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biography

Elham M. Aghili is an Italian artist with Persian origins, born in Sassuolo in 1989. The family profession led her to grow up among Persian rugs, the same ones that will characterize her future artistic research. After a first scientific journey, in 2016 at the age of 26 she decided to enroll at the Academy of Fine Arts in Bologna where she obtained the BA and MA in Visual Arts, obtaining at the same time of her studies numerous prestigious awards such as the selection for the National Arts Award in 2021 (annual initiative organized by the Italian Ministry of Education), the Avant Young #safety, prize awarded by Volvo Car Italia, Milan, the selection for the prestigious Biennal Contextile, an initiative dedicated to contemporary textile arts, Guimaraes, Portugal. Her works have entered the permanent collections of Hub 19 M, Paris, Consorzio Colibri, Bologna, Fatti ad Arte, Biella, Trame d'autore - Municipal Civic Collection, Chieri, Vimar1991, Vercelli, and in the art collection of Romagna Fairs institution, Forli. Among her most recent participations in solo shows we can mention *Flowerstan* in collaboration with **Cappellini** for **Fuorisalone**, **Milan** Design Week 2024, Cappellini Showroom, Milan, Transition, Pitti Immagine Filati in collaboration with Vimar1991, Fortezza da Basso, Florence, The New Bloom, Chanel offices, Milan, La nuova Fioritura, Villa Bellombra, Bologna, Il Giardino dell'anima, Ferrero Palace, Biella, Appesi a un filo, SCD Gallery, Perugia, Hybrids #Vetrina, Pop-up showcase, Venice, and II Filo Conduttore in collaboration wit Oway for Bologna Art City, Oway store, Bologna. Some of her most recent participations in collective exhibitions include Threads of our time, Chelsea Market, New York, De Rerum Natura, on the occasion of the opening of the 59th edition of the Venice Art Biennale, Circolo Ufficiali della Marina Militare, Arsenale, Venice, Risonanze, Municipal Art Collections, Palazzo d'Accursio, Bologna, as part of The World **Textile Arts 25WTA**, Italy salon: *Fiberstorming* at the Bergamo Arte Fiera and at the former University hall, Bergamo, and The soft Revolution. Textile Museum.

artist statement

I have always been a great observer of the relationship between the human being, nature and the environment that surrounds him, and in it I have identified my journey into art, trying to give life to immersive and imaginative environments that have gradually become a personal microworld parallel to the real one. A microworld as wild, invasive and almost primitive, as it is surreal and calculated in every little detail to seem so. Thanks to my roots and the family profession, which have always led me to live in close contact with Persian rugs, it was instinctive to recognize the yarns as the elective material of my research, and to find formal and symbolic assonances with the life process of the nature to give shape and energy to my artistic expression. Persian carpets are one of the first figurative representations in textiles of the garden as a metaphor for the world, that metaphor which in the Persian mentality is experienced as an internal vision, as well as being our habitat. A vision that in any way seeks an encounter with the world, today characterized by devastating climate changes, atrocious wars and global pandemics. And it is precisely at this moment that art continued to play its sentinel role in my research. The plots have transformed into hybrid environments, alive and lively, invasive and sometimes immersive. As if time could stop in a moment unknown to us and fatal, in which life overlaps with survival, amazement replaces anguish, and change returns to making beauty flourish. Because in order to recreate a better world, we must also have the opportunity to imagine what it could be

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hybrids

2019 - 2023 Textile yarns, iron wire, multi-material recycled materials Interlacing, embroidery, knotting

"Hybrids, is an ambiguous garden whose boundaries blur and overlap, heir to that paradise of Persian etymology - a fabled, imagined, mythologized and perhaps never truly reachable elsewhere - which no longer exists (anymore) and, at the same time, a hypothesis of an entity that does not exist in nature (yet). Another element that maintains the visual aesthetics that is familiar to us through the representation of many peculiar characteristics of the species but which is configured more as the narration of an ongoing process than as a static condition, a metaphor for the precarious balance of phenomena that is never definitive and permanent, but perpetually changing and therefore requires constant research. the work evokes much more than what it reveals, in a game of allusions and references between reality and illusion which has its source of inspiration in the deceptive perception of our senses and its territory of inspiration in the relationship between nature and humanity exploration."

(Barbara Pavan, Arte Morbida, Special issue The Soft Revolution, 2022)



flowerpops

2023

Textile yarns, iron wire, multi-material recycled materials Interlacing, knotting

"(...) They couldn't see us anymore, that's the reason, they couldn't hear our voices anymore. (...) they weren't to blame. They had finished being children (...)" reveals Bernardi, one of the geniuses guardians of the trees capable of transforming into human beings or animals, to Benvenuto, the protagonist of 'The Secret of the Old Forest' the second book by Dino Buzzati in which real and fantasy intertwine in that vital and creative dimension, open to listening and exploring the world with amazement and wonder that coincides with childhood - of the individual as well as of all humanity. The ability to understand the language of nature and to dialogue with its elements belongs to a condition that human beings experience as children when imagination makes the incredible credible. This underground root, magical and unfortunately faded over the years, is at the origin of Elham M.Aghili's maxi-sculptures: the Flowerpops are vaguely anthropomorphic hybrids in which flora and fauna combine and contaminate each other and which allude to gigantic lollipops. Aghili appeals to that infantile figure that still survives within every adult and which alone can restore the sensitivity to cross the border between real and imaginary, to investigate the invisible and to allow the beauty of nature to activate all our senses - real or plausible - nourishing reflection on the urgency of safeguarding and protecting its future."

(Barbara Pavan, Arte Morbida, issue dedicated to Flberstorming, 2023)



transition

2022 - 2023

Textile yarns, iron wire, multi-material recycled materials, UV light Interlacing, embroidery, knotting

Transition is an immersive installation that alludes to hybrid forms poised between submerged marine life and emerged terrestrial vegetation. The technological factor of the yarns used amplifies, on the one hand, the appearance of a perceived nature that mocks our senses, and on the other accentuates the contrast of its relationship with what is foreign to it.

The decontextualization of a small sample of "nature" that alludes to the experience of the wild and the domesticated, implying that the rules of chance are followed, takes on a symbolic value: dry land and sea hybridize in new forms with blurred boundaries.

The work leads us to ask ourselves what is perceived as nature today, what its limit is and how we are able to assume it, be aware of it in our reiterated daily experience between the tangible and the virtual, between the concreteness of material life and its own illusion. The liveliness and chromatic variety here become a captivating, bewitching presence, a threshold between being and appearing, beyond dichotomies.



upside-down

2024

Textile yarns, iron wire, multi-material recycled materials Interlacing, embroidery, knotting

"Never more than at this moment an Upside-down garden becomes a metaphor for a world characterized by climate changes, terrible wars and global pandemics. A nature that clings to any possibility to claim its right to survival. The upside-down garden by Elham M.Aghili which materializes through a weave of waste yarns, leads the user's gaze across the visible surface of the world, into the wonder of nature invisible to the eyes but which allows life on this planet. Emanuele Coccia (Italian philosopher) in his "The life of plants" writes that the roots make the soil and the underground world a space of communication. The most solid part of the earth is then transformed, thanks to them, into an immense planetary brain, where not only materials but also information on the identity and state of the organisms that populate the surrounding environment circulate. The underground world is a mysterious galaxy that inspired an immense fantastic literature in which it was imagined that a mirror universe, an alien environment, a parallel space/time found its place in the bowels of the earth, from time to time. Aghili inserts her research into this imaginary "other" and builds above us the ground on which we walk, triggering a disorientation that opens a broad reflection on all the unknown beauty that human beings wound and destroy without having full awareness simply because they are foreign to its field of vision, because it is unable to lay its gaze on it or because it is hidden, kept in the infinite folds of nature where the superficial attention of contemporaneity sees only earth."



lunapark

2023

Textile yarns, iron wire, multi-material recycled materials Interlacing, embroidery, knotting

"The artist investigates the dimension of wonder that belongs to childhood or, better yet, to that child spirit that still lives in us, with LUNA PARK, installations, created for fort the first time for the 93rd edition of Pitti Immagine Filati (Fortezza Da Basso, Florence, Italy, June 2023) in collaboration with VIMAR1991.

The installation takes us into the territories between real and fantastic to rediscover the ability of fantasy to make the incredible credible, to give adults back the same ability to dream by immersing themselves in an illusion that as a child gave amazement, happiness and lightness. Soft shapes and bold colors appeal to that childish figure, to the freedom of the imagination to allow us to free the deepest, most authentic and joyful part of us."

(Barbara Pavan) https://filifor.wordpress.com/2023/06/28/a-pitti-filati-il-luna-park-dielham-aghili/













































PITTI fair Jan. 2024

Leopolda Fortress, Florence



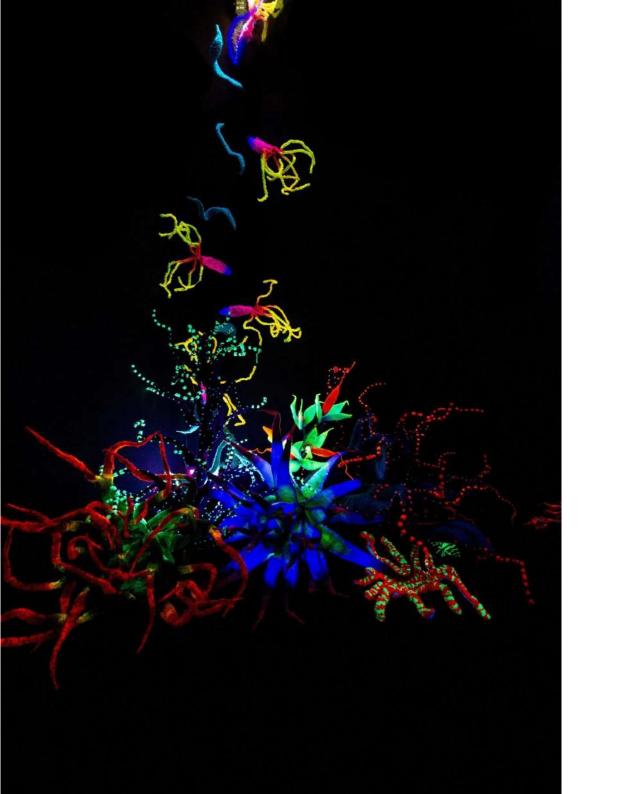


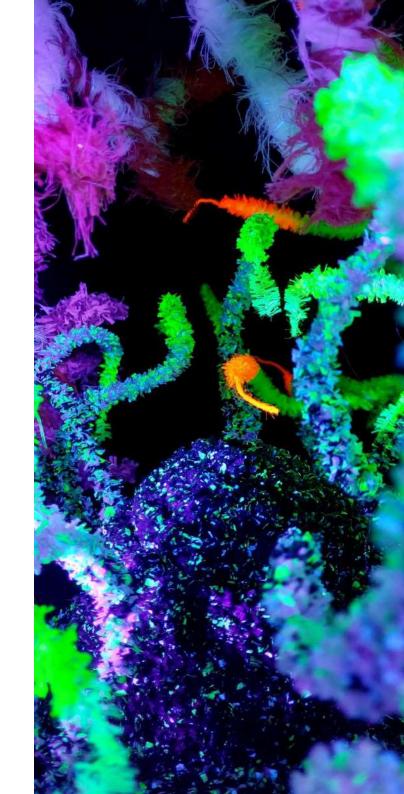


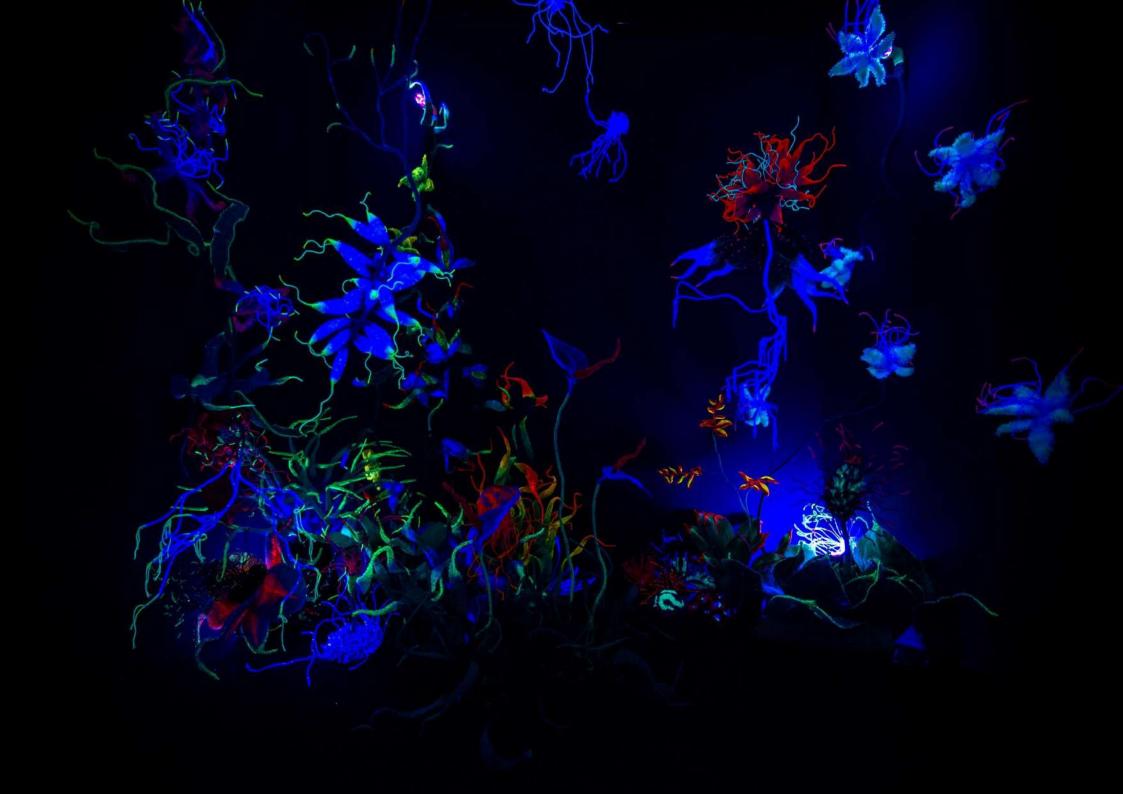












Follow the thread Nov. 2023

Curated by Barbara Pavan

Gallery Space at Chelsea Market, New York









PITTI fair Jul. 2023

Leopolda Fortress, Florence



























