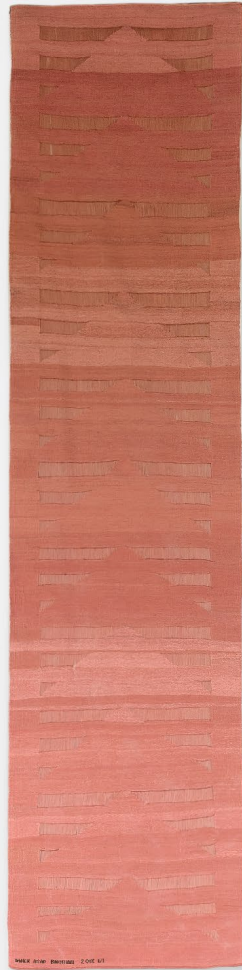


SIDE GALLERY

TAHER ASAD BAKHTIARI (1982-)



Kilim carpet

From the "Tribal Weaves" series
Manufactured by Taher Asad Bakhtiari
Teheran (Iran), 2018
Natural and vegetable died wools, polyurethane

Measurements

90 cm x 300 cm
35,43 in x 118,11 in

Edition

Unique piece

Concept

All Asad-Bakhtiari kilims are hand-made in Iran by turkic speaking, semi settled nomads using 100% natural and vegetable died wools. Each kilim requires approximately four to five months to produce, depending on the size. The designer innovated in the fabrication process with a polyurethane weaving together with wool. The designs are limited to essential geometrical shapes, enhancing the novelty of the weave and mix of materials to speak out. Stimulated by this new approach, the weavers themselves have come to re-think their craft and re-engage with it. Thus often, the weaver's own input will figure discretely in the carpet – whether in a smart approach to a weaving dilemma or the personal handling of a particular design.

Biography

Taher Asad-Bakhtiari is a self-taught artist whose practice revolves around objects, textiles, and experiences, among others. Born in 1982, Asad-Bakhtiari studied in Canada and Switzerland, currently residing in Dubai and New York.

His bodies of work explore his heritage, including the kilim weavings of the Bakhtiari tribe as well as oil barrels referencing his status as a part of the generation of "oil babies."

Asad-Bakhtiari's "The Tribal Weave Project" is his attempt to revive and reinvent a disappearing cultural craft, where Asad-Bakhtiari states, "My tenuous yet deep-rooted connection with the Bakhtiari tribe motivates me to support this dying craft, and I draw inspiration from their unique artistic legacy. Kilims were true raw expressions of a tribe's outlook on beauty. With the demise of tribal life, that type of art has died. What has not is the technique, and I believe the survival of this craft goes through reinvention." For his kilim and the gabbah pieces, Asad-Bakhtiari takes the fundamentals of the historical technique, stripping them down to reveal the lace-like texture of the underlying warp, as well as enhancing the traditional geometric shapes, emphasizing the design but also the uniqueness of the medium.