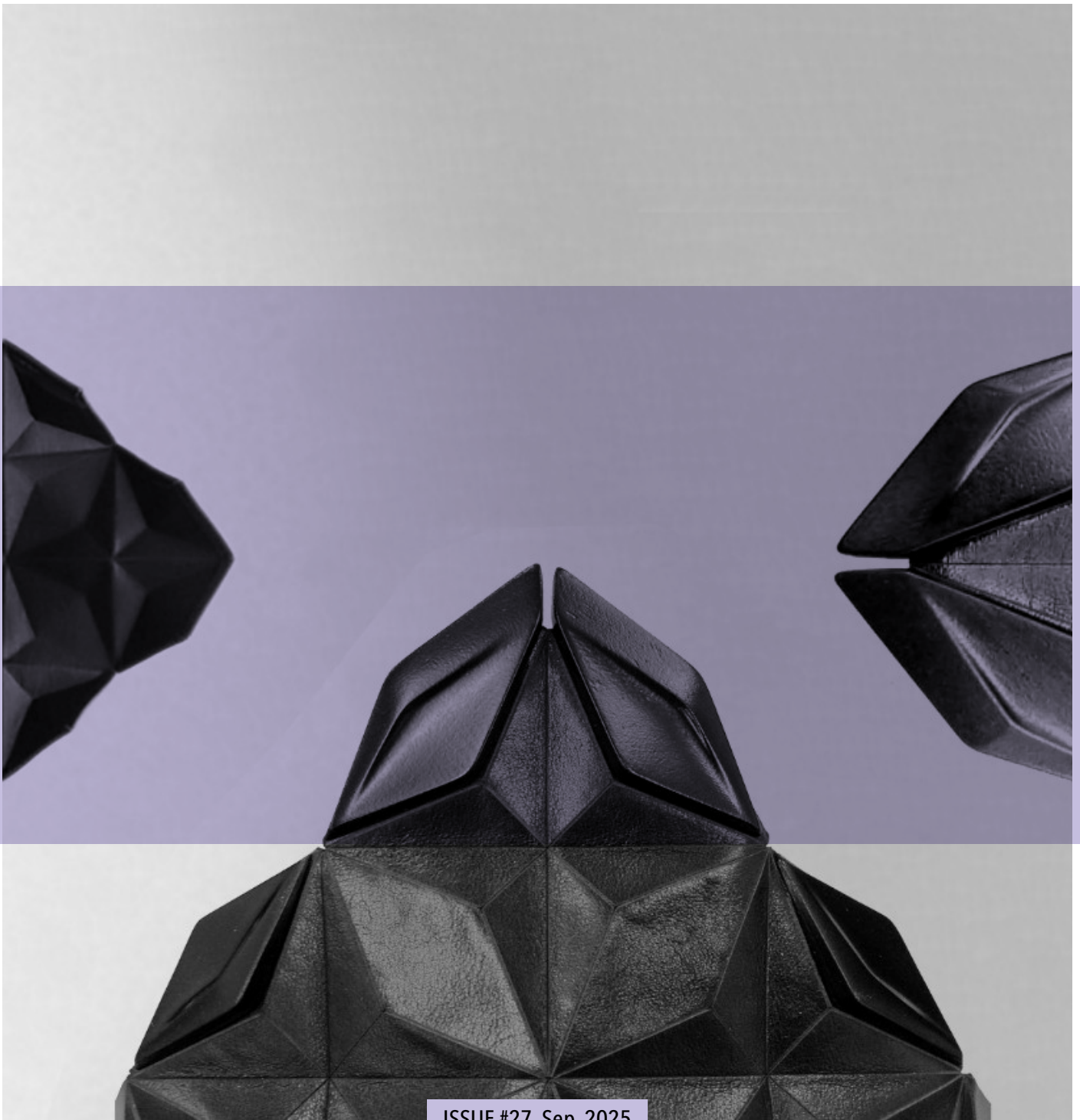


CONTEMPORARY

IDENTITIES

International Art Magazine

Eiman Aamir Khan | Yasmine Al Awa | Raheel Arshad | Martin Declève | Maryam Dehbozorgi | Martin Janecký
Sabina Knetlová | Carmelo Nicotra | Kaavya Pawar | Nilisha Phad | Arian Hakimi | Chiara Moresco



ISSUE #27 Sep. 2025

" Curating is about creating junctions, making worlds in which artworks can speak with each other."

Hans Ulrich Obrist



SPOTLIGHT

FOR Galleries, Organizations, Art institutions and Artists

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ContemporaryIdentities Magazine is a leading digital publication dedicated to contemporary art, captivating a diverse global audience of artists, enthusiasts, designers, collectors, and curators.

We pride ourselves on being unique, innovative, and accessible. Our magazine embodies individuality and creativity, striving to connect with our readers in an engaging and approachable manner.

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ContemporaryIdentities Magazine offers a unique opportunity to connect directly with an engaged and dedicated audience through our online platform. Our leadership includes artists, designers, makers, galleries, suppliers, cultural event promoters, arts colleges, and producers of distinctive goods. After six years, we are more than just a quarterly art magazine; we have evolved into a vibrant community—a voice, a platform, and a tribe!

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EDITORS' NOTE

Welcome to Issue 27 of ContemporaryIdentities, where the vibrancy of the present intertwines with the boundless possibilities of the future. This edition brings together a diverse tapestry of voices and visions, each contributing to a dynamic narrative of today's artistic landscape.

We are especially delighted to highlight the work of Arian Hakimi, an Iranian British architect and multidisciplinary designer whose practice expands across disciplines and scales. From skyscrapers to hand-held clutch bags, Arian approaches design as an experimental exercise, where patterns, materials, and techniques merge into surprising new forms. His explorations of complex geometries and cross-disciplinary overlaps invite us to reconsider the relationships between humans and objects, rediscovering unthinkable possibilities. As founder of AHA|AHD, Arian has cultivated an impressive trajectory, from his academic journey in Pune, Tehran, and Barcelona, to his collaborations with international design events and leading figures such as Zaha Hadid Architects. His contributions to projects like Unicorn Island in Chengdu and the award-winning KAFD Metro Station in Riyadh exemplify his vision of design as a fluid intersection of imagination, innovation, and functionality.

This issue has also been enriched by the perspectives of our dedicated contributors. We extend heartfelt thanks to our board member Zoltán Somhegyi (Hungary), and to the esteemed critics Cheryl Chelliah Thiruchelvam (Malaysia), Nasim G. Pachi (Iran-Germany), Anna Guillot (Italy), Fede Falchi (Italy), and Lenka Piper (Czech Republic), whose insightful reflections help expand our discourse.

We are also grateful to Fabio Gamberini, our editor for the Artificial Intelligence section, whose interviews continue to shed light on the evolving intersections between creativity and technology. In this issue, he speaks with Chiara Moresco a 27-year-old artist from a small town in the province of Vicenza. Chiara shared her views on the role of AI in education and creativity, and on how this transformative tool is shaping both her own practice and the wider art world.

As always, our gratitude extends to the talented artists, writers, and collaborators who have made this issue possible. We hope that as you turn these digital pages, you encounter not only inspiration but also moments of provocation and discovery.

With warmth,
Elham Shafaei & Sara Berti



Hope (امید) 2024, Oil on Canvas, 60x90 cm

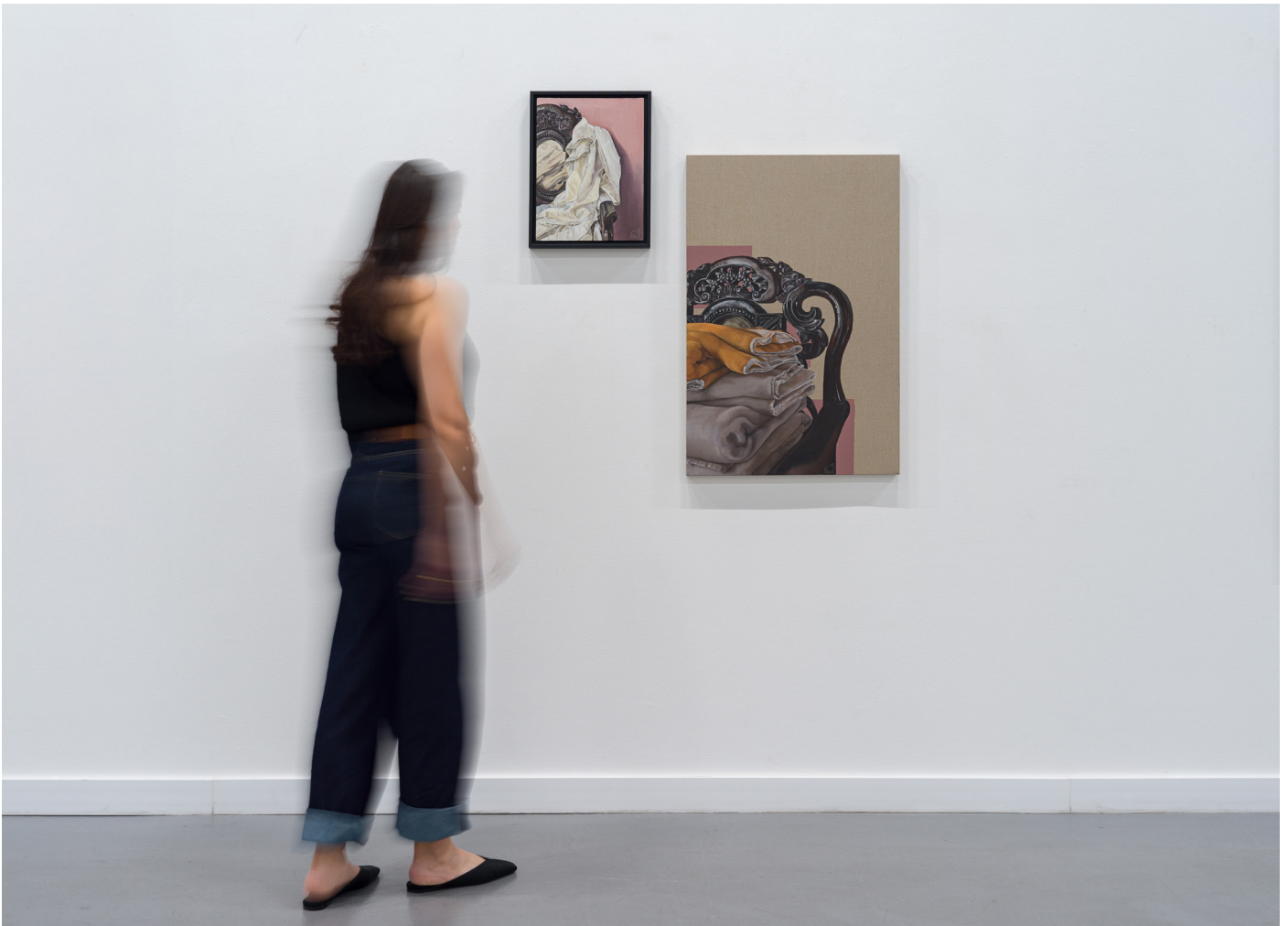
Beneath the serenity of form, Eiman's practice stages a heavenly insurgency where memory, spirituality, and the quiet weight of tradition take shape as acts of soft defiance. In her works, heaven is not an ethereal place to ascend to, but an inviting freedom to step into – a collective condition of being, an earthly aspiration. What the artist inherits as Pashtun womanhood is rendered as a ritual of untying: knots are painted as imprints of strain, holding what longs to be released. In *Hope (امید)*, blossoms harmoniously rise through folds of cloths, carrying within their tenderness a way of being otherwise. Eiman calls forth in us a reimagining anew: what if freedom is not found, but remembered – within us, waiting to be named?



Knot (گره), 2023, Oil on canvas, 90x120 cm



The Shawl, 2023, Oil on Canvas, 120x150 cm



Installation view, Courtesy of Ayyam Gallery, Dubai, UAE

Yasmine Al Awa's paintings represent explorations of memory, identity, and cultural inheritance. Her work ultimately weaves the personal with the universal, forming a visual language of longing, uprootedness, and the resilience of cultural memory.

Al Awa's approach reflects her upbringing away from Damascus, where her connection is shaped more by memory, tradition, and inherited nostalgia than by direct experience.

The exposed raw canvas becomes a visual reminder of vulnerability, origin, and the unfinished nature of cultural identity. In her compositions, the material itself is a participant: linen and pigment echo the endurance of memory, while voids and silences hint at rupture.

Working in oil on linen, she transforms domestic objects - chairs, tables, textiles - into vessels of memory. At once familiar and estranged, these objects stand as metaphors for fragmented belonging, bearing the weight of absence as much as presence.

What makes Al Awa's practice compelling is the way it collapses time: objects that might seem ordinary are charged with historical weight, becoming anchors between past and present. Her paintings do more than recall memory—they reconstruct it, suggesting that identity is not fixed, but continually rewritten through longing, loss, and return.



Throne, 2023, Oil on panel, 40x30 cm, Courtesy of Ayyam Gallery, Dubai, UAE



Dirty Laundry, 2025, Oil on canvas 90x60 cm, Courtesy of Ayyam Gallery, Dubai, UAE



Anti-Hunting, 2025, Gun with bird relief

In *Anti-Hunting*, Raheel Arshad transforms familiar symbols of aggression such as guns and bullets into unusual hybrids that evoke both discomfort and curiosity, merging them with fragile forms like balloons and birds' heads.

This collision of menace and playfulness creates a visual language that embodies contradiction. Delicate yet threatening, humorous yet tragic, Arshad's work echoes how acts of power always carry unforeseen consequences. Through resin, wood, and mixed media, he materializes tensions that cannot be resolved, only confronted.

A gun textured with balloon knots, or a bird's head emerging from resin, defies easy interpretation, reminding us that every choice ripples outward, leaving traces on both hunter and hunted.

The series is not about hunting in its literal sense but about the psychological and ethical weight of human decisions

Rather than offering closure, *Anti-Hunting* unsettles the viewer. It opens a space to contemplate cycles of harm, fragile peace, and the uneasy beauty born from questioning violence.



Anti-Hunting, 2025, Textured gun with balloon, resin, 18x10x10 cm



Anti-Hunting, 2025, Bird with balloon knot, resin, 12x4x8 cm



Loreto, 2025, Piezograpy, Photographic series of 9 images, overview, Courtesy of the artist.

Martin Declève is a Belgian artist and photographer who chose Sicily (Italy) as the place to start his life afresh. His new beginning is represented by the DDT Project, namely the foundation of the “Dimora del temporaneo” (Temporary Residence), a historic residence with an adjoining church on an agricultural estate he purchased near Mistretta, in the mountainous north-eastern part of the island.

The project aims to explore the connections between nature, agriculture and culture. Declève's first work as author and director is “Prima di lasciare questa regale dimora” (Before leaving this royal residence), a collective work dedicated specifically to the house.

Particularly important in this work, which is also characterised by a strong community dimension, is the activation of a large workshop aimed at creating and fine-tuning the interventions, mainly photographic and object installations, through the direct involvement of the artists who worked in residence, experiencing a condition of intense and truly heartfelt complicity.

This brings to mind considerations about ideal models, about the vitality of the most authentic (positive and focused) collective sense and that of participation, such as, in some way and on a smaller scale, the sociological concept of the “nascent state” theorised by Alberoni, Italian sociologist who observed social



Loreto, 2025, Piezography, Photographic series of 9 images, 137x110 cm, Courtesy of the artist.

dynamics (of groups) or even that of “collective effervescence” introduced by Émile Durkheim. In essence, Martin Declève's DDT project stems from personal life choices and is therefore a projection of existential states and conditions that have matured over time. Declève makes it his own resource, a resource capable of generously dispensing new vitality and natural culture in a territory steeped in history and tradition, that of the mountainous hinterland of Sicily, which, however, from a cultural point of view, is today truly poor and ossified.

In Emauele Coccia's recent book “La filosofia della casa” (The Philosophy of the Home), one sentence is the heart and meaning of the book on which Declève's current idea is focused: ‘Every home is a purely moral reality: we build homes to welcome into a form of intimacy the portion of the world — made up of things, people, animals, plants, atmospheres, events, images and memories — that make our own happiness possible.’

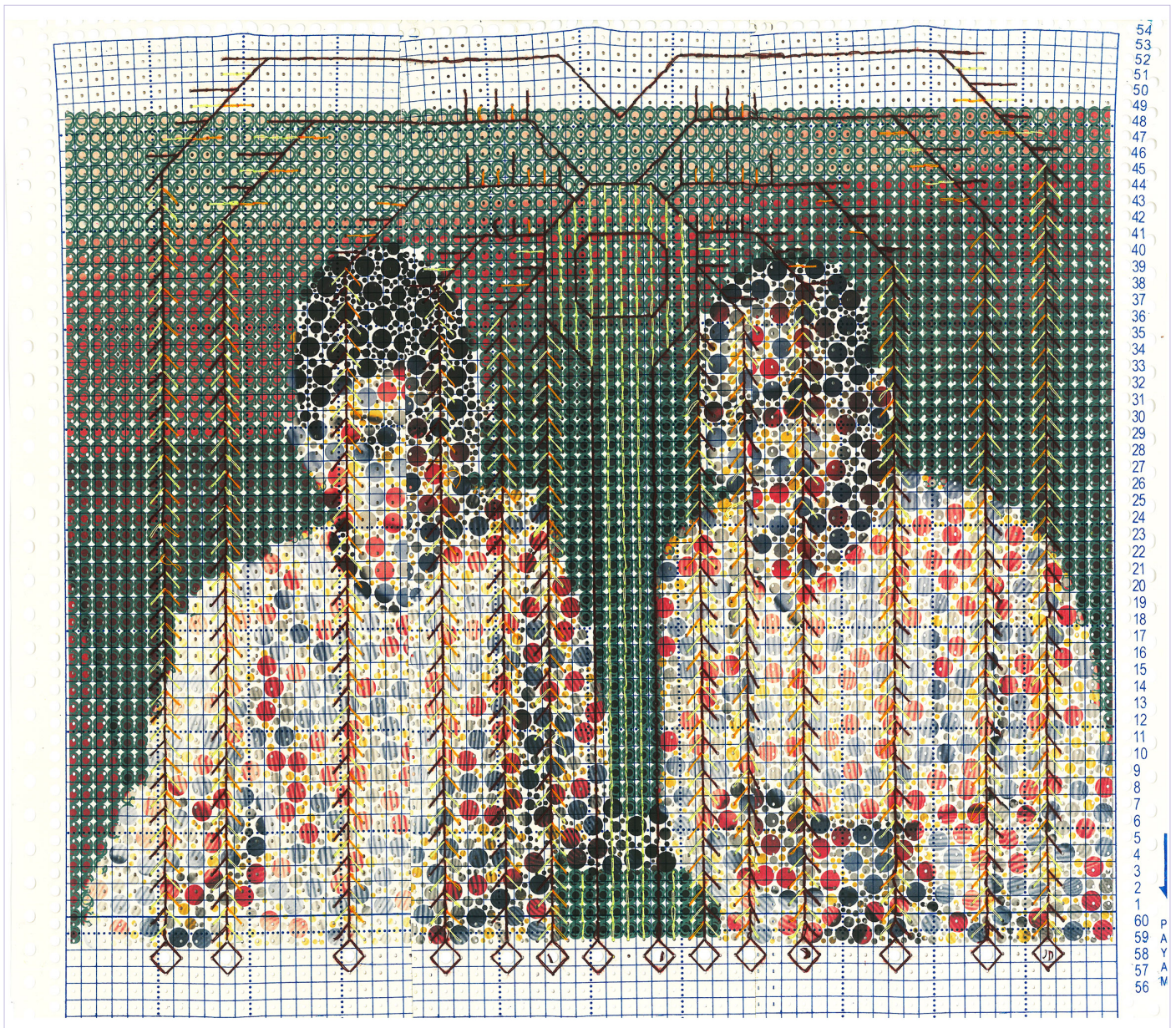


Mazzi mimetici, 10 images, inkjet print on fine art paper, 40x40 cm, Courtesy of the artist.

Maryam Dehbozorgi

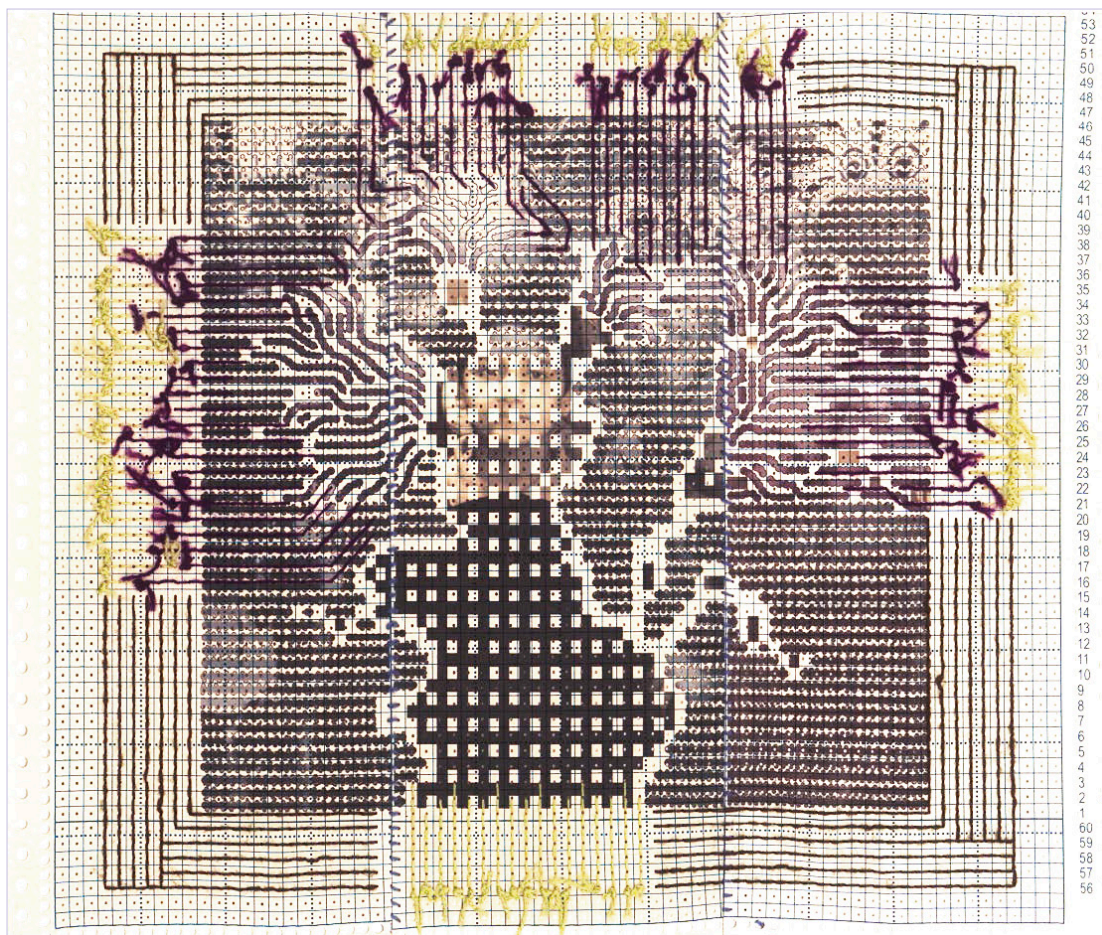
Iran-USA

Cheryl Chelliah
Thiruchelvam

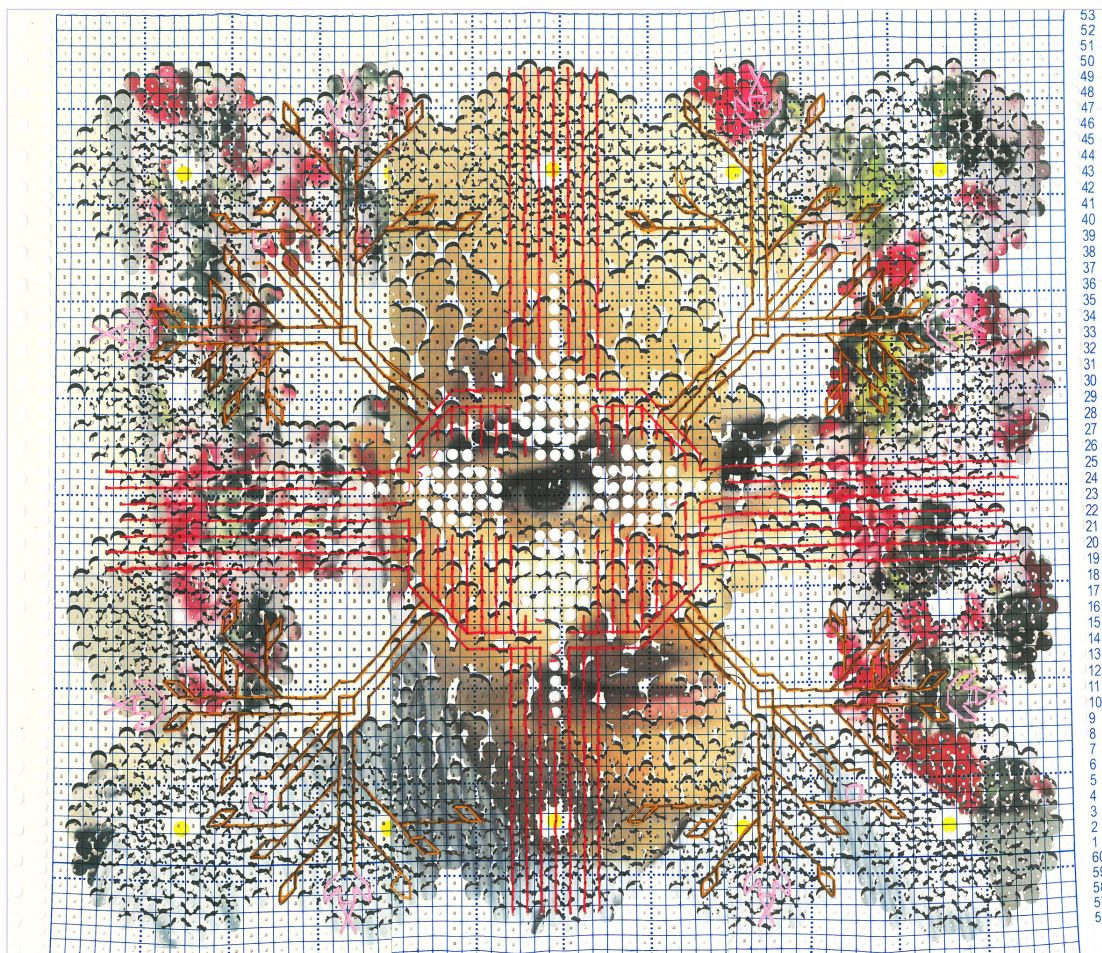


Unknown Dots, 2023, Punch Card, Colored Thread, Digital print, 31x34 cm

In these three mixed media works by Maryam Dehbozorgi, the use of lines and dots as prominent elements to create certain forms and shapes is identifiable together with the montaged photos. The creation of multiple layers here—the white background boards, the punch holes, the montaged photos, and the use of dots and lines to create plants and foliage—further provides a trajectory for multiple layers of meanings. In many cultures, lines and dots represent paths, journeys, and connections—both literal and metaphorical. Dots may symbolize people, events, or places, while lines often denote relationships, movement, or time. This is relatable to the artist, who is Iranian by origin and currently residing in the US, as she reflects on her belonging and cultural identity. The connection and relationship she have with her country is established through the subject in her works, who is her cousin who died of cancer at a young age.



Unknown Dots, 2023, Punch Card, Colored Thread, Digital print, 31x34 cm



Unknown Dots, 2023, Punch Card, Colored Thread, Digital print, 31x34 cm



Thinker, 2024, Glass (hand-shaped glass using the inside sculpting method), hands h. 16 cm, head h. 30 cm

Czech sculptor Martin Janecký transforms molten glass into arresting figurative sculptures through an unconventional inside-sculpting technique. Working the hot glass from within the bubble, he uses a range of tools to expand and shape the material, achieving remarkable anatomical precision and expressive detail without relying on molds. This technically demanding method, combined with Janecký's keen sense of figurative realism, produces portraits of exceptional anatomical fidelity and psychological depth, drawing inspiration from global traditions and the human form. Often finished with a subtle, matte surface, the glass absorbs rather than transmits light, giving the figures a sculptural solidity that enhances their physical presence. Whether evoking mythological archetypes or contemporary faces, Janecký's sculptures transcend technical mastery, offering a meditation on impermanence, memory, and the beauty of form. His practice redefines the possibilities of glass, merging traditional craftsmanship with a deeply personal artistic vision that reflects his own state of mind.



Starman, 2023, Glass (hand-shaped glass using the inside sculpting method), 66 cm



Hands, 2024, Glass (hand-shaped glass), 16x94 cm



Double Portrait, 2024, Polychrome concrete and concrete formwork blocks, Dimensions unspecified

Sculptures by Czech artist Sabina Knetlová captivate at first glance with their massiveness and the heaviness imparted by their material – concrete. Yet, on closer inspection, this raw and colorless medium evokes unexpected feelings of purity, tenderness, and calm. Her work can be described as a redefinition of the expressive potential of raw, industrial material, transformed into poetic, contemplative forms. Each piece begins as a plaster prototype later cast in concrete, with the mold broken upon release to guarantee uniqueness. Knetlová draws inspiration from timeless archetypes, ancient sculpture, and the rhythms of landscape, creating works that feel at once monumental and intimate. Despite their weight, her sculptures radiate quietude and fragility, offering viewers a meditative pause from the accelerated pace of contemporary life.



Four, 2024, Polychrome concrete and wooden polychrome poles, Dimensions unspecified



What Do My Eyes Look Like?, 2024, Polychrome concrete and garden hose, Dimensions unspecified



The graft of contrast, 2023, marble, iron, polystyrene and plaster, 100x70x200 cm, Ph. Filippo M. Nicoletti, courtesy of L'ascensore

Carmelo Nicotra's work develops anthropological research and is characterized by ethical content. The artist's focus is linked to south-western Sicily, his native region; he examines Favara, his hometown, as an exemplary model of non-culture, bad taste, urban destruction and, consequently, ethical destruction.

Nicotra identifies in the aesthetic neglect evident in widespread illegal building and the almost habitual phenomenon of unfinished architecture in his city, a total lack of respect for aesthetic and legal rules, and therefore a total lack of ethics on the part of citizens. He also notes "the stark contrast between interior and exterior, between 'private" and "public", the care taken with the interior of homes that flaunts wealth and the neglect of what lies outside'.

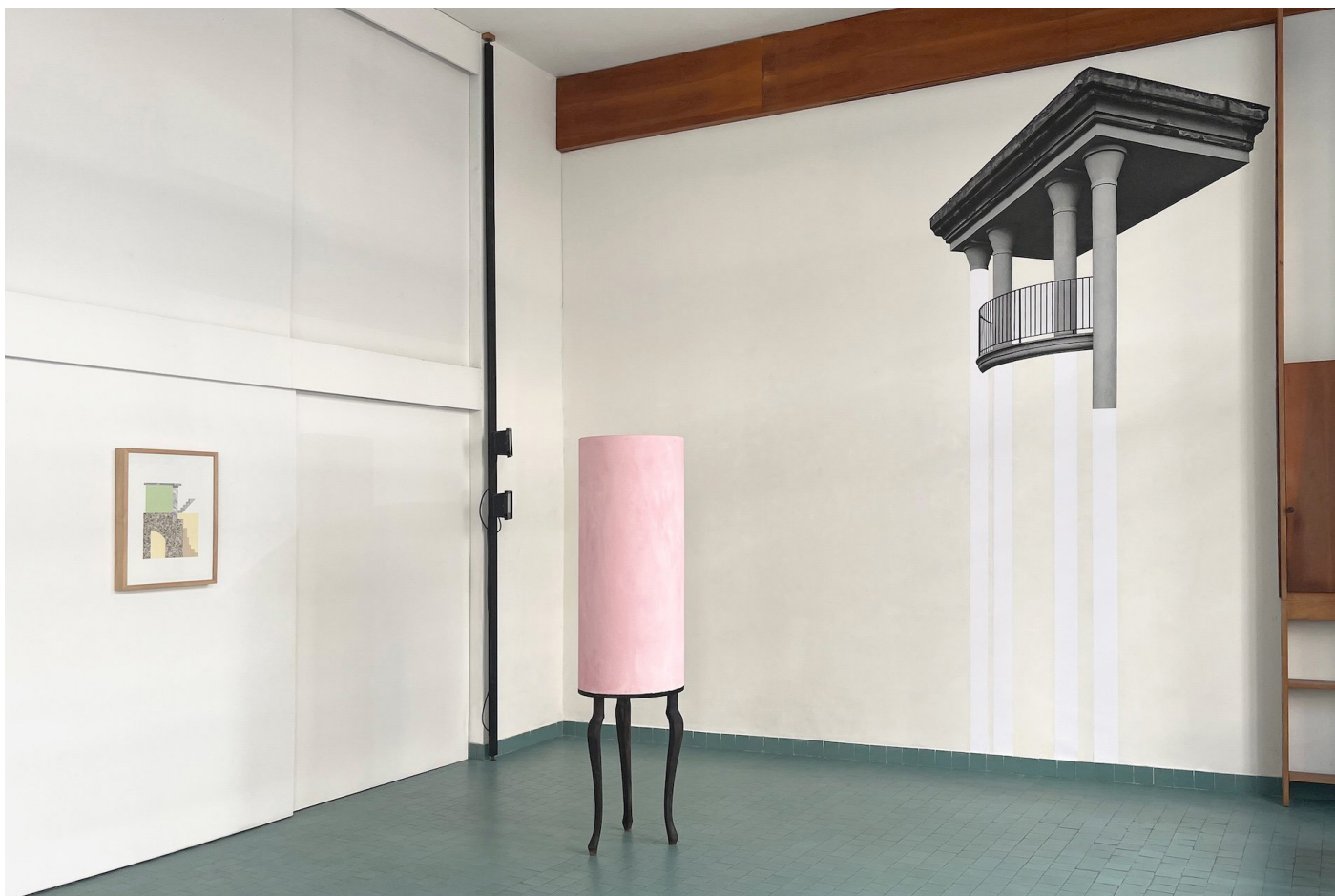
"But these spontaneous architectures can also create interesting forms...", he says.

'L'innesto del contrasto' (The grafting of contrast), "Dispositivo di osservazione" (Observation device) and, in general, Nicotra's installations, constructed by interpenetrating essential volumes of polystyrene and recycled pieces of 1950s furniture, are alienating and unstable sculptures, characterized by a sense of precariousness, generated by reflection on the difficult relationship between man and his territory.

We can say that through his work Carmelo Nicotra records a sampling of history with a lowercase "h" and that his aesthetic criticism makes an interesting contribution to a profound human and social awareness.



Installation view, 2025, Fondazione per l'Arte Bartoli-Felter, Cagliari, courtesy the artist



Installation view, 2025, Fondazione per l'Arte Bartoli-Felter, Cagliari, courtesy the artist



I know you were here, 2024, Treated photographs, ceramics, water, Site specific installation, Variable size

Emerging at the threshold of the tangible and the imagined, Kaavya's multidisciplinary practice unsettles cartographic order, revealing intuitive geographies and spatial acts of remembrance. Through personal memorabilia, the artist traces liberatory archives where nostalgia holds not solely absence, but the imprint of what persists - the imprint of continued, lived presence. Shaping sculptural processes and installations, Kaavya crafts spaces of meditative mapping - where boundaries soften, materials speak of temporariness, and existence becomes poetic measure. In *Leading Lines*, crumpled sheets of paper unfurl as impermanent, inner terrains: some suspended lightly in the air, others pressed underfoot - fragile forms that shift and fade with each viewer's movement. Here, mapping is transfigured into decolonial poetics, suggesting that space is porous, unbound, and always becoming.



Leading lines, 2023-24, Tracing lines out of a crumpled piece of paper, Stills from video



Silence of a place, Changing anecdotes, 2024, Installation, 365x305 cm



Fishbowl, 2024, Oil on canvas, 100x150 cm

We might arrive too soon to a “final conclusion” when observing Nilisha Phad’s paintings. One could translate them at first and superficial glance as pieces showing sorrowful or downhearted figures in modest interiors. Perhaps someone enquires for a moment what could be the reason for their sadness but then stops there and goes on to see other works. It makes however sense to spend at least a bit more time and dedicate more attention to the paintings. These pieces are not about unhappiness, much more about remembering, recalling a diverse range of memories, including that of emotions too, but not only. Looking at the images more carefully we realize that there are also visual solutions that stimulate such reading of the works: unusual elements in the interiors, surprising handling of the pictorial space and especially that the figure may appear twice, either in a mirror or next to herself or partly superimposed to herself. This will then invite us to go along these directions in our interpretation and arrive to realizing the importance of these self-reflective moments also in our own lives.



Kinsutgi, 2025, Oil on canvas, 90x120 cm



Echo, 2025, Oil on canvas, 60x60 cm

Arian Hakimi



AHD, Code structured skins, 2016, Fashion

CI: Please introduce yourself.

AH: I'm Arian Hakimi, an architect and multidisciplinary designer. After leading projects at Zaha Hadid Architects in London, I founded AHA|AHD. A cross-disciplinary platform where I explore architecture, product, and fashion through geometry, pattern, and digital craftsmanship. My work challenges conventional boundaries and aims to create emotionally resonant objects and spaces.

CI: Tell us about your early influences.

AH: Since childhood, I've been instinctively drawn to shapes and configurations. My favorite toys weren't cars or action figures. They were a geometric snake cube and a tangram. My mother often tells the story of how I would sit for hours on the floor, completely absorbed, twisting and flipping them into endless forms. LEGO sets were a close second, not for following instructions but for discovering new logics of assembly.

That fascination with patterns only deepened during our family trips across Iran. I vividly remember standing in front of the tiled domes and arches in Esfahan, mesmerized by the rhythm of the brickwork and the precision of the ceramic mosaics. I didn't have the words back then, but something about geometry made perfect sense to me. It felt both ancient and alive. Looking back, those early encounters shaped more than just my visual world. They instilled a quiet obsession with order, beauty, and meaning that still guides my work today.

CI: Your practice seamlessly bridges architecture, design, and art. How do you navigate the boundaries between these disciplines, and where do they most powerfully intersect in your work?

AH: I navigate these boundaries through geometry—much like in nature, it exists across all scales and functions. Geometry and pattern form the interlacing logic that ties everything together in my work, whether it's a building, an object, or a piece of art. They allow ideas to move fluidly between disciplines while retaining a clear conceptual core, creating works that are both visually compelling and deeply rooted in a universal design language that resonates across cultures and contexts.

CI: Much of your work reflects a deep sensitivity to space, light, and materiality. Can you share how your architectural training influences your artistic decisions?

AH: My journey into architecture wasn't a straight line—it was more of a roller coaster. I began studying architecture in Pune, India, an intense and eye-opening experience that pushed me out of my comfort zone early on. I later transferred to the University of Tehran, seeking a deeper connection to my cultural roots and spatial context. But it was during my time at IAAC in Barcelona, where I pursued a dual master's degree, that things really shifted. There, I was introduced to bottom-up design strategies and a rigorous, geometry-driven way of thinking. It fundamentally reshaped how I approach form, systems, and material behavior. Then came London—and the eight years I spent at Zaha Hadid Architects. That phase was transformative. I was immersed in high-pressure, high-precision projects across various scales, from cultural buildings to urban interventions. The pace was relentless. You had to stay sharp, constantly on the edge. But I was fortunate to work under incredible mentors who challenged me and helped refine both my vision and discipline.

Outside the studio, London itself became a kind of classroom. My weekends were often spent drifting from one museum to another, from white-walled galleries to unexpected installations tucked into the city. Those wanderings educated my eye and my mind. They taught me to see beyond function—to sense atmosphere, to read light, to feel material.

All that comes with me into my artistic decisions today. Architecture trained me to think spatially, to choreograph light and shadow, to treat material as narrative. It gave me a way of seeing—and a deep respect for the poetry of form.

CI: Several of your projects explore identity, memory, and urban transformation. What personal or cultural narratives shape your conceptual framework?

AH: For me, every project begins with curiosity, not sketches. Whether it's a build-

blogs, academic texts, Wikipedia rabbit holes—anything that helps us understand the deeper context of what we're designing. We treat the design process almost like archaeology. We dig before we draw.

I've always been fascinated by the idea that design carries memory. Whether it's cultural, symbolic, or geometric, we look for references that can anchor a project to something bigger than itself. It's never just about making something new but making something meaningful. Identity is layered, and we try to reflect that, sometimes through the fusion of forms, sometimes through reinterpreting a forgotten motif or spatial rhythm.

I also believe that complexity doesn't have to come from complicated parts. A system made of simple elements, when arranged with clarity and intent, can become incredibly sophisticated. That logic, of building meaning through structure, runs through both my architectural and artistic work.

And then there is pattern. I see patterns as a universal language, one that bridges cultures and disciplines. It is not just decorative; it is a tool for enhancing function, guiding perception, and creating emotional resonance. For me, patterns are where memory, identity, and transformation converge, and where design becomes pure.

CI: You often work with minimal forms and strong geometric compositions. What draws you to this aesthetics, and how do they reflect your philosophical or emotional concerns?

AH: My attraction to minimal forms and strong geometric compositions comes from an early fascination with patterns. I've always seen them as the most intricate visual library humanity has ever created—repeated across time, place, and culture. I approach design as an experimental interplay of these patterns, because they carry memory, symbolism, and structure all at once.

What truly captivated me, especially during my years of travel and study, was how ancient civilizations used geometry not just for beauty, but as a spiritual and philosophical language. From the pyramids of Egypt to the Elamite ziggurats like Chogha Zanbil, and later the domes and fire temples of the Sassanid era, geometry served as a bridge between the earthly and the divine. Islamic art took it even further, using abstraction to express identity, infinity, and order.

This idea that geometry is not just visual, but emotional and cultural—resonates deeply with me. In my practice, whether I'm designing a masterplan or a ring, I begin by extracting the essence of the object. What is its story, its origin, its hidden geometry? From there, I reconfigure it into something new but rooted. It's a constant process of decoding and rebuilding, seeking clarity, meaning, and purity through form.

In a way, minimalism is not about doing less. It's about revealing more of what truly matters.

CI: Can you walk us through one project that was particularly challenging or transformative for you, either technically or conceptually?

AH: One of the most transformative projects in my career has been the DorsaXarianHakimi clutch bag. It may look like a small leather accessory, but it carries nearly a decade of research, experimentation, and collaboration.

The story began in 2012, right after I completed my master's. I started teaching bottom-up design methodology through intensive workshops in countries like Romania, Italy, Spain, the UK, and Iran. These workshops were more than academic exercises; they were laboratories of form, pattern, and structure. In the summer of 2015, during an internship program I co-led



AHD, Terra Firma, 2024, Furniture, 550x350 cm

with my colleague Stefano Piaocchi at Zaha Hadid Architects, we refined this methodology into a systematic design approach. That process gave birth to the very first prototype of the bag—made entirely out of folded paper.

It was elegant in its logic. The form was the structure. Every fold, every pattern served a purpose. But paper was only the beginning.

Three years later, I partnered with artist and friend Alex Kneller. Together, we transformed the paper prototype into a fully functional leather clutch. We experimented with inlays, metal inserts, surface textures, and a range of materials to preserve the structural purity while making it tactile and wearable. The challenge was always the same—how to keep the form light, clean, and functional, without compromising its sculptural essence.

Then came the next chapter: a collaboration with Dorsa Group. Over another three years, we worked closely with their team to refine the design into an industrially produced, commercially viable product. It was the first time in Iran that a fashion brand had collaborated with an architect on such a piece. Beyond its success as a product, the project became a symbol of cross-disciplinary innovation. For many young designers, it showed that architecture could move fluidly into fashion, into art, into objects of everyday use.

Looking back, this bag is not just an object. It's a map of my journey—one of persistence, friendship, experimentation, and belief in the power of geometry to connect worlds.

CI: Sustainability and context appear to be recurring themes in your installations and designs. How do you approach site-specificity in your work?

AH: That's a powerful question. I often think of Churchill's quote, "We shape our buildings and afterwards our buildings shape us." It captures the responsibility we carry as designers. We're not just responding to context, we're actively shaping it.

Today, we face undeniable environmental realities. Climate change is no longer abstract. Heatwaves, droughts, collapsing ecosystems, rapid urbanization—these are the conditions we're designing within. With 70% of the global population expected to live in urban environments, architecture has to respond both intelligently and ethically.

I approach site-specificity with this urgency in mind. On every project, especially at the

architectural scale, we integrate solar, wind, and shadow analysis from the very beginning. These studies inform everything—from massing and orientation to façade composition. I see sustainability not as a feature, but as a foundation.

We also explore prefabricated design systems. These allow components to be produced in controlled environments and assembled efficiently on site, minimizing waste and maximizing precision. Unfortunately, in Iran, the infrastructure for recycled materials at architectural scale is still limited. But I remain hopeful. These strategies will become more widespread as their environmental value becomes impossible to ignore.

Context, for me, is not only climate, but also culture and perception. One of my favorite techniques is using shadow through patterns. It's functional, it's beautiful, and it allows the site to become part of the narrative. The way sunlight hits a patterned surface, the way it moves through the day, that's how you let a place speak through design.

CI: What are you currently exploring in your creative practice, and what directions or themes are you interested in pursuing next?

AH: Right now, my practice feels like a vibrant constellation of projects across scales, mediums, and materials. We just submitted a proposal for Abwab, the Dubai Design Week competition, which was a great opportunity to challenge our thinking on regional identity and modular expression.

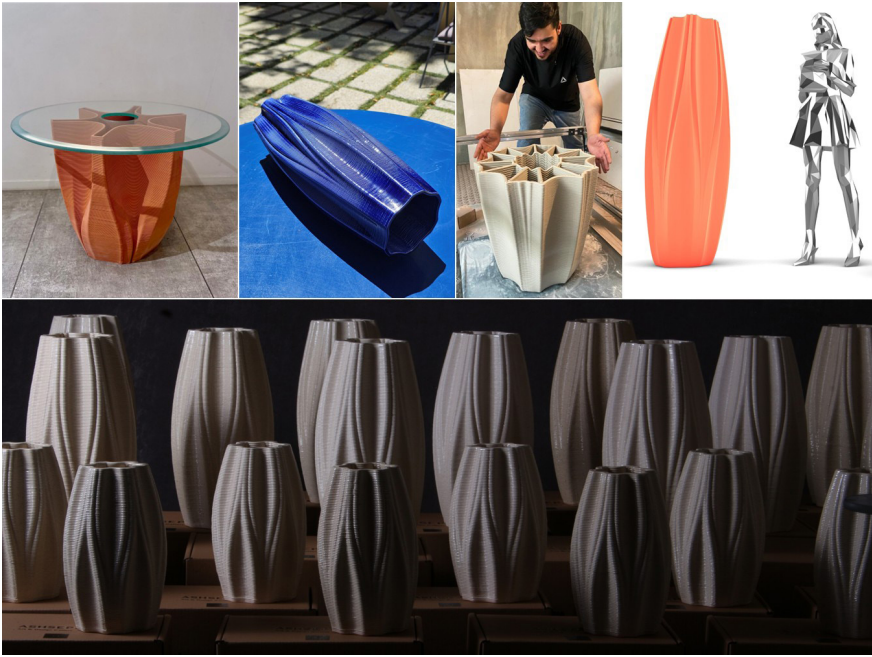
One of the most unconventional and exciting projects we're working on is a villa in Qeshm Island, in southern Iran. It might sound unusual, but one of my key inspirations for this project is Takashi Murakami's paintings. I've been exploring how to translate that hyper-saturated, layered visual energy into the language of residential architecture—how to make a space feel both playful and meditative.

We're also deep into a new collection with Dorsa Leather Company, which includes not just a new clutch bag but potentially a hat as well. It's been fascinating to bring architectural logic into wearable objects. At the same time, we've been collaborating with Delines Studio on ceramic 3D printing. We just completed the R&D phase for a 150 cm tall sculptural vase—pushing both material and scale.

In another corner of the studio, we're prototyping what is currently the largest L-shaped sofa ever made in Iran, measuring 5.5 by 3.5 meters. It was fabricated in collaboration with Tehran Fabtory and Fidar, using 6-axis KUKA robotic arms to produce complex geometries with precision. That project alone has opened up exciting questions about automation, scale, and softness in domestic spaces.

We also try to stay involved in the art world—every couple of months, we participate in group exhibitions. Currently, we're researching a new jewelry collection for a local brand, and our long-awaited floor lamp design is finally going to market by the end of summer.

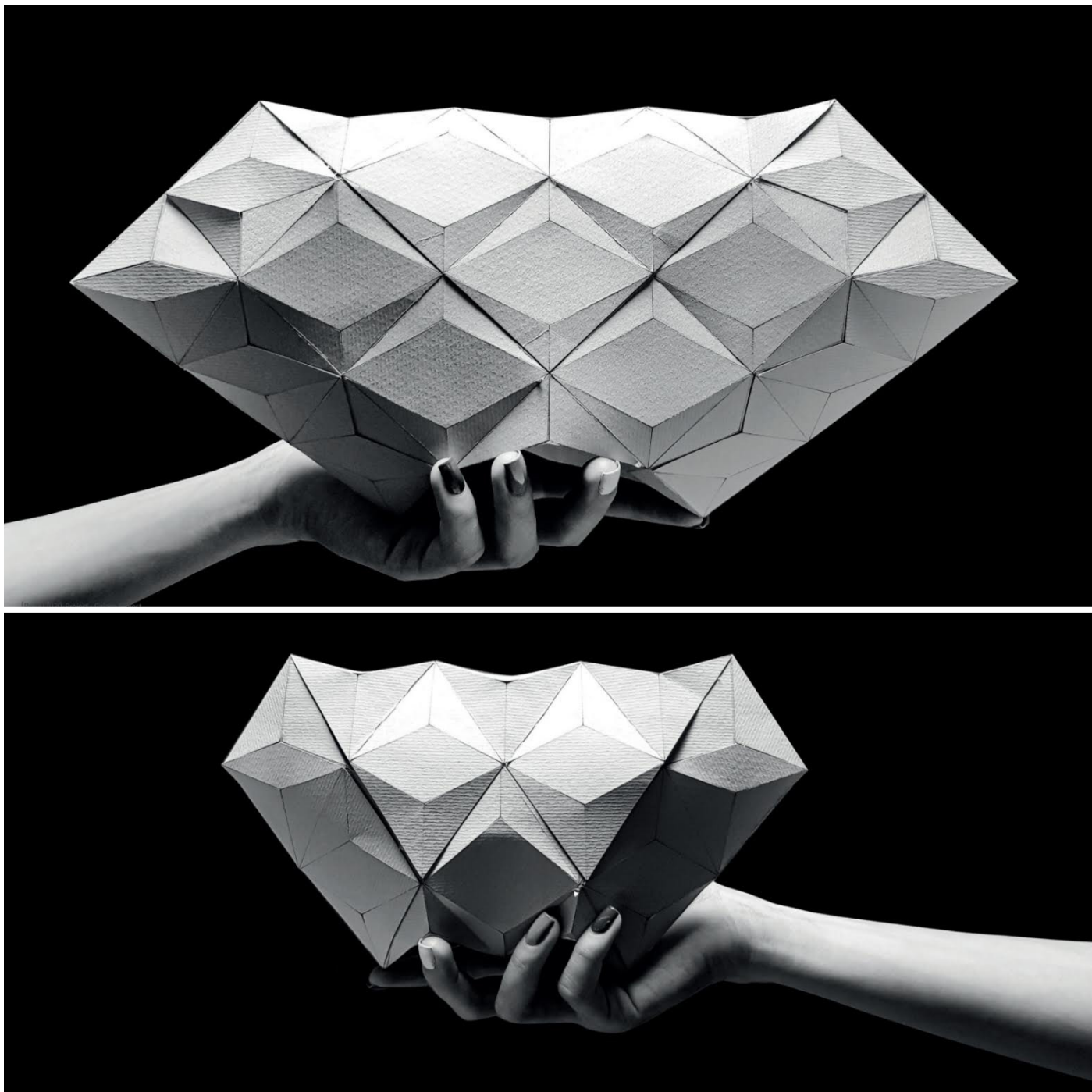
On the academic side, I'm leading two experimental design workshops that will hopefully culminate in a public exhibition. So, while the projects are diverse, they're all linked by a shared curiosity about geometry, pattern, and pushing the boundaries between disciplines. I'm especially excited about continuing to blend digital fabrication with craft and bring architectural thinking into unexpected places.



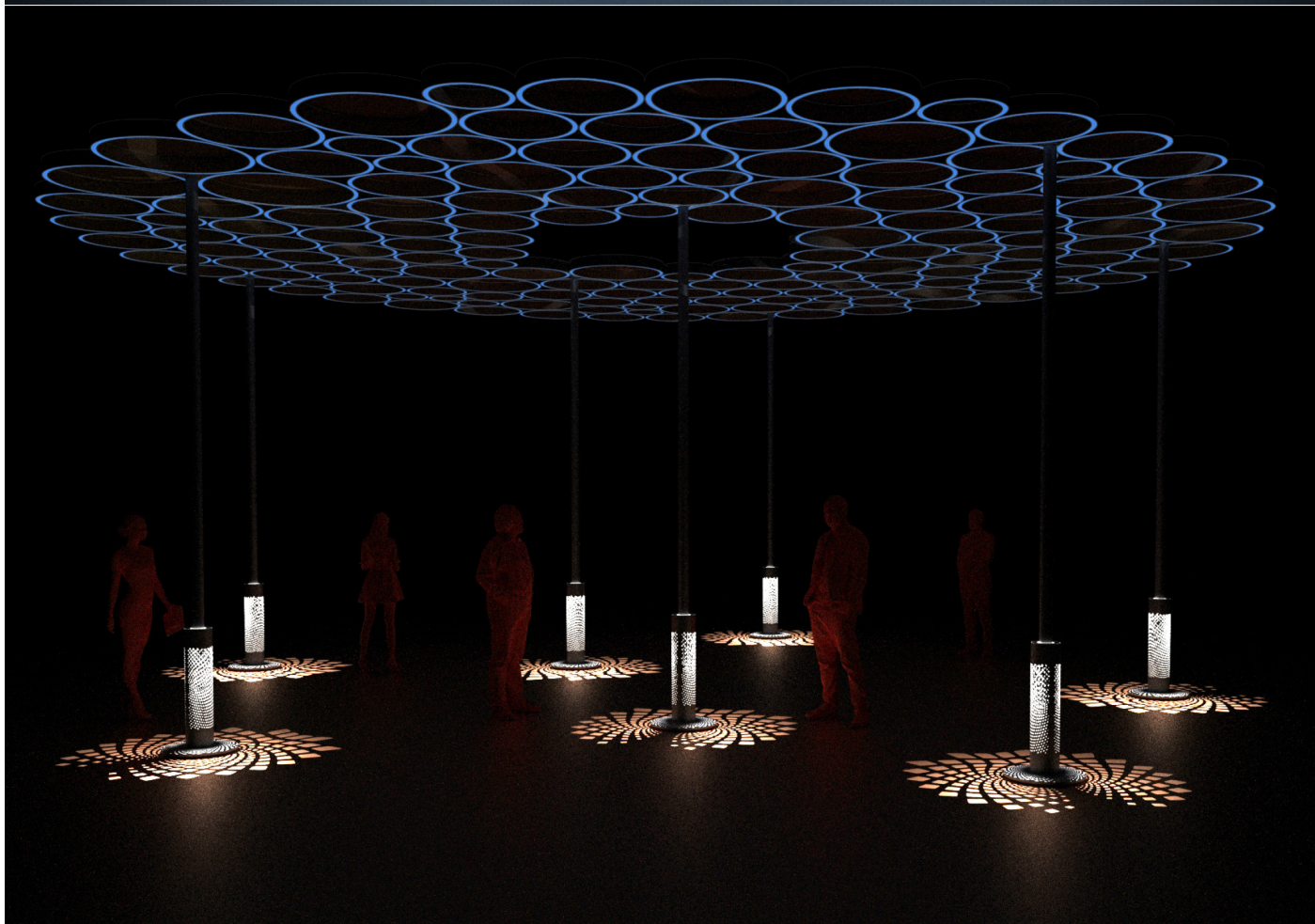
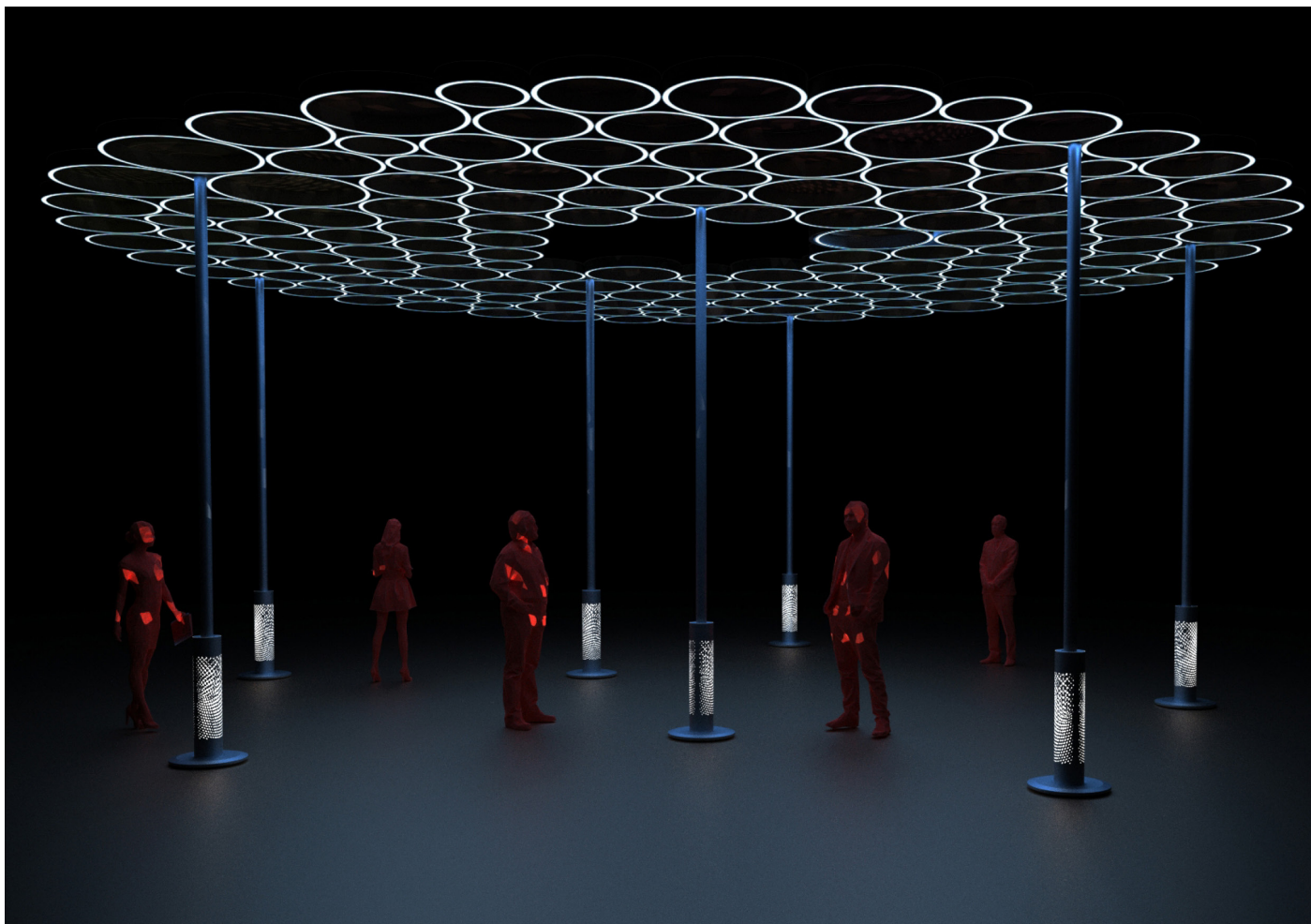
AHD, Terra Bloom, 3D Print Ceramic Vase



Reflections of Tomorrow, 2023, New York, Digital photography, Fine art print, 120x80 cm
The mirrored skyline captures the essence of a metropolis constantly reinventing itself.



AHR Rethinking Modularity, 2020, Academic Workshop



AHA, Zel e Leili, Installation, Area 80 m2

Interviewed with Chiara Moresco

By: Fabio Gamberini



Il Pasto, Still from video, video 2'54", 2024

For this issue of Contemporary Identities, we wanted to hear the perspective of a young artist working with artificial intelligence, to better understand whether academic training in this fast-changing field is keeping pace with the creative experimentation happening in studios, online communities, and informal spaces. Our guest is Chiara Moresco, a -27year-old artist from a small town in the province of Vicenza. After studying at an art high school, she completed a BA in Painting at the Academy of Fine Arts in Verona. Not fully convinced about continuing that path—due in part to the pandemic and in part to the academy's more traditional approach, she spent two years working in an artisan framing workshop before deciding to enroll at LABA in Brescia.

The two-year master's program there offered a much more contemporary curriculum, aligned with her interests, and gave her the chance to experiment with new forms of expression such as installation, video art, and, above all, artificial intelligence. She completed the program in February 2025 and soon after collaborated with Francesco D'Isa on AI Manifesta, a public art project in Bologna exploring the potential of AI in relation to a historical archive of political posters. Today, Chiara Moresco lives in Bologna, where she continues to work artistically with AI while also pursuing training in web design. With her background bridging traditional fine arts and new technologies, we asked Chiara to share her views on the role of AI in education and creativity, and on how this transformative tool is shaping both her own practice and the wider art world.

FG: Generative AI is evolving at an astonishing pace. In your experience, are university programs able to keep up, or is the most valuable training happening elsewhere, online communities, informal channels?

CM: It depends very much on the path you choose and the people who guide you. I was fortunate to study in a two-year program where I encountered not only highly competent teachers, but also people who introduced me to the world of AI in a balanced way. I say balanced because it is a vast universe, full of great potential but also many pitfalls, and learning how to approach it critically is not something to be taken for granted. That said, academia is not everything. Once you have learned the tools and channels, you need to immerse yourself and explore in order to make them your own experiment with platforms, read books, and engage in online forums.

FG: Art is no longer just “a painting on the wall”: we see immersive performances, interactive experiences, digital installations. Which AI-related artistic forms strike you as the most interesting?

CM: In truth, art has not been just “a painting on the wall” since Duchamp’s Fountain in 1917. There is a long and fascinating path between that moment and today’s experiments with AI. In my own artistic journey, I moved from thinking that I “had to paint” to realizing that art can be made with entirely different tools—my body, chewing gum, or AI-generated videos. I believe AI is best appreciated when you are open to dialogue, discovery, and exchange. The most interesting outcomes are those that propose new realities, not simply images produced for decoration, but works that use writing as a foundation to expand known universes and build new ones, which in turn merge with others.

FG: When working with generative AI, do you feel closer to an act of control—like using the prompt as a surgical tool—or to an act of discovery, where the unexpected becomes part of the result?

CM: For me it is definitely an act of discovery. Writing generates. It is less about painterly skills and more about narrative ones. I would not describe writing as a surgical tool; rather, it is the thread that stitches, patches, and assembles, creating a new body in the process. AI is a condensation of knowledge—at present largely Western-oriented, though it can be challenged and disrupted—and as such it engages with the user by varying, proposing, and creating. It is up to the user to be receptive, to choose, refine, and redirect. An AI artist is both a writer and, at the same time, a conductor and a film director.



Sabba, 2024, Midjourney

FG: If you had to name the artistic currents emerging from AI, what would they be? Are we witnessing a recognizable movement, or rather a constellation of micro languages?

CM: Because of the multiple universes forming and intertwining, I would describe it as a constellation of micro-languages. Of course, there are aesthetic tendencies that can be identified, but each artist will give them their own signature. I would not speak of a single movement. After all, if we see AI as a tool, we will never refer to the "oil color art movement."

FG: Ten years from now, do you imagine AI as transparent integrated into software like an invisible brush—or as an autonomous counterpart for creative dialogue?

CM: I think the answer lies somewhere between the two. The idea of a transparent AI is intriguing because it suggests openness, safeguards, and connections rather than barriers. For everyday use, it will likely become increasingly integrated into devices and available to all. But I also believe creative dialogue will remain possible, whether AI becomes embedded software or an autonomous entity. Artists who wish to explore it will always find ways to create original exchanges.

FG: And fifty years from now? Do you think AI will still be a human tool, or could it evolve into an independent cultural agent capable of initiating its own aesthetics and movements?

CM: That is a question I cannot answer with certainty. It is possible that in fifty years we will not even be here—AI or no AI—because of our inability to manage resources. If we do survive, it will be because we have learned to act more responsibly, both towards one another and towards technology. Since AI originates from human instructions and directives, it will always require human activation, even if it becomes increasingly powerful. The real question, in my view, is whether we as humans will be able to manage our relationship with the AI of the future.

FG: Coming to your own work: what are your favorite productions, what do you focus on as an AI-based artist, and do you have exhibitions or upcoming events you would like to share?

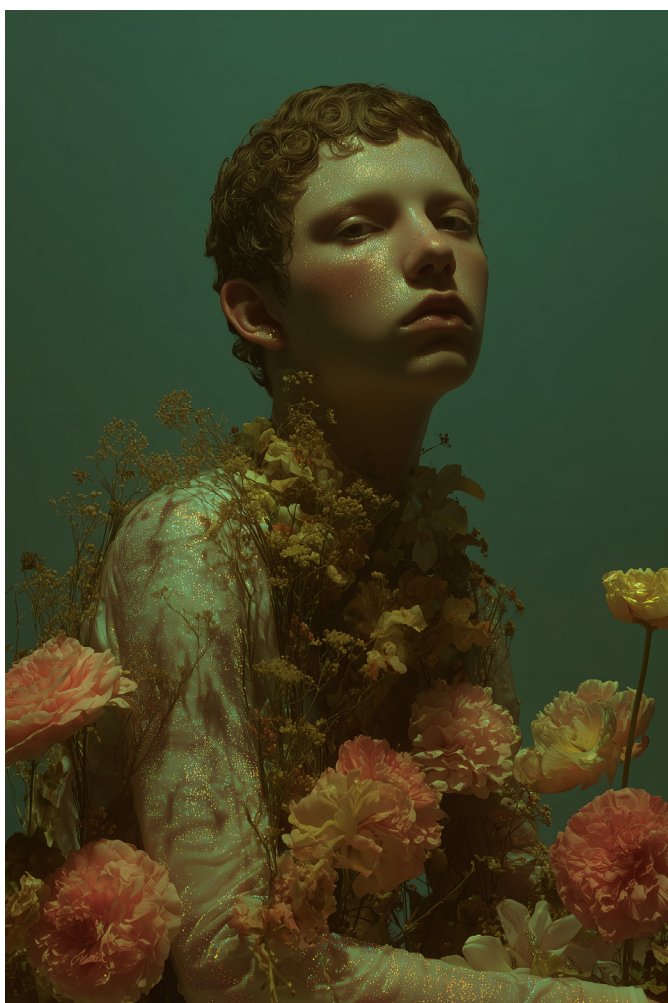
CM: I am particularly fascinated by video art, and the opportunities AI offers in that field. Now, I am still experimenting, and the high costs of software limit how much I can use it, but the direction is certainly toward video. What interests me most is writing and, as a result, the story behind the images. The richer the narrative, the greater the desire to see those images move and express their story in all its nuances. As for exhibitions, in November I will be presenting one of my works, *Il Pasto*, at the Monza Biennale.

FG: Finally, what advice would you give to a young student today who wants to embark on a path combining art and AI?

CM: I would recommend choosing a school with a broad perspective, one that allows exploration across the spectrum—from traditional art to new technologies—so that each student can discover where they feel most drawn. The more you experiment, the more languages you acquire, and I believe this is the most important thing: it equips you to approach any theme critically and with awareness.



Saturnalia, 2024, Midjourney



I'm my Angel Boy, 2025, Midjourney

Echoes of Migration

A Landmark Summit on Art, Migration, and Belonging
Marking the launch of Art Voyage and announcing AV Biennial 2027

RSA House

8 John Adam St, London WC2N 6EZ

10 October 2025



Art Voyage is proud to launch its global platform, ongoing cultural programme, and nomadic biennial with Echoes of Migration — a multifaceted initiative comprising permanent public art installations and immersive Summit. Rooted in a commitment to celebrating migrant narratives and amplifying vital voices within the arts, Echoes of Migration officially inaugurates Art Voyage’s innovative, itinerant cultural programme.

The project centres around the flagship Echoes of Migration Summit, taking place at London’s prestigious Royal Society of Arts (RSA), 10 October 2025. Bringing together over 20 leading voices from the art world and beyond, the one-day event will explore the intersections of migration, identity, and contemporary creativity. Far more than a traditional conference, Echoes of Migration is a cultural catalyst. It brings together artists, curators, cultural leaders, philanthropists, and educators to co-create a platform for dialogue, imagination, and systemic change, centering migrant voices as powerful agents of creativity, care, and cultural connection.

Tackling urgent topics such as “The Role of Cultural Memory & Heritage” and “The Role of Institutions in Supporting Migrant Artists”, the summit offers an engaging and participatory experience through thought-provoking panels, Q&A sessions, and collective reflection. The entire programme will be documented and published as podcasts to ensure long-term public access and sectoral impact.

Supported by the National Lottery through Arts Council England and Lewisham Council, and taking place in the heart of the City of London, the Summit will feature renowned contributors including: Tamsin Ace (Director, East Bank); Paulo Arraiano (Visual artist, co-founder of Re_act Contemporary); Andy Ash

(Artist & Researcher); Daniela Bianco-Duppen (Art Advisor); Jeffrey Boloten (Co-Founder & MD, ArtInsight; Head of Art & Business, Sotheby's Institute); Alice Burnhope (Textile Artist); Jonathan Burton (CEO, Cockpit Studios); Chimere Cisse (Founder, Cissé); Alina Davey (Head of Sotheby's Collectors Group, EMEA); Mark Davy (Founder of Future City); Rose Issa (Founder, Rose Issa Projects); Sylwia Krason (Founder and Editor-in-Chief of Contemporary Lynx Magazine); Sarah Le Quang Sang (Founder, SLQS Gallery); Lucy Littlewood (Senior Advisor, Venture Associates); Erika Loch (Poet & Writer); Rena Neville (Founder & Director, Corinth Consulting; Head of FCS Compliance Art Division); Marta Orsola Sironi (Founder, MEGA Art Fair); Shwetal A Patel (Writer & Researcher); Anders Petterson (Founder, ArtTactic); Bengi Ünsal (Director, ICA); and Roxane Zand (ZandFineArts Consultancy).

Ahead of the Summit, the Echoes of Migration programme will present its Public Art and Community Workshops in Lewisham, South London, addressing the limited cultural investment in the area by inviting three artists to transform public spaces into inclusive cultural landmarks that foster connection and belonging. As such, on 4 October 2025, Manor House Gardens will be reimaged through three site-specific installations. Serbian multidisciplinary artist Vladimir Lalić will unveil a dragonfly-inspired sculpture, a striking symbol of transformation, renewal, and resilience. British-Jamaican/Cuban artist Ryan Hawaii will present a reimaged park bench, integrating local landmarks, heritage references, and the flags of Lewisham's diverse communities into a bold, multilayered artwork. The day also includes a hands-on workshop led by award-winning textile artist Alice Burnhope, inviting local residents to explore themes of identity and belonging through sustainable craft. The collaboratively created work will form part of a mobile installation, unveiled at RSA during the Summit before embarking on its journey to future venues. Echoes of Migration will extend its impact through an interactive Public Art Map and a digital Story Archive, ensuring that the voices and connections fostered by the programme remain accessible and relevant to wider audiences.

This pioneering initiative is led by Art Voyage, a non-profit UK-based migrant-led cultural platform founded by Tima Jam, an Iranian-born British curator and producer. Building on 20 years of experience through Blue Rhino Art Consultancy, Art Voyage aims to amplify underrepresented voices through a wide range of activities including exhibitions, summits, public art, residencies, and community programmes. The platform is grounded in values of equity, care, cultural exchange, and inclusive authorship, with a strong commitment to lasting cultural and social change. Art Voyage Biennial will officially launch in 2026, with its first edition taking place in London in 2027. Unlike conventional biennials, this initiative will relocate to a different global city every two years, encouraging new forms of cultural exchange and international collaboration. Future editions are already confirmed in Dubai, Dammam, Berlin, and Hong Kong, following an Olympic-style model to foster global exposure and creative transformation.

To celebrate the launch, Art Voyage is offering free Friend memberships until the end of August 2025, and %50 off until the end of September 2025. For full membership benefits and information about joining our exclusive Patrons Circle, visit: www.artvoyagebiennial.org.uk/join

Anyone can also support the Echoes of Migration project with a one-off donation, anonymous if preferred. Your support will help build the artist materials fund, create a digital storytelling archive, ensure summit accessibility and legacy, and develop workshops for local communities. Together, let's celebrate migrant voices and create lasting cultural change:

<https://www.crowdfunder.co.uk/p/the-echoes-of-migration>

ENDS

PRESS ENQUIRIES

For press enquiries, interviews, or media passes, please contact Tani Burns:

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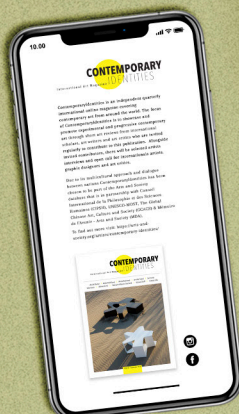
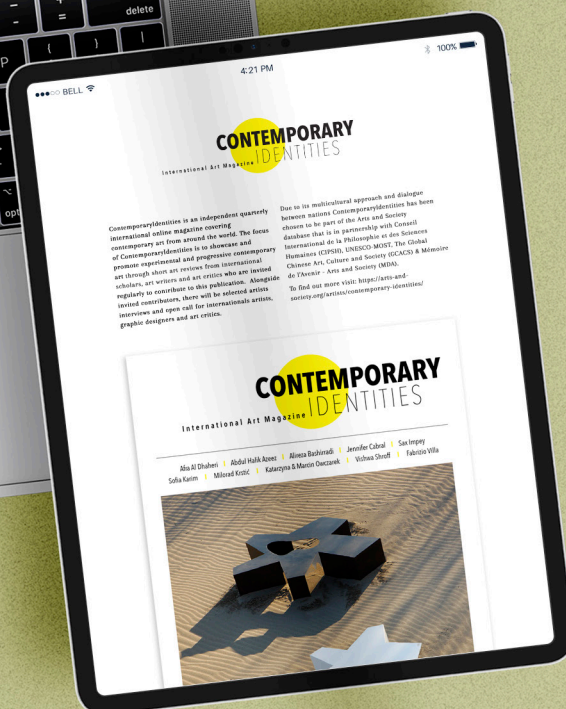
EDITORS NOTES

About Art Voyage CIC

Founded by Tima Jam, Iranian-born British curator and producer, Art Voyage is a migrant-led cultural platform committed to building a dynamic, equitable, and globally connected arts ecosystem through novel initiatives comprising exhibitions, public art, summits, residences, and community engagement to create a lasting cultural and social impact. An innovative, charitable project which unites fine art institutions and talented creatives worldwide to promote and celebrate diversity in the arts. From our partner universities to independent scholars and artists, we aim to build a collaborative ecosystem which provides artists and curators with access to the global creative community. Echoes of Migration inaugurates our mission to amplify underrepresented voices and highlights our values of equity, care, cultural exchange.

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