FATEMEH BAHMAN SIYAHMARD

"This sculptural installation unfolds as a three-dimensional drawing suspended between cosmos and matter. Constructed from paper and thread, it maps an imagined relationship between sky, galaxy, earth, and ocean - spaces that appear distant yet continuously shape one another through invisible forces. At its center, an ostrich egg functions as a symbolic black hole: a silent core of gravity, memory, and transformation. Around it, hanging elements create shifting constellations and fluid structures that oscillate between expansion and collapse, permanence and fragility. The work behaves like a three-dimensional book - an object that can be opened, folded, stored, and reactivated. It transforms into a box and unfolds again, carrying within it the possibility of repeated beginnings. Each act of opening and closing changes the alignment of threads and forms; the wooden tool placed above the structure becomes part of this ritual, allowing lines to be reorganized like drawing in space. This piece extends my painting practice beyond the surface. Here, drawing escapes paper and occupies volume, shadow, movement, and air. The suspended threads function as lines without fixed borders, creating temporary compositions that continuously rewrite themselves. Rather than presenting a fixed landscape, the work proposes a living system - one where cosmic scale and intimate gestures coexist, and where making, folding, and rearranging become acts of world-building."

Fatemeh Bahman Siyahmard is an Iranian visual artist, writer, and researcher whose multidisciplinary practice explores the intersections of painting, space, narrative, and perception. Working with painting and mixed media, she investigates the shifting boundaries between virtual and physical spaces, visibility and concealment, and two- and three-dimensional experience. Her work combines geometric structures, layered surfaces, and narrative elements to create immersive environments that invite contemplation.

Her practice has been featured in Rethinking the Contemporary Art of Iran (SKIRA, edited by Hamid Keshmirshekan) and in several international art publications. Siyahmard has held five solo exhibitions at Aaran Gallery/Aaran Projects and has participated in group exhibitions in Iran, Italy, and Hungary, where she received the Micro-Macro Painting Competition Award in Turin. Through her work, she encourages viewers to question certainty and reconsider the hidden structures that shape everyday life and perception.

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FATEMEH BAHMAN SIYAHMARD
Geography of Suspension
Mixed media sculptural installation, 110 x 70 cm

IF SOMEONE COULD SPEND ONE DAY IN YOUR STUDIO WITHOUT SPEAKING, WHAT MOMENTS WOULD THEY WITNESS THAT REVEAL THE MOST ABOUT WHO YOU ARE AS AN ARTIST?

Perhaps the most noticeable thing about me is my playful spirit. I get bored with repetition very quickly, so I often change what I'm doing and move in a new direction. My endless curiosity constantly pushes me to explore new ideas, experiences, and ways of working, which is why my approach can sometimes shift quite unexpectedly. While I work, I can spend hours completely absorbed in my practice while listening to audiobooks and getting lost in their stories. And, of course, a good cup of tea is always the perfect companion.

LOOKING BACK, CAN YOU IDENTIFY A QUIET MOMENT – NOT NECESSARILY A MAJOR ACHIEVEMENT – THAT CHANGED THE DIRECTION OF YOUR ARTISTIC JOURNEY? WHAT MADE IT SO SIGNIFICANT?

One day in a painting class, I was making a series of scattered sketches, searching for a visual language that could bring coherence to my work. At the time, I was unconsciously pushing myself to create drawings that resembled the style of well-known artists. Eventually, I became exhausted by that pressure. I put aside all expectations and simply let my pencil move freely across the paper, just as I had done as a child – with curiosity, joy, and without fear of judgment.

At that moment, my painting instructor stopped beside me and said, "That's it. This is it. You've made a beautiful movement from the depths to the surface."

His words became a turning point. Instantly, I was transported back to my childhood and remembered the pure feeling of drawing before self-consciousness and comparison took over. That experience helped me realize that my authentic artistic voice had always existed within me. It became the beginning of the personal visual language and artistic signature that defines my work today.

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WHEN SOMEONE STANDS IN FRONT OF YOUR WORK FOR THE FIRST TIME, WHAT DO YOU HOPE THEY LEAVE WITH – NOT IN TERMS OF INTERPRETATION, BUT IN TERMS OF FEELING?

I hope my work leaves viewers with questions that stay with them long after they have walked away. I want these questions to encourage them to reconsider what they once believed to be certain and unquestionable, and to return, even for a moment, to the overlooked and unexamined seconds of their own lives. If my work can create that pause – where certainty gives way to reflection – then it has fulfilled its purpose.

IMAGINE SOMEONE DISCOVERS YOUR WORK FIFTY YEARS FROM NOW WITHOUT KNOWING ANYTHING ABOUT YOU. WHAT WOULD YOU HOPE THEY UNDERSTAND ABOUT THE PERSON WHO CREATED IT?

As a child, I perceived the world as stable, safe, and infinite. Growing up, I realized that it is filled with chaos, uncertainty, and suspension, held together by an invisible and often harsh order.

My work emerges from the encounter between these two worlds – my childhood and adulthood. It explores the space where imagination meets reality, where play coexists with anxiety, and where hope persists despite instability. Through my artistic practice, I have chosen to preserve the spirit of childhood as an essential part of my everyday life. Art allows me to keep alive a sense of wonder, curiosity, and openness, offering a way to confront the complexities of the adult world without losing the perspective that childhood once gave me.

TOP (OPPOSITE PAGE)
Incomplete Genesis
Cardboard and thread sculptural installation

BOTTOM (OPPOSITE PAGE)
Incomplete Genesis (detail)
Cardboard and thread sculptural installation

TOP
Incomplete Genesis (detail)
Cardboard and thread sculptural installation

BOTTOM
Incomplete Genesis (detail)
Cardboard and thread sculptural installation