



Roya Khadjavi Projects and Massoud Nader are happy to collaborate on

# Up ROOTED PROOURED

An exhibition  
of sculpture and photography  
featuring works by:

Arman

Azadeh Ghotbi

Ali Kourehchian

Omid Mohkami

Curated by: Roya Khadjavi and Massoud Nader



 **Date:** November 12 - November 25, 2019  
**Opening Reception:** Tuesday November 12, 6 to 8 PM  
**Press and VIP:** Tuesday November 12, 5 to 6 PM  
**Opening Hours:** 12 to 6 pm or by appointment  
**Place:** Elga Wimmer PCC - 526 West 26Th Street,  
3 rd floor #310 - New York, NY, 10001  
**For Sales Contact:** [roya.khadjavi@gmail.com](mailto:roya.khadjavi@gmail.com) or  
[massoudnader@gmail.com](mailto:massoudnader@gmail.com) **For Press Contact:**  
[roya.khadjavi@gmail.com](mailto:roya.khadjavi@gmail.com)  
[www.royakhadjaviprojects.com](http://www.royakhadjaviprojects.com)



Like the Garden of Eden's tree of life and knowledge that fed and supported mankind, the Iranian myth of Moshi and Moshyane tells of two trees who were the ancestors of all living beings. At the renovation, the end of the earth, the Haoma or Gokorn tree will produce the elixir of immortality.

This continuum from the birth of mankind until its impending end, forestalled by an elixir produced by trees names them the provider and restorer of all life. As we experience the present world in peril, trees and people rocked by the winds of change stand their ground, supported by roots reaching deep into the earth to the beginnings of forests and humankind. "Rooted Uprooted" visually considers the trees and people who, according to mythology, sprang from the earth, and the threat to plant life and forests, people and societies that we face today.

Contemporary Iran's polyglot, multi-cultural Persianness derives from the assimilation of invading and neighboring cultures from Darius' Persia, Zoroastrianism and Islam. Considering the work of artists born before the Iran-Iraq war and those born since, we see restrictions on artwork encouraging new ways of thinking and new formal considerations, as artists, both in Iran and in the diaspora have sought to combine an Iranian view of modern culture with a rich cultural heritage. It is this ability and insistence on retaining ancient culture but allowing it to flower in new ways that compares so well with trees; as their roots dig deep but the branches birth new flowers and fruits.

Since Queen Victoria gave a camera to Nasser din Shah, the Qajar King in the late 1800s, photography as an art, and a means to document life in Iran has thrived. Azadeh Ghotbi, who left behind her Iranian land and life has, influenced by the Japanese concept of "mono no aware" which describes a sensibility to the impermanence of one's surroundings, shown her ability to rapidly adapt to a new culture, as expressed in her photographs. Though photography encompasses only a millisecond of exposure to a scene, the production of the photograph and editing of the body of work takes hours of contemplation and work. It is this quick exit from a land Ghotbi has experienced and rapid photographing of a tree, a land, a culture, followed by thoughtful progress taking months and years that is expressed in her photographs. The wearing away of the leaf's top layer reveals its delicate and fleeting beauty, in various stages of age and decay. The leaves are brought to life again in her photographs, capturing the moment forever. As in elderly people's skin, wrinkles and lines and tears of old but still beautiful leaves, in the hands of Ghotbi, perceived by her eyes, captured with her camera appear, as she titles them, "Fading into Glory".



Omid Mohkami's "Absence Series" depicts tree branches full but not yet leafed, a chair, under the tree for resting or thinking, not yet occupied, to be sat on for a long period of time in the future, or not. It is the chair left on the road, abandoned, as is a dress, stuck on barbed wire, marking a border it could not cross that leaves us wondering what became of the person the dress belonged to and the chair they carried, and those who may have sat upon one chair in the ring of unoccupied chairs circling a tree, like a group of students learning from a master. Steps to a summit passing a dress hung on a branch lead us nowhere, without knowledge of what became of the person to whom the dress belonged, except the realization that they are no longer there, in that location, absent. They have left, but the place remains; like the artist torn from the land of his birth, not knowing his next home. Titles, once present are removed, leaving the place "Untitled", not locatable.

Ali Kourehchian's sculpted, painted trees stand on pedestals, looking as if a strong wind is blowing their branches to the side, but not knocking them down. "Free Woman", a tree sculpture, shows a solitary branch that has fallen, lying on the "ground". She has fallen but is now free. His trees, like "Gone with the Wind" are proud figures, posed as a ship's figurehead, hair-like branches blowing back, defying the wind. In his "Tree House" series, they stand next to ladders, seeming to measure their height and sometimes are at the top of a stair, so we must mount steps to reach them, like approaching an altar to a tree's glory. Ali Kourehchian's sculptures look like metal but are painted polymer. Seed-shaped, seemingly pliant sculptures, like "Sarv", referring to a cypress tree, and "Bagh e Irani", a Persian garden, lean into each other, recalling trees that provide seeds for all plant life.

Arman's solitary leaves and stemmed flowers, derived from his comparisons of Iranian mysticism to occidental philosophy, and his research into Iranian calligraphy and its relationship to Art Nouveau style, merges east and west, in the ultimate depiction of a living form. Emerging from a field of deep black, leaving us no hint of geographic location, or culture, he combines east and west, mysticism and the logic of philosophy and leaves us wondering, enthralled with anatomically shaped leaves and stemmed flowers, that cross all cultures and all modes of thinking and being. It is this emergence from the black void, of mysticism and philosophy and the beginnings of the world in any culture of his brightly colored flowered and golden leaves that gives us hope that we too can rise above darkness, come out from the night into day. That golden tinge to his leaves, in his "Light Flowers" series, and the new buds on photographed Japanese trees, in his "Dark Trees" series, is like the bright moon in a night sky, that reminds us that as the moon turns to fullness again in a new place, so will the world and our lives.

In the catalogue to the exhibit, Roya Khadjavi, one of the two brilliant curators of this project, is photographed standing proud and fearless in the arms of a tree, supporting her, as they support all people and all life as the artists. She faces us, like the leader of an orchestra, the visions of tree branches having become the instruments played so well by the artists around her, celebrating in "Rooted Up Rooted" the tree of knowledge and of life.




Arman poses his magical flowers, leaves and trees against a dark, mysterious background recalling sixteenth century Dutch Still Life, expressing his life-long love for the botanical world. He challenges our normal perception by reversing the appearance of the photograph, with dark, negative space surrounding the hyperreal image. Sensual flowers, anatomically shaped leaves and Japanese trees lie on these stages, between the real and the surreal as an imaginary world blends with the real.

Using contemporary botanical illustrations treated with poetic imaging techniques, these photographs move us into the intimate landscape of the artist. Whether shown as solitary images, or as a group, these photographs exist beyond their medium and become part of an inner world, broadening the scope of our horizons and adjusting our perceptions and minds with their pure creativity.





 N°26, Dark Trees series, photography on archival pigment print, 150x100 cm, Edition 1/1 + 1 AP, 2018




4




 N°1, Light Flowers series, photography on archival pigment print, 105x70 cm, Edition 1/3 + 1 AP, 2016

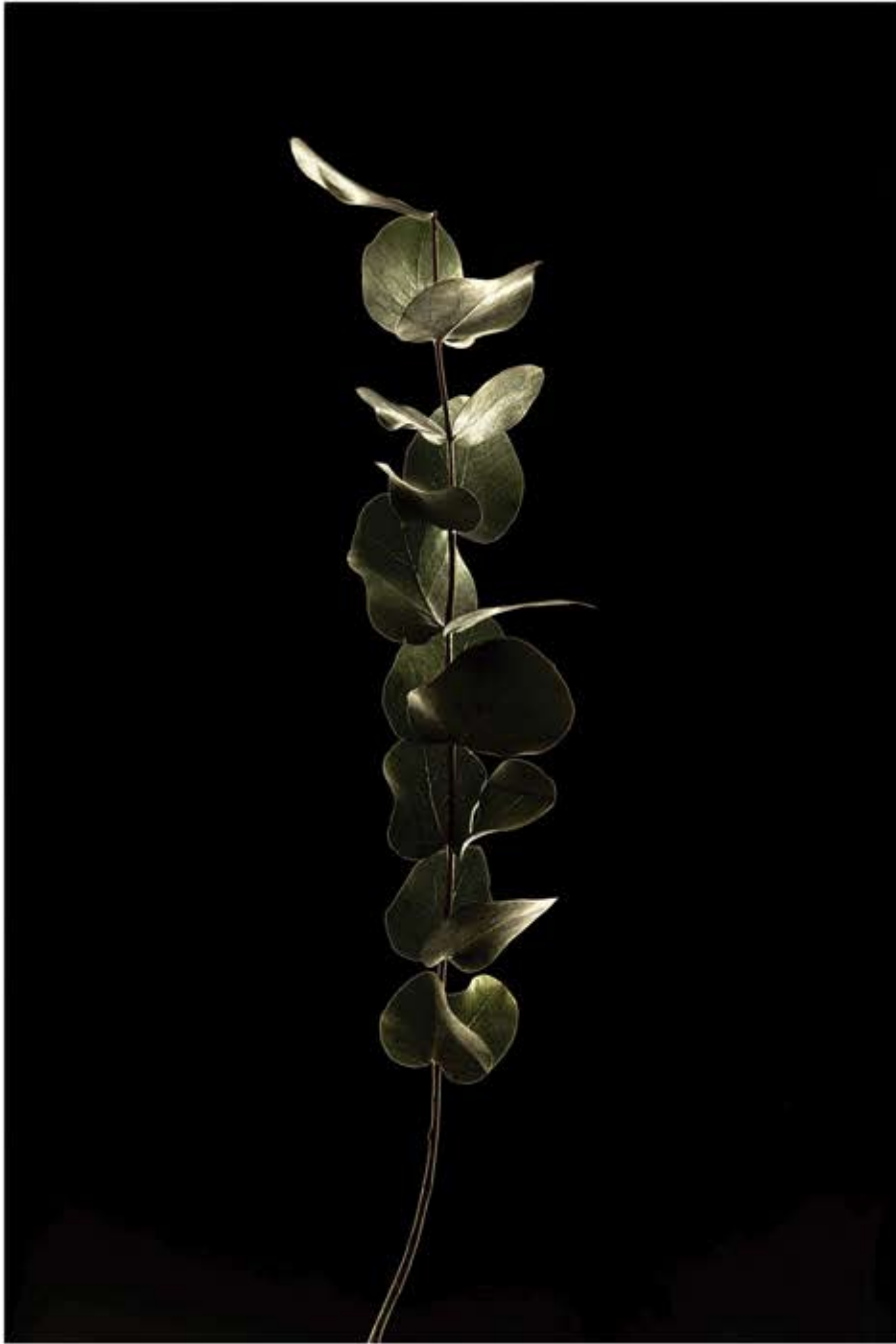



 N°5, Light Flowers series, photography on archival pigment print, 50x75 cm, Edition 1/4 + 1 AP, 2015




 N°6, Light Flowers series, photography on archival pigment print, 50x75 cm, Edition 1/4 + 1 AP, 2015





 N°3, Light Flowers series, photography on archival pigment print, 50x75 cm, Edition 2/4 + 1 AP, 2015



 N°15, Light Flowers series, photography on archival pigment print, 50x75 cm, Edition 2/4 + 1 AP, 2015








N°23, Dark Trees series, photography on archival pigment print, 75x50 cm, Edition 2/4 + 1 AP, 2018




N°25, Dark Trees series, photography on archival pigment print, 105x70 cm, Edition 1/3 + 1 AP, 2018



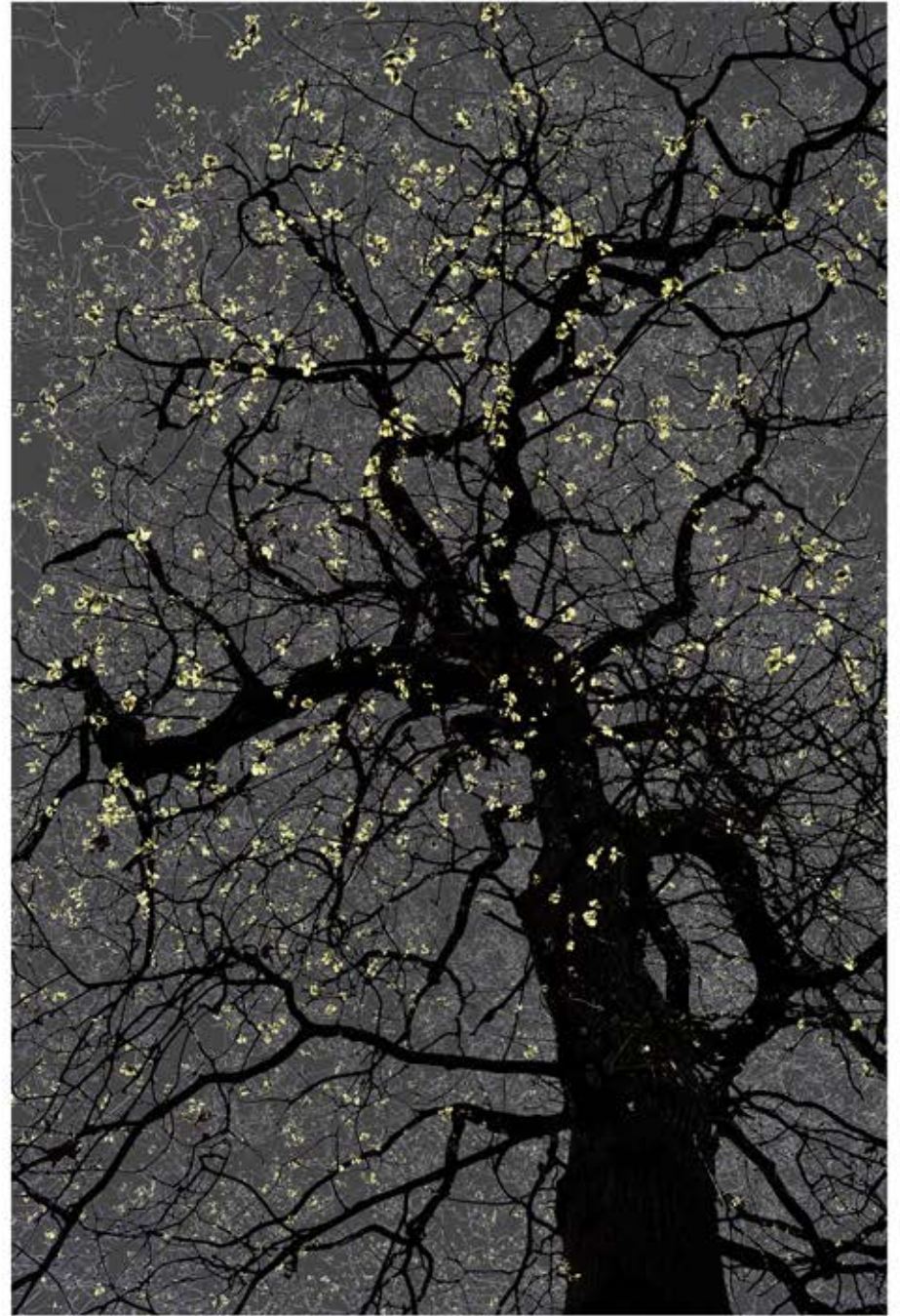
 N°24, Dark Trees series, photography on archival pigment print, 75x50 cm, Edition 1/3 + 1 AP, 2018




 N°15F, Dark Trees series, photography on archival pigment print, 105x70 cm, Edition 2/3 + 1 AP, 2016



 N°22, Dark Trees series, photography on archival pigment print, 50x75 cm, Edition 2/4 + 1 AP, 2018

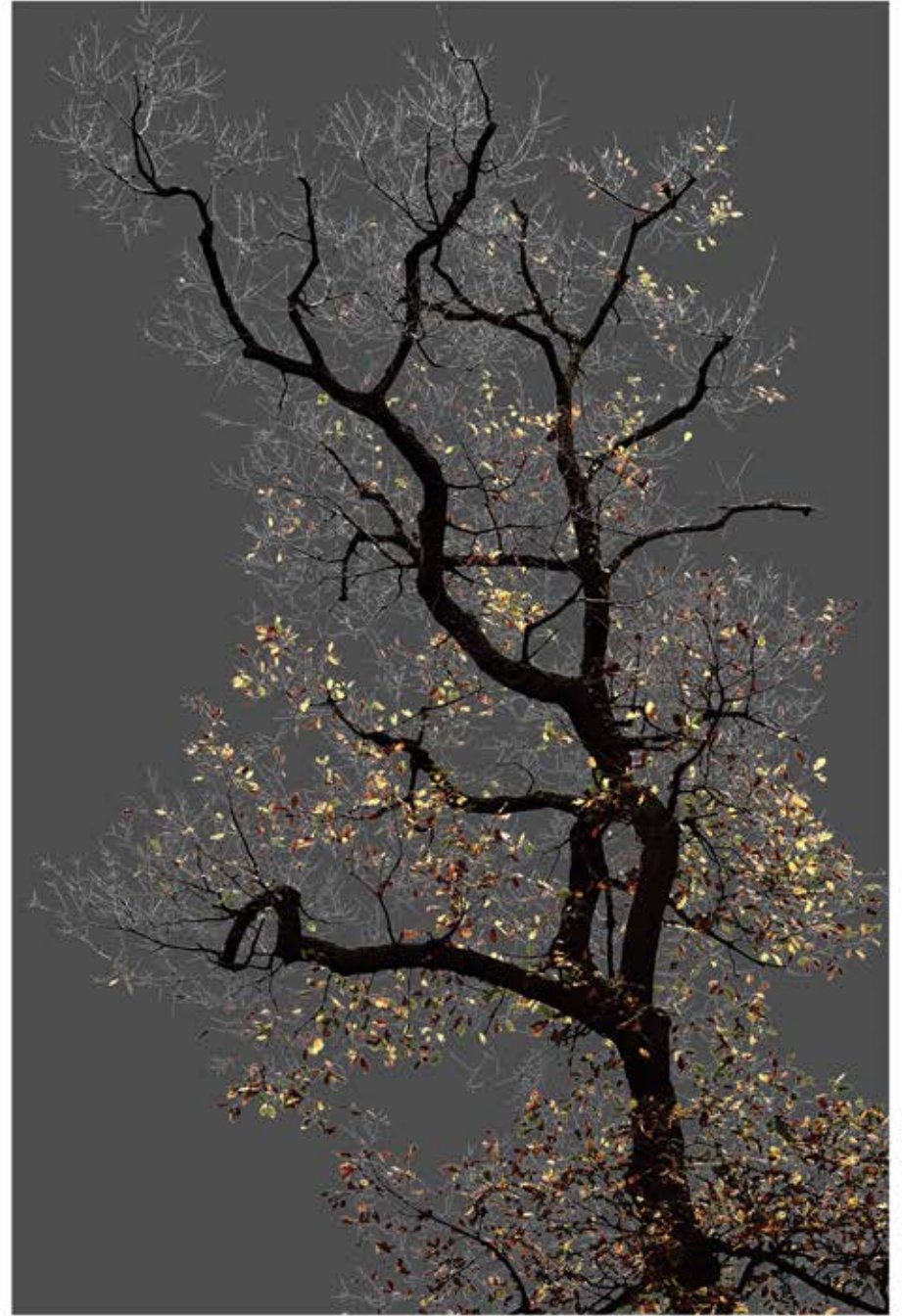



 N°21, Dark Trees series, photography on archival pigment print, 50x75 cm, Edition 2/4 + 1 AP, 2016





 N°27, Dark Trees series, photography on archival pigment print, 50x75 cm, Edition 1/4 + 1 AP, 2018



 N°17, Dark Trees series, photography on archival pigment print, 50x75 cm, Edition 2/4 + 1 AP, 2016


The **Fading into Glory** series is based on the Japanese concept of “mono no aware” or heightened sensibility towards impermanence and transience of one's environment. All started with a single small dead leaf found in a London garden which profoundly moved me. My objective became to glorify the extraordinary beauty of otherwise overlooked parts of our surroundings while celebrating the final cycle of life and finding a way to visually exalt its exquisite beauty and uniqueness for all to see. All the leaves in the series came from the same tree, each in various stages of decay. As their outward appearances disappeared it revealed their inner life in the form of a most delicate and striking lacework. The more ravaged by time the more precious and striking they appear.

Fading into Glory is an invitation to observe one's surroundings more keenly, more empathetically, and rejoice in the process of discovery.


The **Nature of Light** series explores visual wonderment and delves into emotional sensitivity towards fleeting beauty within Nature. Shot at dusk in Norway, the works focus on the alchemy and interplay between light, time, movement and space, and at times, the subject of impermanence and paradox within visual reality. What is tangible vs. perceived, manifest vs. ambiguous, veritable vs. distorted?

The resulting imagery confronts the viewers with these questions, challenges their perception while inviting them to interrogate their intuitive visual reliance on fact vs. fiction.




 Fading into Glory (c1g), UltraHD photo print on aluminum dibond, 80 x 60cm, Edition 2/25 + 1 AP, 2016



 Fading into Glory (c2g), UltraHD photo print on aluminum dibond, 80 x 60cm, Edition 2/25 + 1 AP, 2016



 Fading into Glory (c2w), UltraHD photo print on aluminum dibond, 50 x 50cm, Edition 3/25 + 1 AP, 2016



Fading into Glory (c3w), UltraHD photo print on aluminum dibond, 50 x 50cm, Edition 2/25 + 1 AP, 2016




Fading into Glory (c1w), UltraHD photo print on aluminum dibond, 50 x 50cm, Edition 3/25 + 1 AP, 2016









 Nature of Light (bla skog\_no1808\_7846), Print on Hahnemühle Fine Art paper under anti reflective glass in a solid oak frame, Framed dimension 54 x 54cm, Edition 3/19 + 1 AP, 2018




 Nature of Light (bla skog\_no1808\_7791), Print on Hahnemühle Fine Art paper under anti reflective glass in a solid oak frame, Framed dimension 54 x 54cm, Edition 3/19 + 1 AP, 2018



 Nature of Light (bla skog\_no1808\_7731), Print on Hahnemühle Fine Art paper under antireflective glass in a solid oak frame, Framed dimension 54 x 54cm, Edition 19 + 1 AP, 2018

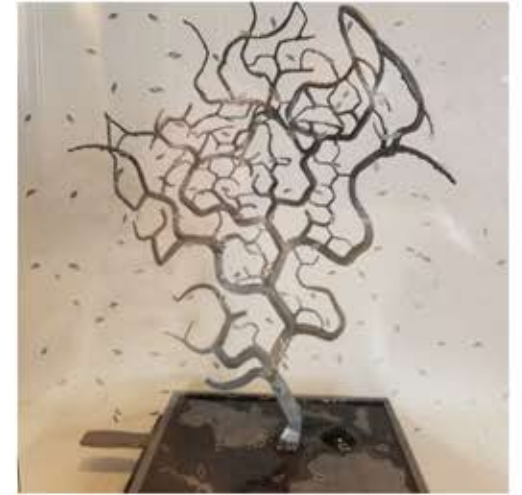



 Nature of Light (bla skog\_no1808\_7866), Print on Hahnemühle Fine Art paper under anti reflective glass in a solid oak frame, Framed dimension 54 x 54cm, Edition 19 + 1 AP, 2018

“Those who cannot remember the past are condemned to repeat it.”


*George Santayana*

A tree is comprised of roots, branches and leaves. Reaching for the sky, its thick, dark roots must delve deep into the soil to survive. Like trees, healthy societies must reach deep into the depths of their histories so the progeny of their roots will grow and prosper. My sculpted trees defy metal’s inability to bend in the wind. My forms overcome gravity to reach for the sky, like the generations that spring from the roots of our society, and ourselves.




 Gone with the wind, Mixed media, 14.5x24x22H Inches, Edition 1/3, 2019




 Bote & Cyprus, Mixed media, 13.5x24x24.5H Inches, Edition 1/3, 2019




 Limited love, Mixed media, 12x26x26.5H Inches, Edition 1/3, 2019




 Horses, Mixed media, 19.5x16x16.5H Inches, Edition 1/3, 2019




 Free woman, Mixed media, 12.5x12.5x23.5H Inches, Edition 1/3, 2019






 Sarv, Mixed media, 15x15x14H Inches, Edition 1/3, 2019



 Tree House, Mixed media, 20x18x26.5H Inches, Edition 1/3, 2019



 Bagh e Irani, Mixed media, 10.5x18x14H Inches, Edition 1/3, 2019



Omid Mohkami

Statement

Imagine a solitary tree standing statuesque against the cold, bare, no longer enrobed in its spring foliage. "Absence Imagined" portrays a story of presence, now lost and forgotten. The long carefully chosen titles explaining the images are now gone, removed and forgotten. Omid Mohkami has abandoned control and left the associations and naming of the images to the viewer. He asks you to tell the story, without the intrusion of the artist's interpretation. He lays bare that tree, presenting it alone, for you, the viewer to imagine its surroundings.


















 Untitled, Absence Series, photography Printed on FineArt-Baryta Paper, 60×76 cm, Edition 2/5, 2011





 Untitled, Absence Series, photography Printed on FineArt-Baryta Paper, 60×76 cm, Edition 2/5, 2011





 Untitled, Absence Series, photography Printed on FineArt-Baryta Paper, 60x76 cm, Edition 2/5, 2011

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 Untitled, Absence Series, photography Printed on FineArt-Baryta Paper, 60x76 cm, Edition 2/5, 2011



Arman has been a professional photographer for over 30 years. During this time, he has done everything from teaching photography in Toulouse to practicing fashion photography in New York. A graduate of the ETPA, he has often worked in corporate and fine art photography. His photographs have been exhibited in prestigious locations including the Galerie Municipale du Chateau d'Eau and Le Jardin du Luxembourg in Paris. Recently he showed his work in a group exhibition at the Paris based gallery, Nicolas Flamel and had a solo exhibition at the Seuhoun Art Gallery in Tehran. Although Arman has considerable experience in portraiture and reportage photography in France and around the world, he is perhaps best known for his innovative and artistic style. Arman lives and works in Paris.



Arman

#### EDUCATION

1987-1990: Ecole Technique de la Photographie et de l'Audiovisuel (ETPA),  
Toulouse, France

#### AWARDS

1991: BookMajor ILFORD

1990: "Premier prix" (First Prize), concours Sépia

1990: Grand Prix de l'ETPA

#### EXHIBITIONS

2019: Photo London: showcase of Iranian artists and filmmakers, curated by  
Roya Khadjavi Projects and Nemazee Fine Art. Somerset House (London, UK)

2018: International exhibition of Sino-French painting and photography. Chen  
Xi Guang Museum of Fine Arts (Tianjin, China)

2018: Furong Hunan Institute of Fine Arts (Changsha, China)

2018: "If so, What?" art fair. Palace of Fine Arts (San Francisco, USA)

2017: "Become The Sky", collective exhibition. Galerie Nicolas Flamel (Paris,  
France) "Light Flowers", solo exhibition. Seyhoun Art Gallery (Tehran, Iran)

2005: "Instantanés d'un siècle", FNAC collection. Luxembourg Garden (Paris,  
France) 1997: "Images sensibles". FNAC Etoile (Paris, France)

1998: Salon SIPI (Paris, France)

1990: Galerie municipale du Château d'Eau (Toulouse, France) Rencontres  
internationales de la Photographie (Arles, France)

1989: "Au-delà de...", solo exhibition (Le-Puy-en-Velay, France)

#### PROFESSIONAL EXPERIENCE

since 1997: Freelance photographer 1995-1997: Designer at Color Lab, Paris

1993-2009: Distributed by SIPA agency

1992: Fashion photographer, New York (USA), Paris (France) 1991:  
Photography professor at ETPA, Toulouse (France)

1985-1986: Employee, Jeanine Trevis's studio, Le-Puy-en-Velay (France)



Since 1995, Ali Kourehchian has practiced architecture and sculpting. Because of architecture, he enjoys working with elements in the construction and design mediums to present his artistic concepts.

Kourehchian's latest research started in 2014. In his research, he examines the relationships between the shapes in Persian Calligraphy and Art Nouveau and how these unique styles on their own and together have been modified into new modern shapes. His work is about the relation between "Persian calligraphy" shapes and "Art Nouveau" style with its unique transformation into modern shapes. Persian calligraphy as an art form represents Iranian mysticism as unique modern forms define occidental philosophy.

His first solo exhibition within applied sculpture was held in 1996 at Barg gallery in Tehran, while he established his architectural firm in 1997. Kourehchian's first international exhibition in Dubai' was held at "index" 2000 and since then he has received numerous awards from "hofex" for best furniture design, best innovation and creativity in design, as well as for best booth design. Kourehchian's recent solo exhibitions have been in LA and in New York, the latter at the Elga Wimmer gallery PCC, curated by Massoud Nader and Roya Khadjavi. His works are in the collection of Man o Honar e No Museum in Tehran. The artist currently lives in the USA.



## Azadeh Ghotbi

I experienced revolution, loss, exile, and the idiosyncrasies of feeling proud of one's heritage, yet stateless, early in life. I left Iran at an age when one is too young to make life-changing decisions yet old enough to suffer their consequences for a lifetime. What I left behind was everything I knew, cared for, appreciated yet took for granted. Diaspora, statelessness, transience, change, lack of continuity and plurality are my "normal". The passing of time and the experience of living in numerous countries has only made me further appreciate and cherish the importance of history, roots and cultural ties. I have chosen to find strength and solace in the many gifts such a journey made possible: a heightened speed of adaptability, a sharpened sense of observation, a keen appreciation for layers of complexity, a yearning inquisitiveness towards questioning perceptions and perspectives and a deepened empathy towards both the other and our natural surroundings. All of these experiences and layers impact and in some ways get reflected in my body of work.

The artist's paintings/photography has been exhibited in, Amsterdam, Basel, Cairo, Dubai, Frankfurt, London, Los Angeles, New York, Paris, Tehran, and Washington DC.



## AZADEH GHOTBI

Born in Iran, Brown University alumna, living in London.

### EXHIBITION RECORD

Galerie Edouard Escougnou: Solo show "L'Éloge de la Lumière", Paris - June 2019  
Herrick Gallery: Solo show "The Nature of Light", London - January 2019  
Gallery Elena Shchukina: Group show, London - October 2018  
Wet Paint Gallery: 'Contemporary Art of the Middle East', Chalford UK - June 2018  
Caravan: Traveling group show "I AM", Jordan/London/US 2017-2018  
Red Fox Gallery: Group show, Bedford NY, Summer-Winter 2017  
Total Arts Gallery: Group show "Image of Self", Dubai - March 2017  
Etemad Gallery: Group show "Blue Gold", Tehran - April 2016  
Karavil Contemporary: 2 artist show "Living-Fading", London - March - May 2016  
Caravan Traveling group show "The Bridge", Paris/Cairo/London/NY 2015-2016  
Galerie Nicolas Flamel: Group show "Persian Garden Party", Paris - June 2015  
Ayyam Gallery: The Young Collectors Auction exhibit, Dubai - May 2015  
Francis Boeske Projects: Group show "Opening Up", Amsterdam - Jan 11- Feb 21, 2015  
Parasol Unit: Auction exhibition "Towards Tomorrow", London - September 2014  
Pashmin Art Gallery: SCOPE art fair, Basel- June 2014  
Shirin Art Gallery Group: show "Black Gold", Tehran - April 2014  
S ArtSpace Gallery: Affordable Art Fair, New York - April 2014  
Angela Hotel: Solo show "Crossroads", Lech, Austria - Dec 2013 to March 2014  
S ArtSpace Gallery: Group show "No Borders", New York - November 2013  
Opera Gallery: Group show "Peace from the Bottom of my Heart", London - April 2013  
Seyhoun Gallery: Solo show, Los Angeles, February 2013  
Chloé/@60inches: Group show, Miami - Dec 2012 - National YoungArts Foundation  
HS KunstGalerie: Group show, Heidelberg - Dec 9, 2012 to Feb 1st, 2013  
Union International Club 2: artist show, Frankfurt - Sep 2012-Aug 2013  
Operturm: Group show, Frankfurt - May 19-June 6, 2011  
Bernard Chauchet: Group show, London - May 2011  
Bernard Chauchet: Affordable Art Fair, London - March 2011  
HS KunstGalerie: Group show, Heidelberg - Nov 28, 2010 - Feb 1 2011  
KiptonArt / @60": Group show "Kismet", NYC - September 2010  
Galerie Joseph: Group show "Natura Femmina", Paris - March 2010  
Azadeh Gallery: Solo pop up show "Veiled Revelations", NYC - September 2009  
Leila Heller Gallery: Group show "East West Dialogues", NYC - May 2008  
Hun Gallery: Group show: Seoul, South Korea - Summer 2007  
Azadeh Gallery: Solo pop up show "Puzzling II", NYC - May 2007  
Azadeh Gallery: Solo pop up show "Puzzling I", NYC - March 2006  
Azadeh Gallery: Solo pop up show, NYC - May 2005  
Gigantic Artspace: Group show "Gen.R.8", NYC, February 6 - April 3, 2004  
Gallery 49: Group show "Holiday Show", NYC - December 2003  
Curzon Gallery: Group show, Boca Raton, FL - Spring 2003  
Asia Society: Live Auction - charity benefit, NYC - March 27, 2003

### PRESS

Kayhan Life: "Artist Azadeh Ghotbi Draws Crowds at Her London Show", Feb 3 2019 article and video interview  
Sotheby's: Cultural Crossroads "Iranian Art Kicking off 2019", Jan 31 2019 Manoto TV: Coverage & interview of "The Nature of Light" exhibit, Jan 2019 Bedford Magazine: "Fading Into Glory", Holiday 2017  
Harper's Bazaar Arabia: "London Eyes - Middle Eastern Female Artiststake centre stage in the UK's vibrant art scene this summer" July 2017  
Art Radar: "Path to peace: 12 women photographers in "I AM" at Jordan National Gallery of Fine Arts, Amman", 28 May 2017  
Kayhan Life: "From Ivy League Campus to Abstract Canvas: A Portrait of the Artist Azadeh Ghotbi", February 5 2017  
Manoto TV: Coverage & interview of "Living-Fading" exhibit, March 2016  
Lapidomedia: Interview, April 2015  
Manoto TV: image sequence of "Persian Garden Party" exhibit, June 2015 Kayhan London: Article on "Opening Up" Amsterdam exhibit, January 14 2015  
BBC Persia:TV segment on "Peace from the Bottom of my Heart" show, April 2013  
Manoto TV: TV segment on "Peace from the Bottom of my Heart" show, April 2013  
Pillars:Review of "Peace from the Bottom of my Heart", May 10 2013  
The Arbuturian: Review of "Peace from the Bottom of my Heart", May 7 2013  
The Majalla: "Iranian Peacemakers" article, May 3 2013  
Cinema without Borders: Interview, March 2013  
Andisheh TV:Interviews: Feb 27th 2013 (Mr Forouzan) + Feb 19th 2013 (Mr Akhavan)  
Pars TV (LA): February 25, 2013 (www.voinews.net)  
Javanan magazine: February 22, 2013  
PNGHD (LA): Feb 21st, 22 and 25th 2013  
NYO magazine:March 2011  
Canvas guide: September 2010  
Paaia.org: September 9, 2010  
Ninunina.com: September 8, 2010  
Point de Vue Image: March 10, 2010  
GOTHAM magazine: Spring 2006





Born in Shiraz, currently living in Tehran, Omid Mohkami has been fascinated by images since he was 17. Interning in one of Shiraz's oldest photography labs, he learned analog photography and photo printing. Studying photography at Tehran University led Mohkami to press photography resulting in his appointment as section editor of photojournalism in the Iranian Art monthly (the art supplement of the Iran daily).

In 1999, He launched the Mah-E-No (New Moon) Atelier specializing in photography and graphics. He personally photographed monuments and museum masterworks including Gilan religious monuments and Sepahsalar Mosque Inscriptions, and published and republished over 40 manuscripts, becoming the current Art Director of Elmi and Farhangi Publishing Company (Former Franklin Foundation).

His documentary work includes his 2014 series, "Crumpled Blood" exhibited in Tehran's Shokouh Gallery. Since 2017, his work has focused on Mesopotamian and Indo-European myth. Studying the roots of human culture, he is trying to connect the modern with the antique.

#### Solo Exhibitions

- Blood Crumpled collection | Solo Exhibition | 2011 | Shokouh Gallery | Tehran
- Absence collection | Solo Exhibition | 2014 | Narenj Gallery | Shiraz
- Tabarxun collection | Solo Exhibition | 2014 | No. 14 Gallery | Tehran

#### Awards

- Honorable Mention IPA (International Photography Awards) 2018 | In FineArt Category (3 Series)
- Honorable Mention TIFA (Tokyo International Foto Awards) 2018 | In FineArt Category
- Honorable Mention MonoVisions (London) 2019 | In FineArt Category, Conceptual



**Nancy Nesvet** is an artist, arts writer and national correspondent for Artscope Magazine. She holds a BA in Art History and Anthropology and an MFA in Studio Art and Art Theory. Nesvet has curated several major art exhibitions in the United States, and written numerous articles for Artscope Magazine and other publications. Having represented Artscope Magazine at the Venice Biennale, Cleveland Biennale and Art Basel Fairs in Miami and Switzerland and written about international art, she is especially interested in artists from other nations than her own and welcomes the opportunity to write for this show's catalogue.

**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 to show 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 currently serves 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.





Roya Khadjavi-Heidari  
RK Art & Design , LLC  
[roya.khadjavi@gmail.com](mailto:roya.khadjavi@gmail.com)  
[www.royakhadjaviprojects.com](http://www.royakhadjaviprojects.com)

Design by  
[www.NehdaraN.com](http://www.NehdaraN.com)

