or dark bureau, so the sitter does not face outside, nor notice the curtain billowing or shadow emerging. Still, the curtain moves, the chair is empty. There is no one to motivate to act or move yet.

The Augmented Reality element in their installation, *Breaking Boundaries* (2021), is new to their oeuvre. A hologram of an ivy plant overtakes the red rope, strangling it, taking its life, causing the space formerly bordered to expand, symbolizing the expanding borders of lives.

Creating paintings together, the Safarani sisters have achieved independence from each other, expanded their borders and birthed themselves as strong, individual women.

As Bahareh Safarani so beautifully writes:

We encourage people to expand their borders and limitations because we believe it is the way we can still be together and happy and welcome each other into our safe zone.

Expanding borders brings unity between people and detaches them from their past, from where they were born and what their differences are. Instead of barring those with different opinions, by expanding our borders, we welcome everyone. Our borders merge together until our space expands toward infinity and borders disappear. We encourage people to expand the limits of their tolerance so we can work toward a peaceful universe and one single home.

Nancy Nesvet is an artist with an MFA concentration in painting and photography, and an arts writer for Artscope Magazine writing about international art fairs, the business of art, and artists and exhibitions. Nesvet curates exhibitions of artists' work focusing on social justice, and currently serves as a museum head curator



Detail of *Rapture of Dance* (2021)

Body Double: The Safarani Sisters is a new media exhibition that combines video projection and painted surface. To fully experience these video-paintings, use your phone's camera function to scan the QR code that precedes each image to see the video overlay.

Dimensions of artwork are height x width x depth.



Blue Curtain

2017
Oil on canvas and video projection
65" x 40"





Remember

2018
Oil on canvas and video projection
48" x 72"





Puppet Dance

2019
Oil on canvas and video projection
80" x 110"





Puppeteer

2019

Oil on canvas and video projection
72" x 40"





Reflection

2019

Oil on canvas and video projection

72" x 40"





Beneath the Breath

2020
Oil on canvas and video projection
65" x 82"





Umbilical Cord

2021
Oil on canvas and video projection
53" x 98"



Unravelling Ceremony

2021
Oil on canvas
50" x 80"





Perpetual Dance

2021
Oil on canvas and video projection
30" x 40"





Sanctuary of Her

2021
Oil on canvas and video projection
30" x 40"





The Moment of Comprehension

2021
Oil on canvas and video projection
30" x 40"





Rapture of Dance

2021
Oil on canvas and video projection
24" x 36"





Outside World of Her

2021
Oil on canvas and video projection
60" x 36"





Artists' Biography

Born

Bahareh Safarani and Farzaneh Safarani, 1990, Tehran, Iran

Education

2016
MFA in Studio Art
College of Arts, Media and Design
Northeastern University and School of the Museum of Fine Arts, Boston, MA

2013
BFA in Painting
Department of Painting and Sculpture, School of Visual Arts, College of Fine Arts
University of Tehran, Iran

Exhibitions

2021
Body Double: The Safarani Sisters, Solo Exhibition, Morris Museum, Morristown, NJ
The Sprinkle of Light, Solo Exhibition, Roya Khadjavi Projects, High Line Nine, New York, NY
New Acquisitions: Video-Paintings by the Safarani Sisters, Morris Museum, Morristown, NJ

2020
VOLTA Art Fair, Roya Khadjavi Projects, New York, NY
Safarani Sisters: Breathing Pictures, Solo Exhibition, Adelson Cavalier Galleries, Palm Beach, FL

2019

The Puppet Dance, Video-Painting, ILLUMINUS, Boston, MA
Metamorphic Cinema, Large Scale Painting and Short Film, Burning Man, Black Rock City, NV
Preview Exhibition, Group Exhibition, Adelson Cavalier Galleries, Palm Beach, FL

2018

Reincarnation, Solo Exhibition, Roya Khadjavi Projects, Elga Wimmer Gallery, New York, NY
Robotic Womb, Installation, Burning Man, Black Rock City, NV
Sanctuary: A Solo Exhibit with the Safarani Sisters, Solo Exhibition, Amalgam, Boston, MA

2017

The Summer Party, Silent Art Auction, Museum of Fine Arts, Boston, MA
The Salon, Group Exhibition, Peabody Essex Museum, Salem, MA

2016

Parallax Art Fair, London, United Kingdom
Work by Pairs, Group Exhibition, The Distillery Gallery, Boston, MA
Safarani Sisters, Projecting Her, Solo Exhibition, Adelson Galleries, Boston, MA

2015

Boston Biennial 4, Juried Exhibition, Atlantic Works Gallery, Boston, MA
Dualisms, Group Exhibition, Abigail Ogilvy Gallery, Boston, MA
Neither Here Nor There, Group Exhibition, Yuan Art Museum, Beijing, China
Group Exhibition, Graduate Students of the School of the Museum of Fine Arts, Piano Craft Gallery, Boston, MA

2014

The Future President, Group Exhibition, Massachusetts State House, Boston, MA

2013

Painting Exhibition by Farzaneh and Bahareh Safarani, Solo Exhibition, Golestan Gallery, Tehran, Iran

2012

100 Works, 100 Artists, Group Exhibition, Golestan Gallery, Tehran, Iran

2011

Banquet, Solo Exhibition and Performance, Embassy of Germany, Tehran, Iran

2010

The Innocent Musician, Solo Exhibition and Installation, Mehrin Gallery, Tehran, Iran

Video and Live Performances

2019

Seeking: A Performance by the Safarani Sisters, Live Performance, Iranian American Women Foundation Conference, Boston, MA

2018

Turn me into a Mannequin, Live Performance, Roya Khadjavi Projects, Iranian American Women Foundation Conference, New York, NY
Coded Birth, Live Performance, The Institute of Contemporary Art, Boston, MA
Live Performance, Nowruz 2018, MFA Community Celebration, Museum of Fine Arts, Boston, MA
Live Performance, Zero Community, Brooklyn, NY

2017

Live Performance, Boston Calling Music Festival, Boston, MA

The Extent, Video Performance, MMAC Theater, New York, NY

The Journey, Contemporary Opera, Live Performance, Distillery Gallery, Boston, MA

2016

Yearning, Live Performance, Yve YANG Gallery, Boston, MA

The Lost Empire, Arevik Tserunyan Performance, Collaborators, Armenian Museum of America, Watertown, MA

2015

Hello Folly: The Floes and Cons of Arctic Drilling, Pat Oleszko Performance, Performers, The Institute of Contemporary Art, Boston, MA

Cocoon, Video Performance, Boston Center for the Arts, Boston, MA

2012

Naser Palangi, Performance, Middle East Gallery, Tehran, Iran

Hamlet, Performers, Faculty of Cinema and Theater, University of Tehran, Iran

2010

Orpheus, Performers, Faculty of Cinema and Theater, University of Tehran, Iran

Museum Collections

Peabody Essex Museum, Salem, MA

Morris Museum, Morristown, NJ

Museum of Fine Arts, Boston, MA

Exhibition Checklist

Safarani Sisters
Blue Curtain, 2017
Oil on canvas and video projection
65" x 40"
On loan courtesy of the artists; projector courtesy of Epson

Safarani Sisters
Remember, 2018
Oil on canvas and video projection
48" x 72"
On loan courtesy of the artists; projector courtesy of Epson

Safarani Sisters
Puppet Dance, 2019
Oil on canvas and video projection
80" x 110"
On loan courtesy of the artists; projector courtesy of Epson

Safarani Sisters
Puppeteer, 2019
Oil on canvas and video projection
72" x 40"
On loan courtesy of the artists; projector courtesy of Epson

Safarani Sisters
Reflection, 2019
Oil on canvas and video projection
72" x 40"
On loan courtesy of the artists; projector courtesy of Epson

Safarani Sisters
Beneath the Breath, 2020
Oil on canvas and video projection
65" x 82"
On loan courtesy of the artists; projector courtesy of Epson

Safarani Sisters
Umbilical Cord, 2021
Oil on canvas and video projection
53" x 98"
On loan courtesy of the artists; projector courtesy of Epson

Safarani Sisters
Unravelling Ceremony, 2021
Oil on canvas
50" x 80"
On loan courtesy of the artists

Safarani Sisters
Perpetual Dance, 2021
Oil on canvas and video projection
30" x 40"
On loan courtesy of the artists; projector courtesy of Epson

Safarani Sisters
Sanctuary of Her, 2021
Oil on canvas and video projection
30" x 40"
On loan courtesy of the artists; projector courtesy of Epson

Safarani Sisters
The Moment of Comprehension, 2021
 Oil on canvas and video projection
 30" x 40"
 On loan courtesy of the artists; projector courtesy of Epson

Safarani Sisters
Rapture of Dance, 2021
 Oil on canvas and video projection
 24" x 36"
 On loan courtesy of the artists; projector courtesy of Epson

Safarani Sisters
Outside World of Her, 2021
 Oil on canvas and video projection
 60" x 36"
 On loan courtesy of the artists; projector courtesy of Epson

Safarani Sisters
Breaking Boundaries, 2021
 Installation; hand-woven cotton rope, Augmented Reality
 106" x 46" x 46"
 On loan courtesy of the artists

About the Morris Museum

Founded in 1913, the Morris Museum is an award-winning, multifaceted arts and cultural institution serving the public through its exhibitions and performances which strive to interpret the past and discover the future through art, sound, and motion. The Museum is home to the historic and internationally-significant Murtoth D. Guinness Collection of Mechanical Musical Instruments and Automata. Changing exhibits of contemporary content further illuminate its Permanent Collection. The Museum's Bickford Theatre is a 312-seat performing-arts facility, offering unique programming in film, jazz, and live performance through its innovative series, *Live Arts at the Morris Museum*. The Morris Museum has a proud tradition of meaningful educational programs and family events. During the pandemic this summer, the museum turned its Back Parking Deck into NJ's liveliest performance space, with Jazz, Live Theater and the acclaimed Lot of Strings Festival. Thousands of music lovers experienced world-class musicians like the Orpheus Chamber Orchestra, among others, performing live, in a unique and safely socially-distant environment.

New Jersey's only Smithsonian Affiliate Museum, Morris Museum is also the first museum in New Jersey to be accredited by the American Alliance of Museums, it has been designated a Major Arts Institution and has received the New Jersey State Council on the Arts' Citation of Excellence, among other awards.

Board of Trustees

Edward von der Linde, Chair	Alexandra L. Braunstein, M.D.
Marsha Baldinger, Vice Chair	Frank Cesaro
Barry H. Jaruzelski, Vice Chair	Scott G. Leonard, Esq.
Nelson Schaaenen, Jr., Vice Chair	Matt Mignon
Richard A. Watson, Esq., Secretary	Shana Newstadt
Margie Wang, Treasurer	Richard Nolan, Esq.
Darren Schulman, Assistant Treasurer	Robert L. Ricciardi



Roya Khadjavi is an independent curator and cultural producer based in New York. She has largely focused on the work of young Iranian artists working both in Iran and beyond its borders, seeking not only to support their artistic endeavors but to also facilitate awareness and cultural dialogue between artistic communities.

Since 2008, she has actively led exhibition committee efforts around the art of the Middle East for institutions including the Guggenheim Museum and the Asia Society, where she sat on the steering committee of the critically acclaimed exhibit *Iran Modern* (2013). Khadjavi co-founded the Institute of International Education's Iran Opportunities Fund and served as president of the board of New York based non-profit Art in General.

For her pioneering efforts to advance, support, and promote international education, she has been honored with the Women's Global Leadership Award by the Institute of International Education and an Order of Academic Palms (Chevalier dans L'Ordre des Palmes Académiques) by the French Minister of Education.

Body Double: The Safarani Sisters

*Body Double:
The Safarani Sisters*