



## RESUME

# NARGES MOTEVALED BAKHASHAYESH

## CONTACT

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## EDUCATION

- Soore University | 2014-2018  
Master of Islamic Art (Ceramic) | GPA: 19.71 out of 20  
**Thesis**  
Theoretical section title: Explaining the creative features and innovation in the practical aspect of Samanid dynasty pottery  
Practical section title: Design and construction of several samples of contemporary pottery with innovative criteria taken from Samanid dynasty samples
- Soore University | 2010-2014  
Bachelor of Islamic Art( Ceramic) | GPA: 18.79 out of 20

## EXPERIENCES

- Restoration of Seven-colored tiles of Darband religious center, Tehran, Iran | 2020
- Wall decorating of Women's Park with traditional tiles, Shahrerey, Iran | 2019
- Business Consultant related to ceramics, Meidoun Website | 2018-Present
- Member of Iranian Ceramists Association | 2018-Present
- Art Specialist, Meidoun Website | 2018-2019
- Designing, making and installing Seven-colored tiles on the entrance portal of Abolfazl Mosque, Shahrerey, Iran | 2018

## WORKSHOPS FACILITATION

- Conducting four-day virtual workshop of Underglaze Painting, Narcius Studio | 2020
- Conducting four-day virtual workshop of Persian seven-colored tiles painting, Narcius Studio | 2020
- Conducting one day workshop of Underglaze Painting, Saghsi Studio | 2019
- Conducting one day workshop of Underglaze Painting, Payam-e Noor University of Tabriz | 2019
- Conducting one day workshop, Doorbine 7 Tv program, TV 7 | 2019
- Conducting one day workshop of Underglaze Painting, Baloot Studio | 2018

## TEACHING EXPERIENCES

- Tiles making, Soore University | 2021-2022
- Painting with glaze, Soore University | 2020-2021
- Underglaze painting, Academic Center for Education, Culture, and Research | 2020-2021
- Painting with glaze, Academic Center for Education, Culture, and Research | 2020-2021
- Persian seven-colored tiles painting, Academic Center for Education, Culture, and Research | 2019-2020
- Ceramic molding, Ceramic forming techniques, Glazing and Painting with glaze, Narcius Studio | 2019-present
- Ceramic forming Techniques, Baloot Studio | 2018-2019
- Volunteer Teaching of Ceramic forming techniques, Iliia Charity Organization | 2018
- Ceramic forming Techniques, Farzanegan School, 2017-2020

## CERTIFICATION

- Ceramic forming techniques, Art Academy | 2017
- Relief carving in ceramics, Iran Technical and Vocational Training Organization | 2007

## SOFTWARE

- CorelDRAW • Microsoft Word

## EXHIBITIONS

- "Me" Group exhibition, Ehsan Art Gallery, Iran | 2018
- "It" Group exhibition, Ehsan Art Gallery, Iran | 2018
- "77" Visual Art group exhibition, Khatte Sefid Art Gallery, Iran | 2018
- "Silent Sound" Group exhibition, Marefat Art Gallery, Iran | 2018
- Visual Art group exhibition, Ayrik Art Gallery, Iran | 2018
- Solo exhibition of Ceramic sculptures, Farshchian art gallery, Saba Art Cultural Institute, Iran | 2017
- "Unfinished" Group exhibition, Fear Art Gallery, Albania | 2017
- "Insomnia" Group exhibition, Art Zone Gallery, Greece | 2017
- "Art depiction" Group exhibition, Gole Narges Art Gallery, Iran | 2016

## CONFERENCE PRESENTATIONS

- An overview of the artwork and life of a contemporary artist "Yayoi Kusama" | 2019
- "Earthenware or Ceramic?" oral presentation, Iranian Artists Forum | 2016

## LANGUAGES

- Persian: Native • Azeri: Mother tongue • English: Intermediate

## AWARDS

- Ranked 1st in "Sculpture" at Imam Reza Intl. Festival, Tehran University of Art | 2017
- Ranked 2nd in "Sculpture" at Imam Reza Intl. Festival, Tehran University of Art | 2015
- Ranked 3rd in "Ceramic and Earthenware" at Imam Reza Intl. Festival, Isfahan University of Art | 2015

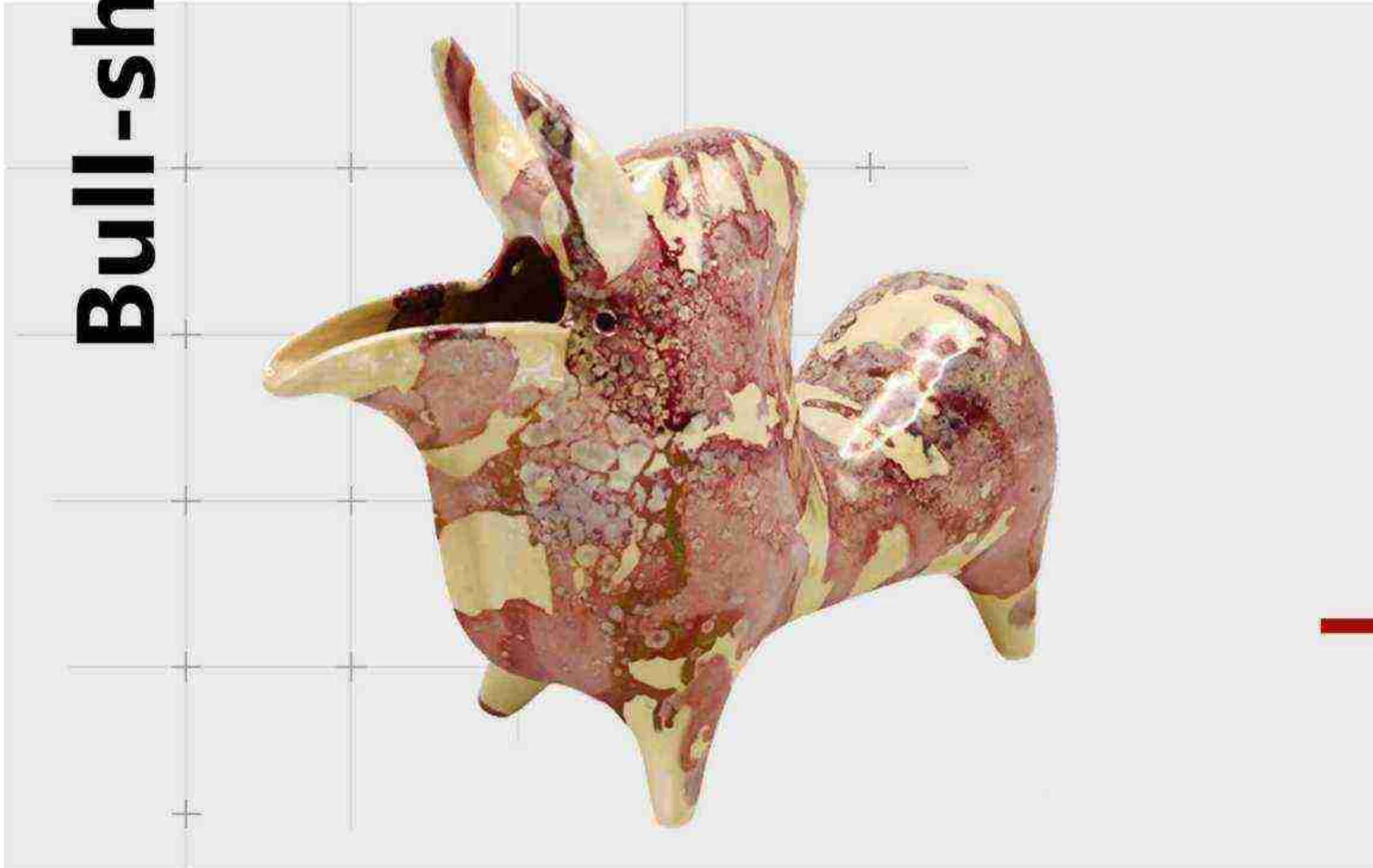
## SKILLS

- Clay selection and preparation • Good sense of form, design and color
- Creative flair and practical ceramics skills • Communication
- Teaching Skills • Clay firing methods • Clay forming
- Formulation of any ceramic coating • Glaze painting

## HOBBIES

- Visiting Museums and Historical Places • Painting and sculpting
- Reading Books • Walking

# Bull-shaped



A rhyton is a roughly conical container from which fluids were intended to be drunk or to be poured in some ceremony such as libation or merely at table. They are typically formed in the shape of an animal's head and were produced over large areas of ancient Eurasia, especially from Persia to the Balkans. This work is based on historical works of the Marlik civilization in northern Iran, also known as the Amlash cows. About a thousand years ago, objects were found in the east of Gilan province in Iran, including statues of humpback cows, which were most likely used for religious ceremonies and spells.

**Technique:** Handmade Ceramic thrice fired in the kiln at 1080°C

**Size:** 25cm\*20cm\*7cm

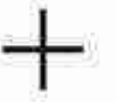
**Year:** 2018



This one is a handmade ceramic thrice fired in the kiln at 1080°C.

**Technique:** Slab, Coil, Ceramic  
**Size:** 38cm\*35cm\*15cm  
**Year:** 2017

## **Banoo (Lady)**



**Technique:** Slab, Raw glaze, Ceramic  
**Size:** 42cm\*27cm\*14cm  
**Year:** 2015



# Relief

- This collection is inspired by talismans and refers to the aspect of femininity (form and arch of women's feet) through the use of talismans. Women are more likely to use talismans—women who sought to solve their problems with the help of these talismans' magic.

# Talisman

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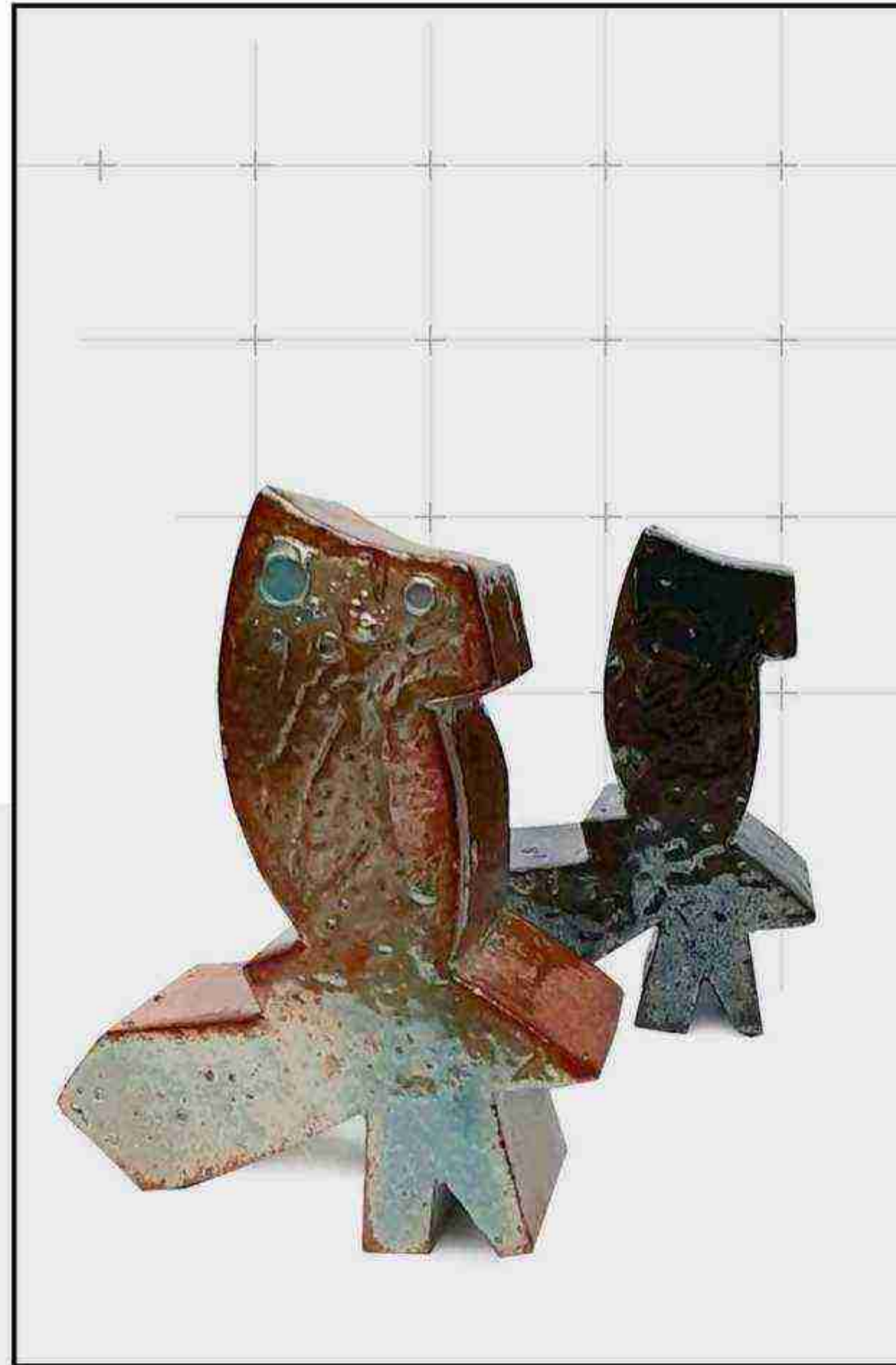
**Technique:** Slab, Ceramic, Matt Glaze  
**Size:** 40cm\*35cm\*16cm  
**Year:** 2014



- Magic squares, which are the main component of talismans, are used in this talisman-inspired collection. Small squares are placed next to each other to form an abstract form of man, and the lock and key, another symbol in the talisman, is created as a support and the main part of the work. As expressions of requests, magic squares, numbers, letters, and some words are engraved on the work.

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# The Horses



**Technique:** Slab, Ceramic  
**Size:** 20cm\*15cm\*4cm  
**Year:** 2016

■ I began designing this collection by lining and pasting them together on a page covered in regular hexagons. In other words, the goal was not to create a bird with this final image at first, but during the design process and as a result of the desired design, the bird design emerged from the heart of the design.

## The Birds



I began designing this collection by lining and pasting them together on a page covered in regular hexagons. In other words, the goal was not to create a bird with this final image at first, but during the design process and as a result of the desired design, the bird design emerged from the heart of the design.

**Technique:** Slab, Ceramic  
**Size:** 22cm\*20cm\*5cm  
**Year:** 2016







## — Relief

This collection is inspired by talismans and refers to the aspect of femininity (form and arch of women's feet) through the use of talismans. Women are more likely to use talismans—women who sought to solve their problems with the help of these talismans' magic.

**Technique:** Slab, Ceramic, Raw glaze

**Size:** 42cm\*27cm\*15cm

**Year:** 2015



# I Relief

**Technique:** Slab, Ceramic, Raw glaze

**Size:** 63cm\*27cm\*14cm

**Year:** 2015



This collection is inspired by talismans and refers to the aspect of femininity (form and arch of women's feet) through the use of talismans. Women are more likely to use talismans—women who sought to solve their problems with the help of these talismans' magic.

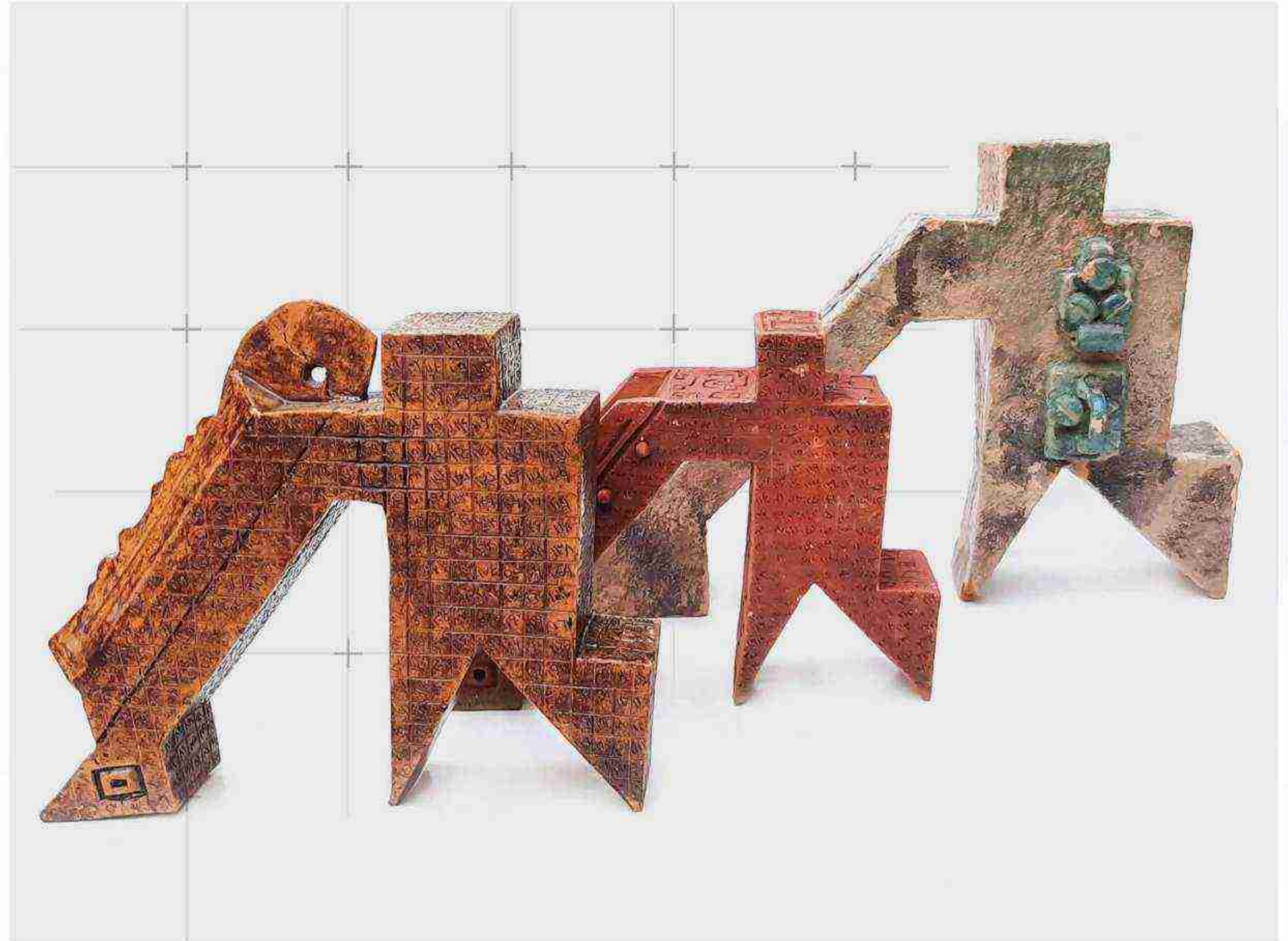
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# Talisman

**Technique:** Slab, Ceramic

**Size:** Different Sizes

**Year:** 2014



- Magic squares, which are the main component of talismans, are used in this talisman-inspired collection. Small squares are placed next to each other to form an abstract form of man, and the lock and key, another symbol in the talisman, is created as a support and the main part of the work. As expressions of requests, magic squares, numbers, letters, and some words are engraved on the work.



## Growth and Fertility

**Technique:** Slab, Maiolica, Matt glaze, Ceramic

**Size:** 42cm\*22cm\*14cm

**Year:** 2016

During various trials, the woman has been harassed or assaulted. Despite all of the problems and harassment, the woman grows despite being a physically weak and highly sensitive creature. So the woman is essentially a strong being who grows not only herself but also her children so that they can succeed. The cypress, which is a symbol of growth and development, has been used as a symbol of women in this collection.



# The Horses

**Techniques:** Underglaze, Sgraffito, Ceramic  
**Size:** 25cm\*25cm  
**Year:** 2019



# The Lions

**Techniques:** Underglaze, Sgraffito, Ceramic  
**Size:** 25cm\*25cm  
**Year:** 2019



■ The design of these plates began with a combination of improvised motifs and traditional and old motifs engraved on antique pottery (Samanid dynasty) and new motifs inspired by those traditional motifs. The technique and method of application are underglazing on bisque-fired clay using Astain and dye oxides, some of which have been part of the Sgraffito design.



# Hormoz Island

**Technique:** Underglaze, Slip and Moka, Ceramic

**Size:** 10cm\*10cm

**Year:** 2021

- These works are inspired by aerial photographs of islands and oceans. To create them, I first spread clay bricks; then, I started painting using Slip and Moka. I have removed the traces of the species tree caused by Moka and given it the desired shape and texture. After the first baking, I applied a thin layer of glaze on it and put it back in the kiln for the second baking.

# Hormoz Island

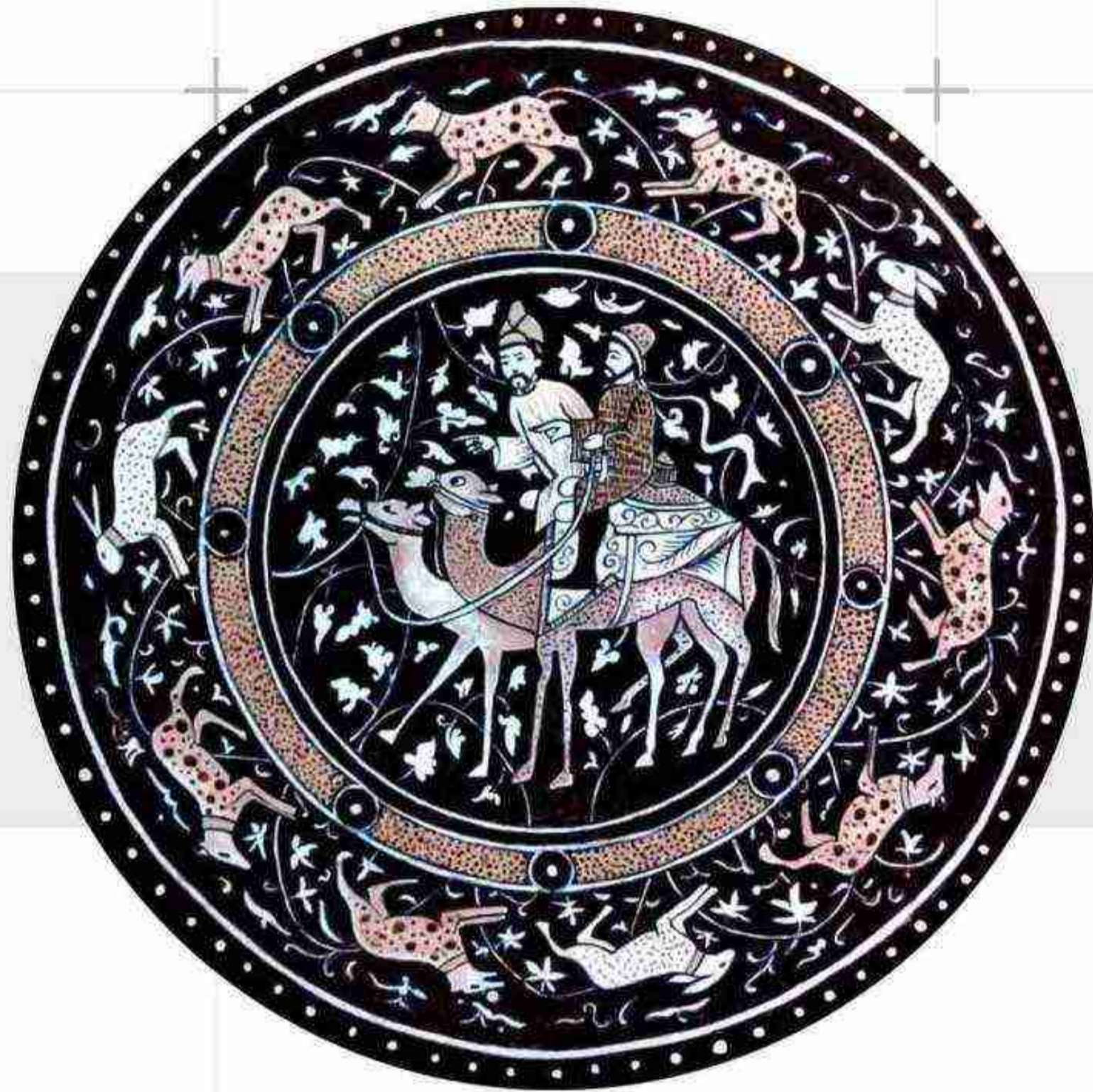
**Technique:** Underglaze, Slip and Moka, Ceramic

**Size:** 10cm\*10cm

**Year:** 2021



- These works are inspired by aerial photographs of islands and oceans. To create them, I first spread clay bricks; then, I started painting using Slip and Moka. I have removed the traces of the species tree caused by Moka and given it the desired shape and texture. After the first baking, I applied a thin layer of glaze on it and put it back in the kiln for the second baking.



## Astrological sign

**Techniques:** Underglaze, Sgraffito, Ceramic

**Size:** 30cm\*30cm

**Year:** 2018



## Layla & Majnun

**Techniques:** Underglaze, Sgraffito, Ceramic

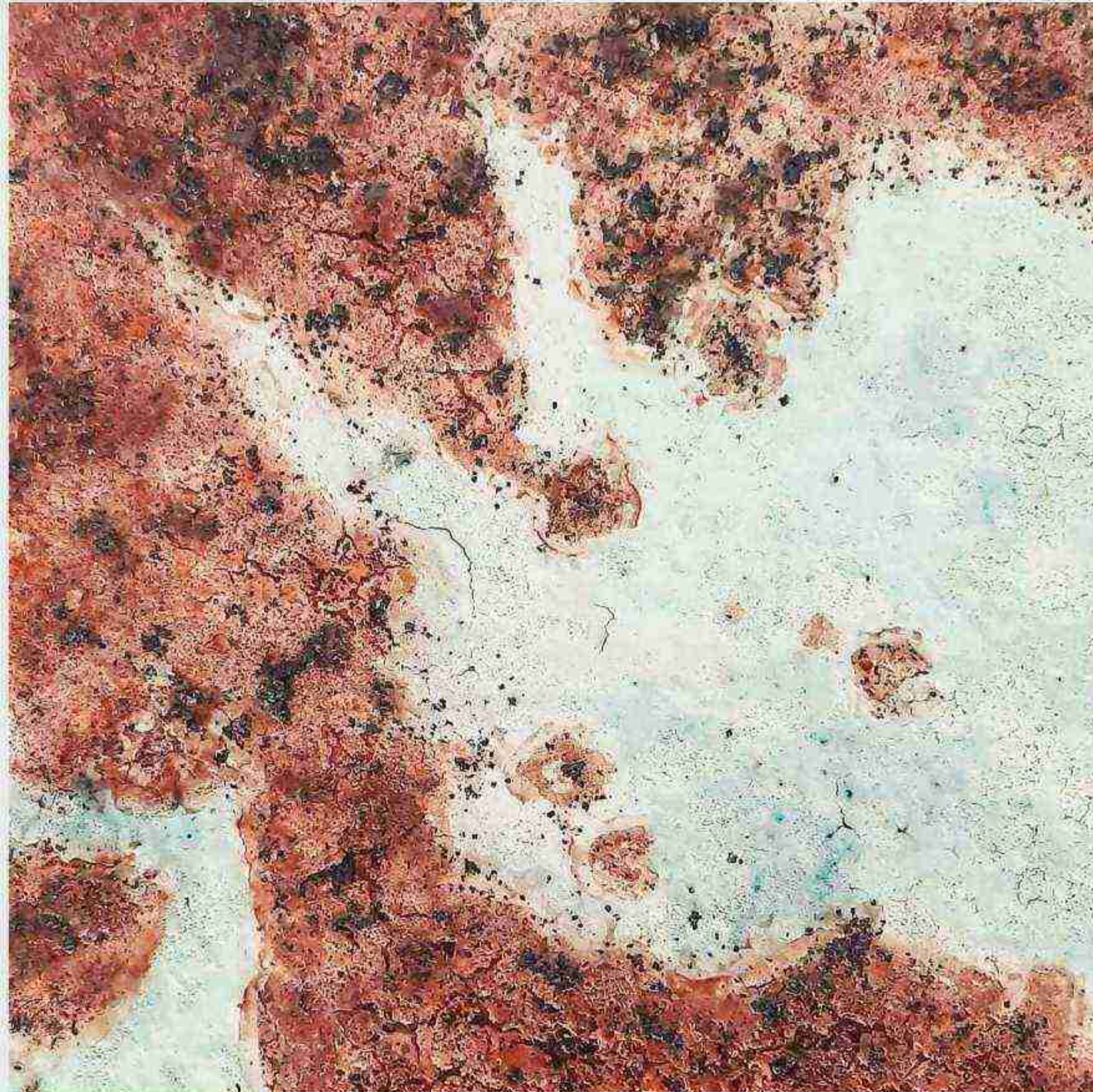
**Size:** 30cm\*30cm

**Year:** 2018



■ The design of this work began with a combination of improvised motifs and traditional and old motifs engraved on antique pottery (Seljuk dynasty). The constellations in this design were most likely referred to by the Seljuk artist. The technique and method of application are underglazing on bisque-fired clay using Astain and dye oxides, some of which have been part of the Sgraffito design.





## **— Hormoz Island**

**Technique:** Underglaze, Slip and Moka, Ceramic

**Size:** 10cm\*10cm

**Year:** 2021

- These works are inspired by aerial photographs of islands and oceans. To create them, I first spread clay bricks; then, I started painting using Slip and Moka. I have removed the traces of the species tree caused by Moka and given it the desired shape and texture. After the first baking, I applied a thin layer of glaze on it and put it back in the kiln for the second baking.

# Marbled

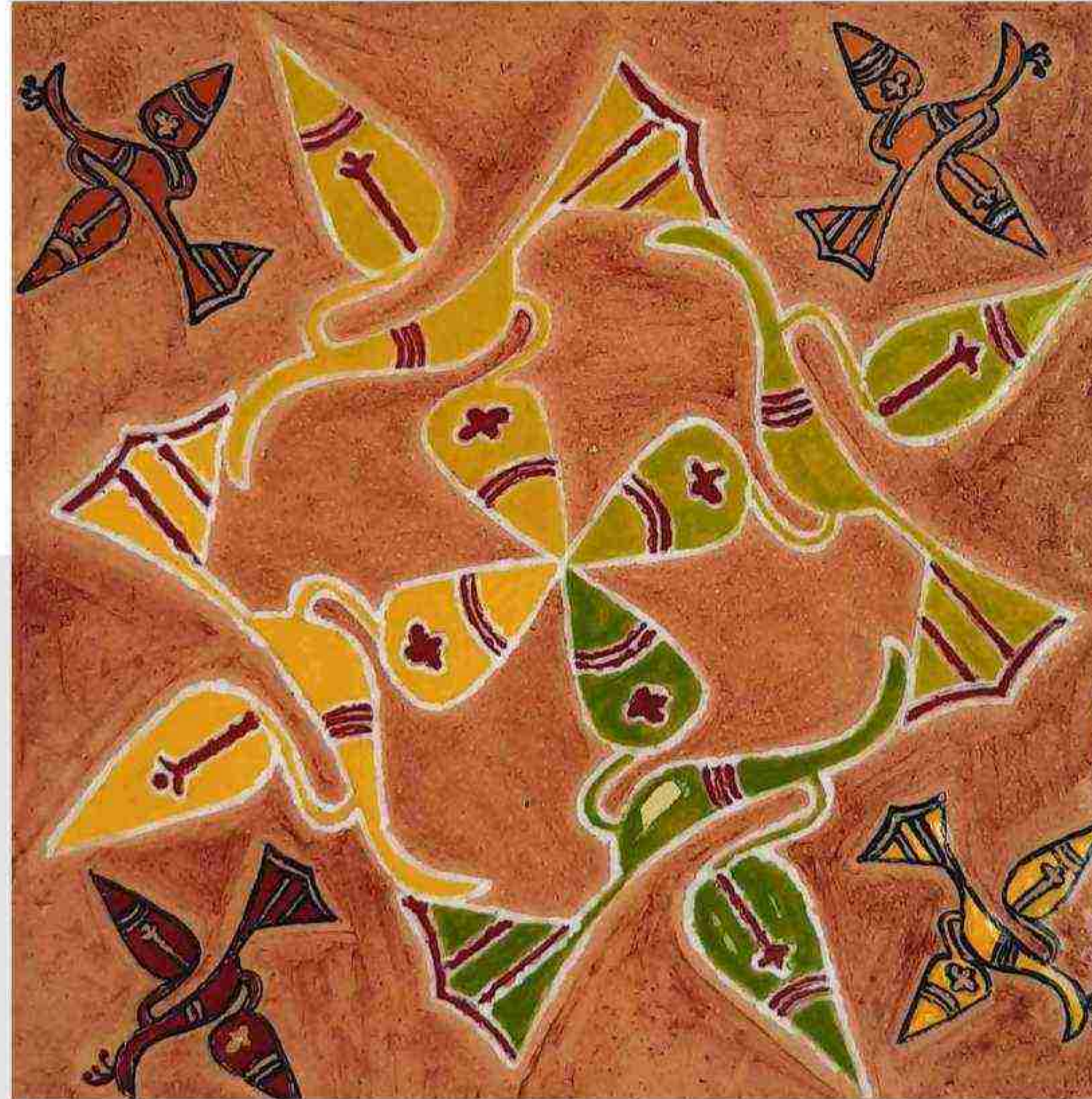


**Technique:** Overglaze, Ceramic  
**Size:** 20cm\*20cm  
**Year:** 2021



This work was created by combining and merging glazes and is performed and created in an abstract way. This collection is entirely decorative and can be used on both building walls and floors.

## The Birds



**Technique:** Underglaze, Ceramic  
**Size:** 15cm\*15cm  
**Year:** 2019

This collection is adapted from a particular design named Long neck bird painted on Slip-painted Potteries from the Samanid period. These works are painted on the tile using the underglaze method with Astain and dye oxides, and then a layer of glaze is applied on it and fired in a kiln at 1000 degrees Celsius.



## — The Lion

**Technique:** Underglaze, sgraffito, flat, Ceramic  
**Size:** 15cm\*15cm  
**Year:** 2019

This collection is adapted from Slip-painted Pottery from the Samanid period. These works are painted on the tile using the underglaze method with Astain and dye oxides, and then a layer of glaze is applied on it and fired in a kiln at 1000 degrees Celsius.



**Technique:** Underglaze, Slip and Moka, Ceramic  
**Size:** 10cm\*10cm  
**Year:** 2021

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# Hormoz Island

The presumption of rocks and tree trunks is used to create these works. Initially, the mud clay is spread in this manner. Then, using a sharp tool, add textures to the body. The tile is bisqued before being painted with underglaze. After that, a thin layer of glaze is applied to it.

## Flowers in the pot



The design for this piece was inspired by stone carvings from a palace in Khorasan province.

**Technique:** Overglaze, Ceramic

**Size:** 135cm\*90cm

**Year:** 2020





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## Victorious

This collection is adapted from Slip-painted Pottery from the Samanid period. These works are painted on the tile using the underglaze method with Astain and dye oxides, and then a layer of glaze is applied on it and fired in a kiln at 1000 degrees Celsius.

**Technique:** Underglaze, Sgraffito, Flat, Ceramic

**Size:** 15cm\*15cm

**Year:** 2019





## — Azadeh & Bahram

**Technique:** Underglaze, Sgraffito, Flat, Ceramic

**Size:** 15cm\*15cm

**Year:** 2019

- This collection is adapted from engraved dishes from the Seljuk period. These works are painted on the tile using the underglaze method with Astain and dye oxides, and then a layer of glaze is applied on it and fired in a kiln at 1000 degrees Celsius.



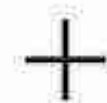


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## Sobhan

**Techniques:** Relief carving, Underglaze  
**Size:** 25cm\*25cm  
**Year:** 2013

■ This work's design is entirely improvised, having begun with charcoal on paper. After final approval, the text "Sobhan" and was relieved, and painted on handmade plates. This piece is fired in the kiln twice. The first firing takes place at 1100 degrees Celsius, and the second at 1080 degrees Celsius.



# Marbled

**Technique:** Overglaze, Ceramic  
**Size:** 20cm\*20cm  
**Year:** 2021

- This work was created by combining and merging glazes and is performed and created in an abstract way. This collection is entirely decorative and can be used on both building walls and floors.



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THANK YOU I APPRECIATE YOUR TIME AND CONSIDERATION.