

B I B I M A N A V I



BIBI MANAVI

BIBI MANAVI IS A PARIS-BASED MULTI-DISCIPLINARY ARTIST. HER PRACTICE FOCUSES ON ACCESSING MEMORY THROUGH MICROSCOPIC OBSERVATION AND ARCHIVING OF DISAPPEARING FLORA BY MEANS OF SCULPTURE AND PHOTOGRAPHY. MANAVI'S WORK INVESTIGATES THE ROLE OF MEMORY THROUGH THE MAGNIFYING GLASS OF DENDROCHRONOLOGY IN THE TIME OF ECOLOGICAL MUTATION: TRANSFORMATION OF LAND, WATER DIVERSION, DEFOR-ESTATION. THE SCULPTURAL PANELS DRAW FROM IRAN'S MIRROR MOSAIC CRAFT WITH BIOMORPHIC DESIGN AT ITS CORE. ANNUAL RINGS, MICROSCOPIC CELLULAR COMPOSITIONS TAKEN FROM SPECIFIC PLANT SAMPLES ARE ENLARGED IN VARYING SCALES AND THEN RECREATED - EACH INDIVIDUAL CELL IS REPRESENTED BY AN INDIVIDUAL MIRROR. THESE INSTALLATIONS HAVE A RELATIONSHIP WITH THEIR SURROUNDINGS, HOW ONE EXPERIENCES THESE PIECES IS DIRECTLY AFFECTED BY THEIR PLACEMENT. THE PHOTOGRAPHIC RESEARCH INSITU OF THE PANELS CAPTURES THE TRANSFORMATION OF ACTUAL SPACE INTO PERPETUAL FIELD MECHANISMS. PATTERNS FORM AND DISSOLVE, THROUGH A WHIRLWIND OF LIGHTS AND REFLECTIONS, UNDERLYING A FESTIVAL OF CELLULAR CONNECTIONS. BIBI CONSIDERS THE MIRROR REFLECTIONS IN HER WORK TO BE A DIRECT IMAGE OF TIME, A LENS IN WHICH THE INTERIOR AND EXTERIOR, THE PRESENT AND PAST, DISSOLVE INTO LIMINAL SPACE. IT IS THROUGH THESE REFLECTIONS OF THE MEMORIES OF PLANT LIVES THAT SHE WANTS US TO REFLECT UPON OURSELVES.

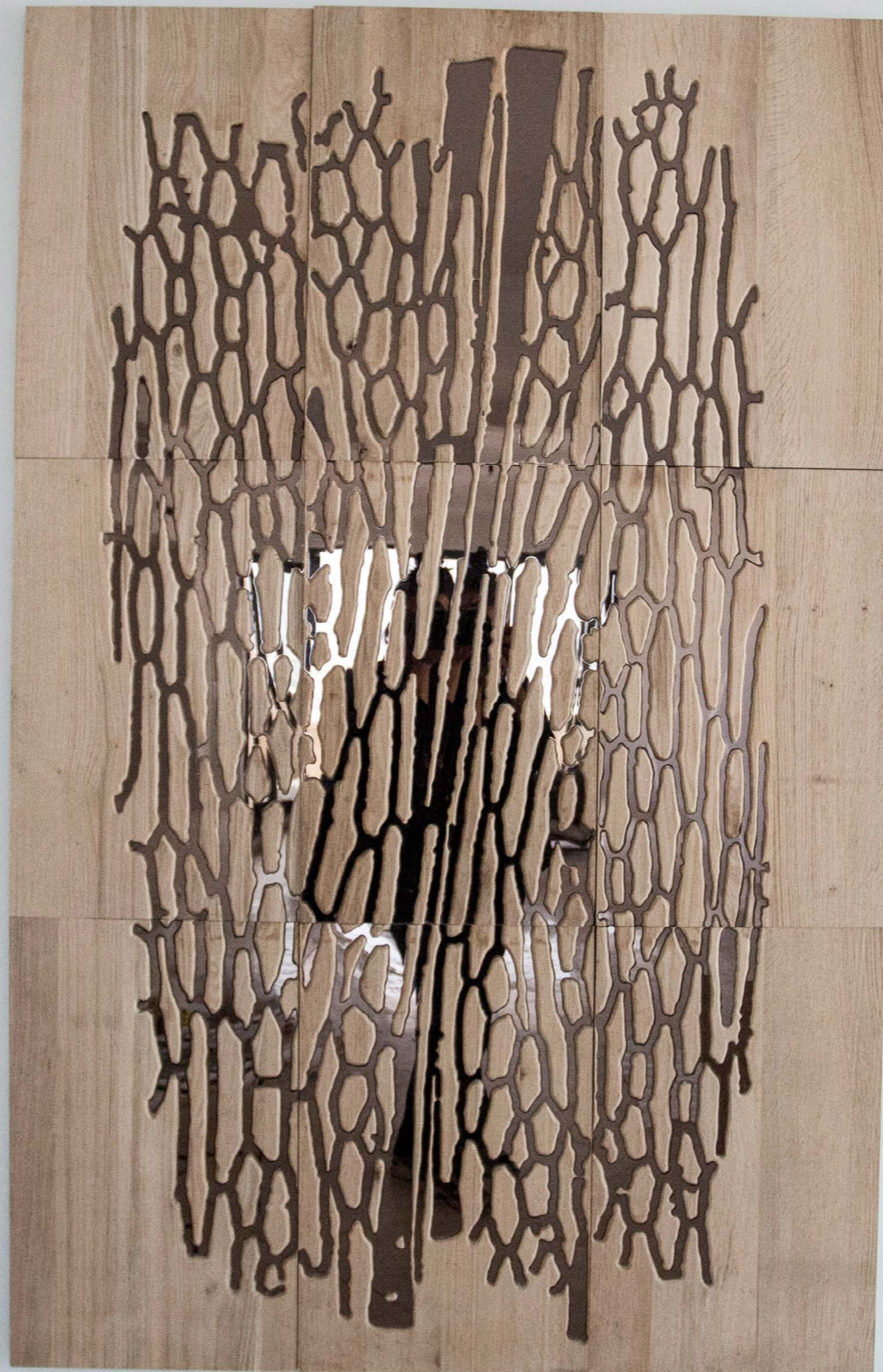


CHICORY SAMPLES AND ITS MICROSCOPIC RENDERING, 2022. TALEGHAN REGION, IRAN



'MEMORY OF BIRCH TREES' 2023 180x120 CM OAK WOOD BRONZE ACRYLIC MIRROR





INSTALLATION SHOT



OAK WOOD CELLULAR CARVING 2023 35X20 CM



'MEMORY OF BIRCH TREES' 2022 60X40 CM SHOU SUGI BAN OAK WOOD, BRONZE MIRROR



UNTITLED CARVING 2022 25X40CM PLATANE WOOD BRONZE ACRYLIC MIRROR



DETAIL



DETAIL

‘MEMORY OF WALNUT TREES’

IS AN ONGOING SERIES FOCUSED ON THE VARIETY OF TREES IN TALEGHAN REGION, IRAN. HERE, I TURNED BOTH MY PHOTOGRAPHIC AND MICROSCOPIC LENSES TOWARDS THE WALNUT TREES WHO ARE DEEPLY INGRAINED IN IRANIAN CULTURE AND ARE VALUED NOT JUST FOR THEIR NUTRITIONAL AND MEDICINAL PROPERTIES, BUT ALSO FOR THEIR SYMBOLIC SIGNIFICANCE. IN IRANIAN FOLKLORE, WALNUTS ARE ASSOCIATED WITH FERTILITY AND ABUNDANCE, IN THE ANTHROPOCENE HOWEVER, WE ARE WITNESSING CONSIDERABLE DEGRADATION OF WALNUT FORESTS DUE TO MISMANAGEMENT OF LAND, AND NEGLECT.



‘THE DAM’ SERIES 2007 40x60 CM PHOTOGRAPH





'MEMORY OF WALNUT TREES III' 2022 108x70CM PHOTOGRAPH



'MEMORY OF WALNUT TREES II&III 2023 46x30 PHOTOGRAPH



THE FRAMES OF THESE PIECES ARE FOUND
WALNUT WOOD FROM THE SAME LOCATION
WHERE THE PHOTOGRAPHS AND INITIAL
CELL IMAGE WAS TAKEN.





PHOTOGRAPH



INSTALLATION VIEW 'MEMORY OF WALNUT TREES 2023-108x70cm MIAFAIR-MILAN, ITALY



'MEMORY OF WALNUT TREES' 2021 82x82 ASH WOOD ACRYLIC BRONZE MIRROR



'MEMORY OF WALNUT TREES' 2021 111x72 PHOTOGRAPH

“MONTS ANALOGUES”

THE EXHIBITION TAKES THE FORM OF AN EXPEDITION, WITH ARTISTS COMING TOGETHER TO CONTRIBUTE THEIR OWN INTERPRETATIONS AND TAKES ON RENÉ DAUMAL'S UNFINISHED NOVEL *MONT ANALOGUE*, THAT PERCHES SOMEWHERE BETWEEN ALPINE ADVENTURE AND INITIATION QUEST. AN ANALOGY OF SPIRITUAL ELEVATION, ASCENSION TOWARDS KNOWLEDGE OF THE WORLD AND OF ONESELF, DAUMAL'S TALE IS A REFLECTION ON THE VARIOUS SLOPES THAT MAKE UP A MOUNTAIN, MANY AND WINDING. EVERYONE HAS THEIR OWN MOUNTAIN TO CLIMB; TAKES THEIR OWN PATH TO THE TOP.

Les arbres-miroirs de Bibi Manavi sont comme des portes secrètes qui nous mènent à des passages inconnus, des ouvertures en pleine montagne. Ils mêlent l'écorce au verre, l'éclat de la lumière aux reflets

incertains. Pour les faire naître, Bibi Manavi cisèle, découpe, mélange les matières. Ses œuvres sont autant d'explorations inattendues à travers les éléments naturels.



Bibi Manavi, *Formation Measures IV*, 2018, tirage photographique à base de pigments minéraux sur papier coton, 170 x 120 cm. Collection de l'artiste.



EXHIBITION VIEW 'MONTS ANALOGUES' 2021 FRAC-REIMS, FRANCE



EXHIBITION VIEW 'MONTS ANALOGUES' 2021 FRAC-REIMS, FRANCE



EXHIBITION VIEW 'MONTS ANALOGUES' 2021 FRAC-REIMS, FRANCE



EXHIBITION VIEW 'MONTS ANALOGUES' 2021 FRAC-REIMS, FRANCE

'MEMORY OF ALMOND TREES'

THIS SERIES TOOK PLACE IN TAFRESH PROVINCE AT THE EDGE OF THE ZAGROS MOUNTAIN RANGES. TAFRESH AND ITS SURROUNDING AREAS HAVE A DIVERSE ECOLOGY AND ECOSYSTEMS, WHICH ARE KNOWN FOR THEIR ENDEMIC SPECIES. DESPITE THE ECOLOGICAL IMPORTANCE OF THE REGION, THERE ARE ALSO ENVIRONMENTAL CHALLENGES FACING THE REGION INCLUDING SEASONAL WILDFIRES, DEFORESTATION AND OVERGRAZING.

WHEN EXPLORING THE REGION, ONE COMES ACROSS A VARIETY OF MEDICINAL PLANTS, MANY OF WHICH HAVE BEEN USED FOR CENTURIES IN TRADITIONAL MEDICINE AND ARE STILL COMMONLY IN USE IN IRANIAN APOTHECARY CULTURE. THE REGION IS ALSO WELL KNOWN FOR ITS ALMAND ORCHARDS, WHEN VISITING THE AREA IN SPRING, THE SCENT OF THE BLOSSOMS AND WHITE HILLS TANTALISES THE SENSES. IN SPRING 2019, THE VISION AND SMELL OF CHARCOL HAD DOMINATED THE SCENERIES. FIRES HAD STRUCK AGAIN. 'IN THE MEMORY OF ALMOND TREES' SERIES WITNESSES THOSE DAYS THROUGH MULTITUDE OF LENSES.





SALVIA LIMBATA, 2019 TAFRESH



INSTALLATION IN SITU



'MEMORY OF ALMOND TREES' I 2019 103.5x 63.5 SHOU SUGI BAN ASH WOOD BRONZE MIRROR



'MEMORY OF ALMOND TREES' 2020 TRYPTIQUE 103.5x140 ASH WOOD MIRROR RESIN



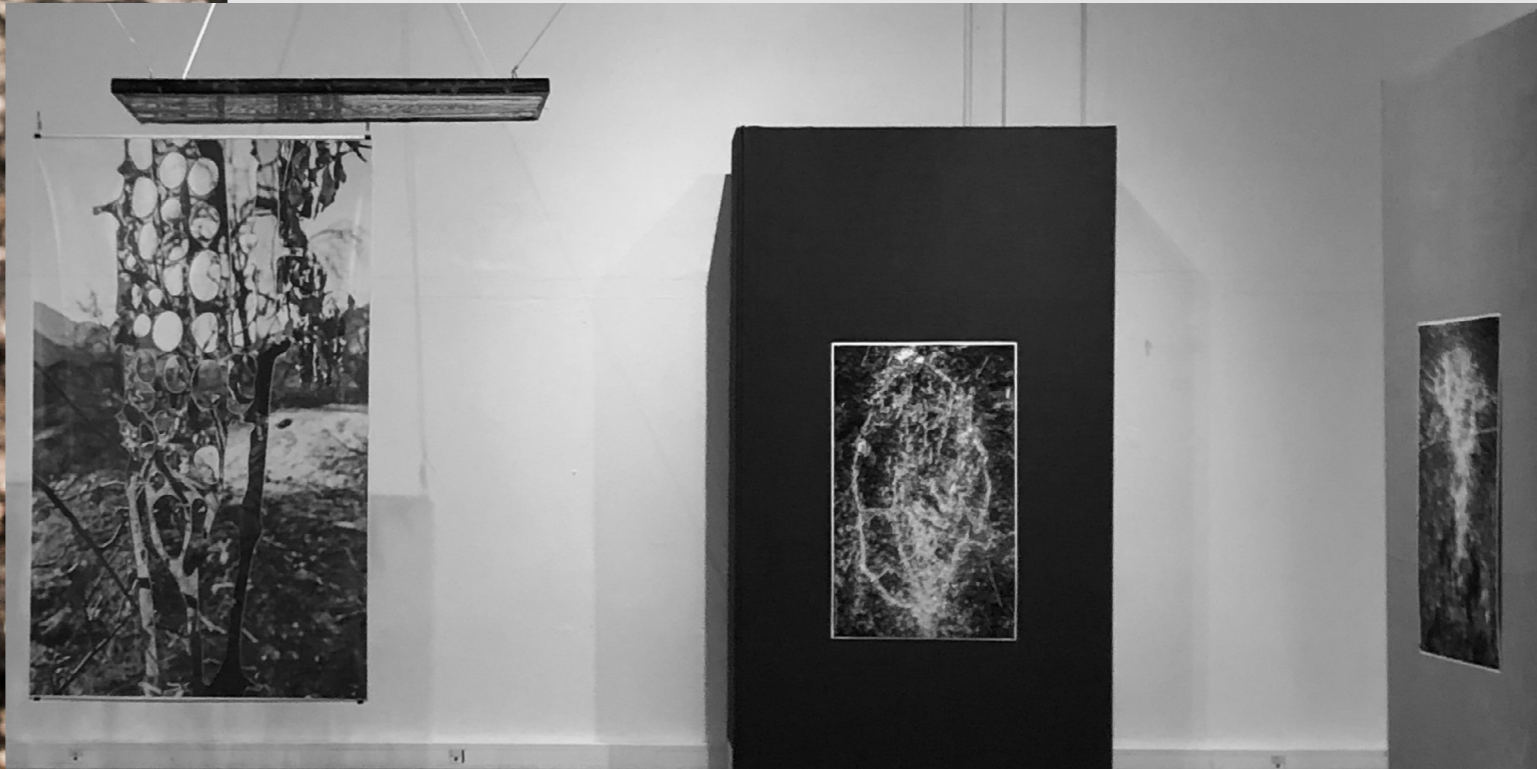
'MEMORY OF ALMOND TREES' II, III 2019 111x72 PHOTOGRAPH

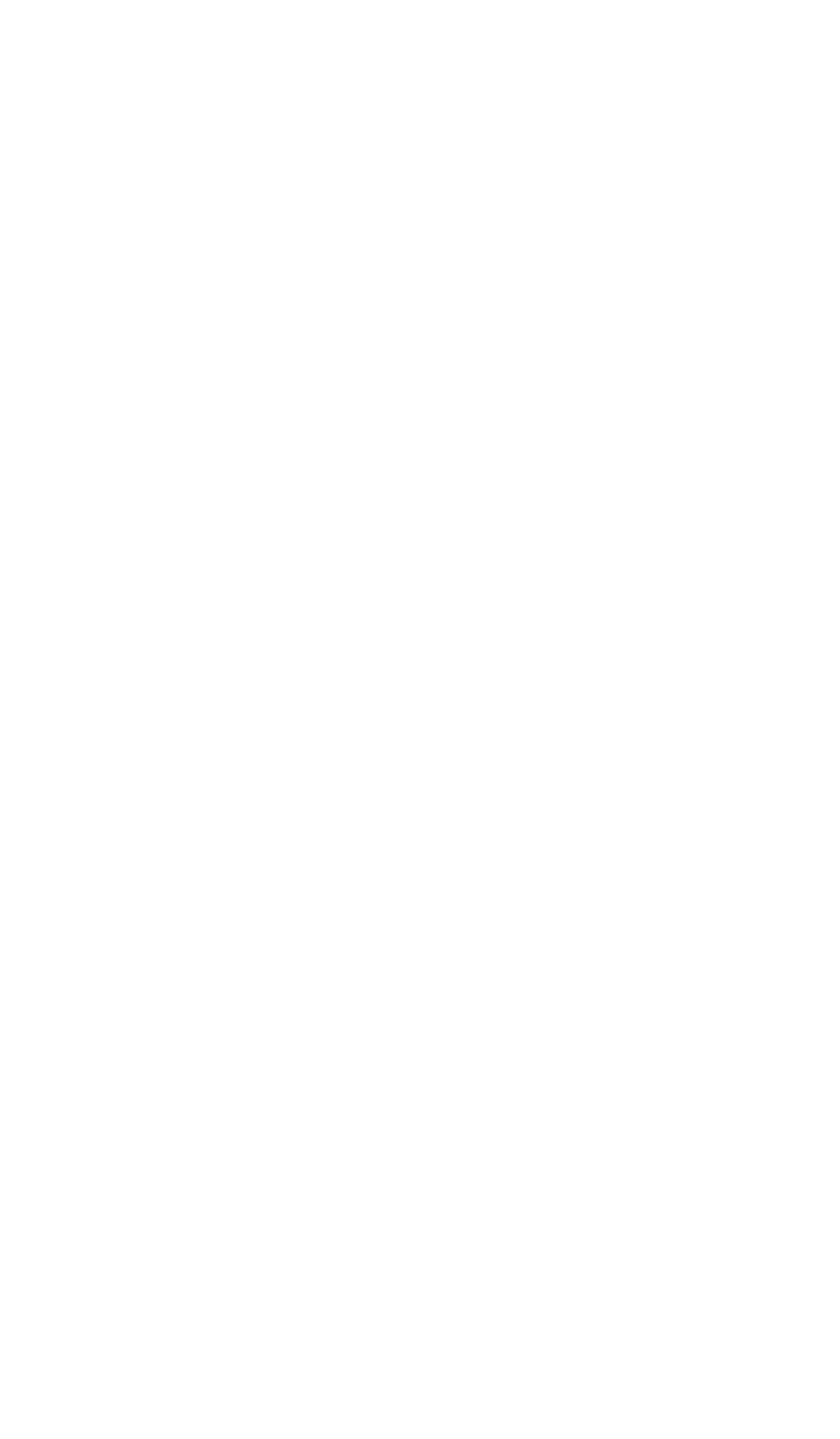


'MEMORY OF ALMOND TREES' V 2019 72x111 PHOTOGRAPH



'MEMORY OF ALMOND TREES 'IV 2019 111x72 PHOTOGRAPH

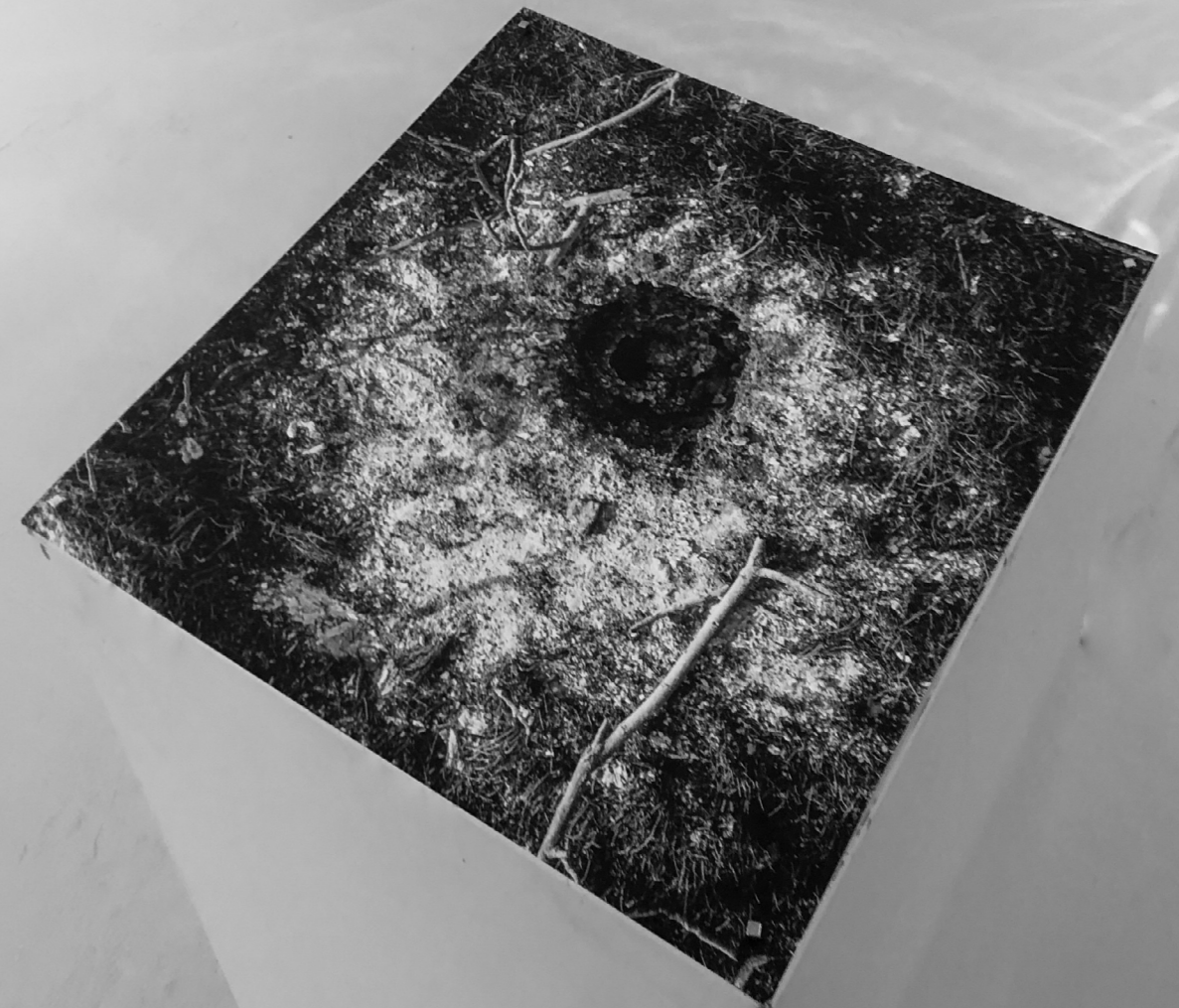




INSTALLATION VIEW 'AS ABOVE SO BELOW' - IMMATURE, LE 100 PARIS



'FORMATION MEASURES VII' 2019 120x70 ASH WOOD MIRROR RESIN



INSTALLATION VIEW 'AS ABOVE SO BELOW' - IMMATURE, LE 100 PARIS



'MEMORY OF ALMOND TREES' 2019 PHOTOGRAPH



TREE RINGS CLOCK.
CARVING THE MEMORY OF ALMOND TREES-INTO THEIR WRINKLES, INTO HISTORY.

PHOTOGRAPH

FORMATION MEASURES

SOLO SHOW

THIS SERIES IS BASED IN THE TALEGHAN AREA, IN THE WESTERN PART OF ALBORZ MOUNTAIN RANGES. I HAVE HIKEED THESE MOUNTAINS FOR OVER A DECADE AND HAVE WITNESSED YEARLY ENVIRONMENTAL DAMAGE SUCH AS DEFORESTATION, WATER POLLUTION AND OVERGAZING OF THE AREA. IN AN EFFORT TO PRESERVE THE MEMORY OF THE FLORA IN THIS REGION, I BEGAN SAMPLING PLANT SPECIES, WHICH HAVE BECOME THE RAW MATERIAL FOR MY SCULPTURAL PIECES.





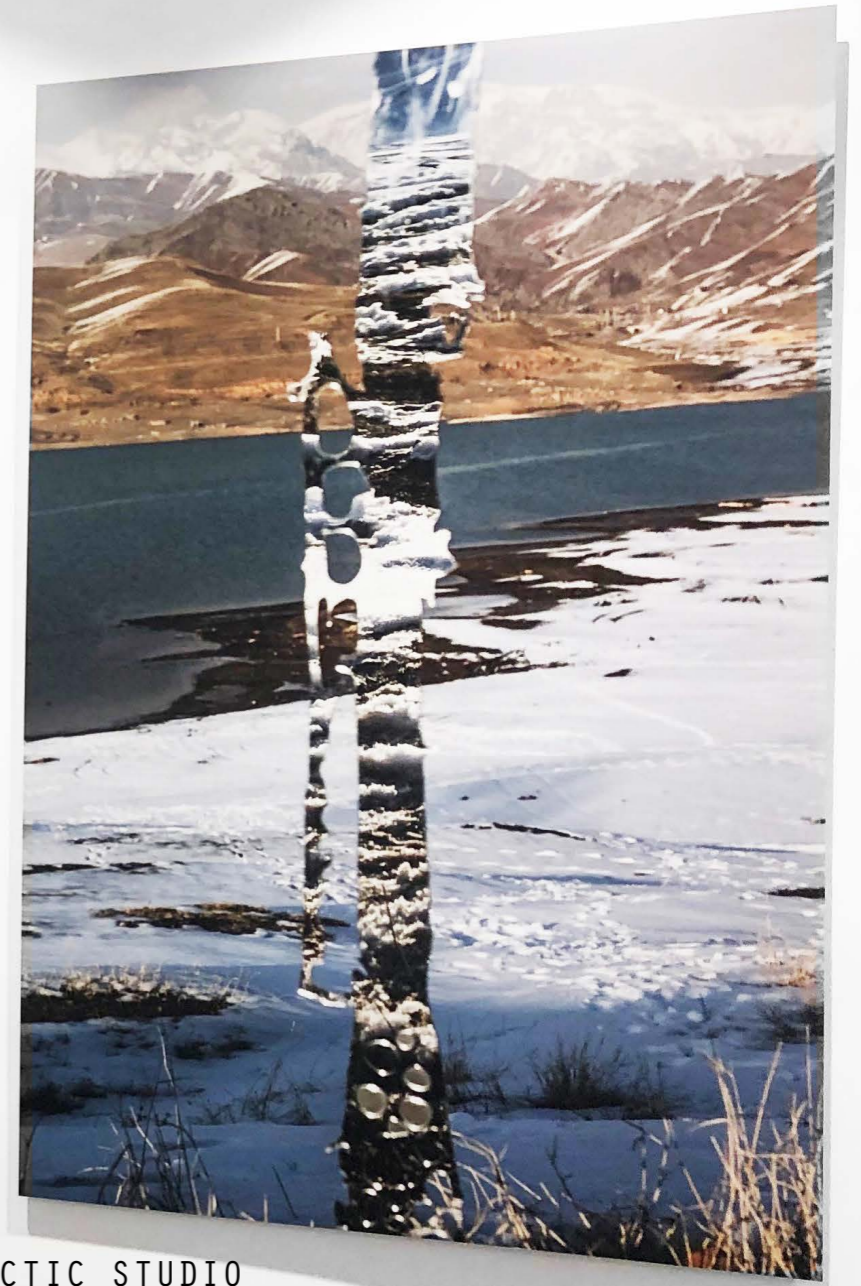
'FORMATION MEASURES IV' 2018 110x173 PHOTOGRAPH



'FORMATION MEASURES VI' 2018 111x72 PHOTOGRAPH



INSTALLATION VIEW 'FORMATION MEASURES' 2019-THE ECLECTIC STUDIO





'FORMATION MEASURES IX' 2018 82x82 ASH WOOD MIRROR RESIN



'FORMATION MEASURES XI' 2019 122x102 OAK WOOD MIRROR RESIN PIGMENT



DETAIL



INSTALLATION VIEW 'FORMATION MEASURES' 2019-THE ECLECTIC STUDIO, PARIS



'FORMATION MEASURES X' 2019 122x92 SHOU SUGI BAN ASH WOOD MIRROR RESIN PIGMENT



DETAIL



INSTALLATION VIEW 'FORMATION MEASURES' 2019 - THE ECLECTIC STUDIO, PARIS



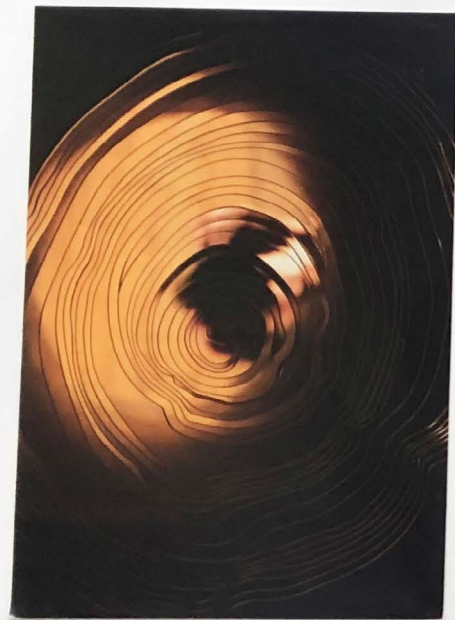
'CELLULAR DRAWING' SERIES 2019 30X46 CM



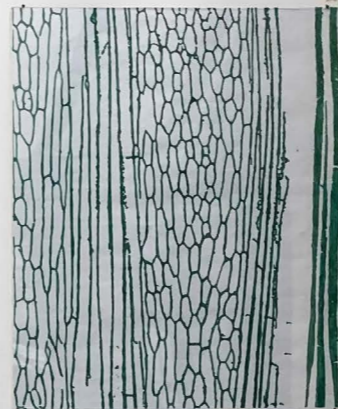
'FORMATION MEASURES VIII' 2019 120x70 ASH ACRYLIC MIRROR RESIN



'FORMATION MEASURE XII' 2018 PHOTOGRAPH



THERE IS A LIGHT, ETHEREAL, TRANSPARENT
SPACE, OR AGAIN A DARK, ROUGH, ENCUMBERED
SPACE :
A SPACE FROM ABOVE, OF SUMMITS, OR ON THE
CONTRARY A SPACE FROM BELOW OF MUD;
OR AGAIN A SPACE THAT CAN BE FLOWING LIKE
SPARKLING WATER, OR SPACE THAT IS FIXED,
CONGEALED, LIKE STONE OR CRYSTAL



INSTALLATION VIEW 'FORMATION MEASURES' 2019-THE ECLECTIC STUDIO, PARIS



'FORMATION MEASURES III' 2018 120x90 SHOU SUGI BAN ASH WOOD ACRYLIC MIRROR



INSTALLATION IN SITU



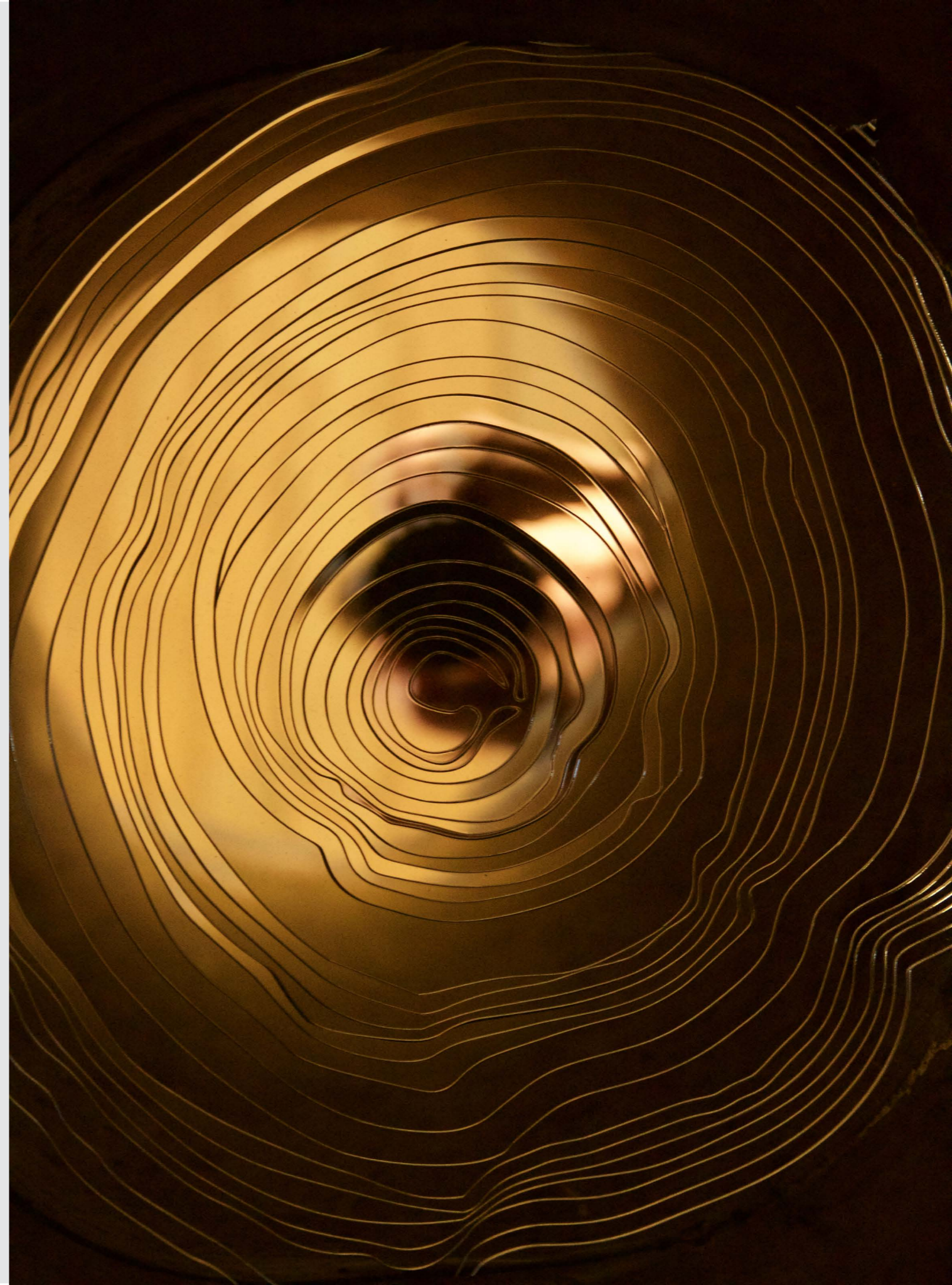
'FORMATION MEASURES III' 2018 110x70 DYPHIQUE PHOTOGRAPH



'FORMATION MEASURES II' 2017 70x140 HOLLOWED TRUNK MIRROR



DETAIL



'DENDRO FORMATION MEASURES' 2017 PHOTOGRAPH