

IMPRINTS of IRAN

Co-curated by

ROYA KHADJAVI & BIBI MANAVI

NAVID AZIMI SAJADI



BIBI MANAVI



RANA KHADEM

LONDON CRAFT WEEK

9-14 MAY 2023

Cromwell Place, SW7 2JE, Wing Gallery

The exhibition “**Imprints of Iran**” showcases the works of 3 young Iranian artists, **Bibi Manavi, Rana Khadem, and Navid Azimi Sajadi**, whose contemporary interpretations are directly rooted to Iranian ancient crafts of Embroideries, Mirror Mosaics, Woodworks and Ceramics.

Bibi Manavi produces renderings of cellular patterns. Compositions are then enlarged, recreated in mirror then carved into wood using traditional Iranian craft techniques specializing in mirror and woodwork. In addition, she presents a linear narrative of the evolution of one of the most intricate embroidered patterns in the world from Baluchistan.

Rana Khadem mixed media piece with embroideries is inspired by the seafood-heavy diet of the people of the Persian Gulf, unsustainable because of the presence of heavy mercury in fish. She discovered the Golabatoun embroidery technique whose central practice is in the island of Hormozgan and used for centuries to decorate clothing and various objects.

In Sigillum, Navid Azimi Sajadi creates a body of the work which consists of a group of glazed sgraffito stoneware ceramics together making up a constellation-like installation. In this imaginary journey, elements of the esotericism of Mediterranean and Middle Eastern culture merge and consolidate, showing a contrast and, at the same time, a harmonic fusion.

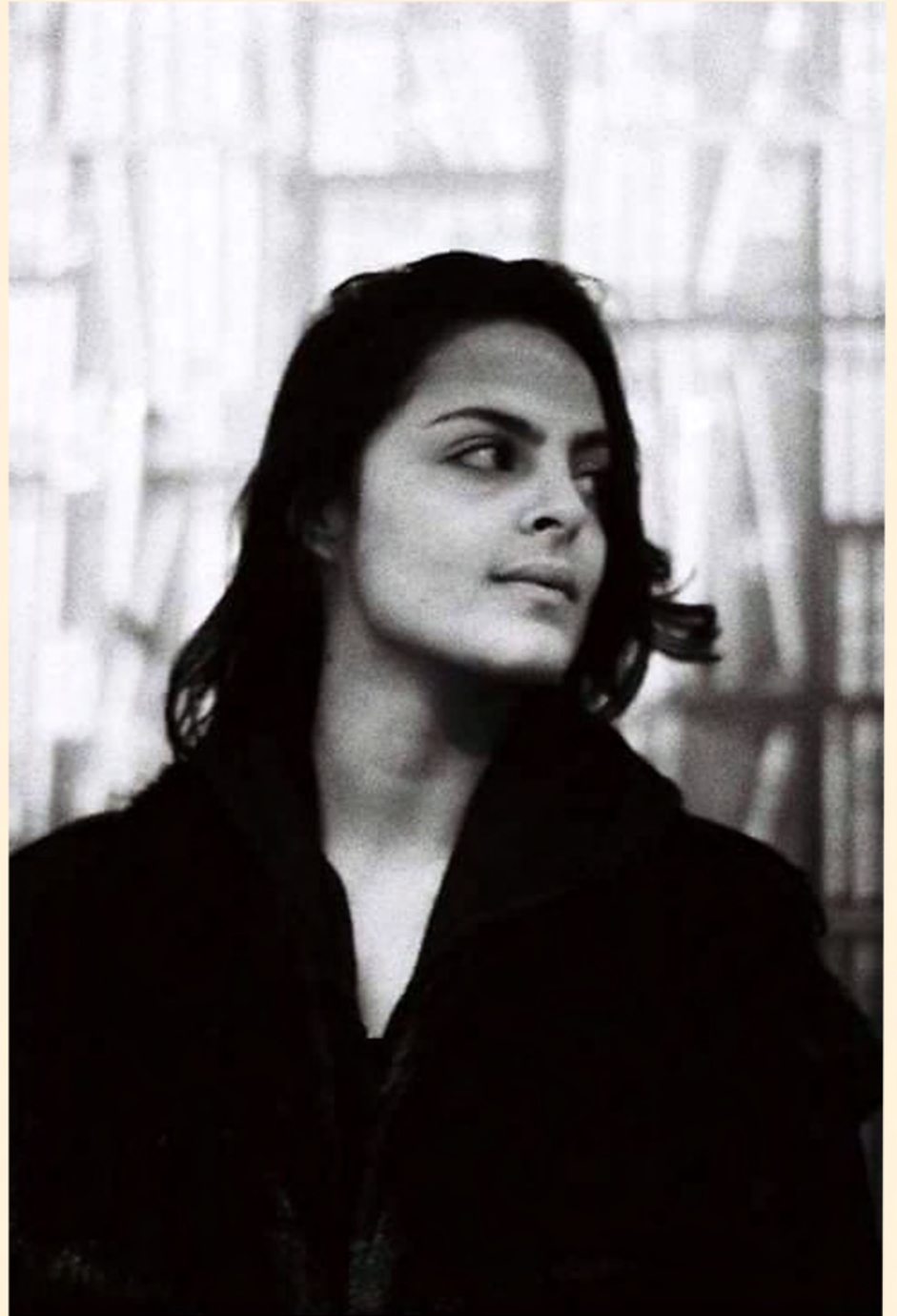


ROYA KHADJAVI

Gallerist, Curator, Art Consultant

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.

BIBI MANAVI



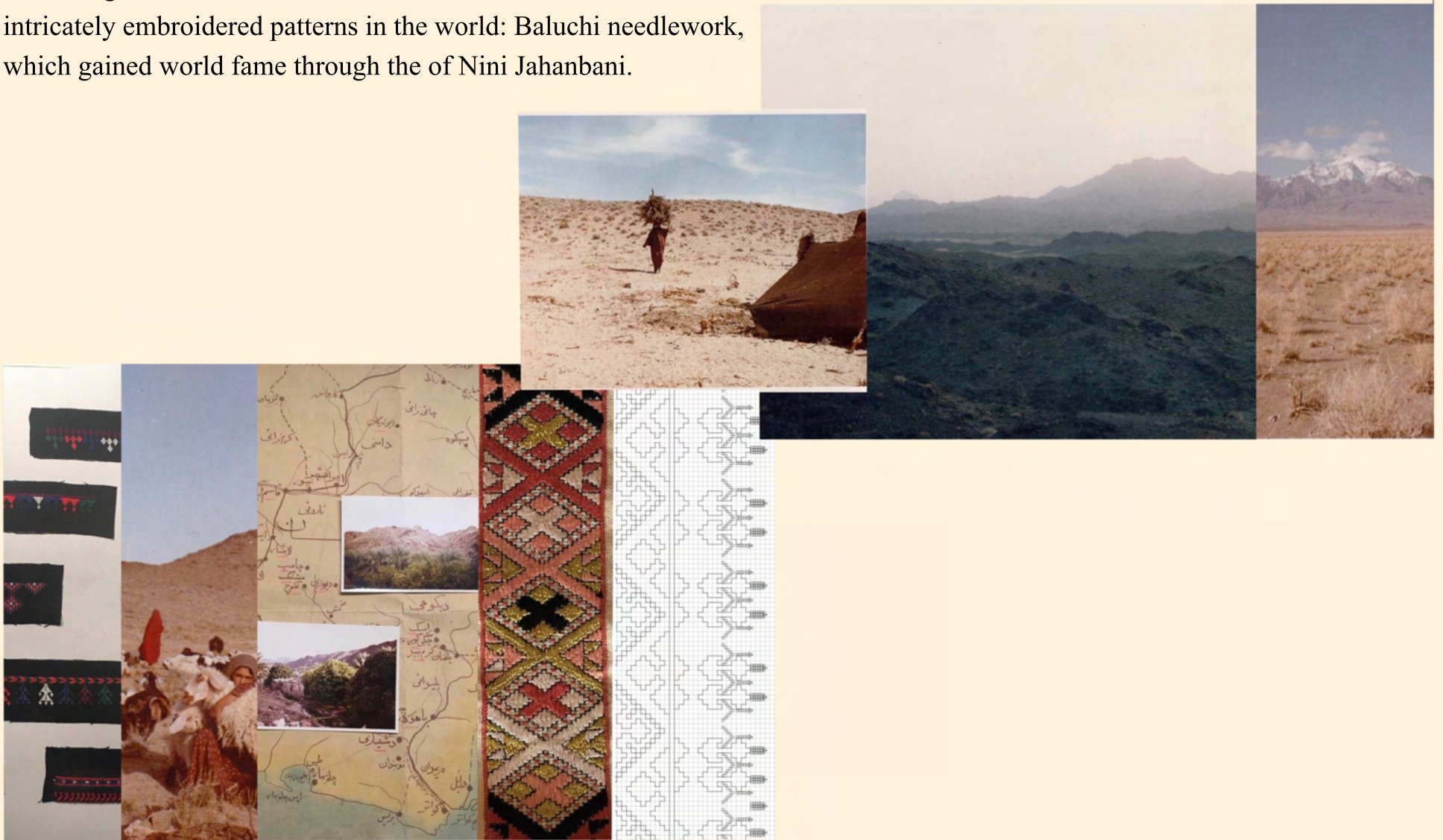
Bibi Manavi is a Paris-based multi-disciplinary artist. Her practice focuses on accessing memory through microscopic observation and archiving of disappearing flora by means of sculpture and photography. She received her BA in Fine arts in 2015 from Central Saint Martins in London and has exhibited her work throughout France, the U.K. and Italy. Manavi's work 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 Aineh-Kari* craft with biomorphic design at its core. Microscopic cellular compositions taken from specific tree samples are enlarged in varying scales, then recreated in mirror. Manavi views the mirror as a lens in which the interior and exterior dissolve into a liminal space. The reflections in her works juxtapose the pastness of the imbued memory with the presentness of its viewing. The photographic research insitu of the panels captures the transformation of actual space into perpetual field mechanisms. Patterns form and dissolve, through a whirlwind of light and reflections, underlying a festival of cellular connections.

*Dendrochronology is the scientific method of dating tree rings to the exact year they were formed in order to analyze atmospheric conditions during different periods in history.

*Aineh-Kari is the Iranian ornamental technique which combines geometric patterns and mirror.

‘Stitching Baluchestan’ is the section curated by **Bibi Manavi**.

Following a linear narrative on the evolution of one of the most intricately embroidered patterns in the world: Baluchi needlework, which gained world fame through the of Nini Jahanbani.



Deconstruction of Pattern



Nini Jahanbani in Irandeghan



Jan Bibi, a master embroiderer



Embroidery



Bibi Manavi, Embroidery, Close ups



Bibi Manavi
Memory of Birch Trees
Burnt oak wood, Acrylic bronze mirror
40 x 60 cm, 2023



Bibi Manavi
Memory of Birch Trees
Oak wood, Acrylic bronze mirror
180 x120 cm, 2023



Bibi Manavi
Untitled carving, Platane wood
25 x 40 cm
2022



Bibi Manavi
Memory of Walnut trees III
46 x 30 cm, Photograph
2022

NAVID AZIMI SAJADI



Navid Azimi Sajadi was born in Tehran, Iran 1982. He gained a bachelor of art in painting from Tehran Art and Architecture University in 2005. The same year he moved to Rome. In Italy he graduated from Accademia di Belli Arti di Roma, in 2009. He was awarded the Amedeo Modigliani Foundation prize in 2009. He gained his Master of Fine Art in Multi Media Sculpture in 2013 from Accademia di Belle Arti di Roma, and in the same year he has been invited to the 9th Shanghai Biennale. Navid's works reviews his experience in-between two cultures, dealing with cross-cultural codes. He has developed an esoteric language of signs and symbols from multiple mythologies and histories. He tries to manipulate and play constantly at what images, the forms, and the memories mean and how they work, creating a metaphorical ambient where viewers can attach a wide array of significances to indicators of time and spaces. In a simple description a visual glimpse of a crossroad where present day events meet history and ancient cults. His installations is based on a reading of "ambivalence" that has been transformed to become a shape that can be demystified only by taking into account one's presuppositions—in other words, the viewer is to "read into" the work, rather than extract meaning from it in an objective manner. Each individual element is laden with meaning, coalescing to represent today's society as he perceives it. His reading of "ambivalence" does not merely reflect a psychological state, but aims to be an aggregation of all possible states.

Azimi's work forms part of the permanent collections of institutions that include Getty Center Collection, LA, USA; EMAAR Collection (Foundry), Dubai, UAE; Bilotti Museum of Contemporary Art, Rende, Italy; Cosenza Museum of Contemporary Art, Cosenza; AGI Verona; Hitay Holding collection, Istanbul; Morhaim Collection, Istanbul; Khadjavi collection, NY; BIC Lazio, Rome; Namazi collection, Tehran; BUHL and Amin, NY; he Lives and works between Rome and Tehran.

Sigillum



The body of the work consists a group of glazed sgraffito stoneware ceramics that are like shards collected at the bottom of the sea, together making up a constellation-like installation.

The creation of Sigillum was like a voyage into a very chaotic inner sea, collecting the pieces of a shipwreck. Just as the constellations guide navigators to a physical place, the constellation that comes out of this work guides me to a metaphysical place. The restlessness that emerges from this work has to do with my “fear” of the chaos of external urges, which clashes and merges with an inner commotion. The shards of the past guide us towards a reflection on the present and the future.





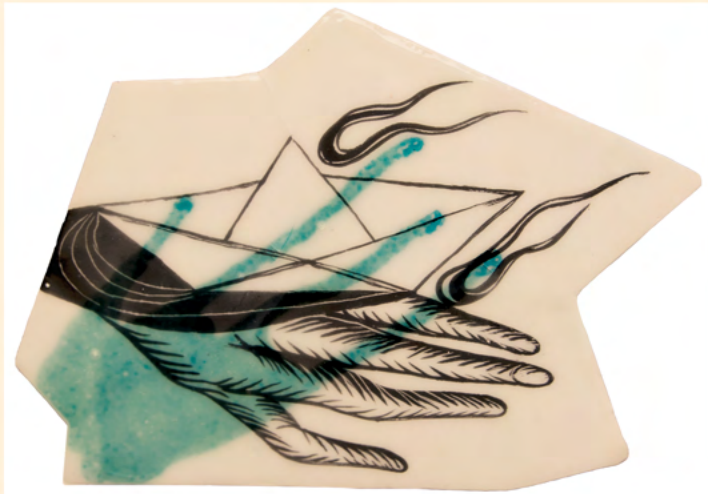
Navid Azimi Sajadi
Sigillum
Underglazed painted earthenware
20x25 cm, 2021.



Navid Azimi Sajadi
Sigillum
Underglaze painted earthenware
20x25 cm, 2021



Navid Azimi Sajadi
Sigillum
Underglaze slip-painted Sgraffito
19x24 cm, 2021



Navid Azimi Sajadi
Sigillum
Underglaze painted earthenware
20x26 cm, 2023



Navid Azimi Sajadi
Sigillum,
Underglaze painted
earthenware
17x26 cm, 2023



Navid Azimi Sajadi
Sigillum
Underglaze painted earthenware
27x26 cm, 2023



Navid Azimi Sajadi
Sigillum
Underglaze painted earthenware
27x23 cm, 2023



Navid Azimi Sajadi
Sigillum,
Underglaze painted
earthenware
15x24 cm, 2023



Navid Azimi Sajadi
Sigillum
Underglaze painted earthenware
27x23 cm, 2023



Navid Azimi Sajadi
Sigillum
Underglaze painted earthenware
17x20 cm, 2023



Navid Azimi Sajadi
Sigillum
Underglaze painted earthenware
20x25 cm, 2021



Navid Azimi Sajadi
Sigillum
Underglaze painted earthenware
27x23 cm, 2023



Navid Azimi Sajadi
Sigillum,
Underglaze painted earthenware
20x26 cm, 2023



Navid Azimi Sajadi
Sigillum
Underglaze painted earthenware
27x23 cm, 2023



Navid Azimi Sajadi
Lucid dream fountain, wood- underglaze painted
earthenware- concrete blocks and gold leaf.
250 x160 x160 cm, diocesan museum of Monreale
complex, 2020.





Navid Azimi Sajadi
Untitled, Underglazed painted earthenware
37x18x25 cm, 2020



Navid Azimi Sajadi
Untitled, Underglazed painted earthenware
44x18x25 cm, 2020



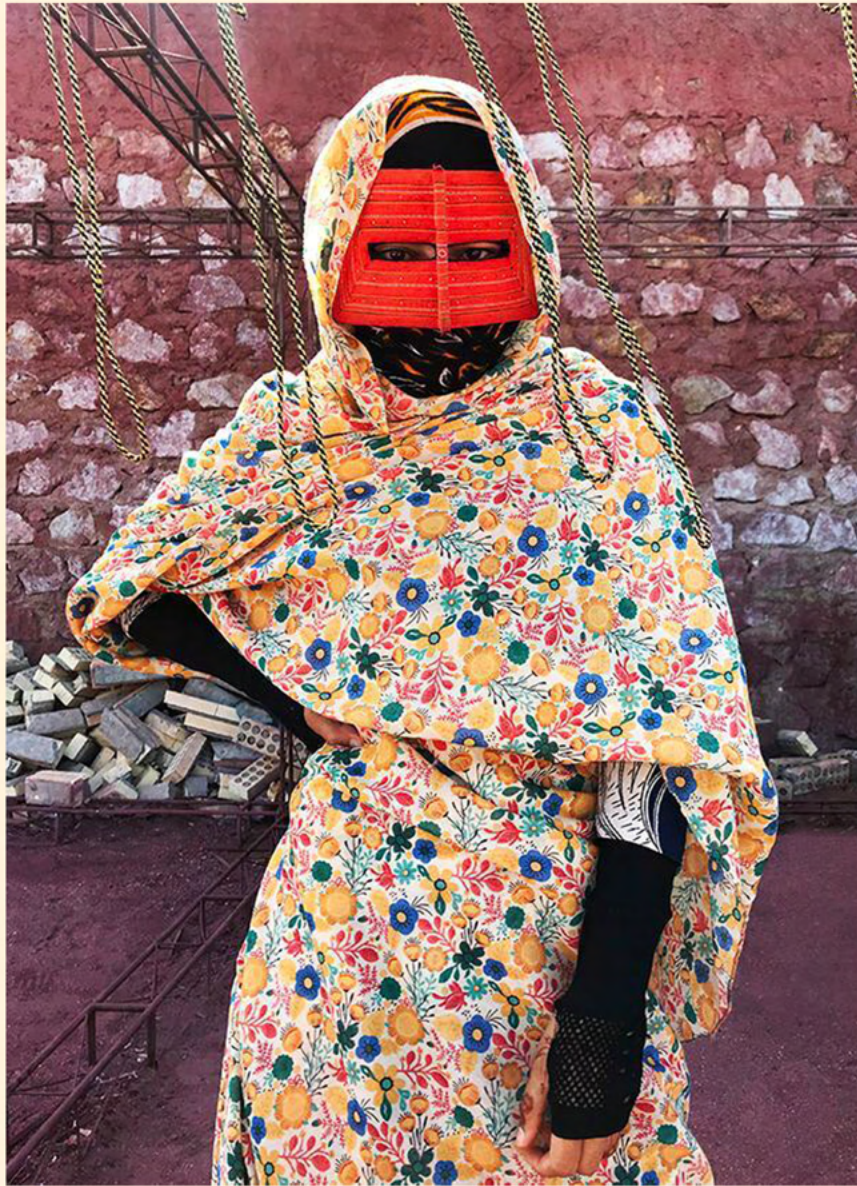
Navid Azimi Sajadi

Untitled, Underglazed painted earthenware, 40x18x23 cm, 2020

RANA KHADEM



Rana Khadem is a creative and passionate Iranian contemporary artist and designer with 20+ years of experience designing a wide range of handmade home goods such as embroidered cushion covers, gold coated ashtrays, China paintings, modern tablewares, holiday decorative objects as well as glass works, mirrors, headboard pieces, and carpets. She has two showrooms: one in Iran, and the other in Nice, France. Her Golabatoun collection and home interior work is currently being sold at one of the most famous hotels in Nice called Negresco. She has been selling her home decorative pieces in Concept stores in Berlin, London, Paris and Vancouver.



Rana Khadem
Gone with the Wind (Collection), Photography
40 x 30 cm, 2023



Rana Khadem
Hidden Tears
40 x 30 cm, 2023



Rana Khadem
Gone with the Wind (Collection), Photography
40 x 30 cm, 2023



Rana Khadem
Gone with the Wind (Collection), Photography
40 x 30 cm, 2023



Rana Khadem
Handmade Embroidery Cushions (Different Patterns)
45 x 45 cm, 2023



Lotus

The beautiful lotus flower plays a significant role in Iranian carpet design, dating back to the Achaemenid period circa 500 years ago. After Shah Abbas Safavieh took a particular liking to this flower, its popularity spread as it became more and more well-known. The lotus flower was often seen depicted in ancient ceramic works and on tiles in famous Iranian mosques. Later on, the lotus was affectionately coined with the name the “Shah Abbasi” flower due to the King’s fondness of lotuses.

The lotus symbolizes feminine existence in famous Iranian myth and is the language of nature. The Shah Abbasi flower is rooted in Mithraism is portrayed in many Iranian works. It symbolizes the emergence of light from the heart of darkness and is known to ease difficulties. In Iranian culture, the lotus is associated with the Goddess of Water, Anahita. The lotus often symbolizes a “perfect” human being, as it is completely symmetrical on all sides. It’s also considered a symbol of perfection, resurrection, love and wisdom.



Rana Khadem
Handmade Embroidery Ottoman, Shah-Abbasi Ottoman (Collection)
50 x 70 cm



Rana Khadem
Handmade Embroidery Ottoman, Shah-Abbasi Ottoman (Collection)
50 x 70 cm



Rana Khadem
Handmade Embroidery Ottoman, Shah-Abbasi on Mirror (Collection)
50 x 70 cm

CV

Bibi Manavi

Selected Exhibitions

- 2023 'Imprints of Iran-Stitching Baluchestan', Cromwell place, London UK
- 2022 'Artnodes' Common Sense, Paris France
- 2021 'Le Mont Analogue' FRAC, Reims France
- 2021 'Legacy trilogy' ArteEast online, New york US
- 2020 'Critical zones' ZKM, Karlsruhe Germany
- 2019 'In the memory of the Amond tree', Grosvenor House, London UK
- 2019 'Im-nature', Le 100 ECS, Paris France
- 2018 'Formation measures' The Eclectic studio, Paris France
- 2017 'Reflective measures' Bikini Art Residency, Lake como Italy
- 2016 'Au haras d'Andromède' Les Jardins D'Artois, Paris France
- 2015 'Escapist measures' Central Saint Martins, London UK
- 2012 'In search of one' Ateliers de Sèvres, Paris France
- 2010 'Isp' Galerie Nikki Diana Marquardt, Paris France

Residencies

- 2021 Poush Manifesto -temporary studio, <http://manifesto.paris/poush>, paris France
- 2019 Le 100ecs - Établissement culturel solidaire, Paris France, <http://100ecs.fr/> 2019-2020
- 2018 Study of mirror work, Shiraz- Iran 2018-2019
- 2017 BIKNI Art residency, Lake como-Italy, November-February 2017-2018, <http://www.bikiniartresidency.com/>

CV

Bibi Manavi

Experience/ Education

Curatorial Projects, Baluchestan-Iran 2018-2023 • Documentary/ Artistic director • Curatorial work focused on Iranian textile art, “Textile as Art-Baluchi needlework by Nini Jahanabani” “stitching Baluchestan”

ASIA NOW-Paris Asian Art Fair, paris France 2021 •kids creative workshop

Photo London, London-UK. spring 2015-2019, <http://photolondon.org> • VIP assistant

SINAM Architecture firm, Tehran-Iran March-May 2017, www.sinamco.com • collaboration with the design department

CENTRAL SAINT MARTINS London-UK, BA Fine Arts 2012-2015

ARCHITECTURAL ASSOCIATION SCHOOL OF ARCHITECTURE- summer course

Tehran-Iran, August-September 2014, ATELIER DE SEVRE Paris-France, Foundation year 2011-2012

CV

Navid Azimi Sajadi

Educations

- 2013 Diploma Biennio dell'Accademia belle arti di Roma, Scultura multimedia, Roma, Italy 2009 Diploma dell'Accademia belle arti di, Roma, Italy
- 2005 B.F.A in Painting from Azad Art University, Tehran, Iran

Art prizes:

- 2009 Imprendi l arte: Amedeo Modigliani Foundation prize 1 edizione, Rome, Italy 2010- shorlisted artist, MOPCAP prize Dubai, Dubai-London
- 2018 Premio Combat 9th edition, Museo G.Fattori, Livorno, Italy
- 2018 Risilienza, Officina Ars, Villa sistemi reggiana, Reggio Emilia, Italy
- 2019 Premio Viero per arte contemporanea, Lucca, Italy

Residencies:

- 2023 CFPR- UWE Bristol art residency, Bristol (upcoming)
- 2022 Le Maison de Barbara residency, Ayvalik
- 2020 Castello della Zisa, organized by Mondo mostre and superintendence of Palermo, Palermo 2018- MacroAsilo stanze d'artista, MACRO museum, Rome
- 2015 BoCs art residency, Cosenza
- 2011 Xenia residency, Petruzzi collection, Pescara

CV

Navid Azimi Sajadi

Solo Exhibitions

- 2021 Sigillum, Curated by Ashkan Zahraei and Giuseppe Moscatello, produced by Mondo Mostre, Castello della Zisa, Palermo
- 2020 Allegorical States, Foundry-Dubai, Curated by Evolve, Dubai, UAE
- 2020 Oriente e Occidente. Allegorie e simboli della tradizione mediterranea, curated by L.Bellanca and A.Carlino, in collaborazione con Mondo Mostre, Complesso monumentale Santa Maria Nuova, Monreale
- 2018 The bridge, curated by Giorgio De Finis, MACRO (Museo d'arte contemporanea di Roma), Roma, Italy
- 2018 Eisegesis Act II, Pejman Foundation & Eisegesis, Act I, Dastan Gallery (Electric Room project), Tehran, Iran
- 2013 XXcrossing over, Palazzo Bevilacqua, curated by Olivia Spatola & Eli Sassoli De Bianchi, Bologna, Italy
- 2013 Serafini della tortura, Studio Eos, (in collaboration with Donatella Spaziani, Piero Varoni), Rome, Italy

Group Exhibition

- 2023 Connective strings of resilience, Bavan gallery in collaboration with MMAP, Foundry Downtown, Dubai
- 2019 "TOMES" Williamson Gallery / ArtCenter College of Design, Los Angeles, USA
- 2014 Recalling The Future (post revolutionary Iranian Art), Brunei Gallery, curated by Aras Amiri, London, GB
- 2012 The 9th Shanghai Biennale, Tehran pavilion, Shanghai, China
- 2011 The Iranian Weltanschauung, curated by Shahin Meralli, Freies Museum, Berlin, Germany
- 2011 AL-GHAIB, Maraya Art Center, Sharjah, UE

Art Fairs

2022 Asia Now, Sahar k.Boluki & Simine, Paris/2022 Asia Now, Bavan Gallery, Paris/2022 Contemporary Istanbul, Bavan Gallery/2021 ArtVerona, Paolo Maria Deanesi Gallery/2021 Contemporary Istanbul, Bavan Gallery/2020 At Dubai online, Dastan Gallery /2019 Artverona, Paolo Maria Deanesi gallery//2018 Drawing Room Madrid, A01 Gallery/

CV

Rana Khadem

Education

Biot Glass Art Workshop Biot, France 2017

University of the Arts London, London College of Fashion Visual Merchandising and Space Management, London, UK
2011- 2012

Tehran Institute of Technology, Interior Design, Tehran, Iran 2004-2006

Golestan Kabir Art School, Graphic Design, Tehran, Iran 1998-2002

Selected Exhibitions

2021 Group Exhibition Yerevan, Armenia

2019 Group Exhibition Paris, France

2018 Solo Exhibition Tehran, Iran

Work Experiences

Freelance Artist (2001-Present)

Residential Interior Designer and Home Decorator (2010-Present)

Worldwide Home Furniture & Costume Chandelier Designer (2010-Present)

Mixed Media & Contemporary Art Group Exhibition Event Coordinator Spiral (2018)

Leather Clothing and Accessories Fashion Designer (France, UK and Iran) (2014-2016) • Carpet Designer (South of Africa & Iran) (2015)

Window Display Designer (2013-2015)

Iranian Wedding Table Designer (Turkey, UAE and Iran) (2007-Present)

CV

Rana Khadem

China Painting Sur Porcelain Instructor (2007-Present)

Group Exhibition, Acrylic Techniques (1997-2000)

Painting Instructor (1991-Present)

Skills

- Leadership & Management • Acrylic Painting
- China Painting
- Adobe Photoshop
- Furniture & Chandelier Design. • Clothing Design
- Interior Design
- Carpet Design
- Window Display Design • Visual Merchandizing • Photography
- Miniature
- Illustration
- Persian Wedding Vow Table Design

Languages

Farsi, English, French and Italian

ARTIST TALK

Date and time of event: Saturday May 13th
3 pm

Booking for event: No booking is required
The event is free.

Venue address: 4 Cromwell Place, Wing Gallery Second floor

Contact: Roya Khadjavi
Tel : +1 9172931178
Email: roya.khadjavi@gmail.com



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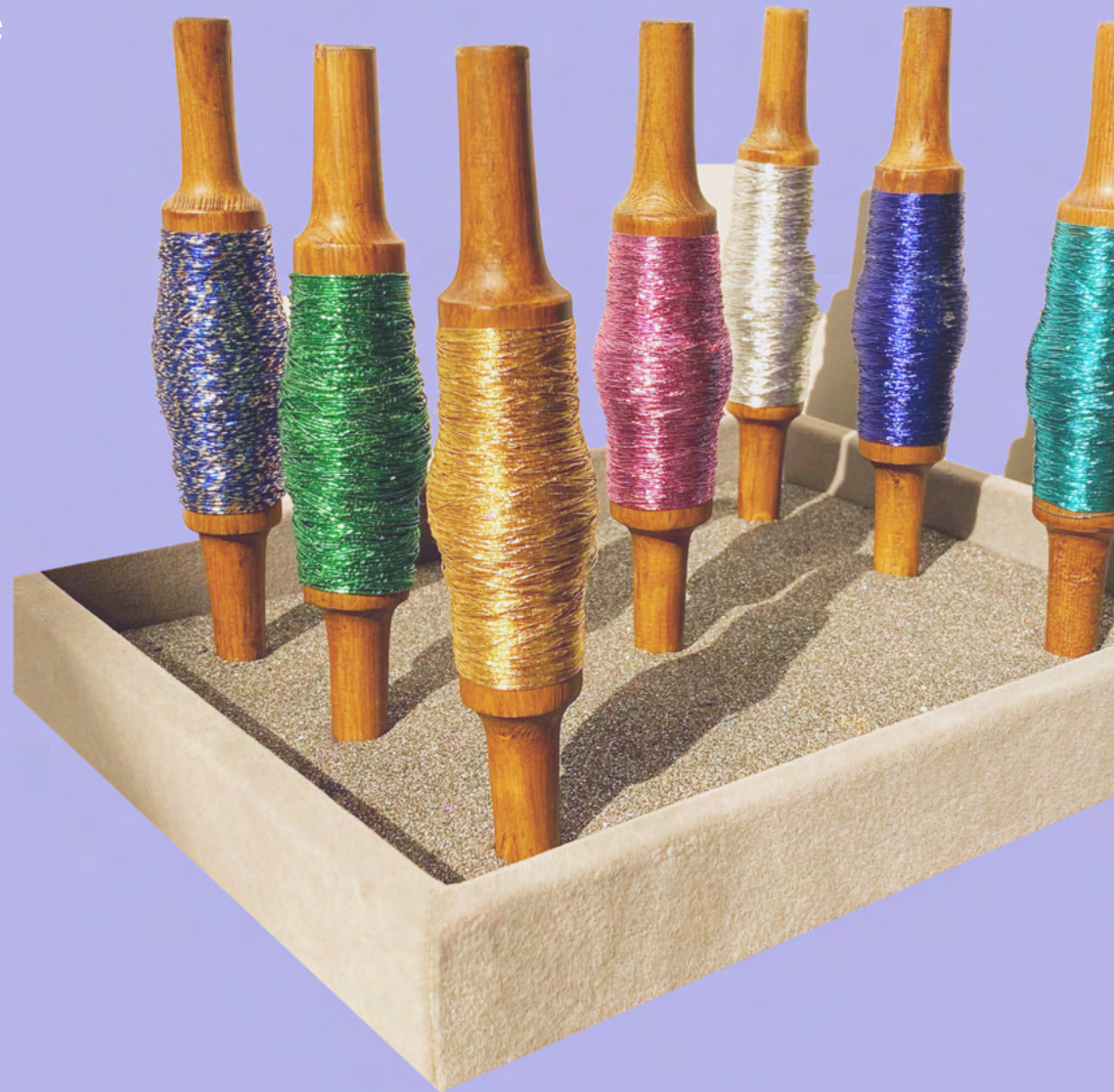
Roya Khadjavi Projects

Nazgol and Kambiz Shahbazi

Laya and Hamid Biglari

Lila and Behdad Alizadeh

Farah Asemi



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