

نگارخانه آریا
ARIA GALLERY



**HANDWERK
& DESIGN**

at Internationale
Handwerksmesse

2024

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Aria Gallery, a Tehran-based contemporary art center established in 1992, is debuting at Handwerk & Design, showcasing Iranian contemporary artistic jewelry-making. Although renowned for its Modernist painting and sculpture approach, the gallery has also been a pivotal force in the contemporary jewelry art scene.

Aria Gallery has curated diverse Modernist exhibitions, including the impactful "Reinterpreting Iranian Modern Art" project. This debut at Handwerk & Design not only introduces Iranian artists to the global stage but also highlights the gallery's versatile portfolio, expanding into the realm of contemporary jewelry. With a history of organizing exhibitions and classes, the gallery emphasizes a sculptural approach and the non-decorative aspects of jewelry as artwork. Aria Gallery's Contemporary Jewelry Department, founded in 2016, has been pivotal in showcasing artworks, announcing five open calls, organizing events, and holding classes, contributing to the growth of contemporary jewelry practices in Iran. This participation aims to introduce Iranian artists to the global stage, fostering their presence internationally. Presenting 47 works by 11 artists, Aria Gallery's involvement at Handwerk & Design reflects its commitment to advancing the diverse landscape of Iranian contemporary artistry.

Abdolnaser Giv Ghassab

Abdolnaser is a jewelry designer, sculptor, and painter. He was born into a family strongly intertwined with the tradition of butchery in Tehran, Iran, in 1958. He initially pursued a medical education at university, but the upheavals of the Iranian Revolution in the 1970s prompted a shift in his priorities. Engaging in artistic and political activities became his new focus. In 1990, a new chapter unfolded with the exploration of painting at Tehran University of Art, complemented by hands-on experience in various jewelry workshops. A subsequent Master's in Graphic Design expanded the scope of his artistic endeavors.

Transitioning into academia, Abdolnaser began a career as a university lecturer in 1997, coupled with sculptural pursuits in a personal studio. Pioneering the introduction of jewelry to Iranian universities, he gained recognition in 2004 with the prestigious First Certificate in Art for Islamic Metalworking from the Supreme Council of the Cultural Revolution – a distinction equivalent to a doctoral degree.

Abdolnaser's dedication to knowledge dissemination is evident in a prolific body of work, including articles and books on jewelry and materials. Exhibitions showcasing paintings, sculptures, and jewelry have been featured both individually and collectively, leaving a mark on artistic landscapes in Iran and abroad.

In 2002, the founding of the Giv Art Academy marked a significant contribution to artistic education. A permanent member of the Association of Iranian Painters, the Association of Iranian Sculptors, and the Union of Iranian Jewelers, Abdolnaser embodies a commitment to the arts that resonates through every aspect of his journey.



Sea creatures
Necklace
mountain goat's horn and silver
2022

Sea creatures
Necklace
silver
2022

Sea creatures
Ring
mountain goat's horn and silver
2022

“sea creatures”

In my dreams, in the dark and green depths of waters, sometimes I see creatures wriggling and spreading. As they squirm with exertion, I hear the sound of myself decomposing a rise of a worm, a sound of rebirth.

Bracelet
Enamel on copper
leather and plant seeds
2022



Necklace
Enamel on copper, sheep's teeth,
leather and plant seeds
2022

Azam Ghahremani

Azam Ghahremani is a designer, contemporary jewelry maker, and jewelry making instructor, who takes great delight in her skills in crafting and designing jewelry. She graduated from Sourah Art University with a Master's degree in Handicrafts in the field of metal industry in 2017. During the research for her thesis, she was acknowledged for her excellent scientific research performance in the Malek Museum. Since 2016, she has taken part in many domestic and foreign international exhibitions, including the selection and publication of artwork in the magazine of the 28th Amber Exhibition in Gdansk - Poland, in 2020; her pieces have been selected and featured in Tehran's contemporary jewelry exhibitions in Aria Gallery.

"Sprout collection"

The pain and suffering of life from the past to the unknown tomorrow is the only healing hope and the absolute miracle that breaks the hardship of life, hope for growth, and hope for tomorrow, which builds the future.

Sprout
Ring
Metal, fabric,
combination of materials
2019

"BYPASS collection"

The BYPASS collection shows that cosmetic surgery has complications that are irreversible in many cases. These complications, ranging from mental and psychological distress to social isolation, stem from unsuccessful procedures and may manifest as obsession, pessimism, fear, and various physical ailments.



BY PASS 1
Brooch
Metal, sheep's stomach, cold enamel
2021



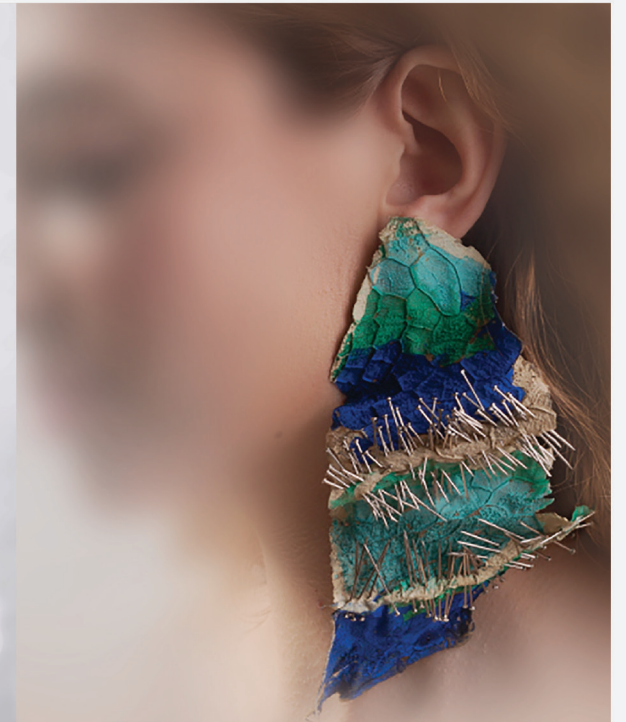
BY PASS 2
Brooch
Metal, sheep's stomach, cold enamel
2021

From the Balloon collection

Love is like a balloon, it goes where it pleases and makes it pleasant wherever it goes.



Balloon
Brooch
Metal, sheep's stomach, color
2023



Butterflies
Earrings
sheep's stomach, color
2023

Baharak Omidfar

Baharak Omidfar has a Master's degree in Art Research and a Bachelor's degree in Handicrafts, specializing in jewelry fields. She teaches jewelry making and designing at university and in her personal studio. She is a Juror, curator, lecturer, organizer, participant, and winner in exhibitions, galleries, design weeks, events, and national and international festivals related to jewelry.

She is one of the pioneers of the aesthetical-conceptual approach to contemporary jewelry design in Iran an approach she remains committed to maintaining to this date.

Her works and collections often focus on the role of women in Iranian mythology and culture. To that end, she explores Iranian traditions, myths, tales, and ceremonies in which female protagonists have an active and essential presence, such as Esfandegan (the celebration of woman and earth), the bride of the aqueduct, and the women of Shahnameh (Book of Kings).

Omidfar has been selected at numerous national and international festivals of jewelry and sculpture design and urban elements, and has participated in many exhibitions of jewelry and sculptures in Tehran, Mashhad, Isfahan Shiraz, and numerous foreign exhibitions in Munich, Paris, and Florence

"Tehran myth | Tehran lady"

The city is like a mother that protects her children. This analogy has been used in our mythology; Female Deities, such as Anahita, wear a crown-like castle or fort of city on their head. Tehran is not a mythical city, but it has a myth due to dualism or Duality. "Myth of Tehran" is defined as a dimorphism or dualism of good and evil connecting with the renovated Iranian capital, resulting from religious belief and morality that pervades Tehran. An ancient and potent myth ingrained in our culture, the everlasting struggle between good and evil, or Ahura and Ahriman, has become mundane and customary and is established in Tehran and the city or town and country.

In popular belief, the city, particularly Tehran, is a center of sin, destruction, and filth, and the village or town is a symbol of purity and heaven. Both of these beliefs are undoubtedly caused by sentimentality, exaggeration, and hyperbole. In general, the origin of these beliefs stem from an emotional response to the consequences of modernity, and as a result, they inevitably impact the city.



Tehran lady
the Old Tehran
Good
Brass , pearl
2016

Tehran lady
the new Tehran
Evil
Silver, Brilliant
2016



“Qanat bride”

This ring jewelry refers to a ceremony that has formed to demand an increase in water and life in the arid region of Iran. In the ceremony, a widow is married to the aqueduct for the proliferation of water and to safeguard it from potential risks. The woman must swim once a week in the aqueduct's water. Qanat bride ceremony takes root and remains from the Anahitaisme ritual. The woman is considered a symbol of birth and fertility in relation to water, imbuing it with fertility and creativity. Qanat bride is linked with Iran's Ardivisura Anahita. Anahita, the Iranian mythological Lady, is the goddess of water, fertility, prosperity, and beauty. This jewelry emphasizes the importance of water, especially in geographical regions like present-day Iran, to serve as a reminder of amnesia and oblivion among the people of the land, and it also highlights the respect that our past culture has granted for women, life, water, and reclamation.



Qanat bride
Silver , Brass , pearl
2016

“Sepandarmazgan”

This jewelry ring refers to Sepandarmazgan, the patron goddess of the earth who kept and supported the earth at the time of Zarathustra, which means armiti, humility, tolerance, harmony, and peace. The fifth day of each solar month and the twelfth month of the year are called Sepandarmaz. Sepandarmazgan celebration is the day to celebrate women and earth in ancient Iran. This celebration and ritual are signs of the age-old human dream to make eternal peace among humans and with nature on earth, for which the patron goddess of the earth, Sepandarmaz, is a sign.



Sepandarmazgan
from the collection of in Prasiie of the Nature
Brass , Copper , Emerald , Phenomenon gemstone , glass
2016

Fatemeh Dolatabadi

Fatemeh Dolatabadi was born in 1986 in Tehran. She graduated with a Bachelor's degree in Graphic Design. Motivated by her interest in jewelry making and her concern for women's issues, alongside the significant connection of the body with the object, she began studying and researching jewelry in 2006. In this pursuit, she experimented with new materials and approaches, and academically, she obtained her certification in goldsmithing and jewelry making from Tehran Technical and Vocational Organization.

Starting in 2013, she has been actively teaching contemporary jewelry making at various public and private institutions, including the University and Research Center For Culture and Art and private academies in Tehran.

Fatemeh Dolatabadi's work was showcased at the Munich Jewelry Week (SCHMUCK, TALENTE) in 2019. In 2020, her piece was featured in the Alba Longa book among 54 selected contemporary jewelers.

She has participated in over fifteen group exhibitions in the field of contemporary jewelry, including the Annual Contemporary Jewelry Exhibition at Aria Gallery, Artibition Gallery, Harmonic Center Gallery, Abgineh Museum, Saadabad Palace, Karaj Artists' House, Daargoon Gallery, Jam Gallery, and more.

Fatemeh has also conducted workshops and master classes in contemporary jewelry making at Kharazmi University in 2015, Alborz Science and Technology University in 2016, and a jewelry workshop at the Iran Chamber of Commerce in September 2017.



Necklace
Grow Up 01
Copper, resin, pigment
Unique piece
2019

“Grow Up Collection”

The process of creating and shaping anything in the world involves change. My artworks involve of creating a multi-stage process and combining different materials to express these changes and the ever-dynamic nature aptly. The formation of cavities, melting, crumpling and bending also indicate the material's flexibility in carrying out its mission and evolving in this cycle.

2019-2023



Earrings
Grow Up 12
Silver, resin, pigment, color pencil
Unique piece
2020

Brooch
Grow Up 09
Silver, resin, pigment
Unique piece
2020



Brooch
Grow Up 07
Silver, resin, pigment
Unique piece
2020



Reza Mikaeilzadeh

Reza Mikaeilzadeh is one of the contemporary Iranian sculptors who was born in Tehran in 1979. He was interested in drawing and painting since he was a child. However, his educational trajectory took him through the field of mathematics, ultimately leading him to study in the field of electricity at Qazvin University. After some time, due to his interest in art and creating artwork, he withdrew from this field and entered the world of advertising and making teasers. After a few years he met a group of children and teenagers involved in theater and started the Boomerang Theater Company, which was active in the field of making and performing theater for children and teenagers in schools, halls, and different countries. In 2008, his desire to create led him to sculpt and meet Jamshid Moradian. He continued sculpting experimentally until 2012, but after that, he went to the art exam and studied at the university. Mikaeilzadeh was accepted to Tehran University of Art in the field of carpets at the undergraduate level. Thereafter, during his studies, he was able to change his field to sculpture and pursue sculpture academically.

Since 2013, he has been engaged in designing and making various sculptures and participated in several group exhibitions, among which we can mention the group exhibition of Jamshid Moradian and his students in 2016 at Ibn Sina Cultural Center and in 2018 at the garden of the Iranian Art Museum. Currently, his first solo exhibition titled "Appropriation" is open at Aria Gallery and will be open to the audience until 25th January 2024.

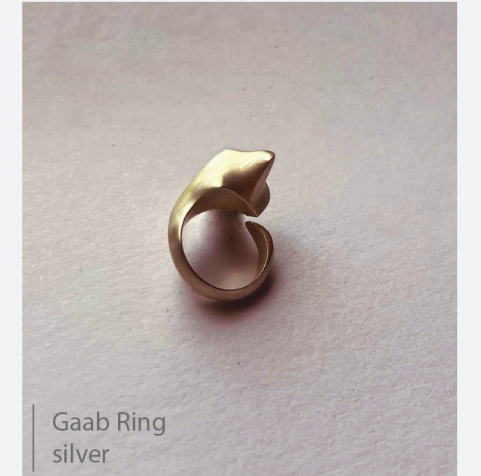
The necessity of surviving in society is being a multi-skilled person, and the result of using these skills (especially anyone who successfully executes these skills) is developing a broad and extensive personality. On the other hand, in modern society, there are countless skills to master and countless people who have mastered these skills, so there wouldn't be enough time or energy to explain and show these skills. As a result, the most profitable way is to extract and encapsulate. In order to show the embodiment of this extraction, we can design new wearable ornaments. I tried to embody the extraction of a wide and extensive personality into the form of small and complex wearable objects.



Gaab "Cow"
Silver
2024



Gaab Bracelet
silver



Gaab Ring
silver



Gaab Earrings
silver

Roohollah Shamsizadeh Maleki

Maleki was born in 1978 in Malekan, Iran. He is a distinguished sculptor and interdisciplinary artist. Maleki received his Bachelor's degree in Sculpture from the Art University of Tehran. He then pursued a higher education by finishing his Master's degree in Painting at the Fine Art College of Tehran University. He is currently a Ph.D. candidate in Art Research at Tehran University. Maleki's academic journey has been complemented by a wealth of teaching experience. Notably, he has contributed to the academic landscape as a faculty member at the Art University of Tehran from 2012 to 2022 and at the Art College of Urmia University from 2007 to 2012. At the core of Maleki's professional engagement lies his active involvement in the art world. He has been a key figure in numerous exhibitions and artistic organizations. Maleki served as a jury member of the Tehran Contemporary Art Jewelry at Aria Gallery in Tehran for several years, demonstrating his commitment to fostering contemporary art movements. His international affiliations include membership at la Maison des Artistes at cité Internationale des Arts in Paris. Moreover, Maleki has exhibited his work globally, with notable showcases in Germany and France, underlining the international reach of his artistic endeavors.

Roohollah Shamsizadeh Maleki's multifaceted contributions to the arts, spanning from his academic pursuits to his active participation in the global art scene, underscore his enduring impact as an artist and educator.

"Unholy Geometry"

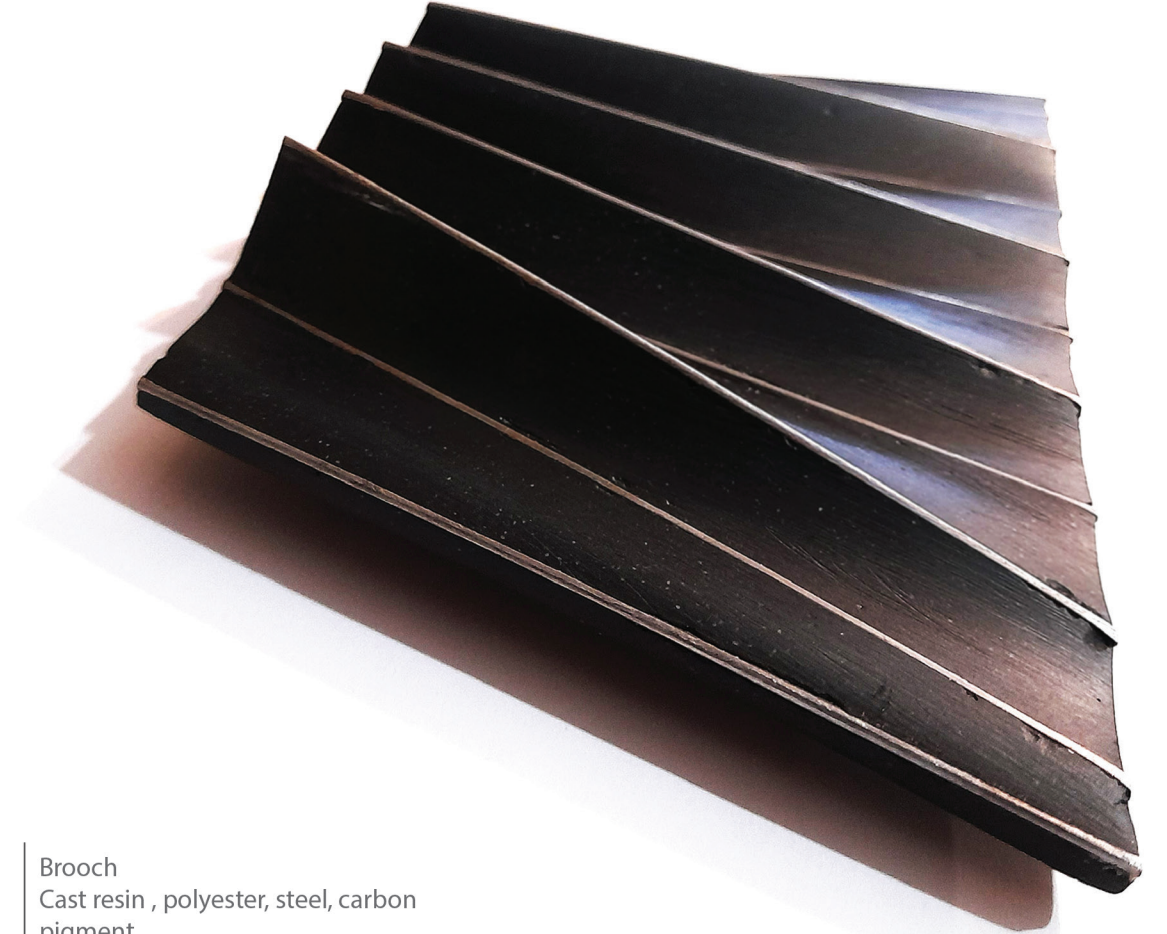
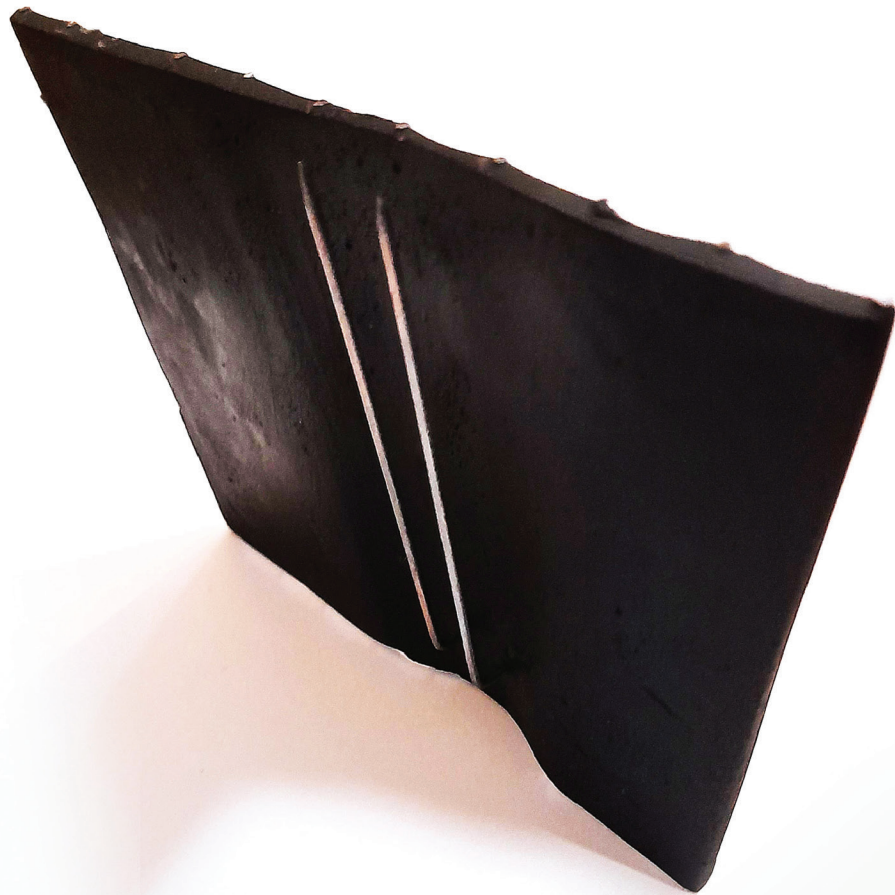
This collection, entitled "Unholy Geometry," is based on the formative capabilities of steel in combination with the composite material of resin and carbon. The forms are shaped based on the behavior of steel wire under specific geometric conditions. In fact, the forms are derivative of the material's behavior. Although geometric forms in Eastern art, particularly in Iranian architecture, have taken on more of a sacred aspect, this collection focuses on the essence of geometry. Geometry, though not inherently sacred, holds the potential to create a space of sanctity.



Brooch
Cast resin , polyester, steel, carbon
pigment
2022



Brooch
Cast resin , polyester, steel
carbon pigment
2022



Brooch
Cast resin , polyester, steel, carbon
pigment
2022

Sepideh Ghasemi

Sepideh Ghasemi, born in 1988, is an Iranian artist and designer. After receiving a Bachelor's degree in Sculpture, she transitioned into learning the practice of traditional jewelry making. The artist's recent experiences are more in the field of contemporary jewelry. Ghasemi's experiences highlighted the significant role of the body in the presentation of jewelry, as well as the novel meanings and concepts that the body has taken on in her works. In contemporary jewelry, objects are closely linked with the body, and presenting the work within the context of the body can create a different interpretation and foster a distinct dialogue between the body and the work. Also, the artist's works are grounded in her interest in anthropology, the cultural and native customs of the people of the region, and the role of objects particularly primitive human creations in terms of their application and content. Sepideh Ghasemi has participated in several domestic and foreign exhibitions,

Shoulder brooch
From the collection of in praise of the body
Brass, incense
2023



Necklace
From the Collection of in praise of the body
Brass, incense
2023

Brooch
From the Collection of in praise of the body
copper , Brass, silver, Incense
2023

“In praise of the body”

The body is a substance that creates identity and media. A space that exposes itself to the reading and evaluation of others and is rebuilt based on the same readings. Also, the body acts like a media; it provides the possibility of creating a dialogue with the outside world and recreates what it has endured within due to time, place, nature, etc., and reached the perception of the world. More than paying attention to the important fact that the body is a tool to understand the world and a media to represent it, the flexibility of the body in the maze of social, historical, and medical conditions and other memorable parameters made me accept this powerful tool of human identity (body) and its status and presence in this risky and changing arena. In the popular culture of the East, they use a caustic substance such as aloeswood or wild rue seed to protect everything that is valuable for a person from harm. I used this concept as well in this collection and made objects to protect it.



Shoulder brooch
From the Collection of in praise of the body
Copper,brass,incense
2023

Shahrzad Aliyari Maleki

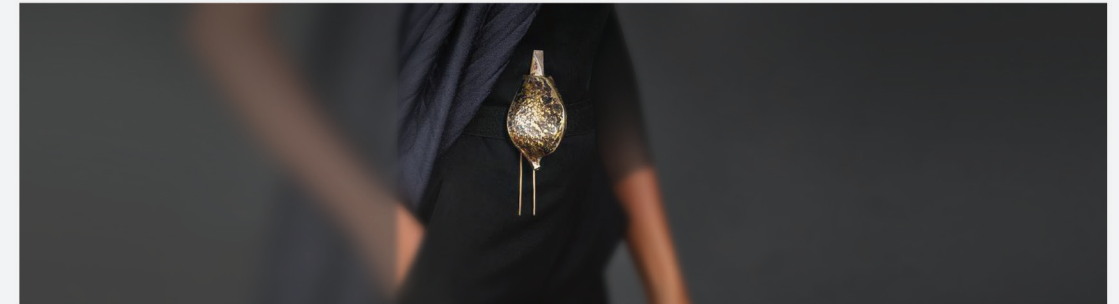
Shahrzad Aliyari Maleki is an artist and jewelry designer. She holds a Master's degree in Artisanal Industries from the University of Art in Tehran. Her thesis is centered around jewelry design during the Qajar Era. Shahrzad's educational background includes Islamic art and metal design studies from the Islamic Art University of Tabriz. In education, Shahrzad has held teaching positions at prestigious universities such as Tehran's Azad University, the Islamic Art University in Tabriz, and Alzahra University in Tehran. Her commitment to sharing her knowledge and expertise reflects her passion for nurturing the next generation of artists and designers. Shahrzad has made a significant impact on the global stage, showcasing her exquisite works in numerous exhibitions and festivals across the world. Her artistry has graced galleries and events in China, Italy, Germany, Spain, the Netherlands, and beyond. Notably, Shahrzad has diversified her skill set by obtaining international certificates in e-commerce and artisanal industry development, showcasing her dedication to adapting to the evolving landscape of the industry. Shahrzad's unwavering dedication and outstanding contributions to the field of jewelry design stand as a testament to her hard work and creativity. As she continues to push the boundaries of art and design, her legacy and impact within the industry are sure to flourish further.

"Jewelry-Jewelry"

The nature of the material is very important in the manufacture of jewelry. In the existing definitions of the word jewelry, we see different behaviors of metals and other materials. The title "Jewelry-Jewelry" refers to two definitions of the word "jewelry".

In the classical sense, the piece is usually made with jewelry, and many examples of these works in different periods of monarchy in Iran have been a symbol of individual and social gestures.

The jewelry with contemporary and artistic relations in which we face the deconstructive behaviors and materials, and among them, being kinetic, transparency, and fluidity of matter and sound production are evident in the works of the artist.



Brooch
Untitled
Silver, brass
2018





Brooch
Untitled
from the "JEWELRY-JEWELRY"
collection
Gold, silver, glass & alcohol
2022



Brooch
untitled
from the "JEWELRY-JEWELRY"
collection
Gold, silver, glass & alcohol
2022

Brooch
Untitled
from the "DAN" collection
material: silver & brass
2017



Necklace
Untitled
from the "DAN" collection
copper & brass
2017

Shekar Bahrami

Shekar Bahrami was born in 1984 Tehran, Iran. Later, she pursued her education and received an Associate degree in Graphics from parand Azad University. Bahrami is a painter and jeweler who commenced her career in 2015. Since then, the artist has participated in multiple exhibitions



WOOD & BRASS
& PAPER
2022

“FILING CABINET”

Some closets are only for one thing.
Something related to people
Related to their name, identity,
Related to where they came from and where they are going.
These closets are kept in different buildings,
Because there are many people.
In one of the oldest buildings, on the lowest floor,
There is a room with an open door, because it doesn't matter if the door is open or closed.
Behind all front cabinets
There is a closet
Facing the dirty window of the room.
He has an ear for himself.
The child's voice is heard
But it's just the sound.
Mother's closet is playing with the children's drawers.
He is teaching his children how to throw papers up.
How to pick up the papers if they spill and put them in themselves
But this is just a game and has no importance
If it breaks, there is no problem
It also teaches them how to tear them
Because no one has anything to do with them
This trivial game is repeated every day
The light goes out and the room gets dark
The light comes on, and the room gradually becomes quieter.



“CUPBOARD”

In my country usually a red flower named after old grandmothers
And the things that have red flowers remind us of the past.
My grandmother also had a closet, a cupboard that was full of spoons in the drawer.
Various spoons that I could use for my mom`s delicious food.
But now there is no trace of that cupboard and no trace of his spoons.
It`s as if they all go and get lost, as if their hearts want them to get lost
This closets is also one of the old ones
That is
He sits in a corner for himself
No one knows where hi is

WOOD & SILVER
& ENAMEL PAINTING
2022



WOOD & THE SOIL
2023

Zahra Sheikh

Zahra Sheikh was born and raised in a small town around Isfahan called Khomeyni Shahr. She received her Bachelor's degree in Painting. Zahra lost her father, who was a survivor of the Iran-Iraq war, at the age of 32. Following this profound event, she started her training in jewelry making. Her first collection is inspired by one of her most personal experiences, where she channels her pain, emotions, and memories into each meticulously crafted piece. Each piece uses a diverse range of materials, from brass to ready-made, reflecting the intricate tapestry of emotions woven through the artist's heart during this transformative journey.

As an emerging artist, Zahra Sheikh invites the audience to witness the intimate dialogue between craftsmanship and catharsis, illustrating that beauty and connection can endure even in the face of loss. Zahra won first place at Tehran's fifth contemporary jewelry exhibition for her first jewelry collection, "A Creature with One Hand".



Brooch
Coffin
brass, yarn, ready made
2022

The presented collection is a body of artworks that I started making about six months after my father's death, when I was at the height of my mourning and I needed to somehow express the feelings I experienced following his loss. The process of making them was without prior design, fast, instinctive and based on fragments of past memories and the shared life experience with my father who was a victim of the war. During this unconscious process, the hand element was used many times, perhaps because a large part of my father's life, as well as ours, was transformed following the amputation of his hand.



Also, things that belonged to him and reminded me of him, such as a part of his will, the pill breaker he used, and his old phone book became part of the five works in the form of brooches. My effort was to be the narrator of my father's story and to speak louder and in front of a bigger crowd about the experience I went through.

Brooch
A creature with one hand
brass, yarn, ready made
2022



Brooch
Birth
Brass, yarn, ready made
2022



Brooch
Hero
yarn, ready made
2022



Brooch
Death
brass, yarn, paper
2022

Zahra Shojae

Zahra Shojae was born in Kerman, Iran, in 1979. Later, her family relocated to Tehran, where she lives to this day. Her interest in illustration and art in general, manifested at a very early age. She received her Bachelor's degree in Graphic Design from Alzahra University of Tehran between 1997 and 2001. In 2004, she began studying for her Master's degree in Art Studies and graduated with distinction in 2007. In 2011, she started following her favorite field of arts by participating in illustration courses conducted by Morteza Zahedi (international illustrator) for four years. From that time, her creativity gradually grew, and having children didn't stop her from following her dreams. In line with that, she took part in sculpture courses taught by Mohammad Hossein Emad (sculptor), Morteza Zahedi, Mohammad Mardi (sculptor), and Mahmood Maktabi (International conceptual artist). Among all those techniques and materials, paper-mache and upcycling has captivated her the most. Since 2014, she consistently made upcycled sculptures. Aside from that, she felt a longing for the pursuit of academic studies. So she completed her PHD in Art Studies in 2019. For a while, she was intrigued by the idea of making contemporary jewelry and accessories. Finally, in 2020, she started making her first series of upcycled jewelry, and as she continued crafting, her interest intensified. Her work was accepted in Tehran's fifth contemporary jewelry exhibition at Aria Gallery in 2023. Now, as a mom of two (a 25-year-old son and a 12-year-old daughter), she works as a sculptor and contemporary jeweler simultaneously and has participated in many exhibitions so far.



Untitled
up cycled materiel
2023



Untitled
up cycled materiel
2023

The material of my works is the result of collecting the garbage that is often thrown away as quickly as possible and paying attention to the details that others leave aside. Carefully examining them with an exploratory mind and constant effort, I look for a new and playful recycling path. With this new point of view, I discover a new form from an old form. Sometimes the material suddenly presents new ways different from what I had in mind at first. It is very important for me that these new ways flow freely in my mind and reach a concept that is the product of my joy of working with this material and creating my art. This time, this quality and intimacy with the material has been used in order to achieve arrays for the body, this perceptual medium of ours in the world.

Untitled
up cycled materiel
2023



Untitled
up cycled materiel
2023




Untitled
up cycled materiel
2023


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