

DISCONNECT TO CONNECT CONTEMPORARY FIBER ART

Curator: **Shahed Saffari**

Exhibition Designer: Arash Aliabadi (Daz Architecture Office)

#1
EXHIBITION
NO.1

Farhad Ahrarnia/ Taher Asad-Bakhtiari/Maryam Ashkanian/ Zahra Imani/ Fereydon Ave/
Fariba Boroufar/Shadi Parand/Mona Jula/Homa Delvaray/Hoda Zarbaf/Homa Shojaie/Negar
Farajiani/Bita Fayazi/Sona Ghaem/Atefeh Majidi Nezhad/Afsaneh Modiramani/Laleh Memar
Ardestani/Shirin Melat Gohar/Nargess Hashemi/ + Courtyard: Dorsa Basij

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ABOUT

In the local dialect, Liikeh means freshly sprouted wheat — a symbol of growth, vitality, and renewal. With the same vision, the Liikeh Art Factory has come to life: an independent space in the heart of an industrial zone, where art and industry intertwine to create new and lasting experiences.

We believe in the transformative power of art — to inspire, provoke thought, and strengthen human connections. At Liikeh, we strive to build a platform for dialogue and collaboration between artists and industrialists; a place where creativity meets functionality, and potential turns into reality. Merging industry with art not only provides artists

with new tools and opportunities for expression but also reflects the growing influence of technology and industry on contemporary artistic practices.

Our aim is to create a dynamic, flexible ecosystem where artists can nurture and develop their ideas in an open and creative environment. We seek to form new human networks, support artists in flourishing their practice, encourage industries to engage more with art, and help reconnect fragmented parts of the city to enhance its surrounding landscape.

Liikeh Art Factory

The Liikeh Art Factory has emerged within a former carpet factory in Amir Kabir Industrial Town, Kashan — where unused halls and exhibition spaces have been revitalized to host new creative flows. The architectural design of the complex was completed by Mohammadreza Azizi in the summer of 2024, and its construction has begun under his team's supervision.



DISCONNECT TO CONNECT CONTEMPORARY FIBER ART

Kashan, a historic center of textile production in Iran, still carries traces of this legacy in its architecture and collective memory. Hosting Disconnect to Connect: Contemporary Fiber Art in the Kashan Textile Industrial Town makes this bond tangible, turning the city's historical and industrial fabric into a living ground for experiencing the works.

Amid all formal and technical differences, the works share an inner connection: a return to the past and its recreation in the present. At times, this past relates to the artist's family history and personal experience; at others, it belongs to the collective and historical memory that continues to run through the fabric of our lives.

Threads, warps, and fabrics here are not mere materials; they are tools for recording and transmitting memory. The artists employ techniques rooted in tradition to shape a new language that reflects today's individual and social experiences.

This project seeks to show how textiles and fiber art, while deeply tied to tradition, can serve as a space for contemporary and personal expression. Here, textile art is not a reproduction of the past, but a site for reimagining the lived experiences of artists today.

 «Shahed Saffari»

SHAHED SAFFARI

(Born 1985, Tehran, Iran)

Shahad Saffari is an Iranian artist and curator whose work focuses on concepts rooted in Iranian culture. She seeks to curate exhibitions that narrate aspects of Iran's contemporary art. She has also contributed to the country's art scene through collaborations with galleries such as "INJA" and "Dastan," writing articles, organizing workshops, and serving on the board of the Iranian Gallery Association. Her current focus is on curatorial projects and introducing contemporary Iranian art to an international audience.



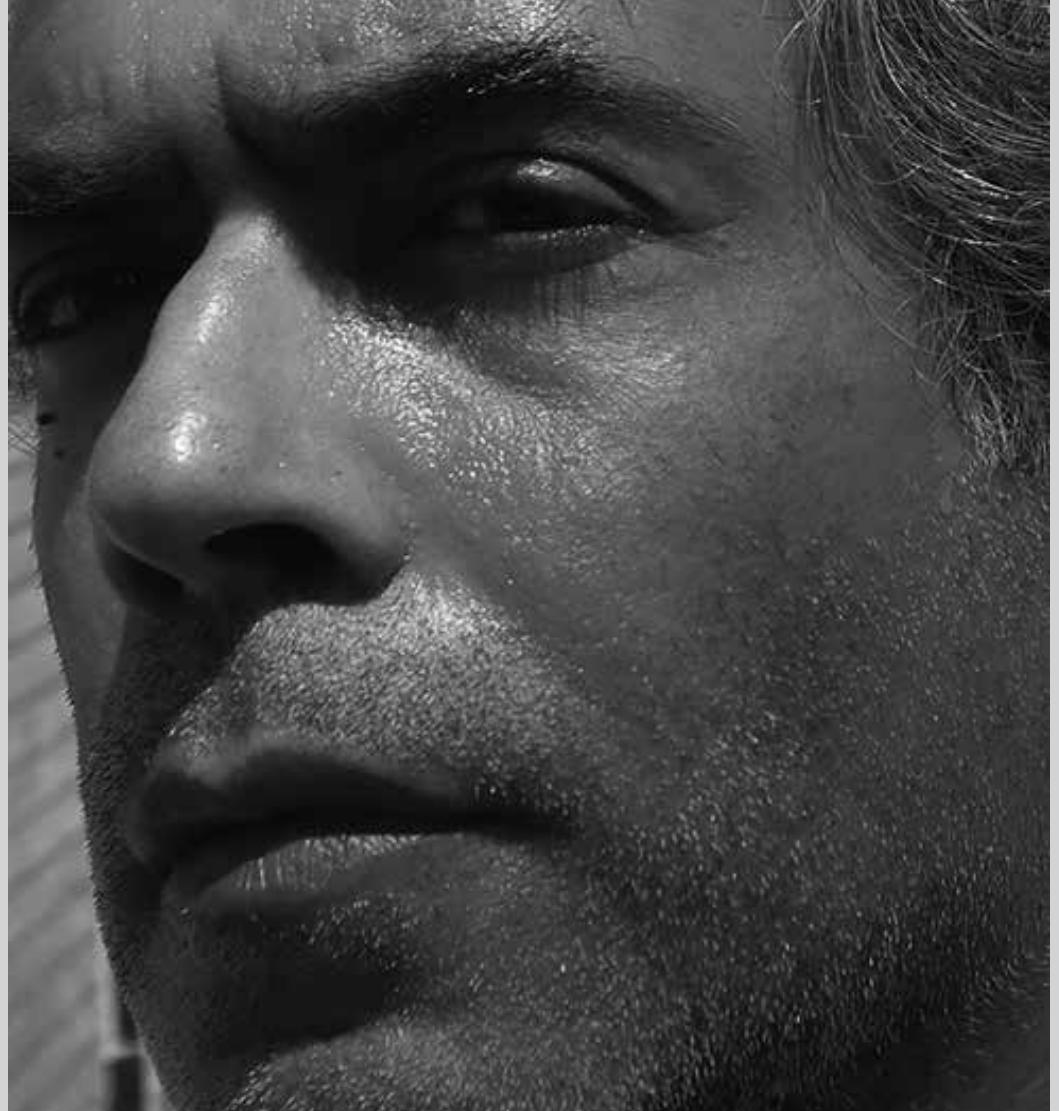


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+ Courtyard: **Dorsa Basij**





FARHAD AHRARNIA

(Born 1971, Shiraz, Iran)

Farhad Ahrarnia is based in Shiraz and Sheffield. He adopts and draws knowledge from an extensive variety of craft making techniques relevant to his localities. Through a rigorous methodology of citing art historical references, particularly those of Saghaf-Khaneh, Russian Constructivism and Surrealism,

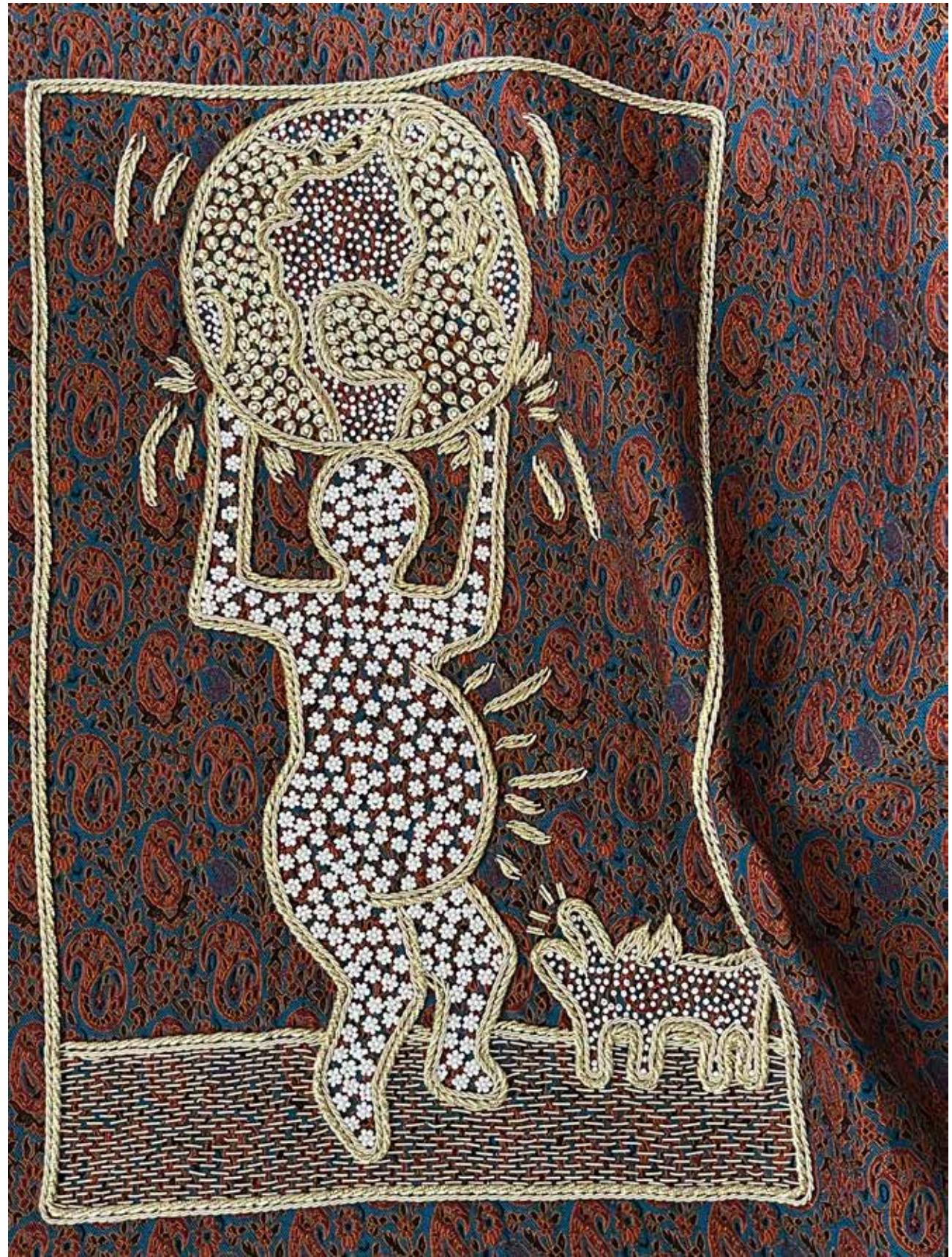
he continues to dissect and re-articulate the spirit and experience of modernity and modernism in contexts other than exclusively Western. Thus entangling, twisting, complicating and interrupting the established art historical categories, narratives and dichotomies.



Like a Prayer, from the series *Like a Prayer* / 70 x 70 cm / **Sermeh work with imitation pearl on Termeh** / 2024 / Courtesy of the artist

FARHAD AHRARNIA

Sermeh Doozi as a cultural legacy with a trajectory running back to more than 2500 years ago reached its zenith during the Safavid era in the cities of Yazd, Esphahan and Kashan. The Iranian artist Farhad Ahrarnia examines and draws from the structural characteristics and expressive attributes of the medium, and scrupulously applies it to the work of other artists. As such he creates new narratives, translations and readings of the chosen work of art and the medium in hand.



Like a Prayer, from the series Like a Prayer / 70 x 70 cm / **Sermeh work with imitation pearl on Termeh** / 2024 / Courtesy of the artist



TAHER ASAD-BAKHTIARI

(Born 1982, Tehran, Iran)

Taher Asad-Bakhtiari is a self-taught artist whose practice spans objects, tapestries, and immersive experiences. After studying multimedia and management in Canada and Switzerland, he founded a creative agency in Tehran and later expanded it to New York City. His bodies of work include The

Tribal Weave Project—a multi-tiered, ongoing re-imagination of tribal artifacts—and Recovered Barrels, a metaphorical exploration of crude-oil containers. Taher currently lives and works between Tehran, Dubai and New York.



Untitled 52 / 406 x 80 cm / Wool, gabbeh interwoven with lace / 2024 / Courtesy of the artist and Dastan Gallery

TAHER ASAD-BAKHTIARI

Taher Asad-Bakhtiari offers a contemporary approach to hand-woven textiles, creating bold open-work tapestries that reinterpret the kilim flatweaves and densely-knotted gabbeh rugs rooted in his region's cultural traditions. His fabric constructions feature large-scale triangular patterns intersected by striated bars and lines—minimalist forms that disrupt the logic of warp and weft, evoking landforms, ancient iconography, and the repeated geometries of mid-century avant-garde design, such as Black Mountain College.

Woven from hand-spun, naturally-dyed wool, with occasional contemporary materials, these lace-like works explore the interplay of form and space, revealing airy, almost translucent sections of exposed warp threads. As light and air pass through their open networks, patterns emerge from the fundamental crossbeams of weaving, uncovering the beauty in negative space.



Untitled 21 / 160 x 160 cm / Wool, gabbeh interwoven with lace / 2024 / Courtesy of the artist and Dastan Gallery



MARYAM ASHKANIAN

(Born 1988, Bandar Anzali, Iran)

Maryam Ashkanian is a painter and sculptor whose practice unfolds at the intersection of painting and volume. In her work, fabric becomes a living medium for narrating the body, dreams, and memory. She holds a BA in Painting from the University of Guilan and, from the outset of her career, pursued a bold and experimental approach that shaped a distinct personal language in contemporary art. Since 2011, Ashkanian has held more than ten solo exhibitions in Iran and Europe, including at Homa Art Gallery (Tehran), Pedrami Art Gallery (Antwerp), and AIR Antwerpen (Belgium). Her most recent project, Purge, was presented at Etemad Gallery and Argo Factory, Tehran, in 2025. Alongside these, her works have been included in numerous international group exhibitions such as Art14 London, Art Asia Miami, and projects in Dubai, Paris, Munich, Geneva, and Kathmandu.

Her international exposure includes participation in residencies and biennials such as the Rijswijk Textile Biennial (Netherlands), AIR Antwerpen (Belgium), and Space A (Nepal). She has received several awards and recognitions, including the Special Prize of Parviz Maleki at Nasle Now in Tehran, and selection for the International Emerging Artist Award (Dubai). In 2020, Ashkanian founded Choom Art Gallery in Bandar Anzali, creating a platform for emerging and established artists while extending art into everyday contexts through projects like Choom Outside Projects. Her career weaves together personal exploration of fabric and the body, international experience, and social responsibility. She is both artist and facilitator — a voice rooted in dreams and memories that resonates within the wider discourse of contemporary art.



Untitled / 120x120x20 cm / **Sewing on fabric** / 2024 / Courtesy of the artist

Harash means the conscious act of releasing what has exhausted and unsettled the soul, a gesture of making suffering visible when concealment is no longer possible and inner pressure nears explosion. In ancient medicine and philosophy, *harash* was regarded as a therapeutic act of purification: cleansing the body of humors and toxins to restore balance and calm. It was not a sudden reaction, but a preventative practice for lightness and inner stillness. The artist follows a similar path. Through the demanding process of facing personal and

social realities, they accumulate within themselves questions, anxieties, and wounds. A point comes when this burden becomes unbearable, and to survive, the artist performs their own *harash*: expelling what has settled deep inside and transforming it into an artwork. For the artist, creation is more than expression, it is a painful yet healing act of catharsis, allowing lightness, breath, and the possibility of living amid what wounds.

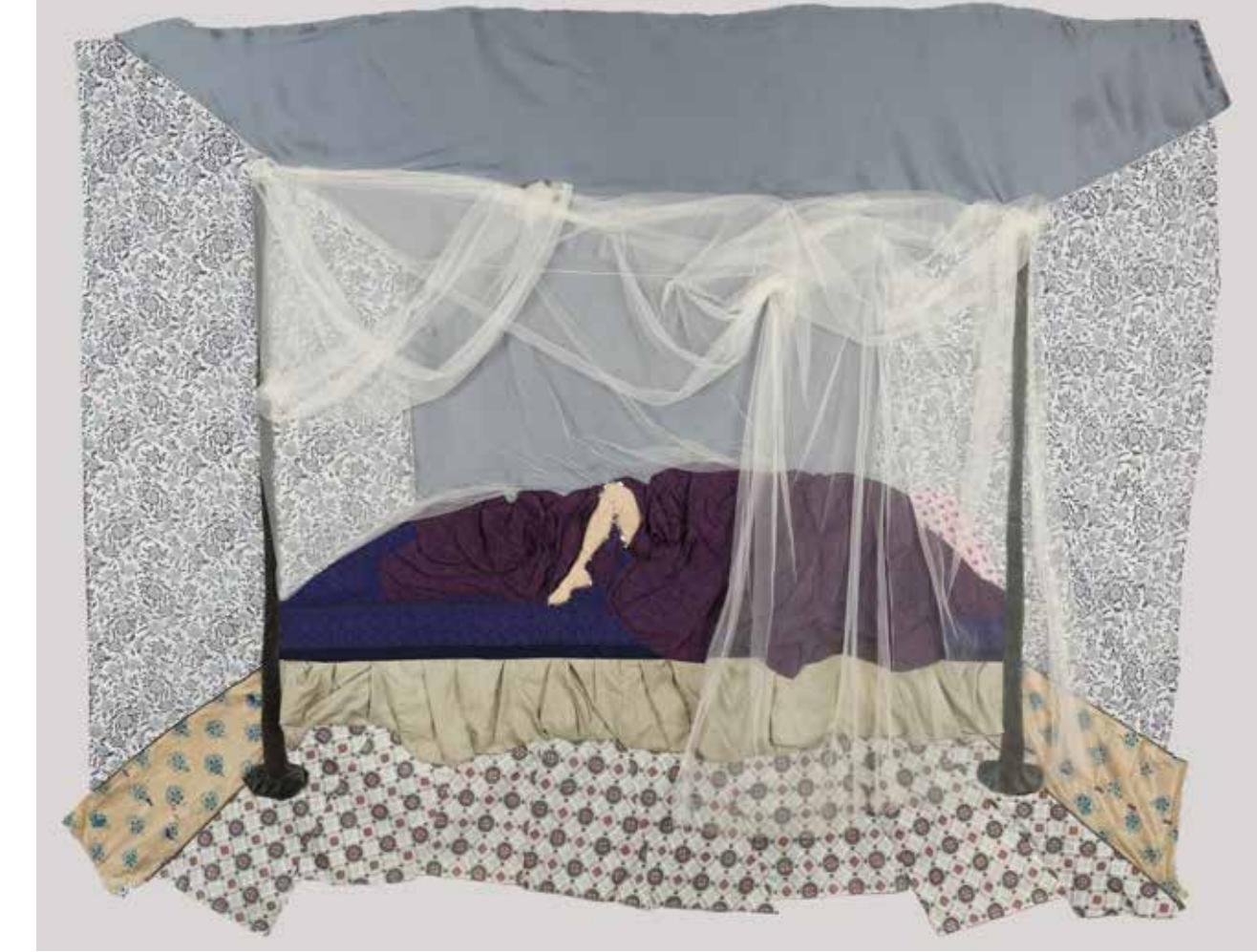


ZAHRA IMANI

(Born 1985, Tehran, Iran)

Zahra Imani graduated in 2009 from the University of Tehran, Faculty of Fine Arts in painting. From 2006 to 2008 she did illustrations for children books and magazines and in 2010 she participated in some mural projects for Tehran Municipality. Imani's paintings and drawings have been shown in various group exhibitions until 2013 and from 2013 she has been focused on making artworks with textiles. In 2016 she participated in two "Domestic Affairs" exhibitions in Gallery Isabelle, Dubai with artists such as Aisha Khalid, Rokni Haerizadeh, Ramin Haerizadeh, Nargess Hashemi amongst others. In 2017 she had her first solo show of her textile works

with O Gallery, Tehran. In 2018 she participated in "Modern-Contemporary" show at Dastan Gallery working with Bijan Saffari artworks. In 2018-9 three of her works have been selected for 9th Asia Pacific triennial, Queensland Art Gallery of Modern Art in Brisbane, Australia (QAGOMA) with Ellie Buttrose, winner of the first prize at Berlin Biennale 2024, as the curator. The show resulted in the acquisition of all three works for QAGOMA permanent collection. In 2021 these works were shown in "soul Fury" exhibition in Bendigo Gallery, Victoria, Australia of works by female contemporary artists from the globe.



Bed I / 180x250 cm / **Textile, Tulle, Sequin** / 2016 / Courtesy of the artist.

In their visual totality, these works are imbued with a definitive conceptual characteristic: The mocking of the dominant system of artistic evaluation. A certain "domestic" and claustrophobic atmosphere pervades these works. Other spaces hint at this domesticity...

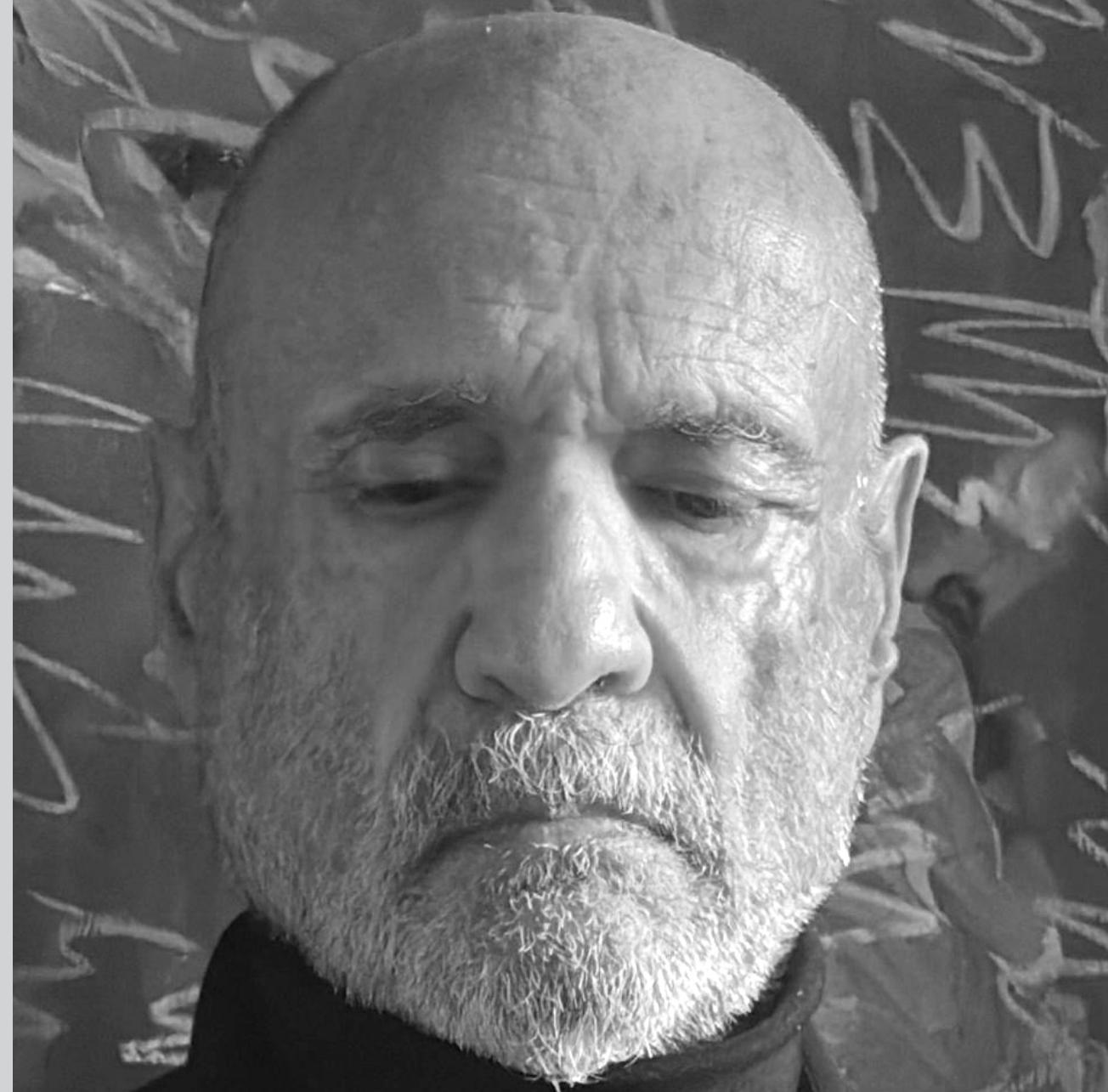
Imani is fearlessly putting out her own story of creation for everyone to see in the form of a handiwork that has always been done by women and associated with "home." In this way, she is inviting her viewers to see the fabric of art in terms of women's domestic chores. Perhaps strings played by her seditious stitches can tear the fabric of domination and lay bare the dissonance of a majestic symphony.

Excerpt from "Quilt: A look at Zahra Imani exhibition" by Homayoun Sirizi



Untitled / 180x160 cm / **Textile, Cotton, Tulle, Sequin, Bead, Picot** / 2014 / Courtesy of the artist.

ZAHRA
IMANI



FEREYDOUN AVE

(Born 1945, Tehran, Iran)

Fereydoun Ave is an influential figure in Iranian contemporary art. He earned a BA in Applied Arts for Theatre from Arizona State University in 1964, studied Film at New York University in 1969, and attended the University of Seven Seas (Semester at Sea) also in 1964. Over the past five decades, he has assumed many roles as an artist, designer, art director, collector, curator, gallerist, and art patron leaving a lasting mark on Iran's art scene.

Ave's artistic practice is a freehanded engagement with a personal ethos shaped by broad cultural influences. His work persistently reflects on his relationship with age, myths, plants, natural elements, seasons, moods, and heredity. Drawing on both Iranian artistic traditions, which favor filling the entire surface of the canvas, and Western minimalism, which leaves significant areas open,

he creates a distinctive visual language that merges fullness and restraint.

Collaboration has been central to Ave's career. His joint projects with artists, galleries and institutions form an integral part of his practice and extend his role beyond that of a maker to that of a connector, curator, and collector. Through these multiple channels, Ave has shaped not only his own body of work but also the environment in which Iranian contemporary art continues to grow.

For over five decades, Fereydoun Ave has played a pivotal role in shaping Iranian contemporary art. His multifaceted career spans continents and disciplines, with works shown in prominent galleries and held in major collections including The Metropolitan Museum of Art, The British Museum, LACMA, and the Cy Twombly Foundation.

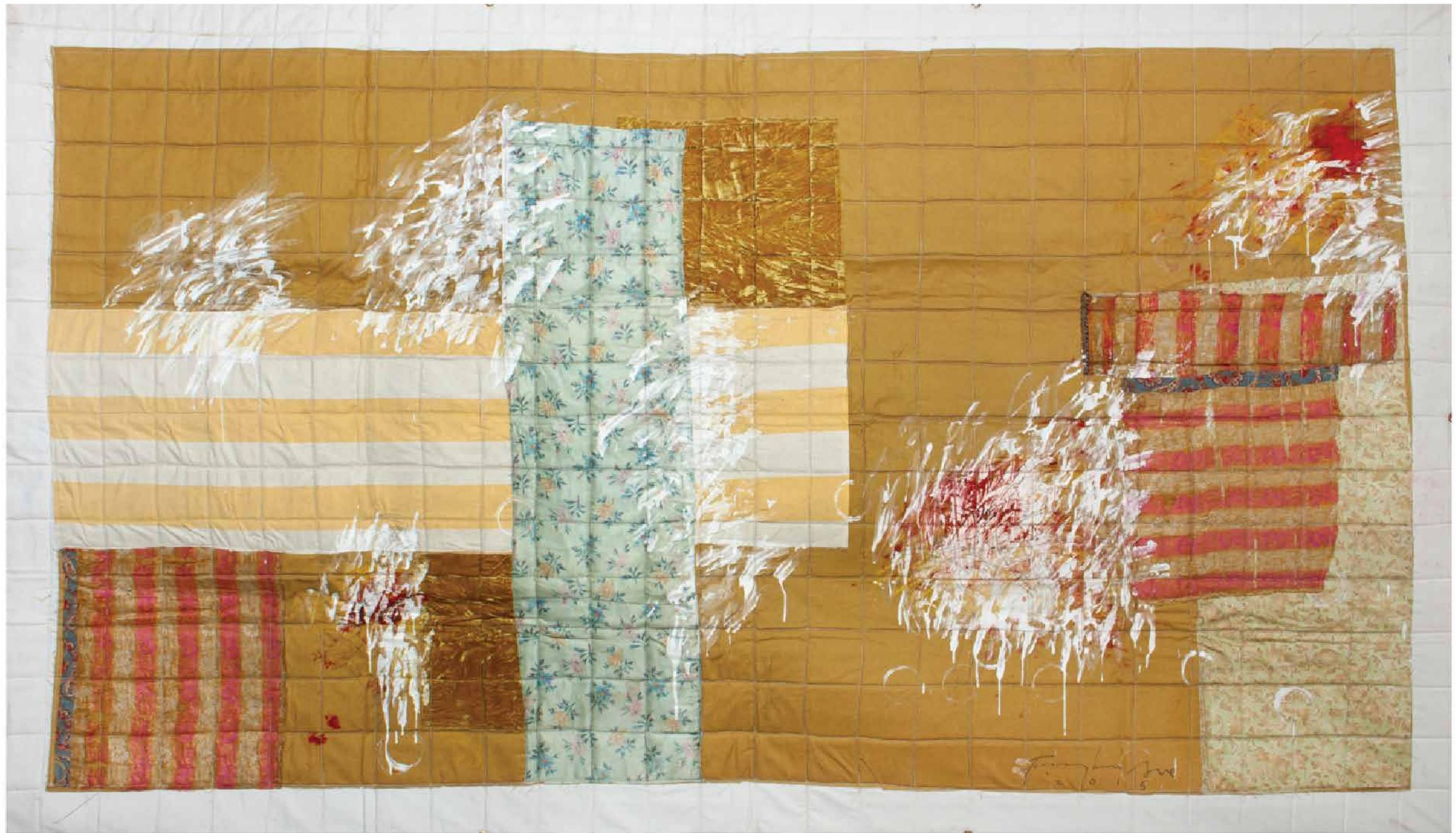


Untitled from Shah Abbas and his Page Boy series / 165 x 237 cm / **Mixed media on patchwork of various fabric** / 2015 / Courtesy of the artist and Dastan Gallery.

FEREYDOUN AVE

"Fereydoun ave belongs to the dancers among artists - crossing cultural boundaries and mastering life with a lightness of being, intuition and, at times, an element of calculation. Ave strives to comprehend and make visible what he experiences by thinking in broad complexes of interrelated dimensions."

Peter Fischer



Lahaf #8 from Shah Abbas and his Page Boy series / 267 x 152 cm / **Mixed media on patchwork of various fabrics** / 2015 / Courtesy of the artist and Dastan Gallery.



FARIBA BOROUFAR

(Born 1975, Tehran, Iran)

Fariba Boroufar, is an Iranian artist and graphic designer. She began her artistic journey in childhood through painting and later studied Graphic Design. Since 2000, she has worked as an illustrator and graphic designer for various publications, including Soroush magazines and Iran's Ministry of Education.

From 2004 to 2008, she served as the Art Director of Quds Daily in Mashhad, then continued her career as a faculty member at Islamic Azad University and as an art advisor to Shahryar News Agency in Mashhad.

In 2014, she began working professionally in weaving and tapestry. Between 2015 and 2019, she collaborated with the Beautification Organization of Tehran Municipality on public art installations, including large-scale wall and sculptural projects. Since 2019, she has focused on creating textile-based works for private collections.

Her practice draws inspiration from traditional Iranian architecture and reflects a poetic yet critical perspective on the city, nature, and cultural identity. She is a member of the Iranian Illustrators Society (IIS).



Disturbed (series of 20 Tiles) / 17.5x17.7 cm (each piece) / Weaving, stitching, coloring, and molding / cotton yarn and wool warp, embroidery thread, acrylic paint, and cement / 2025 / Courtesy of the artist.

When personal experiences come into conflict with mental images, anxiety emerges. The mental image becomes blurred and incomplete; past images no longer imprint themselves in our minds with clarity. This anxiety, rooted in history, politics, and cultural ruptures, prevents us from perceiving the past clearly. It clouds our visual memory and turns recollection into something unstable and elusive. My works reflect this very mental and cultural condition. They are an invitation to dialogue—one that may lead to the reconstruction of identity and the recovery of our collective memory.

FARIBA
BOROUFAR

Penthouse / 405 x 130 cm / **Lining, viscose, merino and acrylic** / 2024 / Courtesy of the artist and Etemad Art Gallery





SHADI PARAND

(Born 1966, Tehran, Iran)

Shadi Parand is a multidisciplinary artist based in Tehran. Her creative journey began four decades ago with her professional experience in fashion design. She has since transitioned from haute couture to the visual arts.

Born into a creative family, her father, a collector, inspired her appreciation for art, while her mother, a renowned fashion designer, paved the way for her to put that appreciation into practice. She went on from playing in her mother's couture atelier to study fashion design at the FIT and Parsons in New York and Paris. At her return to Iran in 1993, she was already challenging the conventions of her time through her collections, which combined contemporary designs with Iranian cultural heritage, poetry, and handwoven fabrics.

While Shadi has since transitioned from fashion design to visual arts, textiles remain central to her practice, now reimagined through what she calls

"painting with fabric." Guided by a need for self-expression and simplicity, she turns to materials that are sustainable and readily available to her from her quotidian and inherited from years of textile design. Through original techniques, she layers woven textures, natural dyes, and recycled fabrics into mixed-media compositions that unfold as tactile narratives, establishing a distinct voice in fibre art and collage within the Iranian contemporary art scene.

Her work has been exhibited internationally, including Sotheby's Contemporary Art event (London, 2009), the Victoria and Albert Museum's "Iranian Day" (London, 2004), and the Paris Contemporary Art Triennial (2022). Her most recent solo exhibition, *Tree of Life*, was presented at Soo Contemporary in Tehran (2024).



Detail from The Tree of Life series / 190 x 162 cm/ Hand stitched collages with collected fabrics/ 2024/ Courtesy of the artist

SHADI PARAND

"The Tree of Life" exhibition invites viewers on an introspective journey, addressing the universal human essence that resides within us all. Through a series of hand-stitched fabric collages made from collected fabric scraps, my works capture the ebb and flow of life's journey.

Life is portrayed as an intricate and interconnected voyage shaped by time, circumstances, and the natural rhythms of existence. This journey takes two forms: a vertical path, represented by the trees, and a horizontal one, embodied by the sailboats, both reflecting the spiritual wayfaring in all beings.

This body of work was created during a deeply challenging period, marked by sorrow and pain. Yet, the act of creation became a transformative process, filling my spirit with joy, pleasure, and renewed enthusiasm. It is this emotional spectrum the weight of sorrow and the uplifting power of joy that I hope to share with the viewer. Each stitch carries a story, each fabric scrap holds memory, and together they aim to evoke feelings of connection, resilience, and renewal.

"The Tree of Life" is more than an exhibition; it is a tribute to all living beings and their enduring journeys. It reflects the dynamic interplay of pain and joy, stillness and movement, rootedness and freedom, an invitation to explore the boundless flow of life within and around us.



No. 19 from the Tree of Life series /190x162 cm/ Hand stitched collages with collected fabrics/2024/
Courtesy of the artist

Disruption

A branch of the tree of life, moving toward disintegration. Disruption is part of the Tree of Life series, inspired by the contrast between nature and industrial processes. On one side lies Mahrez fabric, a 3,000 years old handwoven textile made from goat wool and natural fibers, crafted by local weavers without machinery and in the natural color of the wool itself. On the other side stands an industrial, nonwoven textile, a product of petrochemistry, symbolizing mass production and relentless consumption, stripped of the natural process of creation and meaning.

Both fabrics, in their own way, have faced disruption: Mahrez has naturally worn away over time, eaten by moths and eroded through age, while the industrial fabric has been subjected to high-pressure steam to force an artificial kind of decay.

From the tension and juxtaposition of these two fabrics emerges a disruption that can be read as a passage from a world of meaning to a world of consumption, a quiet erosion woven into the fabric of life itself.

SHADI
PARAND



From Disruption series / Installation / Collage with Mahraz and industrial textiles and stitches / 2025 / Courtesy of the artist

MONA JULIA

(Born 1987, Kashan, Iran)

Mona Joula is an emerging artist who explores and experiments with local materials to articulate her ideas in a contemporary language. She completed an associate degree in Painting at the University of

Isfahan and a bachelor's degree in Graphic Design at a non-profit university in Tehran, and later continued her studies in Art History and Philosophy outside the academic setting.



MONA
JULA

Figures from The Boundaries of Pain series / 260 x 120 cm / Carpet color, wool / 2024 / Courtesy of the artist and Maryam Gallery.

Boundaries of Pain is part of an ongoing project that began six years ago. Its foundation is rooted in the victims of pain, pain that for me originates from personal wounds but is also encountered in the faceless others. The central question of this exhibition is: how can recognition emerge from pain?

This recognition extends my mental capacity to understand the problems and suffering of others beyond what I have personally experienced. Standing at the edge of endless suffering becomes a way of confronting personal trauma, a confrontation with life and death, endurance and refusal, surrender and resistance.



HOMA DELVARAY

(Born 1987, Kashan, Iran)

Homa Delvaray, a graphic designer and visual artist based in Tehran, holds a degree in Visual Communication from the Faculty of Fine Arts at the University of Tehran. In both fields of her practice, her sources of inspiration, subjects, and themes are largely rooted in Iranian culture and identity. She has consistently sought to approach these concepts from different perspectives and to engage with them throughout her work.

By revisiting and rethinking history and the past, she searches for ways to understand and interpret the present moment. She is drawn to the traces that have settled within us from the past, shaping or sometimes distorting our cultural and historical identity. Through depicting contrasting forms and

employing both traditional and contemporary elements simultaneously, her work aims on the one hand to link the past with the present and bring local and global thought into dialogue, and on the other, to reflect and remind the audience of the dualities and contradictions that emerge from our collective life as Iranians.

In her practice, letters and words are not solely meant to be read but to be seen. They function as images and forms, as tools and elements for spatial construction and for visualizing concepts and ideas that are pushed into deeper layers. Placed among meticulously crafted and interwoven forms, they invite the viewer to decode and uncover their concealed meanings.



"Neither Up Nor Down" from WOMEN C(A)REATE: An Apexart Open Call Exhibition/

Up: 150 x 150 x 27 cm, Down: 150 x 150 x 27 cm /

Digital printing on fabric, patchwork, wood, unique edition/2020/Courtesy of the artist and Dastan Gallery



HOMA DELVARAY

In this installation, poems from classical Persian literature in which the words “past” (Up) and “bala” (Down) frequently appear are selected, printed, and sewn onto fabric, then presented in two parts: “upper” and “lower.” By juxtaposing these two terms, the work reflects the dualities rooted in our collective life as Iranians and seeks to represent the fractured and conflicting realms into which, throughout the rises and falls of our history and civilization, we have fallen—and within whose endless cycle we remain entangled to this day.

The perspective and mode of narration in the poems are constantly shifting: at times they are spoken in the first person, as “I” or “we,” so that when read by the viewer they seem to echo their own voice; at other times they address the audience directly, like a proclamation from an unseen realm. Sometimes they appear celestial and mysterious, other times earthly and unadorned; at moments they speak of the virtue or vice of “height,” and at others of the virtue or vice of “lowness.” At times, they even reject both connotations, taking on meanings beyond the binary.

These opposing poles playfully engage the audience’s eye and mind in a repeated movement of ascent and descent. The viewer is compelled into continuous physical and mental shifts, constantly displaced from one position to another—left suspended, like a bewildered observer, between earth and sky, caught in a dizzying cycle of coming and going.





(Photo:Elsa Mora)

HO DA ZARBAF

(1982-2020, Tehran, Iran)

Hoda Zarbaf was an Iranian-Canadian artist who, during her brief yet impactful career, created more than fifty sculptures, installations, and multimedia compositions. Her work, deeply engaged with nostalgia, incorporated found objects carrying human traces: worn socks, YouTube clips, used T-shirts, family films, outdated monitors, obsolete audio, strands of hair, orphan dolls, and abandoned furniture. By reassembling these fragments, Zarbaf explored memory, sculpting absence and evoking the weight of irretrievable loss. She combined forgotten domestic items with ceramics, lights, sounds, videos, or patchwork materials, forming contemporary narratives. The strange, sometimes absurd, figures that emerged from her practice embodied raw human emotions arising from lack:

fear, fragility, longing, pain, and sorrow. Her whimsical, multimedia works have been exhibited posthumously in cities such as Tehran, Toronto, Berlin, Hamburg, New York, and Vancouver, with several presented at institutions including the Tehran Museum of Contemporary Art and Toronto's Art Gallery of Ontario. Global media outlets such as BBC, CBC, The Guardian, and Hi-Fructose Magazine have reported on her practice and legacy. In 2019, her name appeared in the publication 100 Sculptors of Tomorrow. Yet, on November 29, 2020, only nine days after opening her last solo exhibition titled Honey, I am Home!, she quietly passed away at her home, leaving behind a body of work marked by tenderness, melancholy, and resilience.



Recalling the Insignificant Random Memories / 90 x 95 x 70 cm/ **Old metal box, industrial wheels, textile, old monitor, mixed media** / 2017/ Courtesy of Hoda Zarbaf Art Foundation.

HODA
ZARBAF

«Dear,

Things are mostly good here; returning to a place where you've once been a part of-and fitting in it again- has its own set of rules. It would help if you let go but not all the way. You have to stand on a golden line. Despite all his cruelties, you know how much I love this city. I want to grab him tight, give him a long lush kiss; I want to be his woman; I'd be his, and he'd be mine. I am filled with desires. I want to take him apart and sew him back together. I want to settle in and grow vertically and horizontally in this space. These days, anything I've seen, I've desired. Oh, and everything I had once desired, I've obtained. I've pasted, sewn, destroyed, and built. I am charged with lust for materials, and damn, it is limitless. Remember grandpa's floral textiles from his old shop? I have all the remains, and I'm playing with them.

Some words are always with me; they infatuate me. My sculptures have become like my friends. I kiss them goodnight before going to sleep.

The seclusion of these days is unlike anything. It's solid but animated. You see, solitude has an independent entity; it neither comes from separation nor loneliness. I somehow embody the memories of those days, even these days. Imagine memories with arms, with legs, memories with floral patterns on them!

I think eventually I have to go back to my other city. I don't know. These days, more and more, I feel that we are instead the travelers of time rather than of space.

Love,
Hoda.»

Recalling the Insignificant Random Memories / 90 x 95 x 70 cm / **Old metal box, industrial wheels, textile, old monitor, mixed media** / 2017/ Courtesy of Hoda Zarbaf Art Foundation.



HOMA SHOJAIE

(Born 1967, Tehran, Iran)

Homa Shojaie's work is concerned with space and image and their intersection with materiality and perception. She has received a Bachelor of Architecture from The Cooper Union in New York and a MA in Fine Arts from LaSalle College of the Arts in Singapore. She has taught at Pratt Institute, Illinois Institute of Technology,

School of the Art Institute of Chicago, LaSalle College of the Arts and is a Visiting Artist at Arts Letters & Numbers. She has exhibited in Chicago, New York, Detroit, Izmir, Kashan, Lucerne and Singapore. Her practice moves between the disciplines of Education, Architecture, Painting, Textile, and Video Art.



**HOMA
SHOJAIE**

Inside and Outside From the series Frayed Canvas

Inside piece: 670x30x30 cm,

Outside piece: 670x60x60 cm

Frayed raw canvas / 2011-2025 / Courtesy of the artist.

Inside & Outside is part of a body of work by Homa Shojaie titled Frayed Canvas Works. This piece was made to explore the spacial possibilities of the "column"; What is the difference between a column and an image of a column? What does happen when the structural aspect of a column is eliminated? What is the interior space of the column? What is the exterior space of the column? Can a column be in tension rather than in compression? What are the possibilities for connection details on the skin of these canvas columns? What is it that is made and experienced between these two columns?



NEGAR FARJIANI

(Born 1977, Yazd, Iran)

Negar Farjiani, is a multidisciplinary artist whose work is deeply influenced by the desert landscape of her hometown. She integrates natural elements and the environment into her art, creating a unique dialogue between nature and artistic expression. Beginning her career in design and painting, Negar gradually shifted her focus toward exploring the interaction between individual expression and broader social systems.

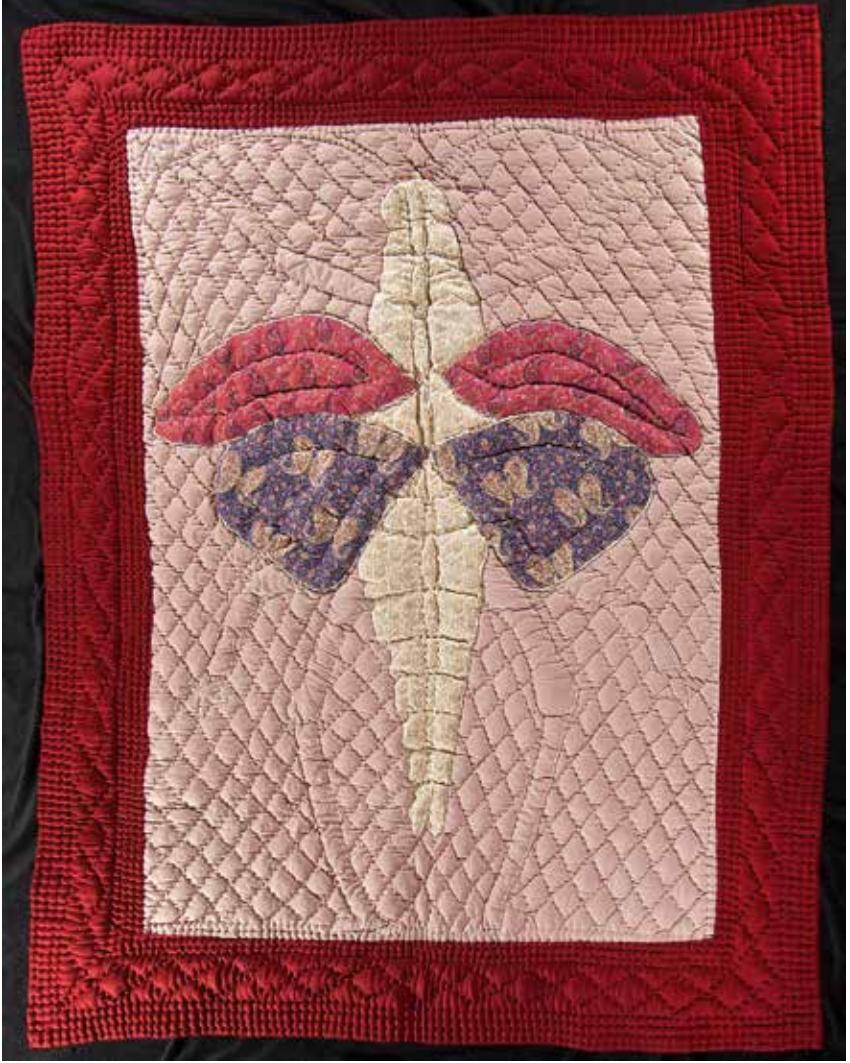
Her work pays special attention to marginalized and often overlooked social groups, seamlessly incorporating these themes into her artistic practice. Through collaborative and public projects, she challenges dominant perspectives and offers

alternative social visions. Negar strongly believes in the power of dialogue and uses art as a tool to address social, educational, environmental, political, and identity-related issues.

Her diverse practice includes photography, video, sculpture, performance, installation, educational programs, and the creation of new platforms for dialogue and collaboration. By engaging with both private and public spaces, she creates a dynamic system of artistic expression. As one of the few Iranian artists working in public art, Negar plays a significant role in both the national and international art discourse. Her exhibitions and lectures abroad have expanded her reach and reinforced the global relevance of her work.



Unwoven Miniature Frame From Tattered Masterpieces series/ 160 x 100 cm/ **Painting on Fabric and viscose thread**/ 2017/ Courtesy of the artist.



Untitled from Insect's March / 230x180 cm / **Mixed media, fabric and cotton** / 2015 / Courtesy of the artist.

NEGAR FARJANI

«Created after Iran's 2008 Green Movement, this series of eight handmade quilts marked my shift from painting to fabric art. Fly and Grasshopper are part of this collection. Gigantic insects crawl across the quilts, symbols of nightmares, replacing traditional Persian motifs of gardens, rivers, and cypress trees. These unsettling figures reflect modern anxieties, where nature and memory are reduced to fragments and beauty is overshadowed by unease.

The curation of the quilts and their 'insects' recalls the style of traditional natural history museums, with trays of pinned butterflies, beetles, and preserved specimens. This display framework suggests that examining the natural world through the lens of art can expose deeper truths about the environments we inhabit, politically, socially, and scientifically.»



Untitled from Insect's March / 230x180 cm / **Mixed media, fabric and cotton** / 2015 / Courtesy of the artist.



BITA FAYYAZI

(Born 1962, Tehran, Iran)

Bita Fayyazi was born in 1962 in Tehran, where she continues to live and work. She is widely regarded as one of the pioneers of socially engaged and collaborative practices in Iran. More than a sculptor, installation artist or ceramicist in the conventional sense, Fayyazi has built a distinctive body of work that merges performative gestures with collective making. Beginning in the mid-1990s, her artistic interventions challenged official definitions of art and pushed against the boundaries of traditional and academic frameworks at a time when conceptual art was only starting to appear in Iran.

Her early projects set the tone for this approach. In 1998 she produced *Road Kill*, a series of terracotta dogs modelled on dead animals found on Tehran's highways and then placed the sculptures back onto the streets, confronting passers-by with an unsettling reflection of urban life. She also created

over two thousand ceramic Cockroaches for the 6th Tehran Biennial of Contemporary Ceramic Art, successfully entering them against all odds. These works, among others, highlight her interest in public space, social participation, and the process of making as a shared act rather than a solitary one.

Fayyazi often collaborates with artists and non-artists alike, using readily available materials to wrap, paint, cast, and build sculptural forms that embody the energies of collective action. Alongside her interventions in Tehran's streets and abandoned buildings, she has exhibited internationally, including the Iranian Pavilion at the 51st Venice Biennale (2005), *La Maison Rouge*, Paris (2016), *Espace Louis Vuitton*, Paris (2008, 2010), Museum of Modern Art Freiburg (2007), and the Pergamon Museum, Berlin (2008).



Beautiful Creatures (Meandering Through The Poplar's Roots) / 360 x 280 x 240 cm/ **Weaving yarn, recycled yarn, throw-away objects, ceramic birds, tree bark, broken ceramics, latex, papier-mâché, fabric, plaster, metal wire** / 2025/ Courtesy of the artist and Dastan Gallery

Tangled up, merging into an unresolved mass. A story in the making...



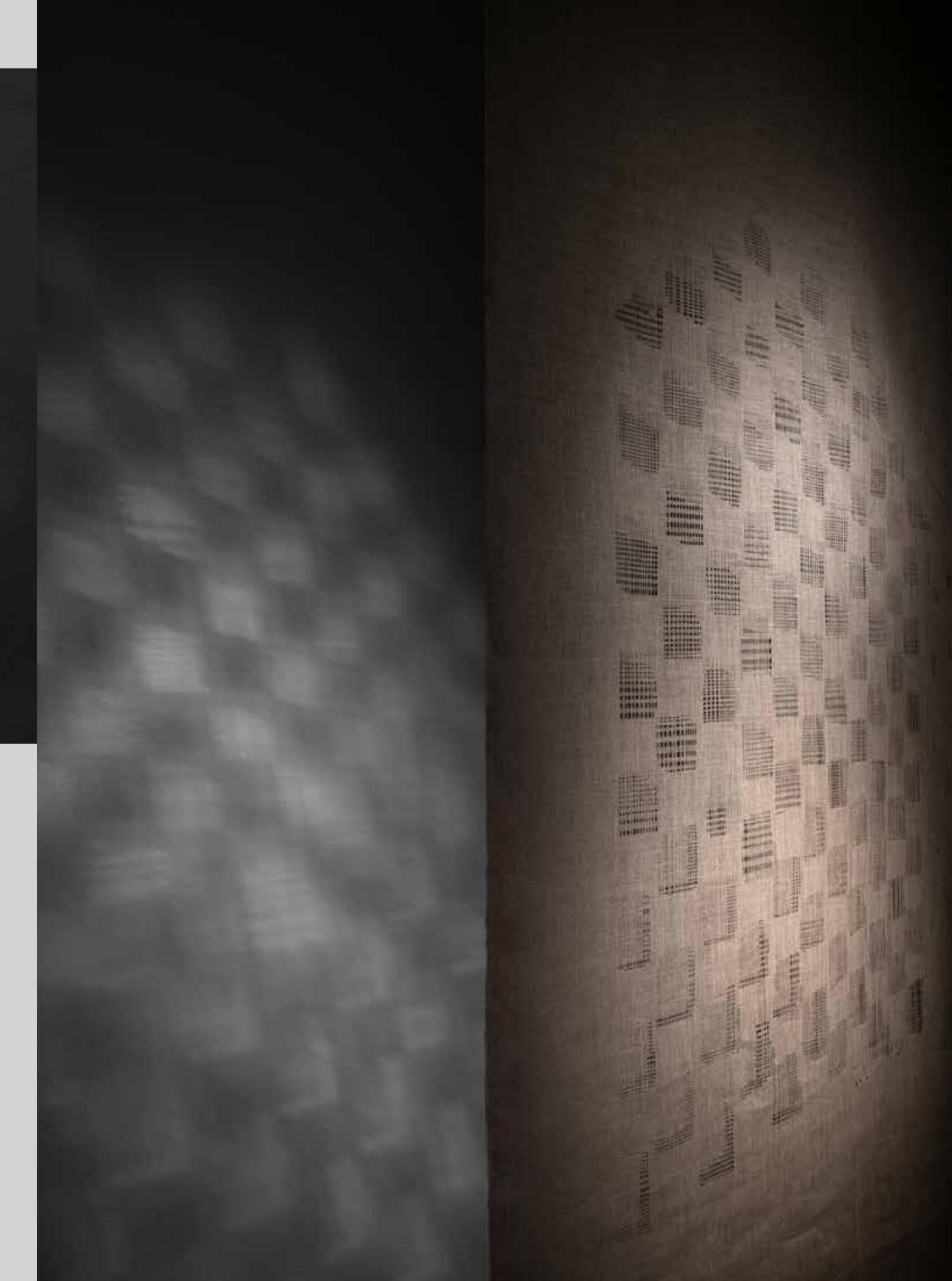
SONA GHAEM

(Born 1975, Tehran, Iran)

Sona Ghaem is a multidisciplinary artist whose practice is rooted in painting and deeply inspired by the tactile world of textiles. She began her artistic journey in her early teens, studying painting under the mentorship of renowned Iranian masters. Drawn to the textures, stories, and symbolism embedded in fabrics, she gradually turned her focus to traditional Iranian textile patterns and decorative arts.

Over the years, her work has evolved through the collection and study of vintage fabrics, trims, and handcrafted materials. This ongoing exploration has shaped a practice centered on fabric design, weaving, and research—where memory, material, and cultural heritage intertwine.

Her first experience after learning the fundamentals of weaving was both tactile and transformative. Inspired by the raw beauty of nomadic weavings, she was drawn to their irregular rhythms, intuitive techniques, and deep connection to nature and movement. It was through this lens that she began to experiment with the interplay of colors—layering hues, embracing contrast, and allowing each thread to carry emotion and memory. These early explorations became the foundation for a personal language in fiber, one that continues to evolve through material research and quiet observation.



SONA GHAEM

With threads drawn from flax stalks, in an adobe hue, I prepare a cloth. I open its warp and weft so that light can pass through the adobe, like the latticework of Iranian windows. Opening the weft reveals the fabric's pliant nature and turns it into a threshold to light—a link between inside and outside, between space and identity. The apertures become channels of breath, allowing the environment to expand.

The variations of warp and weft determine contraction and expansion of scale and edge, echoing the intensity and temper of falling light, and, with it, the character of shadows; so that space loosens its attachment to matter and joins a flow beyond it.

Jali / 200x137cm / **Unravelling on unbleached linen fabric** / 2025 / Courtesy of the artist



ATEFEH MAJIDINEZHAD

(Born 1983, Isfahan, Iran)

Atefeh Majidi Nezhad is an Iranian artist whose work examines the profound relationship between architecture and its influence on human perception. Her practice reflects on how man-made structures embody cultural memory, identity, and transformation, inviting viewers to engage with space as both structure and metaphor. She earned her B.F.A. in Painting from the Art University of Isfahan in 2006 and her M.F.A. from the University of Tehran in 2009. Since then, she has exhibited widely, presenting four solo exhibitions including *Revision: Labyrinths* (2024, Tehran) and *Revision: Zero-G* (2018, Tehran)—alongside more than twenty group exhibitions and international art fairs. Her work has appeared in institutions and galleries across Iran, Europe, North America, and the

Middle East, with highlights including Art Dubai, Paris Art Fair, and The Other Art Fair in London. Majidi Nezhad's practice has also been recognized with significant awards. In 2023, she received the Lorenzo Il Magnifico Silver Prize at the XIV Florence Biennale for her installation work. In 2022, she was awarded first prize by the Khor-Art Initiative as well as the Culture and Media Grant in Germany. Her artworks are held in notable collections, including in Dubai. Through painting, installation, and conceptual explorations, Majidi Nezhad reimagines architecture as a poetic and dynamic language. Her work challenges audiences to reflect on the fragile balance between permanence and impermanence, sparking dialogue on the ways architecture shapes both individual and collective experience.



Revision: Zero-G / 800x300 cm / Ink on Net Fabric / 2018 / Courtesy of the artist and Dastan Gallery.

ATEFEH
MAJIDINEZHAD

"*Revision: Zero-G*" is an installation series that reimagines the essence of Iranian architectural space. Created with ink on net fabric, the monumental curtain—measuring 800 x 300 cm—transforms the solidity of structure into an exploration of weightlessness. Arranged in sequential patterns that suggest pathways or columns, the work references architectural order while simultaneously dissolving it into fluidity and transparency. Unlike traditional architecture, which conveys permanence, heaviness, and opacity, "*Zero-G*" emphasizes transparency and impermanence. The surface of the fabric, responsive to movement and light, invites the audience into a sensory dialogue where solidity is replaced by illusion, and structure by fragility. Through this work, I aim to evoke a suspended state between order and disorder, presence and absence. *Zero-G* transforms architectural motifs into poetic gestures, offering viewers a contemplative space where memory, perception, and imagination intertwine.

AFSANEH MODIRAMANI

(Born 1967, Tehran, Iran)

Afsaneh Modiramani is a textile artist and designer based in Tehran. She holds a BA in Iranian Handicrafts from the University of Art in Isfahan and has over 30 years of professional experience in textile and carpet design. She has been awarded the "Grade One" Art License in textile design and weaving by Iran's Ministry of Cultural Heritage — an honor equivalent to a Ph.D. She is also a recipient of the UNESCO and World Crafts Council (WCC) Award of Excellence in the field of textiles. For ten years, she taught textile design at the University of Science and Culture in Tehran. In

2020-2021, she was selected as one of the thirteen finalists of the prestigious Loewe Foundation Craft Prize.

Since 1991, she has participated in numerous solo and group exhibitions, textile art events, and international expos in Iran and countries such as France, Italy, Belgium, Germany, Brazil, Australia, China, Thailand, and the United Arab Emirates.



Nest / 100 × 17 × 250 cm / **Handwoven textile & Embroidery / Material: Cotton, Synthetic, Jute, Tricot, Wire, Wood, Band** / 2022 / Courtesy of the artist



Sunset's palette wove a summer afternoon into the city / 180 x 220 cm/ Hand-woven textile,
Cotton, Synthetic / 2025/ Courtesy of the artist

AFSANEH
MODIRAMANI

Afsaneh Modiramani's textile works are poetic meditations on urban life, memory, and transformation. A weaver at heart, she captures the pulse of the city through the act of weaving—layering threads to depict fleeting moments, fading memories, and the quiet endurance of architecture. Her textiles are more than visual compositions; they are woven testaments to a restless urban landscape.

In her work, human figures, vehicles, buildings, and traces of movement converge like ephemeral impressions preserved in fabric. Her recent pieces take the form of wall-hung textiles and architectural curtains, evoking spaces that are built, abandoned, and reborn.

Modiramani weaves the coexistence of order and chaos, growth and decay, memory and reality. In the rhythm of weaving, she discovers permanence; in the life of the city, she perceives constant change. Her art becomes a threshold—between sensation and recollection, stillness and motion.





LALEH MEMAR ARDESTANI

(Born 1972, Tehran, Iran)

Laleh Memar Ardestani is a multidisciplinary artist based in Tehran. Her practice involves drawing, painting, printmaking and textile art. Her educational background includes a high school diploma in graphic design, a BFA in graphic design from Islamic Azad University of Central Tehran Branch - Faculty of Arts and Architecture. She then continued her artistic education and experience in life drawing, printmaking, and illustration in England. Today, she views and approaches contemporary art as a multifaceted and multifunctional communicative and visual medium. The constant practice of drawing has become her personal means of expression. An area between abstraction and reality where on the path to metamorphosis, objective forms reach

a state of purity; they become reserved and only disclose the simplicity of their existence. Lines perform their part both as the expressive element and the structure of the piece; and are the finishing polish in the completion of this process. At one point fluidity, and at another stillness and silence, demonstrate the artist's personal method of expression and simplistic approach; organic, lively, and meaningful characteristics that have always been present in her art.

Memarardestani's works have been displayed both in Iran and internationally at art fairs and independent galleries, while a part of her catalog has been presented privately at the artist's studio.



One Sunny Day / 160x185 cm / Machine stitched on cotton fabric / 2025 / Courtesy of the artist.

**LALEH
MEMAR ARDESTANI**

For the past year, I have been dedicated to exploring textile art as my primary medium. Thread, fabric, and the sewing machine have become integral to my creative process. I view the interplay between fiber and needle as a sensitive and unpredictable act—one that carries a uniquely feminine expression.

My choice to work with textiles stems from a deep belief that traditional mediums such as painting, printmaking, or drawing fall short in expressing the layered emotional and physical experiences I explore. Fabric, as one of humanity's most essential needs, carries within it a memory of intimacy, labor, and care.

Through the act of sewing, I strive to give form to emotions—making them visible, tangible, and textural. My work invites the viewer to feel through the threads, to read between the stitches, and to connect with the often-unspoken narratives woven into cloth.



SHIRIN MELLATGOHAR

(Born 1976, Baghdad, Iraq)

Shirin Mellatgohar is a visual artist based in Tehran, Iran. She received her BFA from Tehran University of Art. Her work has been included in a number of exhibitions, nationally and internationally, such as Sugar Gallery, USA; Naregatsi Gallery, Armenia; Aaran Gallery, Tehran; Homa Gallery, Tehran; First Painting Symposium in Museum of Qasr Prison, Tehran; and First Drawing Biennial, Karaj.

In 1980 Saddam Hussein expelled her and her family from Iraq due to their Iranian nationality, so

they became refugees in Iran. A few months later, Saddam Hussein attacked Iran, invaded some part of its territory and began an eight-year war. Shirin with a hybrid national identity (Iranian-Iraqi) grew up within Iranian society during war. Working primarily with painting and drawing, she addresses her hybrid national identity through using domestic crafts, which she learned from her mother in very young ages, such as embroidery and crochet as well as paper-mache."



Gilgamesh /290x300 cm/ Echo print and mono print of plants, patch work, embroidery on Cotton fabric/ 2022-2023/ Courtesy of the artist and Aaran Gallery

Gilgamesh is among humanity's oldest narratives, rooted in the land of my birth, near where I now live. It stages the timeless struggle with death: first denial, then acceptance. At its center lies the "Plant of Immortality", a motif that captivated me most, a fragile yet powerful symbol of hope. It speaks to our longing to overcome mortality, and to the arduous journeys we undertake even when we know the outcome is loss. To approach it, one must encounter the story of the Great Flood, which reminded me of survivors and of the truth that we are their descendants. Painting alone could not contain the depth of this layered epic. I turned instead to sewing techniques first learned in adolescence, stitching vast fabric panels and embroidering key characters. In this work, memory and myth are bound together through threads of resilience, persistence, and endurance.



From the series Relics / 180x60x60 cm / Mixed media: discarded clothes and metal / 2021 / Courtesy of the artist and Aaran Gallery



From the series Relics / 240x90x90 cm / Mixed media: discarded clothes and metal / 2021 / Courtesy of the artist and Aaran Gallery

SHIRIN MELLATGOHAR

Before the pandemic, my father used to bring in prayer beads from a Husseinyeh, to re-string the beads. Most of the strings and the ending *Sheiakhak* parts used in two smaller works are the same string. The Papier-mache parts are made of recycled discarded receipts, notes and invoices. Part of the mundane every day. In larger works I obtained the threads from my old clothes and those of my family. By breaking up clothes and trousers and scarves and socks I found the texture and colors that I wanted...



NARGESS HASHEMI

(Born 1979, Tehran, Iran)

Nargess Hashemi, born in Tehran and still based in the city, is an active visual artist. She began her studies in Painting at Tehran University of Art in 1998 and in 2001 continued with the study of Ancient Iranian Languages at the Neshabour Foundation. Her artistic career started in 2001. Since then, she has held more than 15 solo exhibitions in Iran, the United Arab Emirates and France, and has participated in numerous group shows in Iran, the UAE, Italy, the United States, France, Kuwait, Austria, the United Kingdom and Saudi Arabia.

Hashemi's practice moves across various media including painting, drawing, printmaking, sculpture and installation. She deliberately avoids confining herself to a single format or repeating a fixed style, allowing each story to find its own form of expression. This approach gives her work a constantly evolving character.



From the series "Breathing House" / (Approx) 170 x 170 x 400 cm / **Yarn and plastic sheet** / 2017/
Courtesy of the artist

Nargess Hashemi's work spans painting, drawing, printmaking, sculpture, and installation, and she deliberately avoids confining herself to a single medium. Each story she tells takes a distinct form, constantly evolving and changing. By intentionally avoiding repetition and a fixed personal style, she continues to explore diverse methods of artistic expression.

Influenced by 1970s artists such as Faith Wilding, who sought to elevate women's collaborative craft to the level of fine arts, Hashemi carries this approach forward through her crochet-based installations. She develops these works collaboratively with her sisters, Azam and Akram Hashemi. The crocheted curtains function as delicate architectural walls, separating spaces while offering shelter, encouraging communal gathering, and fostering interaction between the viewer and the work without completely concealing one from the other.

These woven architectural spaces, together with their shadows, invite the audience to experience the boundary between self and shadow, while contemplating the tension between reality and representation. Through this practice, Hashemi transforms craft into a medium for dialogue, connection, and reflection on both social and personal spaces.

NARGESS HASHEMI



From the series "Breathing House" / 200x95x50cm / Painting on canvas and yarn / 2024 / Courtesy of the artist.



(Born 1990, Tehran, Iran)

Dorsa Basij is a Tehran-based multidisciplinary artist whose conceptual practice encompasses photography, sculpture, and video installation. With a background in biology, her artistic journey began as a self-taught endeavor and was later refined through specialized courses and workshops. Drawing inspiration from the routines of everyday life, her works reveal profound narratives within the mundane. With meticulous attention to detail, she explores themes of decay, transformation, and the passage of time, employing mixed media to reflect the complexities of contemporary culture. The process plays a central role in her practice; for her, the experience of formation and transformation is as significant as the final outcome, a perspective that highlights the presence of time and environment within her works.

Her fascination with industrial environments originates from a project called *Industrial Heritage*, developed in a forty-two-acre abandoned wood-processing factory. Selected through an open call competition, this project granted her a two-year residency at the Deyhim Innovation Factory, during which she transformed her studio space into a center for artistic creation, intellectual exchange, and independent video screenings.



Oxraa / 7 scrolls, each approx. 1 x 10 meters / **Digital print on backlit film and temporary metal structure** / 2025 / Courtesy of the artist

**DORSA
BASIJ**

This is an experiment in the coexistence of light, soil, and rain elements that, over time, have both settled and dissolved, carving and erasing their traces. These sediments form a visual memory: the marks left by the environment upon the surface of the image. A temporary and fragile structure emerges in Kashan, intertwined with its architecture and climate. Scrolls stretch across wooden frameworks, weaving a living and mutable space of unstable threads—one that carries within it the very condition of impermanence. *Oxraa* captures a brief moment of connection between human and earth: an experience suspended on the threshold between decay and endurance. Within this threshold, architecture, memory, and nature converge, giving rise to an organic form—one that holds the imprint of the past while continuously transforming through time.

COURTYARD

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ceramics



SECTION
ceramics

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