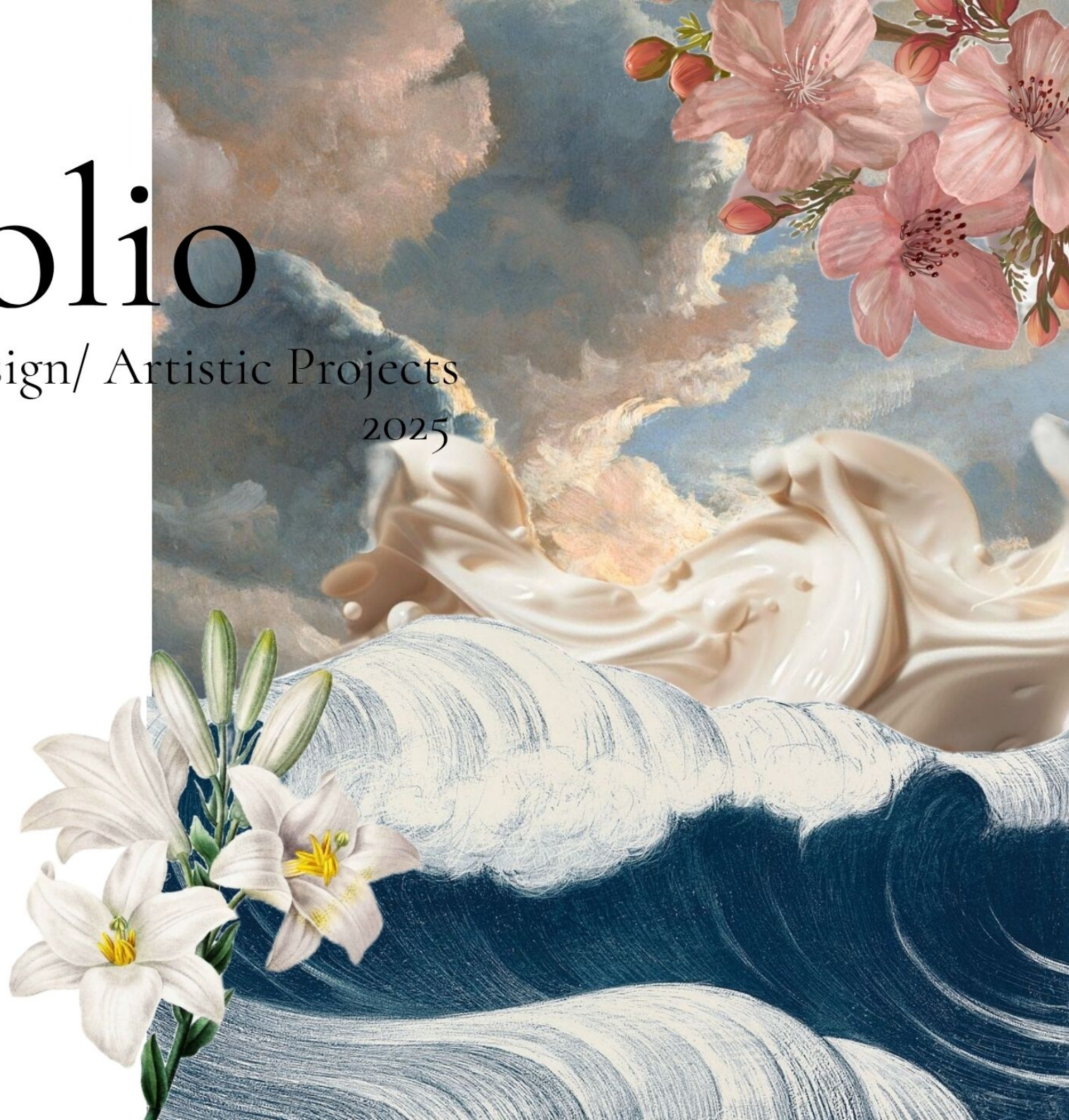


Portfolio

Fashion Design/ Artistic Projects
2025

by Fatemeh Bavi



About Me

I hold a Bachelor's degree in Handicrafts from Alzahra University, where I was trained in various techniques such as ceramics, jewelry making, wood inlay, traditional Iranian painting, and photography.

I have also completed professional courses in sewing, fashion design, and garment pattern making.



✉ fatemeh.bavi.fsn@gmail.com

A collage of artistic figures. At the top left is a portrait of Iran Darroudi. Below it is a black and white profile of John Galliano wearing a top hat. In the bottom left is a portrait of Paul Gauguin. In the bottom right is a black and white photo of J.R.R. Tolkien smoking a pipe. In the center is a colorful illustration of the Persian poet Rumi, wearing a turban and a long robe, with a vine and leaves winding around him. The name 'Molavi' is written near the illustration.

Iran Darroudi

My Artistic Vision

I see art as a layered experience. I believe in making works that speak to both the heart and the mind where even those unfamiliar with art can find an emotional connection and be drawn into a deeper curiosity.

As someone who lives in a land of contradictions, I use my creative practice as a way to explore identity, memory, myth, and freedom. I aim to create art that invites exploration like a visual poem that unfolds with every glance.

Molavi

Paul Gauguin

J R R Tolkien



ANĀHITĀ

"Purity, Water, and Sacred Femininity"

This fashion project draws its core inspiration from Anāhitā (ناهید), the ancient Persian goddess of water, fertility, and war, also known as Ardvi Sura Anāhitā in the Avesta . She is often imagined as a powerful woman, graceful, sacred yet sensual.

I explored parallels with goddesses from Greco-Roman mythology, such as Amphitrite and Salacia, and designed garments to reflect shared symbols: water, femininity, purity, and mythic beauty.

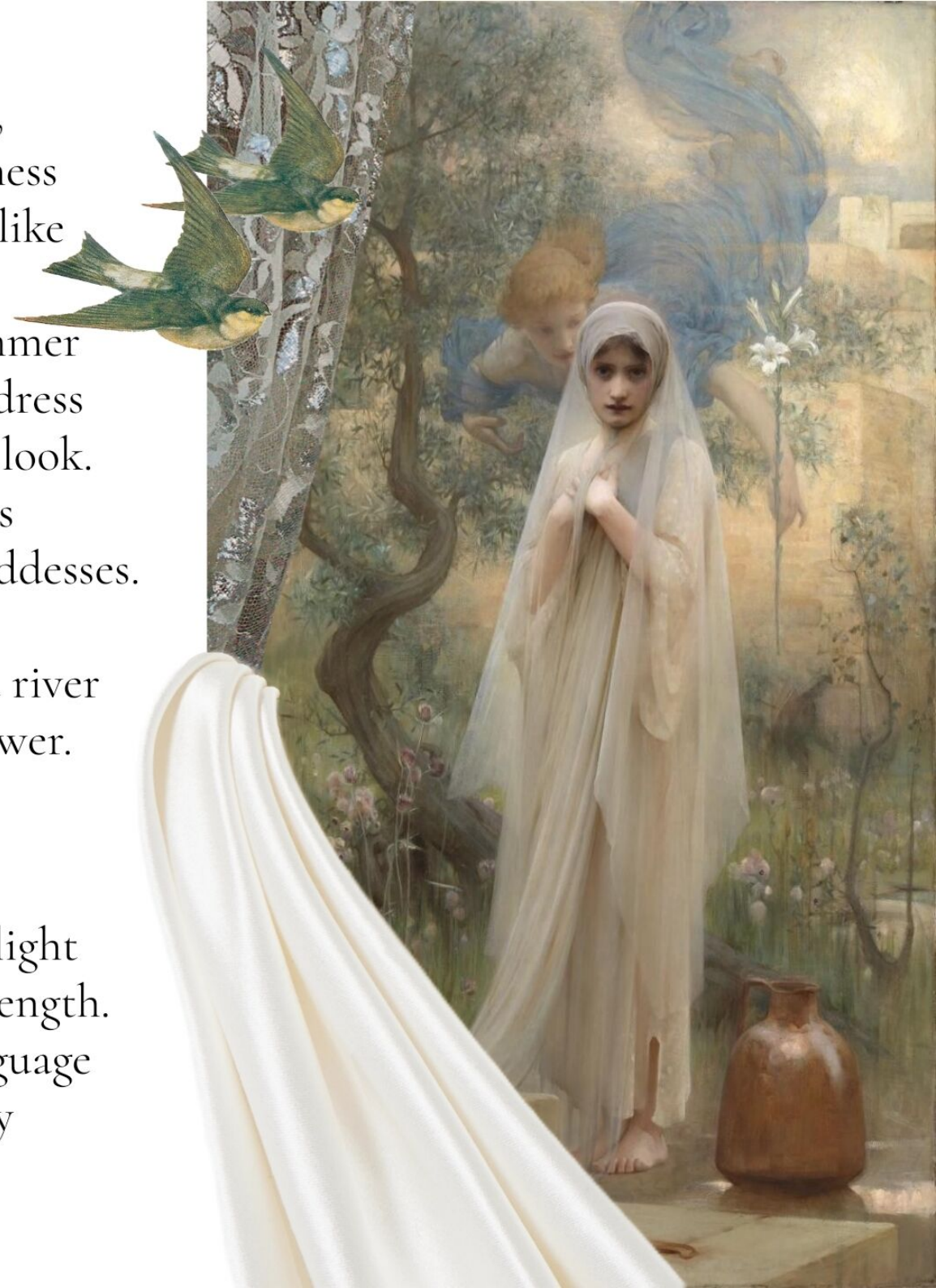
The main outfit is made of white satin, chosen to convey a sense of otherworldliness and divinity emphasizing the figure's godlike presence beyond human.

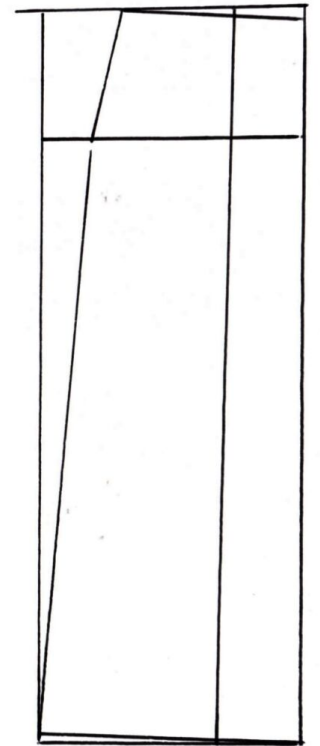
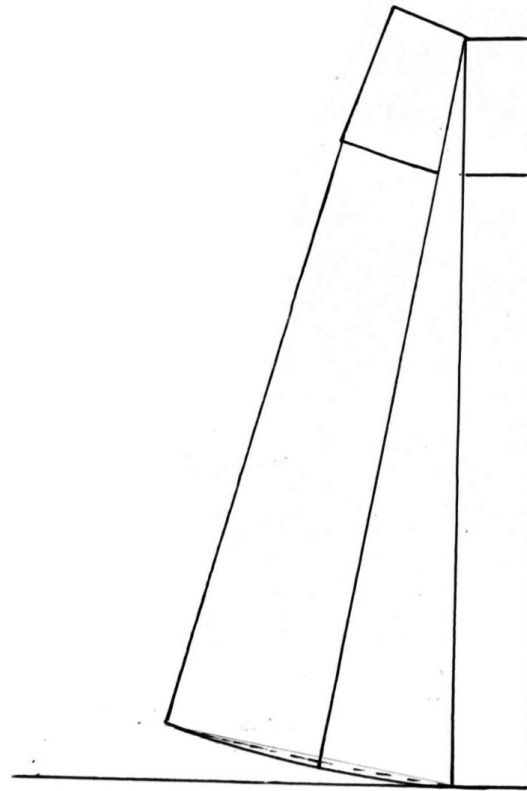
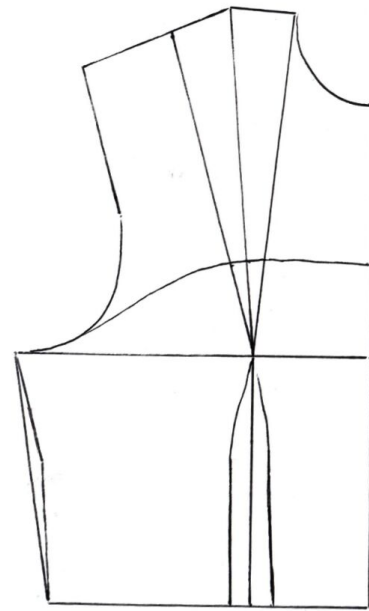
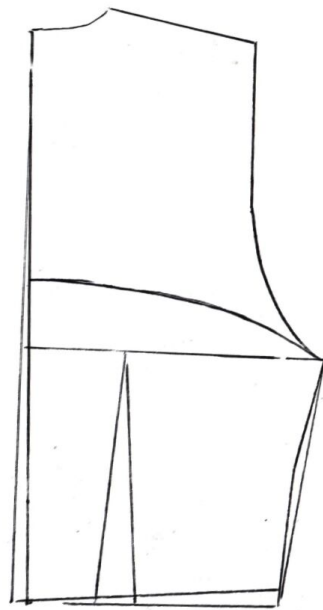
A delicate lace veil, adding a touch of shimmer and ornate detail, nods to ancient Iranian dress while enhancing the ethereal quality of the look.

The minimal, flowing silhouette reflects the timeless elegance often associated with goddesses.

The model, with classical Iranian features and a melancholic gaze, stands by a river to embody purity, serenity, and sacred power.

The aesthetic draws inspiration from Arthur Hacker's *The Annunciation*, particularly its use of lilies, veils, and soft light to portray sanctity, innocence, and quiet strength. These elements helped shape the visual language of the piece, blending divine femininity with cultural symbolism.









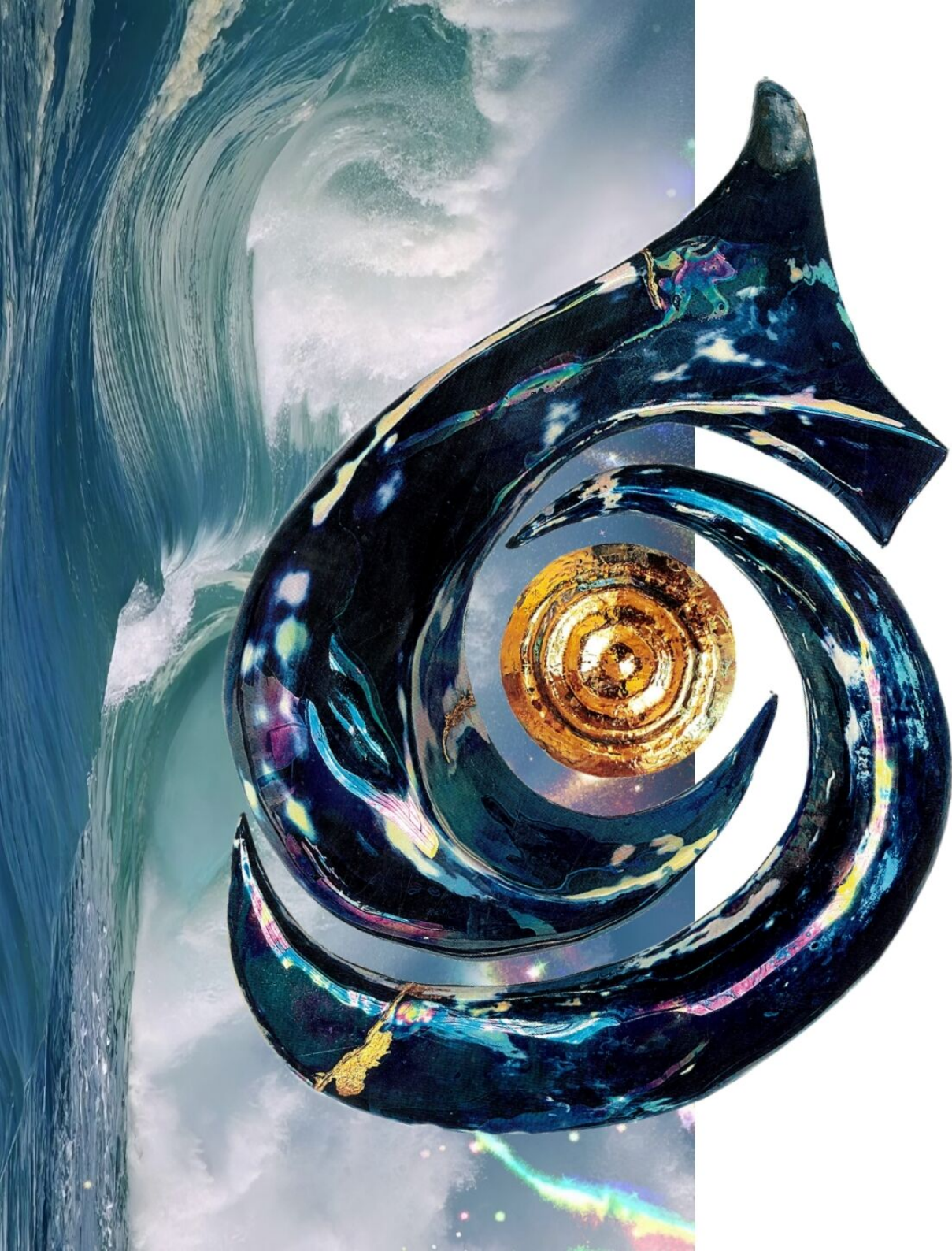


Souvare Khīyāl

(imagination)

This ceramic piece is created using the slab-building technique, crafted from blue clay and finished with a pearlescent lustre glaze. The central detail features a brass element formed using the metal chasing technique. The overall form draws inspiration from the elegant spirals of seashells and the dynamic motion of ocean waves. Its glistening surface is reminiscent of how sunlight hits the sea and refracts upon rippling water, evoking a dreamlike shimmer.

This work was featured in Artistam magazine,
Issue 2 - Autumn 2024.

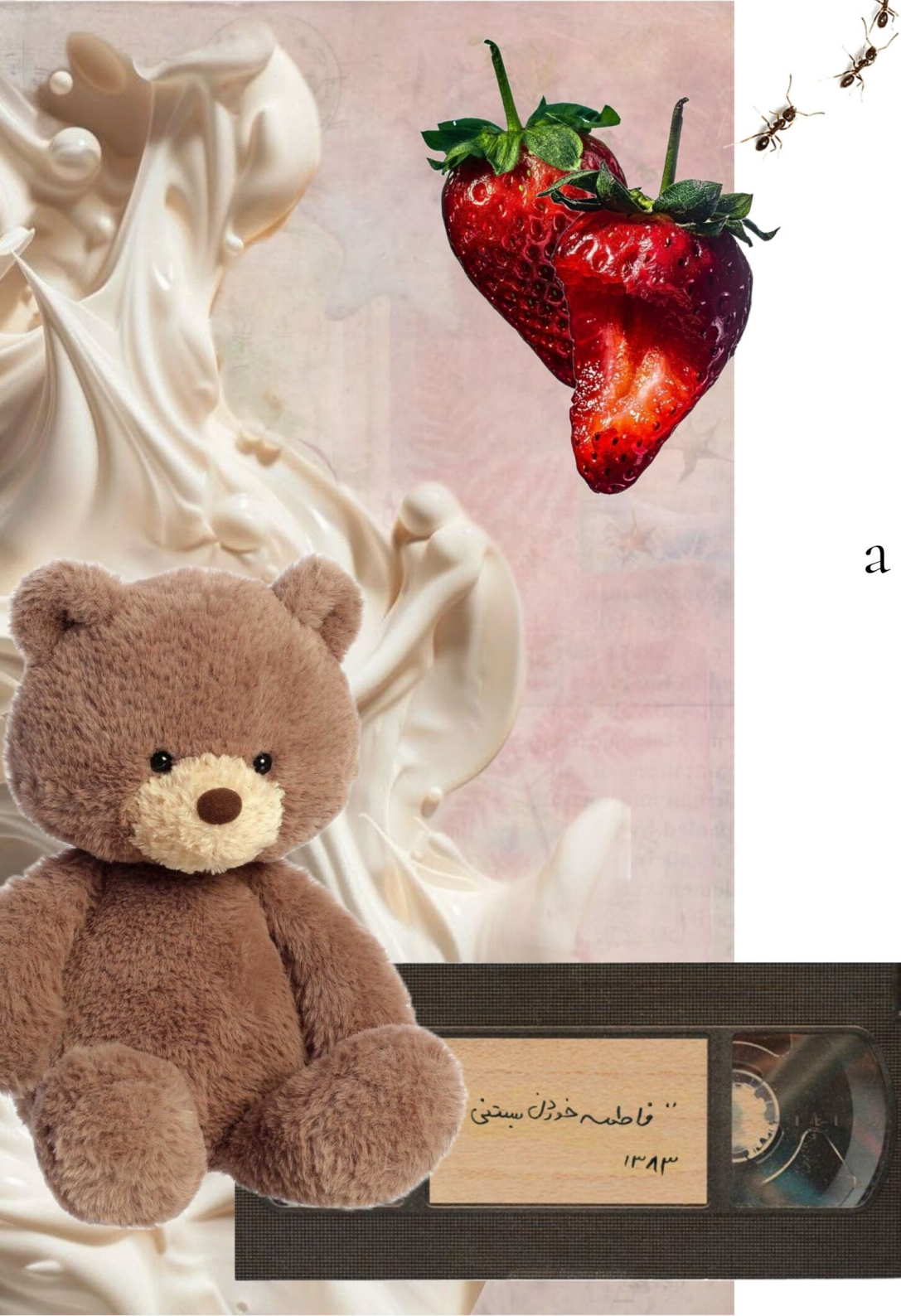


.Imagination is unbound.
It rises from desire, not reality.

It sails the waves
of illusion, travels through
galaxies,
and weaves silk with fairies.
It dances on clouds, plays in
memories,
and falls like rain upon
forgotten shores.

3 Seconds

Sometimes all it takes is
a fallen popsicle to take us back
to childhood.





Sometimes, all it takes is a

forgotten taste, a scent, or a fleeting image to carry us back to childhood,
when joy was honest and life felt pure.

We live in an age of remarkable progress,
yet humanity still hasn't found a way to return to the past.

This longing, for me, is tied to one bittersweet memory:
the day I begged my mom for an ice cream, only to drop it before tasting it.


Even the “three-second rule” couldn’t save it.

That moment became the heart of my project “3 Seconds.”

I created a series of melting ice cream sculptures,
placing them in public spaces.

I hoped that passersby, seeing these abandoned forms,
might imagine the sorrow of a child
and be drawn into their own memories.

That brief spark between artwork and memory
that is what I set out to capture .



This series of
melting ice cream
sculptures was
created using casting
and
molding techniques,
finished with a
transparent glaze.

This project was featured in
Artistam Magazine,
Issue 2 – Autumn 2024.

It was also showcased
and sold via



Mahlou

From ancestral lands
to modern hands
a connection

stitched from memory

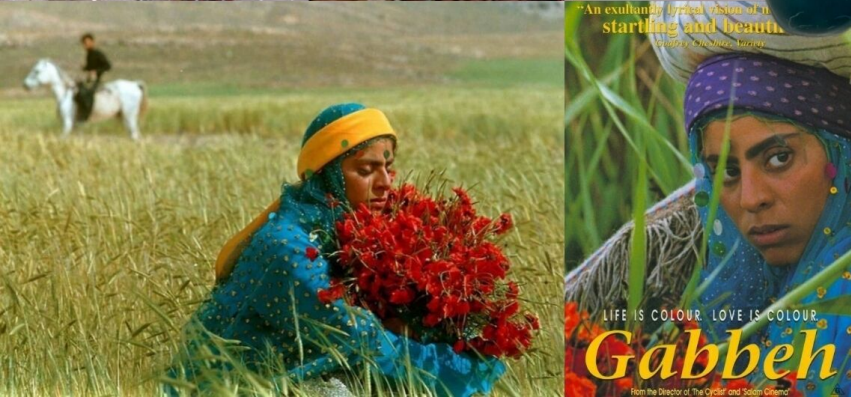
This necklace carries
a subtle fragrance.
and symbol.

Inspired by my thesis project, this abstract
ceramic piece reinterprets the traditional
Lor and Qashqai necklace called "Mahlu,"
made from wild cherry pits.

It reflects identity, tradition, and
abstraction in form.



This project was
created using casting
and molding
techniques, finished
with a textured,
matte glaze.





Thank you
for your attention