



MIAMIA
Milan Image Art Fair

12th EDITION 23-26 MARCH 2023

Location: Superstudio Maxi

Via Moncucco, 35, 20142 Milano MI, Italy

Roya Khadjavi Projects brings together the works of 5 female Iranian photographers. Tahmine Monzavi and Bibi Manavi's photographs are based on a documentary engagement that intertwine social consciousness and the environmental landscapes of Iran while Maryam Palizgir and Sepideh Salehi's photo collages challenge the taboos related to women sexuality, as well as issues they face with political and social freedom. Monzavi's focus is above all on women, Manavi's on transformation of land in Iran. Salehi mixes intuitive photography and collage processes with a conceptual practice rooted in emotions and memories. The concepts of covering up, hiding, and privacy manifest as layered collages. With Claustrophobia, Palizgir in an amalgam of the protuberant naked body parts with unconventional materials and brick walls she articulates fear, anxiety, grief, loss, and inequality in the contemporary moment.



Roya Khadjavi is a gallerist, an independent curator and cultural producer based in New York. She has largely focused on the work of young and mid-career 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. Khadjavi holds a BA from Wellesley College, MA.



Maryam Palizgir is a NYC based artist whose practice is an amalgam of subject matter process study and material manipulation of forms in space. She scans spatial Perspective in urban/rural architectures as a way of identifying and predicting forms in space and the interconnectedness of various spaces with human presence. To her, the “process” of making is as important as the final piece. She works in a variety of mediums and her process involves deconstructing and reconstructing an image, object, or matter through material manipulation. She intends to focus on the complexity of space by scenography of constructed space that allows her to investigate through forms, light, color, reflection, and refractions. Through her Minimalist abstraction language, Palizgir blurs the boundaries between photography, painting, and architecture. Her visual language draws from the urban/rural landscape as well as geometric patterns from traditional Islamic art and architecture by exploring the ways we exchange knowledge, and how perception widens our perspective, and how observation deepens our understanding of the reality in which we live. She challenges viewers’ perceptions and seeks works of art that activate once the viewer is involved.

The material study steers her to think about the flexibility of materials. Palizgir has been working with multi-layered industrial materials like fiberglass screen mesh, reflective sheets, natural and artificial light, and acrylic paint. The net visual embodiment of her installation creates a transition of dimensionality, depicting the state of ephemerality and constant change, combined with the possibility of the viewers’ displacement.

Education

- 2018 Master of Fine Arts in Studio, Georgia State University, Atlanta, Georgia
2004 Bachelor of Fine Arts, Alzahra Art University, Tehran, Iran

Exhibitions

- 2023 Brazil x Iran, Group Exhibition with Roya Khadjavi Projects at Highline nine, New York, NY
2021 Poetic space, solo show, Gallery 72, Atlanta, GA
2020 Photo London, International Photography Fair with "Roya Khadjavi Projects", Online
2020 Parallel, curated by Teresa Bramlette Reeves, Group show, Gallery whitespace, Atlanta, GA
2020 WOMEN C(A)REATE, a four-person show, curated by Elnaz Tehrani and Anahita Rezaallah, Apexart New York fellowship, Darbast Platform, Tehran, Iran
2019 No place like home, Three-person show curated by Anne Weems, Hathaway Gallery, Atlanta, GA
2019 Photo London, International Photography Fair with "Roya Khadjavi Projects", London, UK
2019 Material Culture show, group exhibition with "Roya Khadjavi Projects", Elga Wimmer Gallery, Chelsea, NYC, NY
2019 The Anthropocene, group exhibition, The Clemente Center, NYC, NY
2018 Folded Mystery, Gallery 72, Atlanta, Atlanta, Georgia
2017 Iran International Green Film Festival, Saba culture & art institute, Tehran, Iran
2017 Aqua art Miami 2017, Aqua Hotel Galleries, Miami, Florida

- 2017 Trifecta, Welch School Galleries, Georgia State University, Atlanta, Georgia
- 2017 limited access festival 7, Aaran art gallery, Tehran, Iran
- 2016 Home, the Arts Exchange Gallery, Atlanta, Georgia
- 2016 Limited Access Festival 6, An International Festival
- 2016 GSU Thread Count, Mammal Gallery, Atlanta, Georgia of moving images, sound and performance, Tehran, Iran
- 2015 Hijab, Cage Space Show, Atlanta, Georgia
- 2015 Art of Conversation-Happy City, The Cornelius Foundation, London, United Kingdom
- 2014 Identities, Chapel of Lagamas, Lagamas, France
- 2012 For God's Sake, United Arts & Design Gallery, Berlin, Germany
- 2012 Right to Left, Arabic and Iranian Visual Cultures, Berlin, Germany
- 2012 It's Normal, Visual Art exhibition, Berlin, Germany
- 2011 Silver Cypress, The Second Iranian Graphic Society Annual Exhibition, Tehran, Iran
- 2011 Gereh, National Pattern & Texture poster Exhibition, Yazd, Iran
- 2011 The virtual exhibition on Vitrin Rooz Gallery, vitrinrooz.com, web
- 2010 1st Standard Image Festival, Tehran, Iran
- 2010 9th Golden Bee Exhibition, Russia
- 2010 A Colorful Day, Artist's Forum, Tehran, Iran
- 2010 Image of Year, Artist's Forum, Tehran, Iran
- 2008 Urban Jealousy Poster Exhibition, Berlin, Germany

Teaching Experience

Full-time Faculty, Visiting Lecture | Georgia State University | Atlanta, GA | Fall 2019 - July 2021

Adjunct Faculty | Rocky Mountain College of Art & Design (RMCAD) | Online Program | Denver, CO | Spring 2021 – Present

Adjunct Faculty | Georgia State University | Atlanta, GA | 2016-2018

Residencies/ Grants & Awards

- 2021-2022 Artist in Residence, in coalition with the Sharpe-Walentas Studio Program, Artistic Freedom Initiative, and Two trees management, Brooklyn, NY.
- 2019-2021 Artist in residence, Atlanta Contemporary art center, Atlanta, GA
- 2016 Artist in residence, Hearts to Nourish Hope, Riverdale, GA
- 2014 Triangle Network, London, UK, Residency at The Cornelius Foundation
- 2014 Residency at the Cornelius Art Foundation, Lagamas, France
- 2017 1st Prize of the Iran International Green Film & visual art Festival, Conceptual art section, Iranian Academy of the Arts, Tehran, Iran
- 2016 Honorable in Annual Dean's Art Award, Atlanta, GA, the College of Arts and Sciences at Georgia State University
- 2015-2018 Ernest G. Welch fellowship award, 3 years, \$51k, Atlanta, GA, Georgia State University

Professional Affiliations:

- Member of the College Art Association (CAA), USA
- Member of The Provincetown Art Association and Museum (PAAM)
- Member of Artist Association Iranian Sculptor (AIS)
- Member of Iranian Graphic Designers Society (IGDS)
- Member of Institute for Promotion of Contemporary Visual Art

Member of editorial of “Rang” e-magazine (The First Iranian Graphic Designers Online Magazine)

Publication

Architecture in the works of Iranian artists, Anahita Rezaolah, Didaar Collection Publication, Chicago, IL

Apexart Talks, Elizabeth Larison, Apexart NYC, May 2020

WOMEN C(A)REATE, Anahita Rezaallah, and Elnaz Tehrani, Apex Art, February 2020

No Place Like Home, Artist interview with Maryam Palizgir, Hathaway Gallery, September 2019

Photo London Fair, Shadi Elahi, BBC Persia TV, June 2019

Five Iranian Artist at Newyork Show, Bahman Kalbasi, BBC Persian TV, June 2019

Iranian Photographer at Photo London, Shabnam Ramini, Manoto TV, May 2019

Iranians at the Photo London: From ‘Caspian Ride’ to ‘Epiphany’, Mina Jahanshahi, BBC, May 2019

Material Culture art exhibition communicates deep personal experiences to transcend cultural borders, Omid Memarian, The Bridge/Global Voices, 16 April 2019

CREATIVITY TO ENLIGHTENMENT: MATERIAL CULTURE AT ELGA WIMMER GALLERY, Nancy Nesvet, Art Scope Magazine, April 2019

Material Culture, Mary Hrbacek, Artes Magazine, April 2019

Anthropocene Island, Pam Longobardi, The Clemente Center, March 2019
From state censorship to western stereotypes, an interview with Iranian artist

Maryam Palizgir, Omid Memarian, Global Voices, July 2018

Maryam Palizgir Threads Her Artistic Practice with Personal Perspective, Tony Mangle, GSU News Hub, May 2018

MARYAM PALIZGIR



Claustrophobia_5773

Photo collage, Wood, Copper, Dried plant
12x16 inches, Unique, 2022

Price: \$4,180 (Framed)

MARYAM PALIZGIR

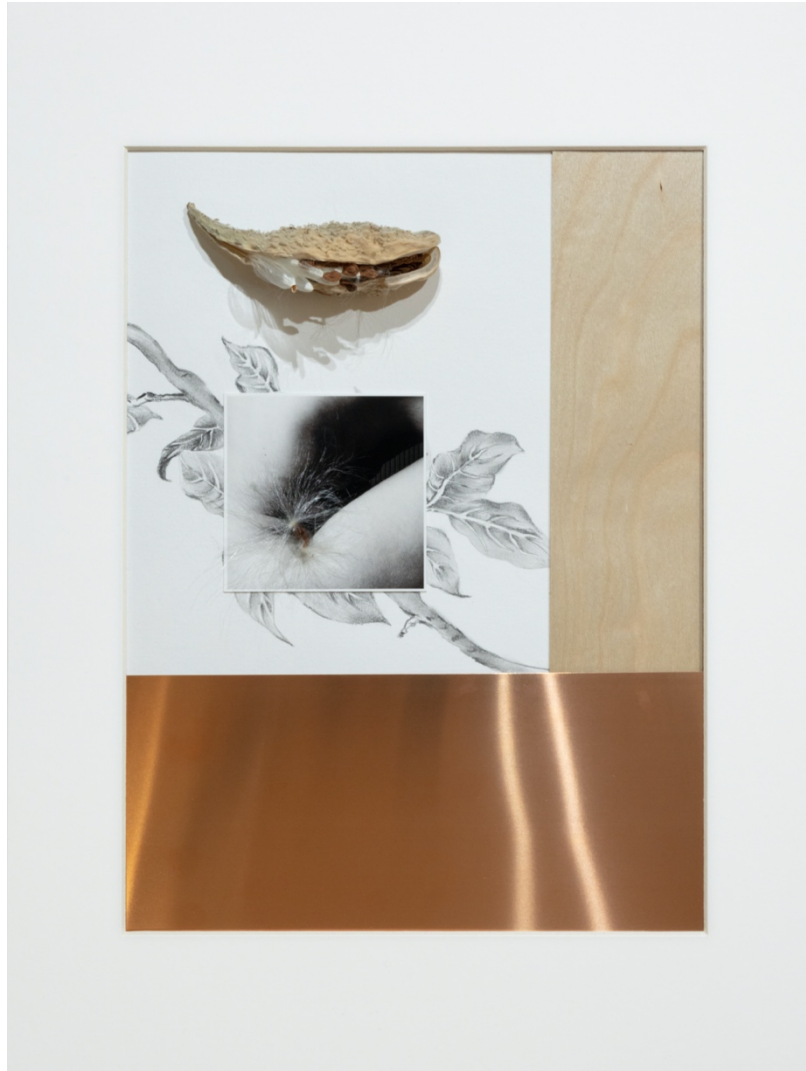


Claustrophobia_5784

Photo collage, Wood, Copper, Dried plant
12x16 inches, Unique, 2022

Price: \$4,180 (Framed)

MARYAM PALIZGIR



Claustrophobia_5787

Photo collage, Wood, Copper, Dried plant
12x16 inches, Unique, 2022

Price: \$4,180 (Framed)

MARYAM PALIZGIR



Claustrophobia_5550
Photo collage, Wood, Bronze, Dried plant
12x16 inches, Unique, 2022

Price: \$4,180 (Framed)

MARYAM PALIZGIR



Claustrophobia_5545
Photo collage, Wood, Bronze, Dried plant
12x16 inches, Unique, 2022

Price: \$4,180 (Framed)

MARYAM PALIZGIR



Claustrophobia_5708

Photo collage/drawing, wood, Bronze, Dried plant, acrylic box
12x16 inches, Unique, 2022

Price: \$4,180



Bibi Manavi received her BA in fine arts from Central Saints Martins in London where she has exhibited her work numerous times since 2013. She exhibited her works in Paris at Jardin D's Artois 2016 and Galerie Nikki Dianna Marquardt 2010. Bibi's work can be found in several private collections in France, UK, and Iran. Bibi's Aesthetic is inspired by an itinerant existence between Iran and Europe.

Her work embodies a reflection on the cultural diversity of globalized world. Bibi's interdisciplinary practice spreads across still and moving images, sculptures and drawing. She investigates the relationships between her different environment focusing on geometrics; Ancient Persian architectures become the patterns of today's visual culture.

Bibi Manavi's sculptural and photographic series investigates the role of memory through the magnifying glass of dendrochronology in the time of ecological mutation: transformation of land, water diversion, deforestation. The sculptural panels draw from Iran's mirror mosaic craft with biomorphic design at its core. Annual rings, microscopic cellular compositions taken from specific tree samples are enlarged but in varying scales and then recreated - each individual cell is represented by an individual mirror. These installations have a relationship with their surroundings, how one experiences these pieces is directly affected by their placement. The photographic research institute of the panels captures the transformation of actual space into perpetual field mechanisms. Patterns form and dissolve, through a whirlwind of lights and reflections, underlying a festival of cellular connections. Inside and outside dissolve into a liminal space. The space where memory takes shape.

Education

- 2015 CENTRAL SAINT MARTINS London-UK. BA in Fine Arts.
- 2014 ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE-
summer course Tehran-Iran
- 2012 ATELIER DE SEVRE Paris-France Foundation year

Experiences

- 2021 ASIA NOW-Paris Asian Art Fair Paris France, • kids' creative workshop
- 2018 – Curatorial Project Baluchestan-Iran
- 2022 • Documentary/ Artistic director • curatorial work focused on Iranian
textile art "Textile as Art-Baluchi needlework by Nini Jahanabani"
- 2015 – Photo London
- 2019 London-UK. spring <http://photolondon.org>
• organization of educational lectures
• Assistant gallery
• VIP assistant
- 2017 SINAM Architecture firm
Tehran-Iran March-May
www.sinamco.com
• collaboration with the design department

Exhibitions

- 2022 Common Sense 'Artnodes', Paris France
- 2021 FRAC 'Le Mont Analogue' Reims France
- 2020 Spazio Nour 'Carving memory' Milan Italy (postponed)
- 2019 Grosvenor House 'In the memory of the almond tree' London UK

- 2019 Le 100 ECS 'Im-nature' paris France
- 2018 The Eclectic studio 'Formation measure', Paris France
- 2017 Bikini Art Residency 'Reflective measures', Lake como Italy
- 2016 Les Jardins D'Artois 'Au haras d'Andromède', Paris France
- 2015 Central Saint Martins, 'Escapist measures', London UK
- 2012 Ateliers de Sèvres, 'In search of one', Paris France
- 2010 Galerie Nikki Diana Marquardt, 'ISP' Paris France

Residencies

- 2022 Kaaysa Art residency
<http://kaaysa.com> Sao Sebastiano Brazil 2022
- 2021 Poush Manifesto
<http://manifesto.paris/poush> Paris France
- 2019 – Le 100ecs - Établissement culturel solidaire
- 2020 Paris France, <http://100ecs.fr/>
- 2018- Study of mirror work Shiraz- Iran
- 2019
- 2017- BIKNI Art residency
- 2018 Lake como-Italy November-February

BIBI MANAVI



'Memory of walnut trees I'

Photograph pigment print- 111x72cm, 2021
3rd/8 edition.

Price: €3,400

BIBI MANAVI



'Memory of walnut trees II'
Photograph pigment print- 111x72cm, 2023
1st/8 edition.

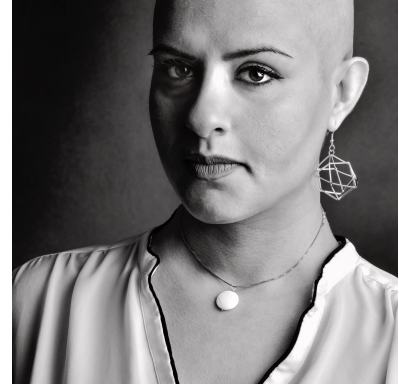
Price: €2,600

BIBI MANAVI



'Memory of walnut trees III'
Photograph pigment print- 111x72cm, 2022
1st/8 edition.

Price: €2,600



Tahmineh Monzavi, born in 1988 in Tehran, is a socially conscious photographer. She began her professional career as a documentary photographer in 2005. In her professional life, with collection of photographs and her harmonious approach to her environment and her time, Tahmineh created her own style to capture and explore in the fields of Artistic and Documentary photography, with honesty and fearlessness.

It was the year 2007, almost 15 years ago when I professionally started to take photographs. I was studying photography before that. As a student back then, I was taking photographs of what was happenings on the streets of Iran which had more significance to me than what was tough in the university requiring students to photograph nature and flowers.

Early on, I knew that I would not gain much following the rigid university photography program, as the system only provided standard answers to pre-raised questions, while I had my focus on what was still unanswered.

“Instead of all these dark and unpleasant photographs, why don’t you capture nature or flowers” was a question I was often asked from here and there. I had chosen my own path and I had faith in my direction as an artist to capture the realities of life no matter how hard or unpleasant they were to the mainstream of people.

I wanted to become a photographer focusing on social issues and not one who only properly worked the camera. The limitations of opportunities for female photographers in Iran and the male dominated environment of my society concerned me deeply. It is at this moment that my advisor Bahman Jalali, pushed me to continue my own direction and work as an independent documentary photographer.

“The brides of Mokhber al-Dowleh” series was the first project I worked on under Jalali’s supervision. The three years working on this project not only shaped my practice, but

also became my most influential body of work. The brides of Mokhber al-Dowleh, began with one single shot that I took on a bridge connecting an intersection. A bridge that no longer exists. The image captures a hundred-year-old building in whose windows, headless mannequins wearing bridal dresses are displayed.

I was fascinated by the fact that in Iran most bridal dresses were sewn by men. The masculine environment of bridal workshops creating the most feminine dresses combined with the background noises of an old radio, the young dressmaker boys laughing and the sound of a man's scissors cutting silk was surreal.

I was simultaneously working on another project called Grape Garden Alley. In 2008, I was assigned by a magazine to photograph the southern rundown and rough neighborhoods of Tehran. On my way there, I met several male addicts who were using drugs. I approached them to ask for their permission to photograph them. Soon after, with the help of these male addicts I found where female addicts resided since they normally don't appear on the streets.

I was led to a shelter in an alley, named: Grape Garden. A shelter housing homeless women from all over the city. Most were drug addicts; some were HIV positive. Through private charitable organizations these women were kept off the streets and were provided with food, medicine, shelter, and clothes.

My focus was to capture their essence of these women whose life was filled with violence, drug addiction and poverty through portraits. While many women don't make it through the program successfully, it is heartwarming and encouraging to hear stories of women who manage to quit their addiction and find a place in society.

I spend 3 years of my career at grape garden alley and continued visiting on and off until 2016 because I followed Tina, a fascinating character I met there.

Tina, a transgender, left home at the age of 15 because her family would not accept her sexual identity. Not welcomed home nor in society, for many years she lived in a delusional reality shaped by drugs. Being arrested and spending two years in jail not only put an end to her addiction but motivated her to restart. The shelter as a small community was the first place, she could call home after so many years of struggle. At the age of 44, she was living independently in a room with her dog awaiting brighter

days to come but unfortunately those days never came and in early 2020 she died at the age of 50.

In 2012, during the highly sensitive and depressing political atmosphere of Iran, I was arrested. A month in prison and the trauma following my arrest and incarceration suspended my practice for two years. Such a long gap made me lose my courage as a documentary photographer. As I was looking for a comfort zone, I was drawn to staged photography for a while.

Video ([Oxys in Black and White](#)) 2013, was produced right after I was released. On one hand, the video was inspired by a recurrent thought during my lonely hours in the cell. What if I was pregnant and maybe this would give an end to my loneliness. On the other hand, I was inspired by a friend's dream in which she was pregnant with an unknown creature who she miscarried.

A year after this event, I produced the series All About Me: nicknamed Crown Giver. This body of work takes place in a strange fantastical world where every woman is crowned miss Iran. My inspiration came from an old Beauty Pageant competition titled Spring Girl, held in Iran from 1965 to 1978 but the Revolution of 1979 banned all such women competitions. Almost forty years later and Iran is in the top ten countries for cosmetic surgery. To be miss Iran or 'the most beautiful girl' in any country is an absurd notion for any young girl, where her appearance becomes her priority. I was looking for a way to objectify this desire and renegotiate its context through my artistic practice.

Between 2015-2017, I became captivated by the ruins of historical architecture in Iran and Afghanistan. In the series titled Past Continuous, I documented the post-war shift in our perception of home and heritage.

In 2018, I started a new photography series Red soil, Cold Soil, which offers a fascinating contrast of colors and textures of two completely different regions in the world, one being an Iranian island in the Persian Gulf and the other a Norwegian archipelago in the arctic ocean. The Iranian Island of Hormouz in the Persian Gulf and the world's northernmost settlement Longyearbyen in Svalbard Norway are both located in areas of high political tension, but for me, it was my encounter with the mysterious nature of these two islands that sparked my deep desire to explore their dramatic landscapes and their Inhabitants' everyday life.

Between 2019 and 2022, my interest, passion and experience have been motivated by the everyday life of the Iranians in various societies. My work has concentrated on the

roles of women in urban and rural cultures especially in coastal provinces of the Persian Gulf including Sistan and Baluchistan and the Hormoz island.

A life in front of you is about lake Hamoun located in Sistan and Baluchistan, province. Once the largest, sweet water lake, and the second largest lake in Iran, in the past couple of decades has been almost dry all year round. A large part of the population in who depend on the lake water, have fled to other cities near or far. Those who chose to stay, must deal with great challenges, and lack of resources to live on. The lake started drying up because of the construction of two large dams on the main tributaries of Helmand River in Afghanistan which is the main source of water for lake Hamoun. Global warming resulting in extended periods of droughts has also been an important contributing factor to the shrinking of lake Hamoun.

Afro-Iranians Baluchistan, I have particularly focused on various aspects of life of the African Iranians known as zings who were brought to Iran before the nineteenth century by Arab slave traders from the coast of southeast Africa, an area roughly comprising modern-day Tanzania and Mozambique. Wherever on the southern coast of Iran, the African Iranians settled, they assumed the language, accent, and religion of the region.

In this project, I focused my attention on African Iranian women and their social roles and engagements in the culture of Baluchistan. I lived among them and studied their oral traditions for a while. Through my images, I have tried to capture two major themes; firstly, how these women have remained isolated from the development of the modern state system and secondly how they have kept their cultural practices while adopting to a new environment.

2020 to 2022 were the most active and challenging years of my career and my life during which my third project the Lut that was formed, documenting the Lut desert, a tract of sand and fantastical rock formations in southeastern Iran. The Lut desert is one of the hottest places on earth. Consists of sand dunes, ergs, mega- yardangs (Kaluts), desert pavement, as well as large flat areas of salty soils. Lut reminds me of the shape of a woman's body and the body of the earth. Through my eyes, I have touched the symphony of images there. Before this adventure I had never taken photos of nature and landscapes, but this project helped me breath deeper and have a wider angle to the life.

Education

2018 She received her BA in photography from Azad art and architecture University

Solo Exhibitions

2022 A self-torn apart, Eric Dupont gallery, Paris.
2021 Bodies of Nature, Felix Frachon Gallery, Brussels, Belgium
2019 Red Soil, Cold soil, Silkroad gallery, Tehran, Iran.
2017 Past continuous, Silkroad gallery, Tehran, Iran.
2016 All about me, Nicknamed Crown Giver, The Public House of Art, Amsterdam, Netherlands.
2016 Past continuous, Hinterland gallery, Vienna, Austria.
2015 All about me, Nicknamed Crown Giver, Silkroad Gallery, Tehran, Iran.
2015 Review of Tahmineh Monzavis's Artworks, Robert Klein Gallery, Boston, USA.
2014 Mokhber al-Dowleh's Brides, Silkroad Gallery, Tehran, Iran.

Selected Group Exhibitions

2023 “Women Defining women” in Contemporary art of the Middle East at LACMA, museum in Los Angeles in April 2023 and traveling to the Phoenix art museum (Nov.2023- March 2024)
2023 Group show at Robert Klein Gallery Jan- March 2023
2022 Venti, Aurea, Anima, Sprit of Fluidity, Foundry Downtown gallery, Dubai (21 Nov. 2022);

- 2022 Group show at the Felix Frachon gallery, Brussels (Dec.-Jan. 2022)
- 2020 Dans la tête c'est Mexico, Galerie Eric Dupont, Paris.
- 2018 In the Fields of Empty Days: The Intersection of Past and Present in Iranian Art, LACMA, Los Angeles.
- 2018 OXYS in black and white, Screening international videoart of the 21st century, MACRO, Rome's Museum of Contemporary Art.
- 2018 International Women Photography Award exhibition, Alliance Française, Paris.
- 2018 Guardi Iranian, Bellinzona, Switzerland.
- 2017 Collection of Sammlung Verbund, Vienna.
- 2015 Re-Action, Gijon Museum, Spain.
- 2014 Unedited History. Iran 1960-2014, MAXXI Museum, Rome.
- 2014 Unedited History. Iran 1960-2014, Musée d'Art Moderne de la Ville de Paris.
- 2014 Dance of the Seven Veils, Side by Side Gallery, Berlin. A Requiem for a Desolation, Hinterland Gallery, Vienna. Iranian Photography, Milles Gallery, Sydney.
- 2014 Burning Down the House, 10th Gwangju Biennale, South Korea.
- 2013 Dance of the Veil, Side by Side Gallery, Berlin.
- 2013 A view of documentary photography in Iran 1987-2013, Silk Road, Tehran.
- 2013 OXYS in black and white, nomad exhibition, Milan, and Syros (Greece).
- 2012 Grape Garden, Nights of Photography, Giorgi Leonidze Museum, Tbilisi, Georgia.
- 2011 Alternative Histories, National Portrait Gallery, London.
- 2010 A Selection of Young, Talented Iranian Photographers, Silk Road Gallery, Tehran; Tehran: Documentary Photographs from the Last 40 Years, Arran Gallery, Tehran.

- Upcoming exhibition: Women Defining Women in Contemporary Art of the Middle East, opening at Los Angeles County Museum of Art (LACMA) in Apr. 2023, and traveling to the Phoenix Art Museum (Nov. 2023 – Mar. 2024)
- In the Fields of Empty Days: Intersection of Past and Present in Iranian Art, LACMA, (2018)
- OXYS in Black and White, Screening international videoart of the 21st century, MAXXI Museum, Rome (2018) and MACRO, Rome's Museum of Contemporary Art (2018)
- Iranian Artists, Zurab Tsereteli Museum of Modern Art, Tbilisi, Georgia (2018)
- Unedited History, Iran 1960-2014, Musée d'Art Moderne de la Ville de Paris, Paris, France (2014)
- Grape Garden, Nights of Photography, Giorgi Leonidze Museum, Tbilisi, Georgia (2012)

Awards and Notable Mention

Monzavi received the Sheed Award for excellence in social documentary photography in 2011.

Her work has received mentions in several prestigious publications like the New York Times, Internazionale, Paris Match, the British Journal of Photography, Le Figaro, L'Oeil de la Photographie, and Elle Magazine. She is featured in "La Photographie Iranienne" published by LOCO, in the catalog of the exhibition titled "Iran, Unedited History 1960 -2014" published by the Musée d'Art Moderne (Paris), and in "Iran 38" published by Editions Textuel and a book titled "A self-torn apart" published by centre national des arts plastiques (CNAP) and gallery Eric dupon 2022 and prix pictet award book 2022 "fire".

TAHMINEH MONZAVI



The Zangi women

Jet ink on traditional paper, 330 gr

40 x 60 cm, 2020-2022

Edition 2/10 + 2 EA

Price: Edition 2: €2,800 (€2,900 Framed)

Edition 3: €2,800 (€2,900 Framed)

Edition 4: sold.

Edition 5: €4,000 (€4,100 Framed)

Edition 6: €4,000 (€4,100 Framed)

Edition 7: €5,000 (€5,100 Framed)

TAHMINEH MONZAVI



Lut

Jet ink on traditional paper, 330 gr

40 x 60 cm, 2020-2022

Edition 2/10 + 2 EA

Price: Edition 2: €2,800 (€2,900 Framed)

Edition 3: €2,800 (€2,900 Framed)

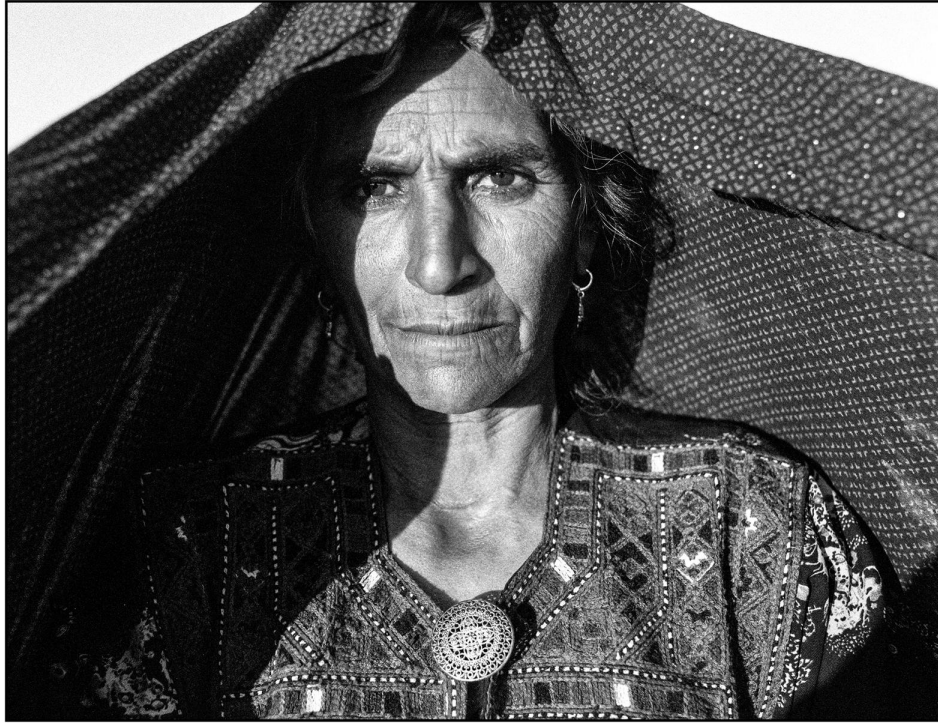
Edition 4: €3,500 (€3,600 Framed)

Edition 5: €4,000 (€4,100 Framed)

Edition 6: €4,000 (€4,100 Framed)

Edition 7: €5,000 (€5,100 Framed)

TAHMINEH MONZAVI



Hamoun, 2020-2022

Jet ink on traditional paper, 330 gr

60 x 40 cm, 2020-2022

Edition 2/10 + 2 EA

Price: Edition 2: €2,800 (€2,900 Framed)

Edition 3: €2,800 (€2,900 Framed)

Edition 4: €3,500 (€3,600 Framed)

Edition 5: €4,000 (€4,100 Framed)

Edition 6: €4,000 (€4,100 Framed)

Edition 7: €5,000 (€5,100 Framed)

TAHMINEH MONZAVI



Bad Land

Jet ink on traditional paper, 330 gr

60 x 40 cm, 2020-2022

Edition 2/10 + 2 EA

Price: Edition 2: €2,800 (€2,900 Framed)

Edition 3: €2,800 (€2,900 Framed)

Edition 4: €3,500 (€3,600 Framed)

Edition 5: €4,000 (€4,100 Framed)

Edition 6: €4,000 (€4,100 Framed)

Edition 7: €5,000 (€5,100 Framed)

TAHMINEH MONZAVI



Hamoun (Alife in front of you)
Jet ink on traditional paper, 330 gr
60 x 40 cm, 2020-2022
Edition 2/10 + 2 EA

Price: Edition 2: €2,800 (€2,900 Framed)
Edition 3: €2,800 (€2,900 Framed)
Edition 4: €3,500 (€3,600 Framed)
Edition 5: €4,000 (€4,100 Framed)
Edition 6: €4,000 (€4,100 Framed)
Edition 7: €5,000 (€5,100 Framed)



Sepideh Salehi is a multidisciplinary artist born in Tehran. She left Iran to attend Accademia di Belle Arti in Florence, Italy, where she received her MFA in Visual Art and Multimedia. Salehi works in various media and utilizes different processes, including painting, drawing, printmaking, photography, and other media. She weaves personal narrative and post-1979 Tehran cultural history into her work, reflecting on how she, and other women, navigated the shifting social and political landscapes. Some of the venues for her shows include, an exhibition of Iranian women artists titled *A Bridge Between You and Everything* curated by Shirin Neshat at High Line Nine, NYC, Photo London, Somerset House London, *Mirrored Re-Collection* at the University of Maryland Stamp Gallery, *REVEAL* at The Space by Advocartsy LA, *Patterning* curated by Samantha Friedman at Kentler International Drawing Space, Brooklyn, NY, *STRAPPA* Rogue Space Chelsea NY, *Craft*, and *Folk Art Museum* LA, Tribeca Video Art NY, Centre for Contemporary Art Luigi Pecci, Virgiliano Museum and International Bologna Art Fair Italy. Salehi has been on a panel discussion with Shirin Neshat, Middle East Institute, and had talks at the University of Maryland, Loyola University, Pyramid Atlantic Center, and others. She currently lives and works between Washington DC and New York.

Education

- 2007 Accademia di belle Arti of Florence, Italy, M.F.A in visual art and multimedia
- 2005 Accademia di belle Arti of Florence, Italy, B.F.A. in studio art
- 1998 University of Azad – Tehran, B.A., in English Language and Translation

Solo and Two Person Exhibitions

- 2018 Mirrored Re-Collection, Stamp Gallery at the University of Maryland College Park, MD
- 2018 REVEAL at The Space by Advocartsy, Los Angeles, CA
- 2016 STRAPPA, Dialogue & Performance curated by Roya Khadjavi at Rogue Space, New York, NY
- 2013 TRACES: Drawings in Motion curated by Florence Neal at Kentler International Drawing Space, Brooklyn, NY (essay by Shoja Azari)

Group Exhibitions

- 2022 MashUP, annual member exhibition at the Pyramid Atlantic Art Center, MD
- 2021 Once Upon a Time at THE SPACE by ADVOCARTSY, LA
- 2021 March Group Exhibition at THE SPACE by ADVOCARTSY, LA
- 2021 Art in Isolation curated by Laila Jadallah at the Middle East Institute Washington DC
- 2020 Art in Isolation curated by Laila Jadallah at the Middle East Institute Washington DC
- 2020 Self-reflection curated by Roya Khadjavi at High Line Nine Gallery, NYC
- 2020 Summer Group Exhibition at THE SPACE by ADVOCARTSY, LA
- 2020 Focus on Flatfiles at Kentler Gallery, Brooklyn, NY

- 2020 Art Mutters (Alone and United) curated by Sandaleum at Triangle, NY
- 2019 A BRIDGE BETWEEN YOU AND EVERYTHING curated by Shirin Neshat at High Line Nine, New York
- 2019 Art & Social Activism Festival curated by Roya Khadjavi Projects, NYC
- 2019 Photo London curated by Roya Khadjavi Projects, Somerset House, London
- 2019 Focus Iran 3: Contemporary Photography and Video at Craft Contemporary, Los Angeles, CA
- 2018 ART BRIEF IV: Iranian Contemporary at SOMArts Cultural Center, San Francisco, CA
- 2018 VAEFF, Video Art & Experimental Film Festival at Tribeca Film Center & DCTV, New York, NY
- 2018 If So, What? by Roya Khadjavi Projects, San Francisco, LA
- 2017 The Poetics of Diaspora by Advocartsy, Artnet at The Space, Los Angeles
- 2017 Official selection of video "Strappa" at the Farhang short film festival, Los Angeles, CA
- 2017 Patterning curated by Samantha Friedman at Kentler International Drawing Space, Brooklyn, NY
- 2017 ART BRIEF III: THE (UN)DRAPED WOMAN at Arena 1 Gallery, Los Angeles, CA
- 2016 Peace on Paper, Iran Contemporary Art Biennale at Niavaran Cultural Center, Tehran, Iran
- 2015 Archimedes Bathtub at Lorimoto Gallery, Ridgewood-NY
- 2015 Focus Iran: Contemporary Photography and Video at Craft & Folk Art Museum, Los Angeles, CA
- 2014 The Photography Show by The Committee and AKArt advisory at Site/109, New York, NY
- 2014 ARE WE ALREADY GONE? Artists on the Art of Leaving at Flicker Lab, New York, NY
- 2014 Video screening as a VAEFF Special Selections at the Cutlog New York, NY Art Fair
- 2014 Circumstances at Kentler International Drawing Space, Brooklyn, NY
- 2011 Video screening at Video Art and Experimental Film Festival at Tribeca Cinemas, New York

- 2011 Bilateral Trace: Four Emerging Artists from Iran at Strohl Art Center, Chautauqua, NY
- 2011 MARKED DIFFERENCES at Kentler International Drawing Space, Brooklyn, NY
- 2010 WAR & PEACE at Kentler International Drawing Space, Brooklyn, NY
- 2010 PROXIMITY video screening at PAH! Space, Fribourg, Switzerland
- 2009 The map is not the territory at the Dumbo Art Center, Brooklyn, NY
- 2009 Video screening at Centre for Contemporary Art Luigi Pecci, Prato, Italy
- 2008 Aftermath, video screening at Target Gallery, Torpedo Factory Art Center, VA
- 2008 One Planet, One Experiment, Woman Made Gallery, Chicago
- 2008 Food, Arte di Cibarsi - Cibarsi d' Arte, video screening Palazzo Roffia, San Miniato, Italy
- 2008 Ondavideo, Donne, Image of the women between photography, film and video art, Pisa, Italy
- 2007 International Contemporary Art Fair, Europeans young Artists, Mulhouse, France
- 2007 Echi da Tehran, Iranian Contemporary Artists at Palazzo Comunale, Pistoia, Italy
- 2006 Opus Liber Project, Book of Art at Academy of Arts and Design, Florence, Italy
- 2006 Bologna International Contemporary Art Fair, video screening at the Biagiotti Gallery, Italy
- 2005 Opus Liber Project, Book of Art, at Museum of Virginian Mantova, Italy
- 2005 Opus Liber Project, Book of Art at Raffaello's House, Urbino, Italy

Lectures & Talks

- 2020 Art in Isolation panel discussion at the Middle East Institute in Washington DC (zoom)
- 2019 Shirin Neshat in Conversation with Iranian women artists at Hemmerdinger Hall, NYU, NY
- 2019 Artist Talk at Pyramid Atlantic Center, MD

- 2019 The Only Divisions that Matter Now: A roundtable discussion at Loyola University Baltimore, MD
- 2018 Artist Lecture in conjunction with exhibition Mirrored Re-Collection, University of Maryland, MD

Selected Awards & Professional Experiences

- 2020 Pardis for Children, New York, workshop "Introduction to Modern and Contemporary Iranian Artist
- 2019 Denbo Fellowship at Pyramid Atlantic Art Center, Hyattsville, Maryland
- 2014-17 NYFA, Mentoring Program for immigrant Artists, New York, Mentor
- 2013-16 Pardis for Children, New York, language and Art teacher
- 2013-16 Asia Society, New York, workshop "Persian New Year Family Day" co-presented by Pardis for Children
- Asia Society, New York, workshop "Passport to Asia" co-presented by Pardis for Children
- Asia Society, New York, workshop "Iran Modern", co-presented by Pardis for Children
- 2006 Accademia di Belle Arti of Florence, Italy, a teaching fellowship at Laboratorio di pittura

SEPIDEH SALEHI



Invisible Memories

Photography and collage installed on wood panel
with frottage on mulberry paper

24" x 30", 2019

Edition 1/3

Price: \$5,000

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Negin Mahzoun is an artist based in New York. Her practice focuses on observation, memory, and gender. She explores these issues through her personal experiences and cultural identity. Negin looks at the woman's body as an object and subject with the perspective of self-portrait and layers of history and literature. She uses images in miniature paintings as a reference for self-portraits. In addition, she expresses her work through sculptures, installations, paintings, prints, photography, and textile. In her current practice, she uses sewing, which connects her to her family's professional heritage.

Textile has been historically used as a surreptitious tool to depict trauma and transmit intimate emotional and psychological visual narratives. Investigating the consequences of social-cultural trauma and its injurious impact on the body and psyche has been a central core of Negin's practice. Stitching and sewing for Negin are the essential elements to bond her sentiments and materials to convey remembrance through the hands, craft, and textiles. She starts with a self-portrait on the fabric and proceeds to stitch repeatedly until the image fades. The repetitive act of damaging the self-portrait with a needle and simultaneously covering it is a metaphor for self-destruction often associated with those suffering from trauma. Negin uses textile as a medium of communicating trauma, with a fresh approach, to visualize the story of oppression and share the trauma as a novel treatment.

Education

- 2020 MFA in Studio Art, The City College of New York, CUNY, New York, USA
- 2011 BA in Visual Communication, University of Science and Culture, Tehran, Iran

Exhibitions

- 2022 I Shouted My Laughter To The Stars, Aicon Gallery, New York, NY
- 2022 Here and Now, Bladr Art Platform, Copenhagen, Denmark
- 2022 X Exhibition Room, Maltfabriken, Ebeltpft, Denmark
- 2020 My Very Favourite Things, The Lodge Gallery, Los Angeles, USA
- 2020 A Thousand Canaries, Fall Silent in My Throat, Goethals Gallery, New York, USA
- 2019 Presence, Absence, Compton Goethals Gallery, New York, USA
- 2019 Haft Paykar, Mohsen Gallery, Tehran, Iran
- 2016 Episode 01, Mohsen Gallery, Tehran, Iran
- 2015 Little Romance, Meem Cafe Gallery, Tehran, Iran
- 2013 6th Tehran International Biennale of Illustration, Tehran, Iran
- 2013 Art for Peace, Vista Gallery, Tehran, Iran
- 2013 Aria Art Gallery, Tehran, Iran
- 2011 Noghte Art Gallery, University of Science and Culture, Tehran, Iran
- 2010 Noghte Art Gallery, University of Science and Culture, Tehran, Iran

Honors and Awards

- 2021 City Artist Corps Grant, New York City Department of Cultural Affairs, New York, USA
- 2020 Connor Award Scholarship, The City College of New York, New York, USA
- 2019 Connor Award Scholarship Second Place, The City College of New York, New York, USA

- 2019 Therese McCabe Ralston Connor Merit Award, The City College of New York, New York, USA
- 2019 Connor Award Scholarship, The City College of New York, New York, USA
- 2018 Connor Award Scholarship, The City College of New York, New York, USA
- 2011 Selected in 46th GOLDEN PEN festival, Belgrade, Serbia

Artist Residencies

- 2022 Maltair Residency in Ebeltoft in collaboration with Danish Art Workshop in Copenhagen and Kunsthal Aarhus in Aarhus, Denmark
- 2021 Beach 64 Retreat Residency, New York, USA
- 2017 Beach 64 Retreat Residency, New York, USA
- 2013 Organhus, Chongqing, China

Professional Experience

- 2020 Teaching Assistant, 3D wood design, The City College of New York, CUNY, New York, USA
- 2016-20 Design Consultant, Kooshk Artist Residency, Tehran, Iran
- 2016 Program Coordinator, 2nd Rybon International Workshop, Tehran, Iran
- 2016 Program Coordinator, 1st Res Artis Meeting in the Middle East, Tehran, Iran
- 2016 Project Manager, Deegar Platform, Tehran, Iran
- 2015 Program Coordinator, Screening of Art21's Documentary Film Series by Rybon Art Center, Tehran, Iran
- 2014-16 Program Coordinator, Kooshk Artist Residency, Tehran, Iran
- 2012 Program Coordinator, 1st Rybon International Workshop, Tehran, Iran
- 2011-17 Program Coordinator, Rybon Art Center, Tehran, Iran

Presentation and Talks

- 2022 Talk, The Immigrant Artist Biennial's Patron Circle Event, Aicon Gallery, New York, NY, July 9
- 2022 Talk, Maltfabriken, Ebeltoft, Denmark, April 29
- 2019 Talk MFA Program the City College of New York, CUNY, New York, USA
- 2015 Talk, Rybon Art Center, Tehran, Iran, January 20
- 2013 Talk, Organhaus Art Space, Chongqing, China, May 16

NEGIN MAHZOUN



Destruction

Photography and textile, Linen fabric, Black thread, Black tulle
13 x13 cm, Unique, 2023

Price: \$2,500

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