



Banafshe Hemmati

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Banafsheh Hemmati is a master's graduate of industrial design and has PhD in philosophy of art. In her doctoral thesis, she has been concerned with the philosophical foundations of the relation between art and geometry. For more than twenty years, Hemmati has been professionally active as a designer, sculpture, exemplary in founding Banafsheh Hemmati Design Studio in Tehran. Besides professional work, she is engaged in teaching at the university in Tehran. Motifs of Islamic architecture play a major role in her sculpture and jewelry work. Hemmati employs the diverse geometric patterns of Islamic architecture in her creations and, sometimes, by disrupting their rigid order, extends the visual and formal capacities of her works. Her approach can be best described as appropriating Islamic geometry.

For me, designing everyday objects and art objects are not disparate activities. To me, the demarcation between art and design no longer seems that sharp. I see pieces of jewelry as sculptures being presented through the medium of the human body. The latest jewelry series I've presented do not bear the conventional function of jewelry for the body. Throughout history, the ornamental function of jewelry for the feminine body has prevailed. These works are not overcome by the body. Rather, they oppose the body which shuns them after a while. Through them, I've tried to imbue everyday life with meaning. Design is a meditation into space.



## **Banafsheh Hemmati**

Designer Artist

Founder and Owner of " Banafsheh Hemmati Design Studio"

### **Education:**

- B.Sc. Industrial and product design, Faculty of Art and Architecture, Azad University
- M.Sc. Industrial and product design, Faculty of Art and Architecture, Azad University
- PhD. Philosophy of Art, Faculty of Social Science, Azad University

### **Educational activities:**

- 2004\_2009 Teaching at the Faculty of Art and Architecture, (Tehran Central Branch) -Product Design
- 2016 Holding Jewelry Design Workshops based on the Development of Creativity in Design at Shahid Beheshti University
- 2018-thus far Teaching at the Al-zahra University- Systematic Approach to Jewelry Design

### **Biennials:**

- 2020 8th Tehran international Sculpture Biennial

### **Referee:**

- 2017 Member of Jury in Tehran Jewelry Design Week Competition
- 2018 Member of Jury in Fajr International Festival of Jewelry

### **Membership:**

- 2022 Member of Klimt02 the international authentic institute in the field of contemporary artistic jewelry and handicrafts

### **Solo exhibitions:**

- 2011 Solo Exhibition, Jewelry , Fluctuation,Vali Gallery, Tehran
- 2013 Solo Exhibition,Jewelry , Distance,Vali Gallery, Tehran
- 2014 Solo Exhibition, Sculpture and jewelry , The always,Gallery 26, Tehran
- 2018 Solo Exhibition,Sculpture, The Trace of the absence, Iran-shahr Gallery

### **Group exhibitions:**

- 2015 Group Exhibition, Visual Art , small sculptures, Aria Gallery
- 2015 Group Exhibition, Visual Art, the Association of Iranian sculptors, Aran Gallery
- 2016 Group Exhibition,Visual Art & painting, Nowruz- New Day, Vista Gallery
- 2017 Group Exhibition , Iranian artists, Malaysia
- 2017 Group Exhibition ,Paintings and sculptures , Farmanfarma Gallery
- 2017 Group Exhibition, Contemporary Jewelry , Florence, Riacci Gallery
- 2017 Group Exhibition , trends and approaches in contemporary Iranian art (painting and sculpture) , Pardis Mellat Gallery
- 2017 Group Exhibition,Contemporary Jewelry ,Aria Gallery

### **Jewelry week:**

- 2022 Participation in Munich Jewellery Week

### **Awards:**

- 2015 - Winner of 'A Design Award',
- 2016 - Winner of the 6th Fajr International Festival in the field of jewelry
- 2017 - Winner of the Florence International Art and Design Award

## ARABESQUE COLLECTION 2008

The Arabesque collection is one of my first works in the field of jewelry design, which was formed in 2008. During that period, there was a greater tendency to embellishment and abstract in my works. I used these Motifs in different ways for my designs, sometimes a complete arabesque motif, sometimes a part of that and sometimes in combination with turquoise, agate, azure.



## CHIAROSCURO COLLECTION 2009

The collection is inspired by Iranian calligraphy and also some of them by the poems of contemporary Iranian poets, which is designed with the letters of poems composed with chiaroscuro, and in some with stone.



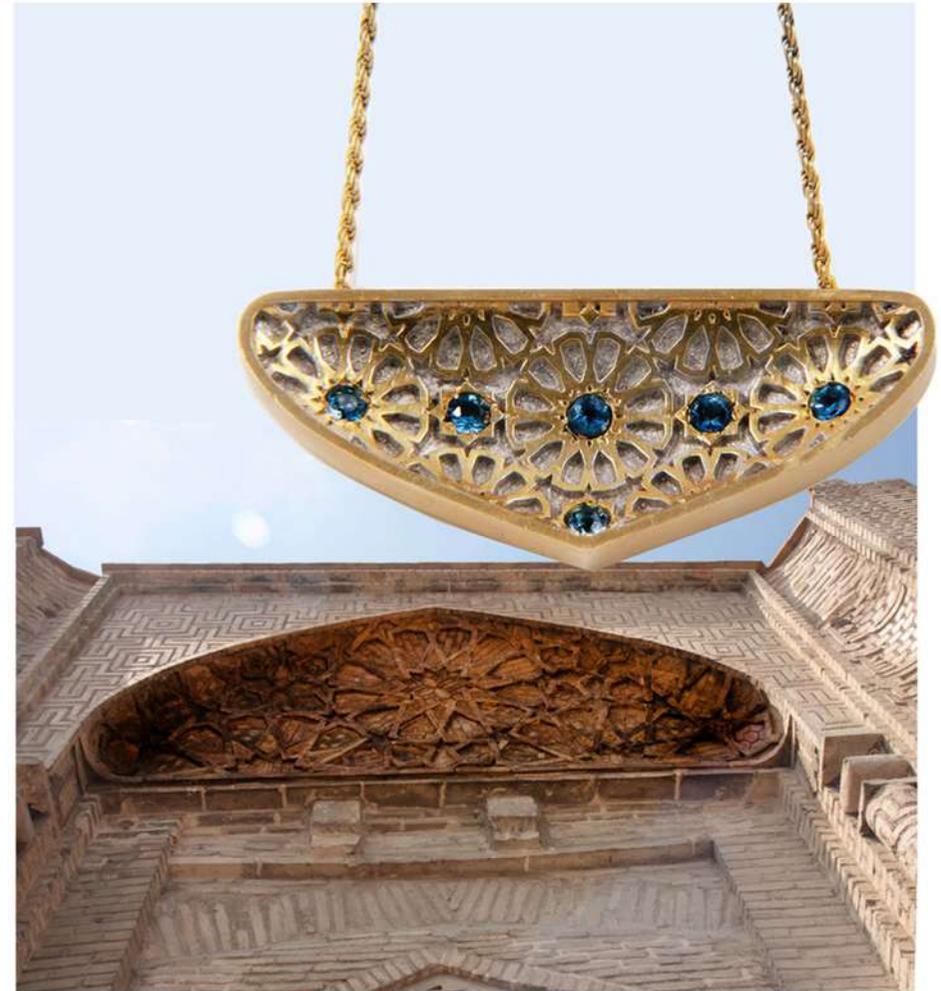
## THE DISTANCE COLLECTION 2010

The 'Distance Collection' is the result of a trip to different cities in Iran and the photography of historical monuments that each city has become a jewel. Using these historical elements in the design of this collection has not only been a glorification of the buildings but also, these doors and windows are an entrance for me to enter as reducing distances, which is why I named this collection 'Distance'.



## ARCHITECTURE COLLECTION 2012

This collection has been created in the form of jewelry by inspiration of the historical monuments of Iran, reviving the past architecture.



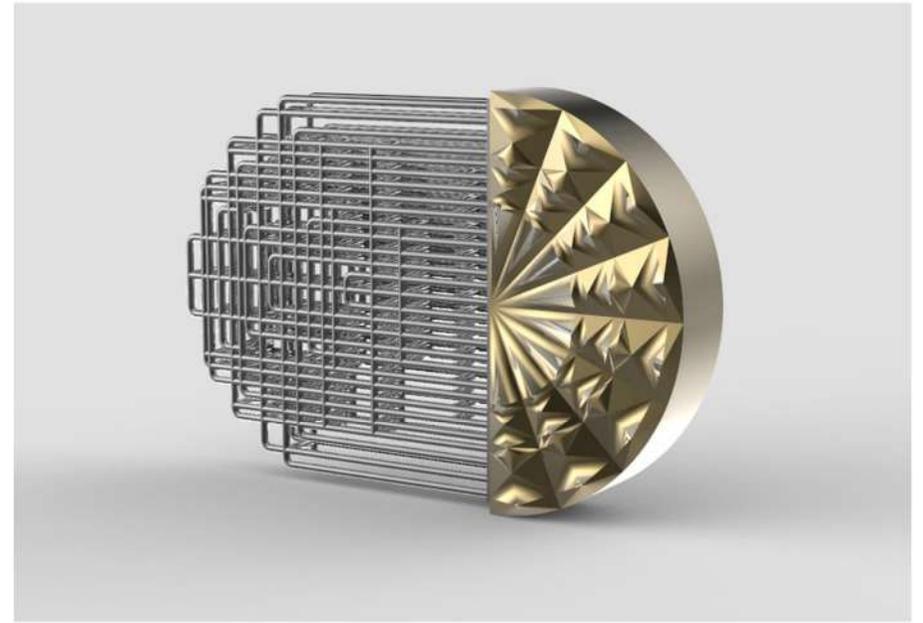
## FLUCTUATION COLLECTION 2013

In this series I wanted to design jewelry for contemporary women that is conceptual and challenging to incorporate beauty and meaning into their day-to-day life and use it as an element of communication between the wearer and society. Most of the portraits in this collection are self-portraits, depicting the woman in different times and places as the owner of the pendant she speaks of. If jewelry once looked stunning and functioned solely for women, today's jewelry in the collection reminds of an independent, immortal, and rebellious identity, rather than a seductive one.



## BOUNDARY COLLECTION 2013

Expanding of creativity in design was my priority of artistic attitude in this collection. I wanted to be far from the past and change the regular shape of forms which finally result in collection called boundary that represented the boundary between my two series, distance and Fluctuation , That's why I named this collection boundary.



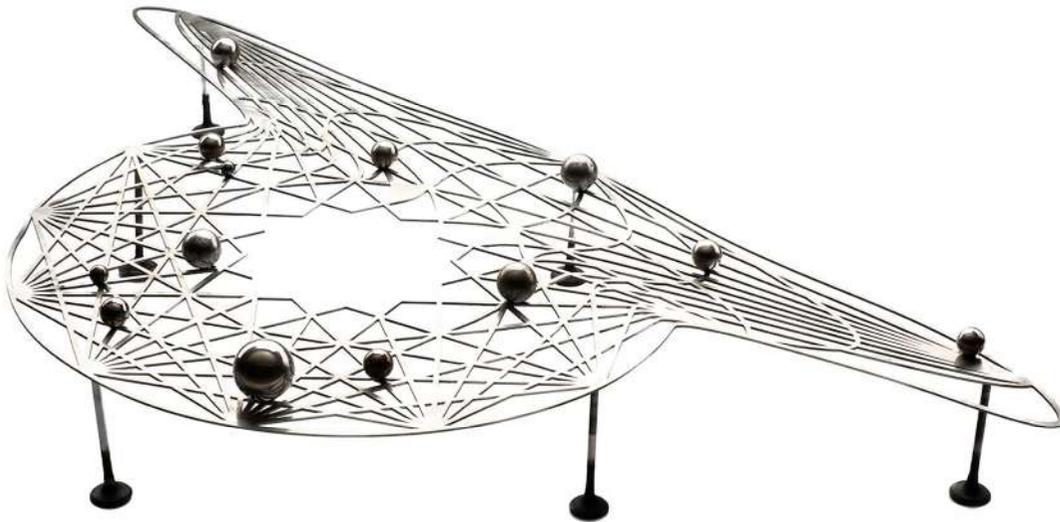
## JEWELRY OF ALWAYS COLLECTION 2014

The collection is designed with the idea of deconstructing Old Iranian geometric patterns and redefining the geometric pattern until it is repeated with a fresh look. In fact, this power differs from that in these works.



## SCULPTURE OF ALWAYS COLLECTION 2014

The sculptures of Always collection are a non-figurative combination of classical geometric motifs and Islamic scientific paintings and classical figures of Greek art, which are placed in layers next to each other. Above all, this accompaniment brings its new aspects of myth, which, by presenting between painting and relief, showcases new aspects of placement.



, 98\*49\*10 cm

10



115\*60\*16 cm

## HINGE COLLECTION 2016

While designing this series, I was looking for new experiences. So I came up with the idea of using daily stuff, I mean the objects that have been around us forever and we're so used to them that we have never considered them in any other form, and turning them into jewelry. Finally, I chose hinge for the ability of rotation and being more likely to be used as jewelry because of the form of it. Then, I tried to reach a point of semantic conflict and a paradox in form, and reaching a new artistic level of quality, by putting it on female body and using sensual photography which now has led to the following series.



## MEN'S COLLECTION 2018

The geometry of this collection are not Islamic / Iranian geometry or redefined but devoid of nostalgic meaning or burden, and some fall into the field of Op Art.



## THE TRACE OF THE ABSENCE COLLECTION (SCULPTURE&JEWELRY) 2019

Girih Tiles, a device in Iranian-Islamic architecture, are made from similar geometrical forms. They represent harmony and balance. Girih tiles can also be extended from any kind of chance and accident, encouraged me to use them as a source of deconstruction, to distort their secure order and arrangement and extend their visual potentials. For me, Intervention in these established forms stands for a pursuit in the possibilities of interfering in concrete structures and solid notions. Along with its visual attractions as well as challenges, this device represents my attitude towards, and engagement with, the philosophical problematic of truth. That is why the structures are made in layers, which represent, in another level, the established order and repetition within the concrete structure of geometry. Instead of extending and proliferating the motifs in the surface to construct new forms, the whole form is repeated in depth. The twist I enacted onto the Girih, which challenges the rationalist, inflexible structure of geometry, makes a metaphor for challenging the idea of the unity of truth. The three-dimensional structures I have made are various angles of a certain original structure. However, none of them exactly matches it, as there is actually no unique original, but a few facets of an absent structure.

The absence of the original, central structure is displayed through the present sculptures in the exhibition. Its absence means the impossibility of its presence; which means the concealment of the presence, and the traces of its absence. This reconstructs an image of our encounter with the contemporary plural idea of the truth which is affected by various paradigms. When the absent form rotates in the space, it makes variations depending on the angles, some of which I have constructed in metal. According to the angles of the twist, the central void in the geometrical form varies between circle and ovals, or at times totally disappears. To me, it is a metaphor for an age in which the implement of multiple truths. I tried to consciously display this idea by means of geometry, which has historically acted as a mirror of the order in the nature and the uniqueness of the truth.

Banafsheh Hemmati

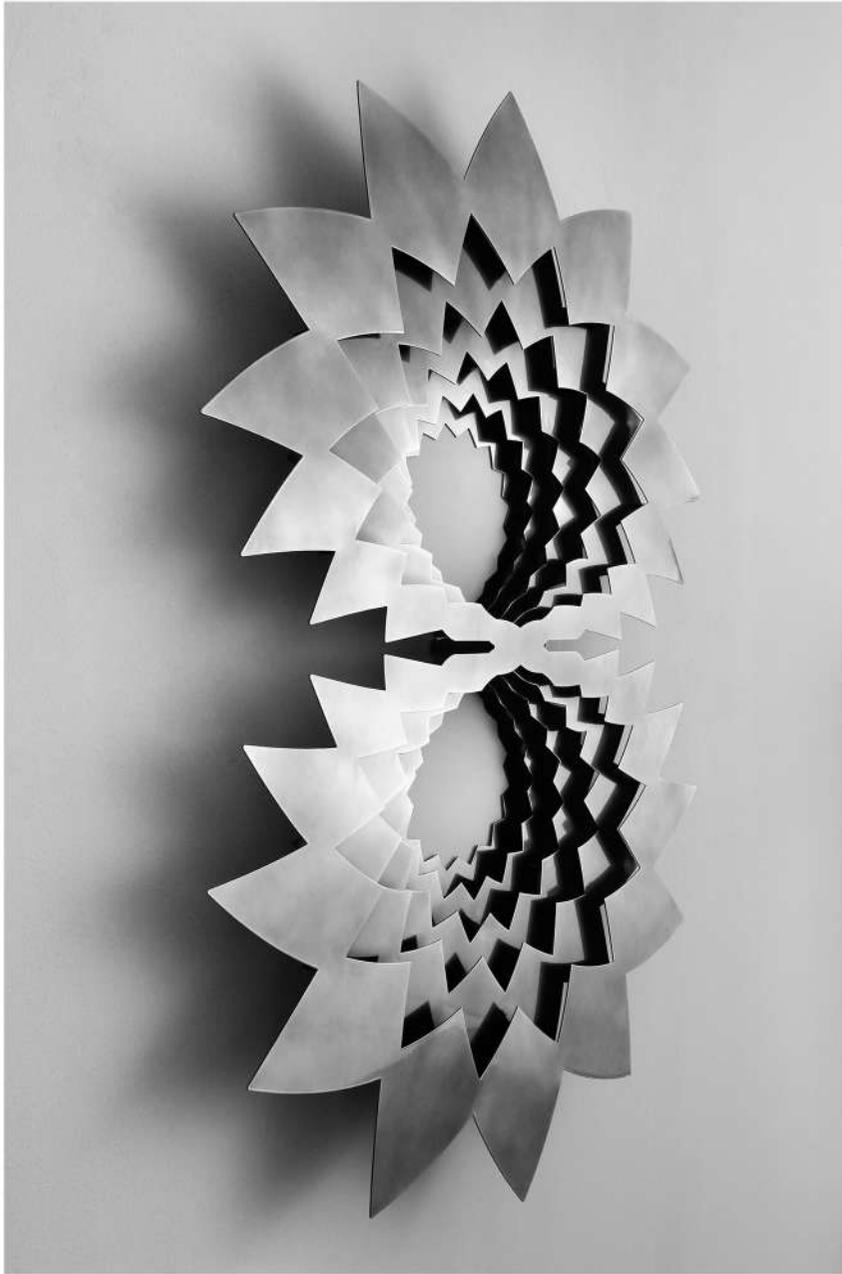
## A BRIEF OF ARTICLE FROM BABAK AHMADI ABOUT THE TRACE OF ABSENCE COLLECTION

In the present exhibition, Banafsheh Hemmati has brought an architectural device, i.e. Girih Tiles, into the domain of visual arts. It is basically a technique dedicated to the two-dimensional surface which she extends into the third dimension. In doing so, and by eliminating the “unique true form” she makes her way to the essence of the artistic act. In her artistic practice, the ideal of the unity is fading and the multiplicity of the forms recounts the absence of the ultimate form. Here the ‘traces’, in the sense Jacques Derrida maintained, have replaced the ultimate form. Her choice of Girih Tiles is an instance taken from Persian art, with no claim of retrieving the traditions or reviving a heritage. She simply takes a “device for multiplication”, and displays its potential to make varieties in the third dimension; and, in doing so, and by enabling the viewers to make up these varieties, she has made way to the infinitereadings of the possible. Banafshseh Hemmati is the artist of today, the time of faded archetypes, variety, multiplication, and the validity of seeing in diverse ways. Seeing numerous traces of an absent form, from the ‘original’ work which is invisible, and non-existent. In Nietzsche’s words: “What can be seen in thousand different forms, is not one thing, but a thousand things.”

Babak Ahmadi



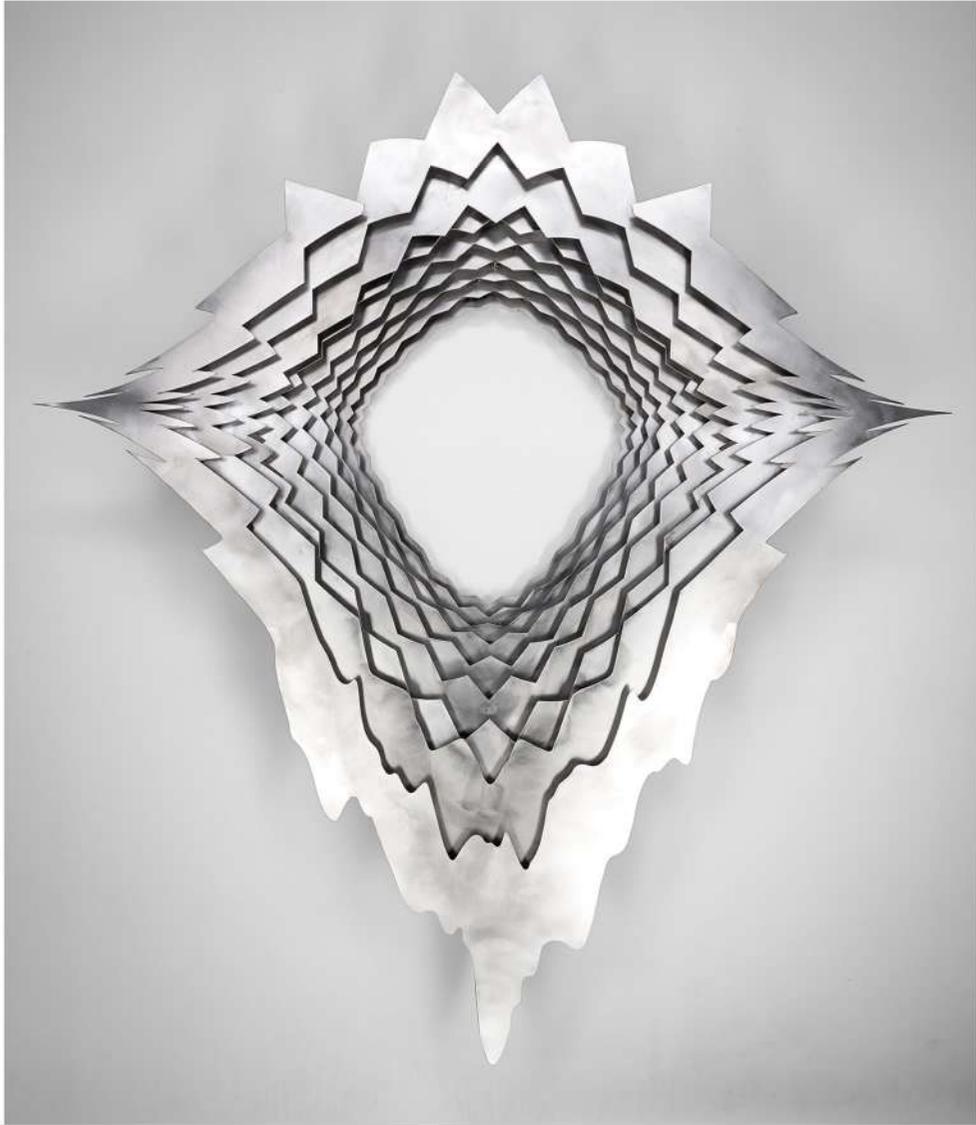
Winter 2019 , Iranshahr Art Gallery



Iron,149\*114\*11cm

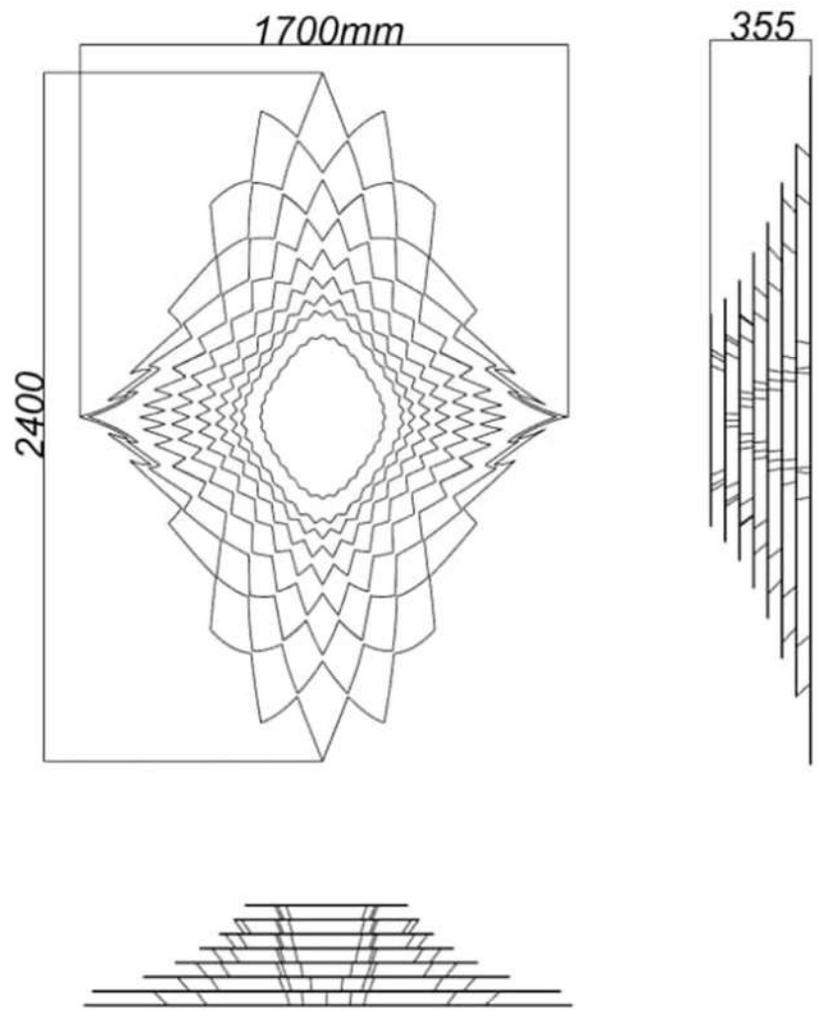


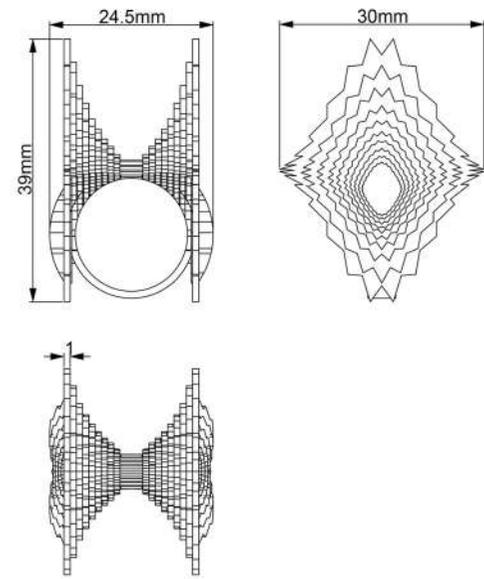
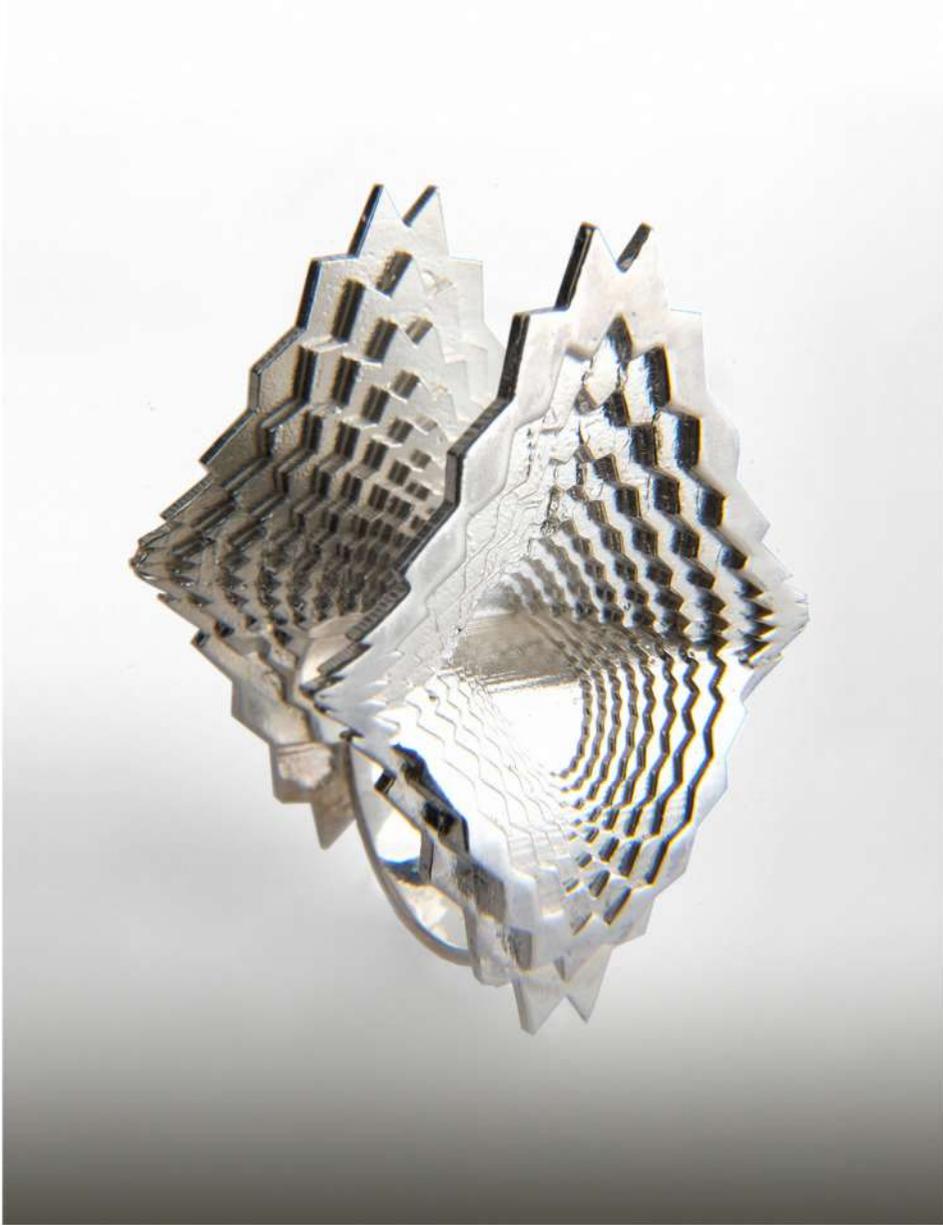
Iron,130\*143\*11cm

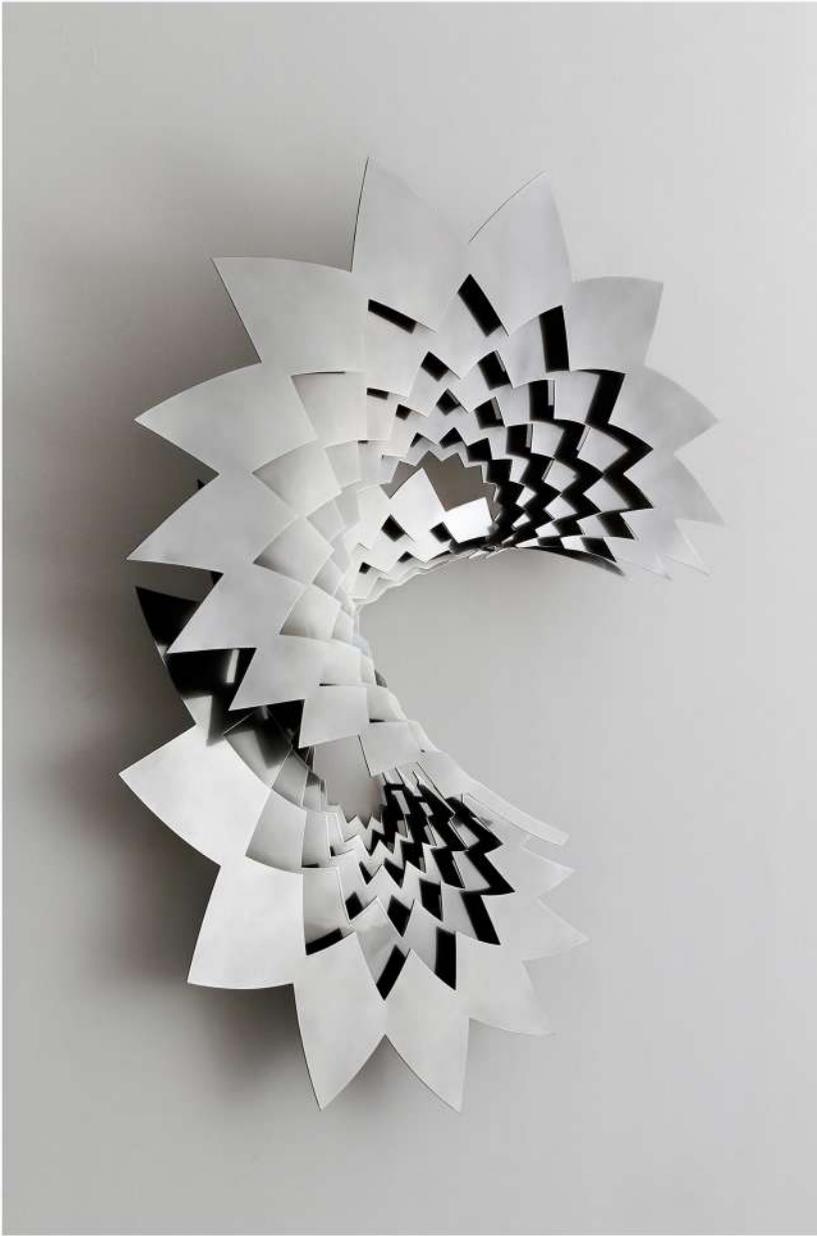


Iron110\*100\*16 cm





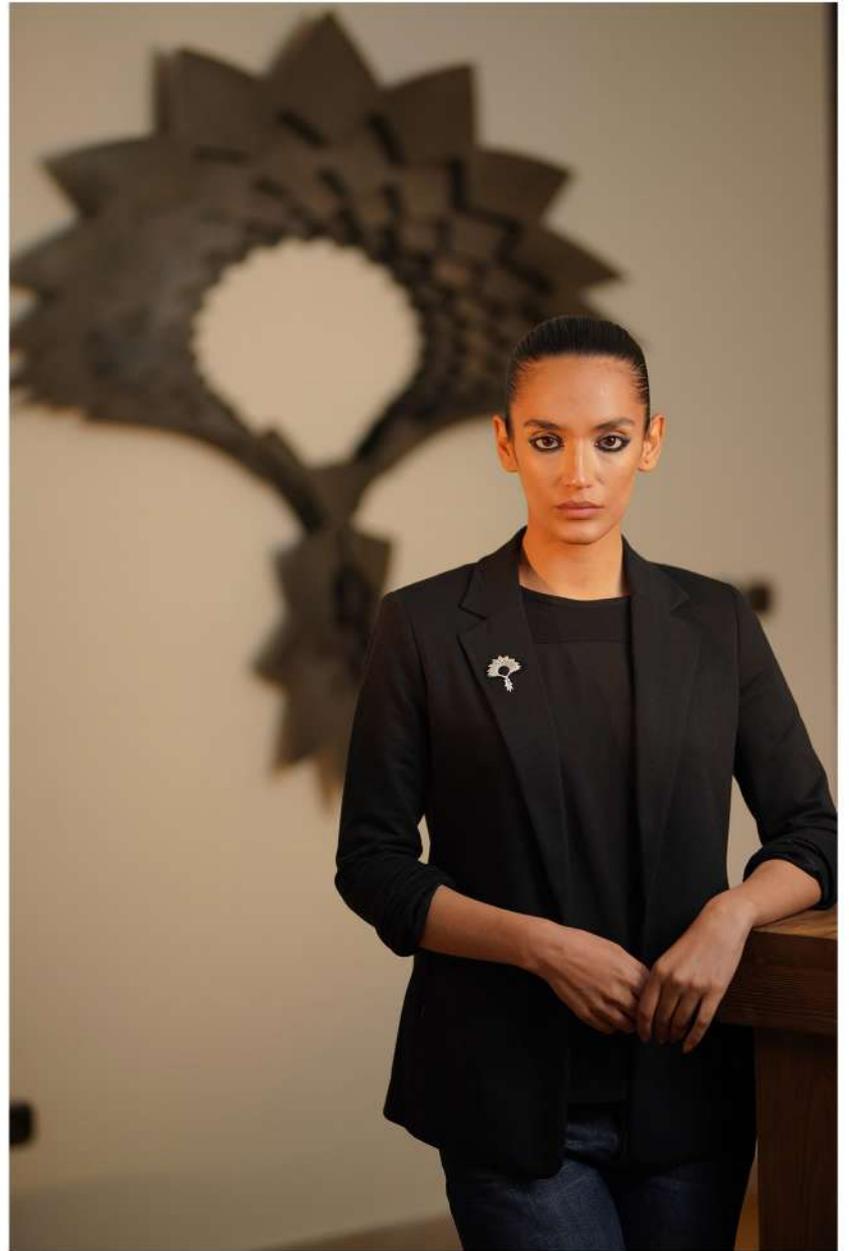
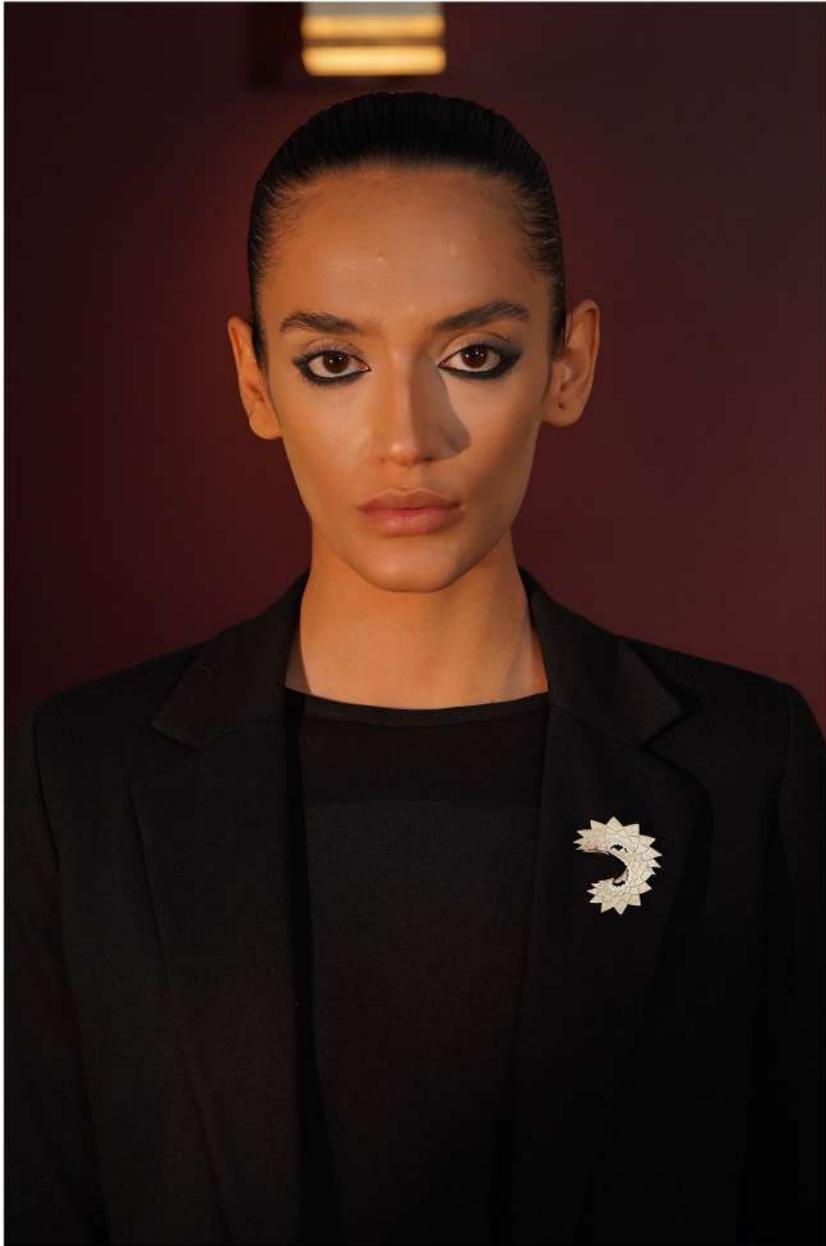




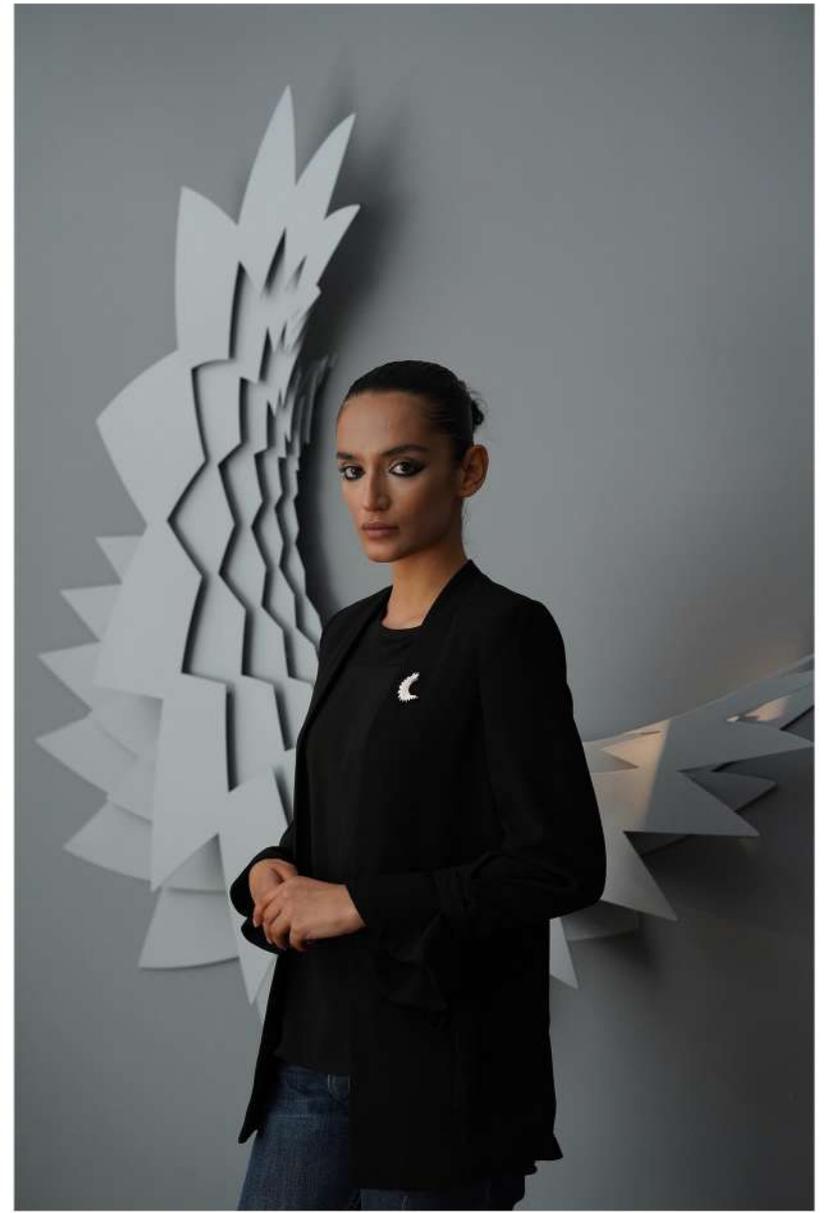
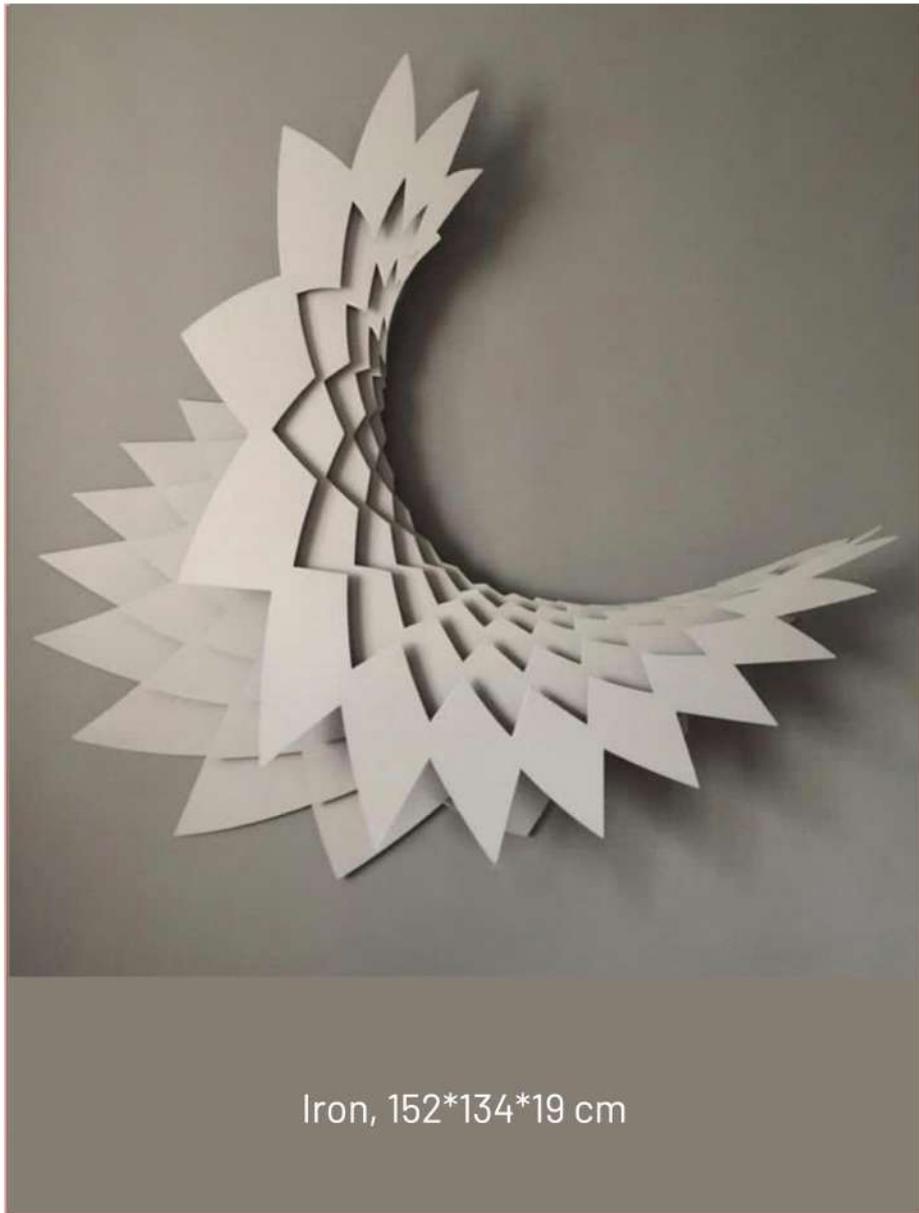
Iron, 145\*130\*22 cm



Brooch  
Silver, 50\*45 mm



The concept of photography by Reza Abedini



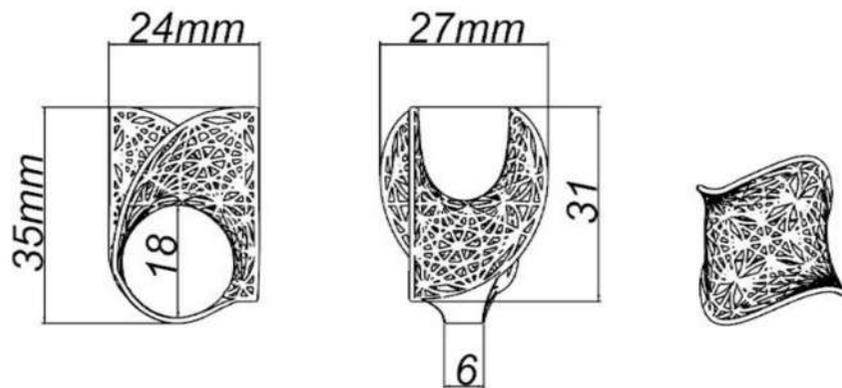
The concept of photography by Reza Abedini

## BODY GEOMETRY( UPCOMING EXHIBITION )

Banafsheh Hemmati's jewelry is not only made to be possessed by the body, but also contradicts to the body. The body pushes them back after a while. Such consideration converts the jewelry into a sculpture, in which the body plays a role, as well. The body acts as a media to represent it. Like the sculpture base, i.e. a "by work" which either gives or removes meaning to/ from the sculpture, the body may also have the same role when wearing jewelry. In several cases, the jewelry demonstrates certain criteria other than being ergonomic and fitted into the body. The jewelry traditional perception is ornamenting the female body, and this way, generating legitimacy for such body; however, the jewelry exhibited in this collection detaches from such familiar and traditional function. Instead of being fitted into the body, it deliberately highlights itself, and changes the focus from the female body to the jewelry. Therefore, the subject of gaze is not the body, assisted by the jewelry, but the latter itself. This way, a fully modern encounter with the jewelry is developed. Taking benefit from geometric designs and patterns in Islamic Art is not a sole quote and embracing. In these works, Islamic geometry has been deconstructed. Such deconstruction has been conducted considering Islamic geometry aesthetics and form, and the artist has tried to borrow a certain part of such geometry and repeat it in more extensive aspects. This component refers to geometry repeatability characteristic; however, distinction between the work of artist and traditional and decorative attitude to Islamic geometry in choosing and selecting is a part of the same. Banafsheh Hemmati's interest in Islamic geometric forms and shapes is the resultant of her studies in philosophical attitudes, and especially classic geometry critics in modern philosophy. She commenced such interest through jewelry design and then tried to have a new interpretation and encounter with Islamic geometry. In her sculptures show, called "Trace of Absence", she was looking for a modern reading of Islamic geometry. In such reading, she had selected a collection of Girih tiles, to disturb its uninterrupted, uneventful order. She had made the "Trace of Absence" sculpture through applying a twist in a Girih tile, while such sculpture has a different view from each façade. In addition to being playful with rationalistic geometry structure, the said twist challenges the unity of truth-oriented interpretation in traditional geometry. Depending on the observer's location, a variety of shapes are manifested in these works of art.

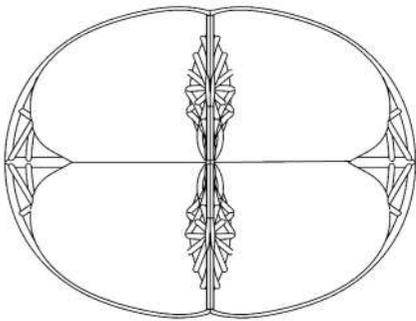
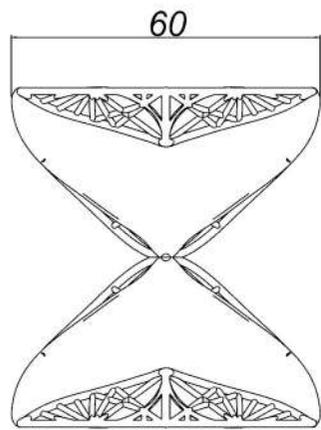
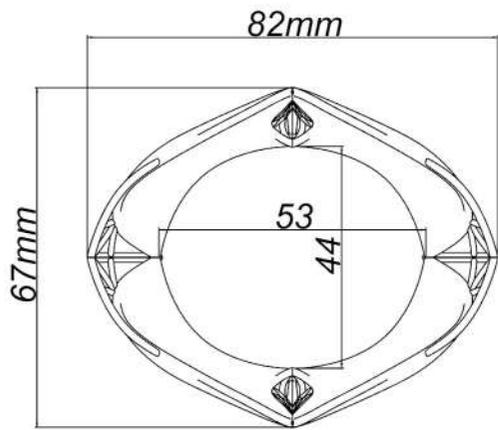
Brooch and ring presented in this show have been made based on the "Trace of Absence" collection of sculptures, and continue their path in different sizes. They may be changed in proportion to the taste and position of the observer. This collection may be extended indefinitely. These layered sculptures emerge the discipline and repetition embodied in geometry rigid structure in another level. Instead of motifs cross distributing and making new shapes, the entire shape is deeply repeated in them. This way, we observe a modern expression of the geometry seen in Islamic geometry in both sculptures and jewelry collection of Banafsheh Hemmati. She has borrowed the forms of these works from the foregoing geometry, and further refers to a certain narration of "Secular Geometry" through choosing and changing their shapes. According to such narration, the geometry gets involved in the body, while in traditional narration, geometry takes a path different from that of body. Such characteristic in Banafsheh Hemmati jewelry can be referred to as "Body of Geometry", a fake word for explaining the different encounter with geometry in jewelry. In this attitude, jewelry is a mobile statement.

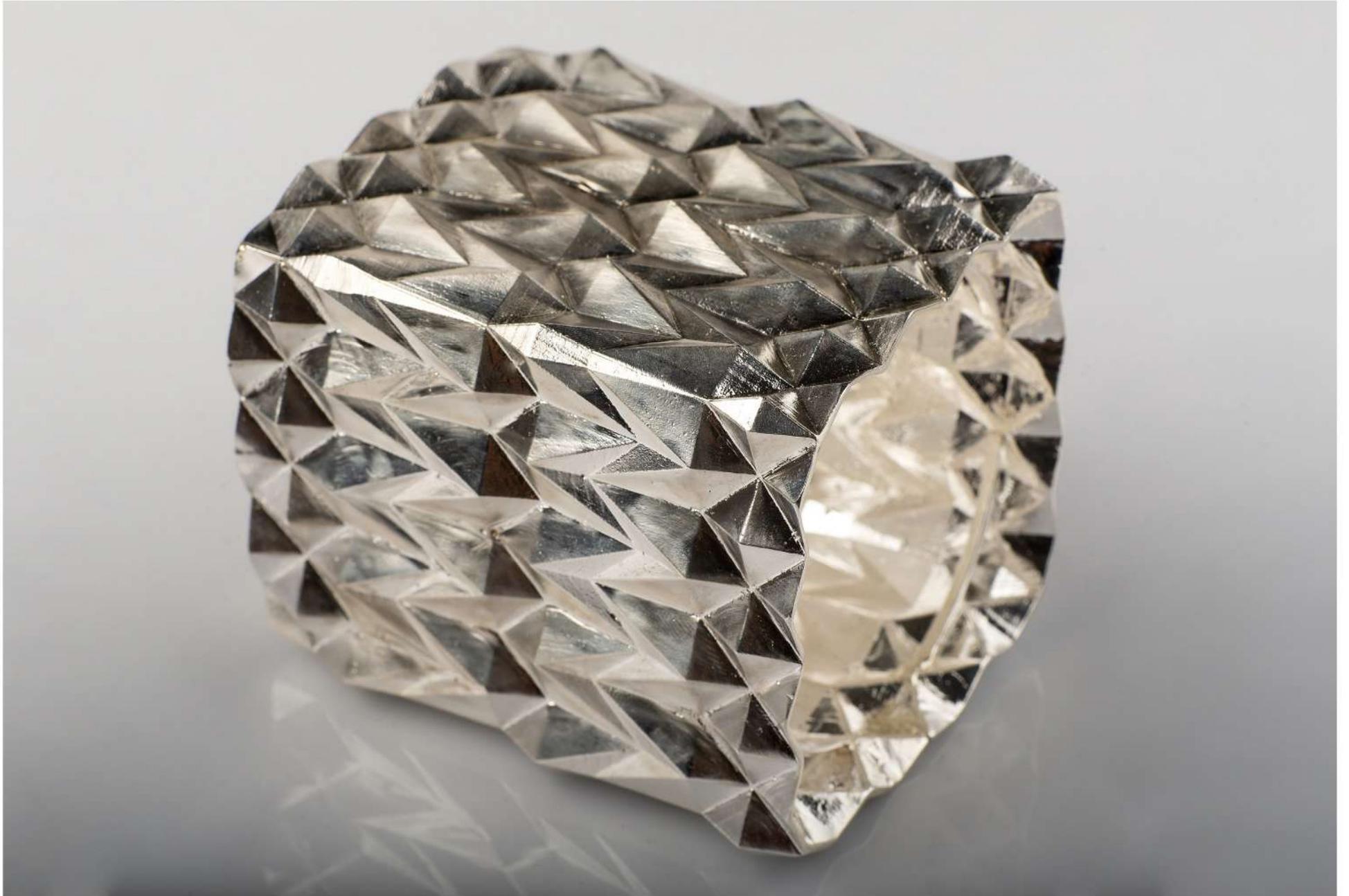
Amir Nasri















The concept of photography by Reza Abedini