PORTFOLIO 2026

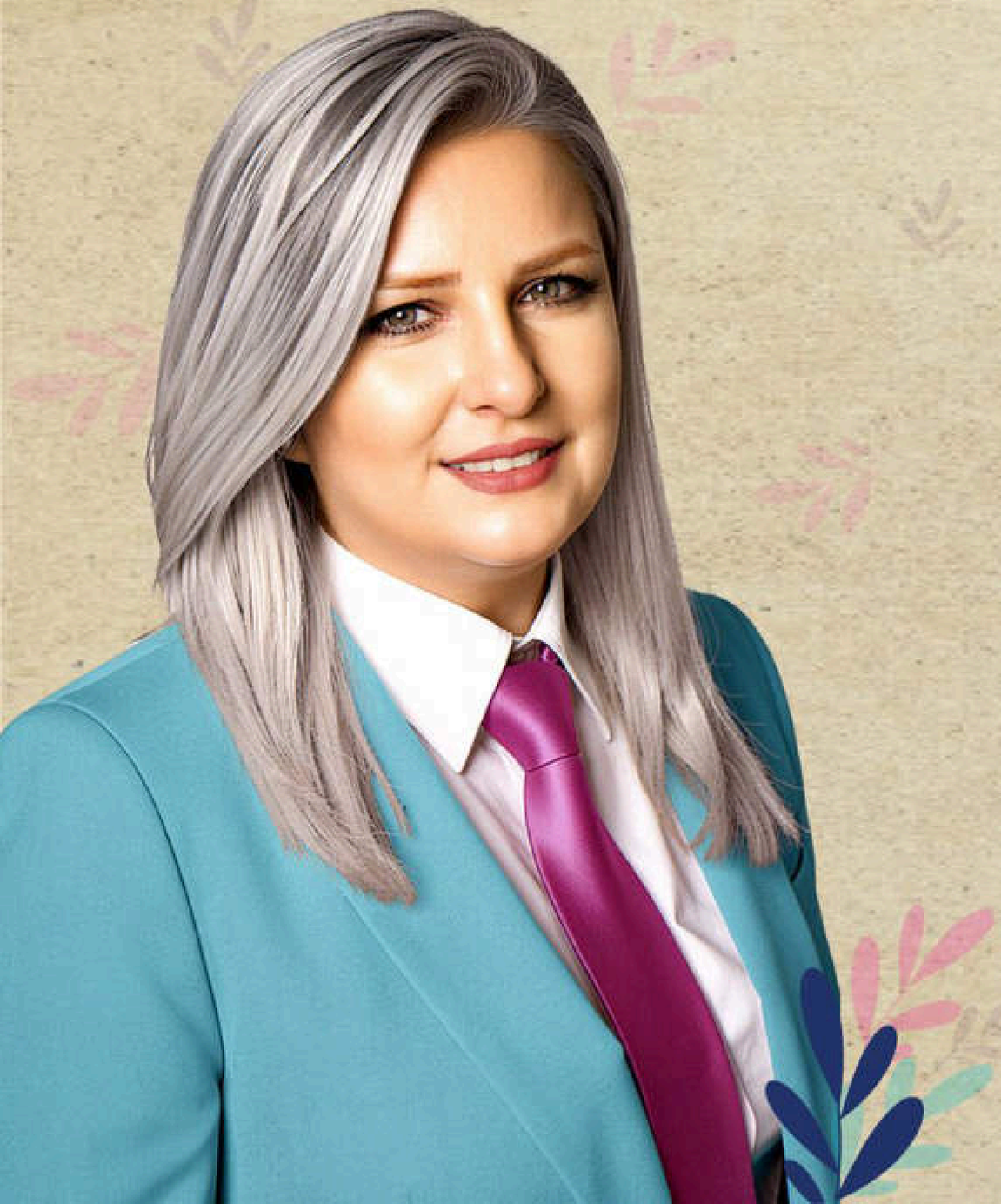


MARYAM VAHID ESMAEILI

Visual Artist & Digital Painter

Art is my soul and heart

Portfolio 2026



ABOUT ME

Maryam Vahid Esmaeili

Visual Artist & Digital Painter

A multidisciplinary visual artist working across graphic design,painting,illustration and ceramic expression.
I blend stricture,color and storytelling to create meaningful visual experiences.

WORK EXPERIENCE

- **2026** — NFT NYC exhibition and Times Square billboards
- **2026** — Paper accepted, 21st Int. Conference on the Arts in Society, University of Athens
- **2025** — Solo calligraphy painting exhibition
- **2025** — Virtual presenter, 10th Int. Conference ARETL (Education, Teaching and Learning), Berlin
- **2025** — Group exhibition of art professors, Azad University, Tabriz
- **2025** — Invited oral presentation, 20th Conference on the Arts in Society, Carnegie Mellon University
- **2024–25** — Lecturer in graphic design, Azad University, Tabriz
- **2024** — NFT.NYC “60 Alpha”: selected from 5,000+ submissions, a week on Times Square billboards
- **2024** — Founded Honar Bar Tan (Art on Body)
- **2023** — FIAP France exhibition; member of AIA France
- **2022** — Member of the Tabriz Graphic Designers Society
- **2021** — NFT creator; graphic designer at Radannam and Penguin Snow Park
- **2019** — Graphic designer and photographer, Tansoo; pottery workshops begin
- **2017** — Solo painting exhibition
- **2014** — Graphic design lecturer, Yeganeh Art School, six years
- **2013** — Manager and franchisee, Maghsad advertising agency, five years

TEACHING AND RESEARCH

Papers & conferences

Art history · art education · three international conferences

2025 **“From Workshop to Augmented Reality”** PUBLISHED
ARETL, Berlin · co-author M. Asnaei · ARETL Proceedings 3(2), pp. 26–41

2025 **“Animating History: A Tale Told by Urartian Pottery”**
INVITED TALK
20th Arts in Society Conference, Carnegie Mellon University, Pittsburgh

2026 **“Vessels of Time: Haldi and Dionysos in Pottery from Urartu to Olympus”** ACCEPTED
21st Arts in Society Conference, University of Athens

Read the paper (DOI) **▶ Talk on YouTube**





From Workshop to Augmented Reality:
Rethinking Art Education in the Age of Digital Aesthetics

Maryam Vahid Damerli* and Mohammadhossein Asnaei

Freelance, Armenia

Abstract

Art education is undergoing a profound transformation in response to rapidly evolving digital technologies and the shifting expectations of contemporary learners. Emerging tools such as Augmented Reality (AR), Virtual Reality (VR), Artificial Intelligence (AI), and advanced digital production pipelines are not only expanding artistic possibilities but also redefining pedagogical frameworks. While traditional workshop-based art education has historically emphasized material engagement, technical repetition, and instructor-led critique, it increasingly struggles to address the demands of a digitally mediated visual culture. This paper develops a comprehensive, research-informed conceptual model that integrates traditional workshop methodologies with digital and immersive technologies. Drawing on experiential learning theory (Dewey, 1916), multimodal cognition (Peppler, 2010), and recent empirical research in immersive learning environments (Makransky & Petersen, 2019; Radianti et al., 2020), the study proposes an expanded, hybrid workshop framework that transitions from embodied material practice to digital translation and immersive augmentation. In addition, the paper critically examines conventional workshop structures in contemporary art education, identifying limitations related to scalability, accessibility, interactivity, and technological integration. A new pedagogical model is proposed that incorporates AR systems, digital sculpting tools, real-time rendering engines, and AI-assisted workflows. The framework is supported by a detailed implementation scenario and a structure roadmap for educational institutions. The paper contributes to ongoing discussions on hybrid pedagogy, digital literacy, accessibility, and ethical considerations in art education, offering a structured pathway toward future-ready creative learning environments.

Keywords: Aesthetic Literacy, Creativity, Augmented Reality (AR), Digital Aesthetics, Hybrid Workshop

PAPERS · CARNEGIE MELLON UNIVERSITY 2025

Animating History

A Tale Told by Urartian Pottery

Invited to the 20th International Conference on the Arts in Society, Carnegie Mellon University, Pittsburgh (28–30 May 2025, presented online).

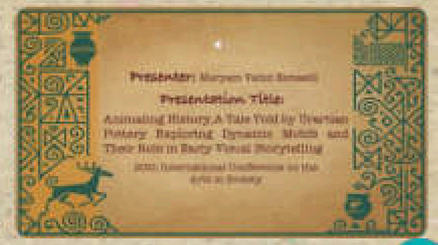
The paper reads the repeated figures on Urartian pottery and bronze belts — processions, animals, offerings — as early sequential storytelling, a step toward animation. The talk is illustrated with an animation of the motifs, and the research continues as a podcast.

▶ Presentation ▶ Podcast









PAPERS · ARETL BERLIN 2025

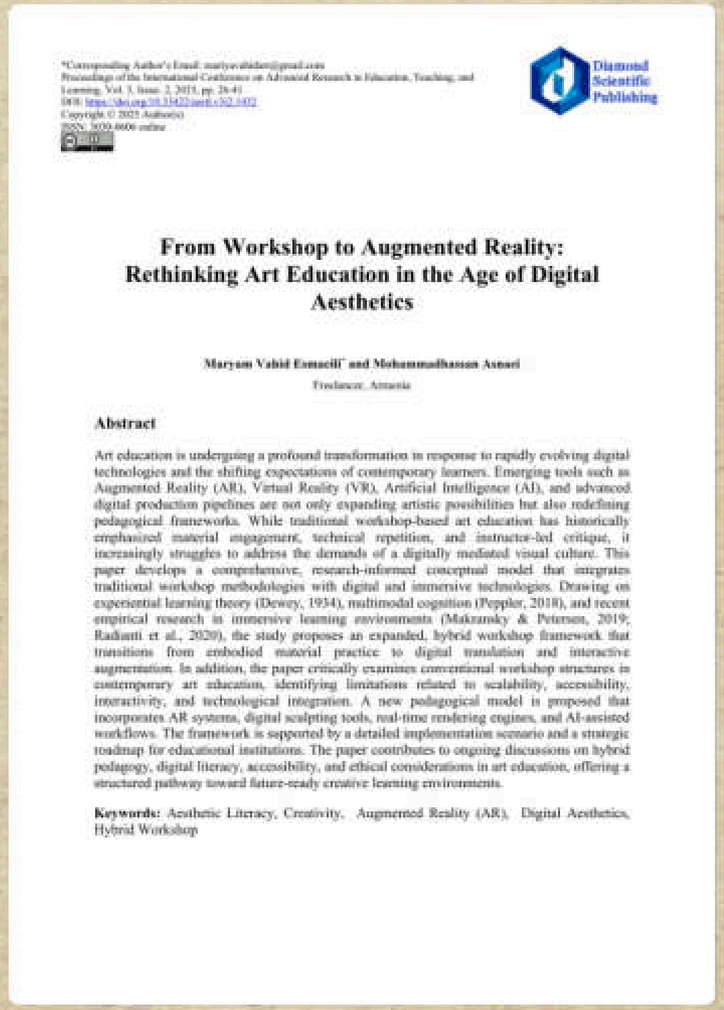
From Workshop to Augmented Reality

Published · ARETL Proceedings 3(2), pp. 26–41

Rethinking art education in the age of digital aesthetics. With co-author Mohammadhassan Asnaei, I propose a hybrid workshop model that moves from hands-on material practice to digital translation and augmented reality — built on Dewey, multimodal learning and research on immersive classrooms, from my years of teaching.

Virtual presentation at the 10th International Conference on Advanced Research in Education, Teaching and Learning, Berlin (August 2025).

DOI 10.33422/aretl.v3i2.1432



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Diamond Scientific Publishing

From Workshop to Augmented Reality: Rethinking Art Education in the Age of Digital Aesthetics

Maryam Vahid Esmaeili* and Mohammadhassan Asnaei
Freelancer, Armenia

Abstract

Art education is undergoing a profound transformation in response to rapidly evolving digital technologies and the shifting expectations of contemporary learners. Emerging tools such as Augmented Reality (AR), Virtual Reality (VR), Artificial Intelligence (AI), and advanced digital production pipelines are not only expanding artistic possibilities but also redefining pedagogical frameworks. While traditional workshop-based art education has historically emphasized material engagement, technical repetition, and instructor-led critique, it increasingly struggles to address the demands of a digitally mediated visual culture. This paper develops a comprehensive, research-informed conceptual model that integrates traditional workshop methodologies with digital and immersive technologies. Drawing on experiential learning theory (Dewey, 1934), multimodal cognition (Peppler, 2010), and recent empirical research in immersive learning environments (Makransky & Petersen, 2019; Radianti et al., 2020), the study proposes an expanded, hybrid workshop framework that transitions from embodied material practice to digital translation and interactive augmentation. In addition, the paper critically examines conventional workshop structures in contemporary art education, identifying limitations related to scalability, accessibility, interactivity, and technological integration. A new pedagogical model is proposed that incorporates AR systems, digital sculpting tools, real-time rendering engines, and AI-assisted workflows. The framework is supported by a detailed implementation scenario and a strategic roadmap for educational institutions. The paper contributes to ongoing discussions on hybrid pedagogy, digital literacy, accessibility, and ethical considerations in art education, offering a structured pathway toward future-ready creative learning environments.

Keywords: Aesthetic Literacy, Creativity, Augmented Reality (AR), Digital Aesthetics, Hybrid Workshop



10th International Conference on Advanced Research in Education, Teaching, and Learning

Title:
From Workshop to Augmented Reality:
Rethinking Art Education in the Age of Digital Aesthetics

Author:
Maryam Vahid Esmaeili
Co – Author:
MohammadHassan Asnaei
Department of Art and Design, Armenia



Theoretical Foundations

- John Dewey: Art as immersive experience
- Elliot Eisner: Visual thinking and qualitative assessment
- Digital Aesthetics: Multisensory, interactive learning



Comparative Analysis

- Traditional vs. Digital:
- Tools: Brushes vs. Tablets
- Feedback: Immediate vs. Analytical
- Experience: Tactile vs. Simulated

PAPERS · UNIVERSITY OF ATHENS 2026

Vessels of Time

Haldi and Dionysos in Pottery from Urartu to Olympus

Accepted for the 21st International Conference on the Arts in Society, School of Philosophy, National and Kapodistrian University of Athens (10–12 June 2026).

The next step of my Urartu research: a comparative study of Urartian and Ancient Greek pottery, reading the circular surface of the vessel as a time-based medium where ritual and story unfold — “vessels of time”.

PAPER · 2026

Vessels of Time: Haldi and Dionysos in Pottery from Urartu to Olympus

21st International Conference on the Arts in Society
School of Philosophy, National and Kapodistrian University of Athens
· 10–12 June 2026

Ancient ceramics as “vessels of time”: a comparative study of Urartian and Ancient Greek pottery, with the gods Haldi and Dionysos as focal points of ritual and proto-animated imagery. Both cultures used the rotating surface of the vessel to sequence images in time — anticipating animation and later narrative media.

Visual narratology · ritual theory · semiotics · proto-animation



The Arts in Society

Letter of Acceptance

September 16, 2025

Dear Maryam Vahid Esmaeili,

On behalf of the Review Committee for the **Twenty-First International Conference on The Arts in Society**, Jun 10, 2026 – Jun 12, 2026 at School of Philosophy, National and Kapodistrian University of Athens, Athens, Greece, this letter confirms your presentation proposal “Vessels Of Time: Haldi And Dionysos In Pottery From Urartu To Olympus” has been accepted. We believe that your presentation and participation in general discussions will make a significant contribution to the conference.

The annual conference is an integral component of the The Arts in Society Research Network. Founded in 2000, the Arts in Society Research Network offers an interdisciplinary forum for discussion of the role of the arts in society. It is a place for critical engagement, examination and experimentation, developing ideas that connect the arts to their contexts in the world – on stage, in studios and theaters, in classrooms, in museums and galleries, on the streets and in communities.

You can find regularly updated information about the conference on our website: https://artsinsociety.com/2026-conference Should you require further information or have any questions, please visit the Knowledge Base: https://cgscholar.com/cg_support/en

We do hope you will be able to attend this important and timely event.

Yours Sincerely,

Dr. William Cope
President, Common Ground Research Networks, USA
Professor, Department of Education Policy, Organization & Leadership, College of Education, University of Illinois, Urbana-Champaign, USA

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Cambridge, IL 61801 USA

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cgscholar.org

Philosophy Dept.
National and Kapodistrian University of Athens
Athens, 10 Ethnikon Hospital
Department of Theatre Studies

SKILLS & EDUCATION

- Adobe Illustrator
- Adobe Photoshop
- Calligraphy painting
- Digital painting
- Pottery
- Communication
- Photography
- Adobe After Effects
- Adobe Premiere
- Adobe InDesign

EDUCATION

MA Animation, 2024

BA Graphic Design, 2016

University College of Nabi Akram, Tabriz

Diploma, Graphic Design

LANGUAGES

Persian, Turkish, Azerbaijani: native

English: fluent

German: A2 (integration course)

MOTTO

Art is my soul and heart, so the school is the home of my heart.

TABLE OF CONTENT

01 Brand identity

02 Packaging and print

03 Digital art

04 Painting and calligraphy

05 Ceramics

01

BRAND IDENTITY

Logos, identity systems and websites where Persian letterforms, objects and stories turn into one clear sign.

NURA Leather
Mariya Art
Keyhan Mohammadi
Radannam
Nima Print
Die Fotografen
Eight Institute
Logo collection
Web design



01 BRAND IDENTITY

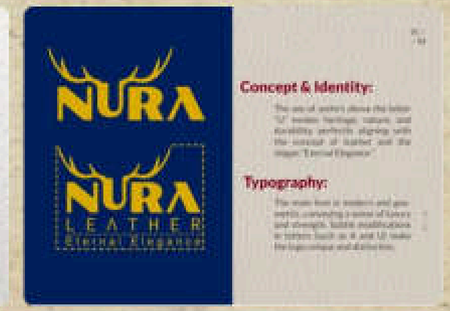
NURA Leather

Logo and identity, WOLDA 2025

A leather brand built on the tagline Eternal Elegance. Antlers grow out of the letter U to speak of heritage and durability, a stitched frame carries the craft of leather, and gold, burgundy and navy hold the system together. Presented at the Worldwide Logo Design Award (WOLDA 2025).



















01 BRAND IDENTITY

NURA Leather

Packaging system

A complete packaging family for the leather brand: gold-foil shopping bag, black gift box with burgundy ribbon and seal, tissue paper with the U-antler emblem, sleeve, kraft mailer, dust bag and a care card in English and German.







01 BRAND IDENTITY

Die Fotografen

Business cards · Mannheim, 2026

For a photo lab in Mannheim, the business card becomes the screen of a camera: battery, focus scale, shooting modes and an ISO scale frame the contact details. Logo supplied by the client.







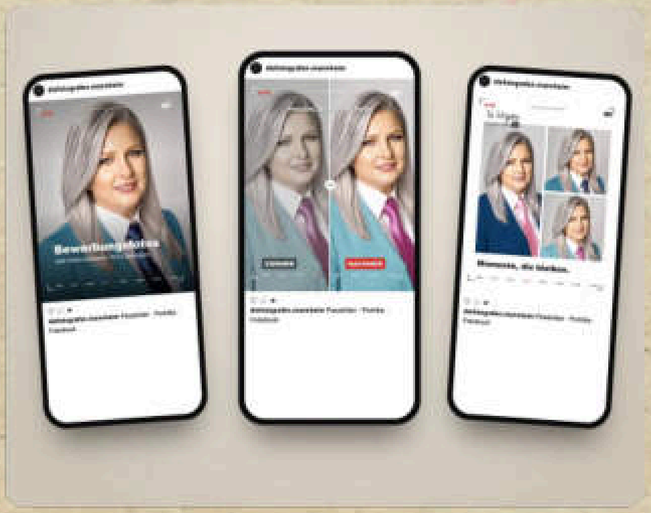
01 BRAND IDENTITY

Die Fotografen

Brand extension · concept

The viewfinder idea grown into a full system for the shop: photo envelopes, gift vouchers, price list, window graphic, A-board, Instagram, Google profile and an icon set — every piece speaks the language of the camera.









01 BRAND IDENTITY

Logo collection

Logotypes and marks

Marks for a tar player, a pottery studio, a jewellery house, a leather goods label, a holding company and a cultural institute. Each one starts from the letters of the name and ends as a single, memorable shape.



01 BRAND IDENTITY

From sketch to mark

Rafi Mahmoudi · Ay Yıldız · Damakh Dadi

Logos for real clients, each drawn first in pencil on a construction grid: a setar in one continuous line for the musician Rafi Mahmoudi, molecules forming “ay” for Ay Yıldız Chemicals, and a warm custom wordmark for the restaurant Damakh Dadi.



01 BRAND IDENTITY

Logo collection

Ay Yıldız Holding · AZTEX · Heelaan

The parent brand Ay Yıldız Holding with a bold @-shaped a; antlers framing the name of the leather label AZTEX; and a flowing script for the jewellery house Heelaan.







01 BRAND IDENTITY

Mariya Art

Personal studio identity

My own studio mark: a rounded MA monogram in teal and pink, applied to signage, letterhead, business cards, envelopes and stickers.



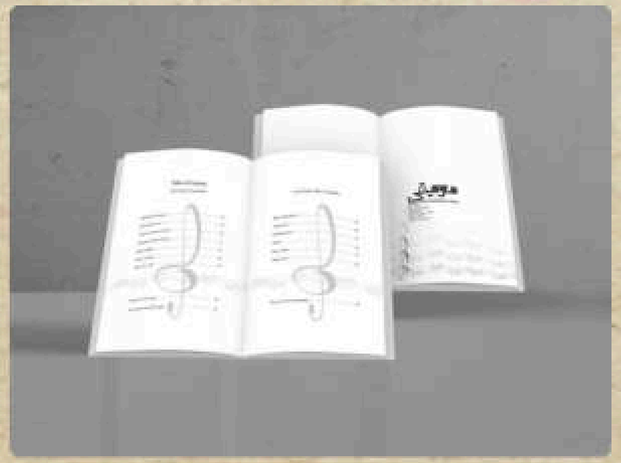
01 BRAND IDENTITY

Keyhan Mohammadi

Identity and book design

For a musician whose main instrument is the guitar: the name کیهان written as one calligraphic gesture whose upright stroke becomes the neck of a guitar with its tuning pegs. Square business card and the book Theoretical Foundations of Music.







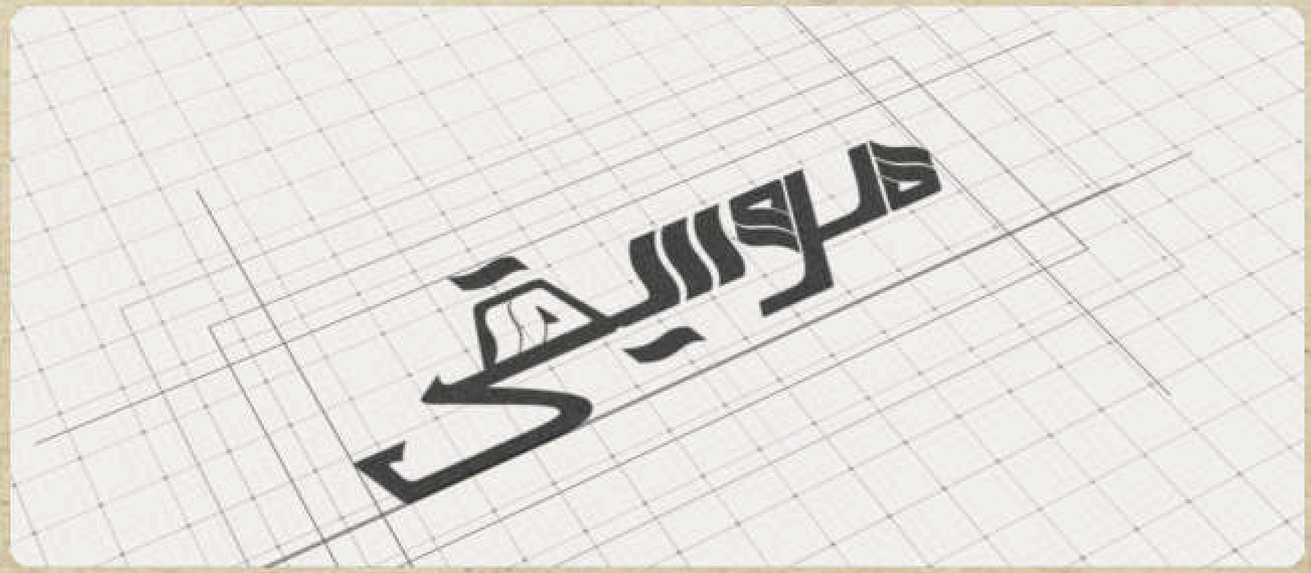


01 BRAND IDENTITY

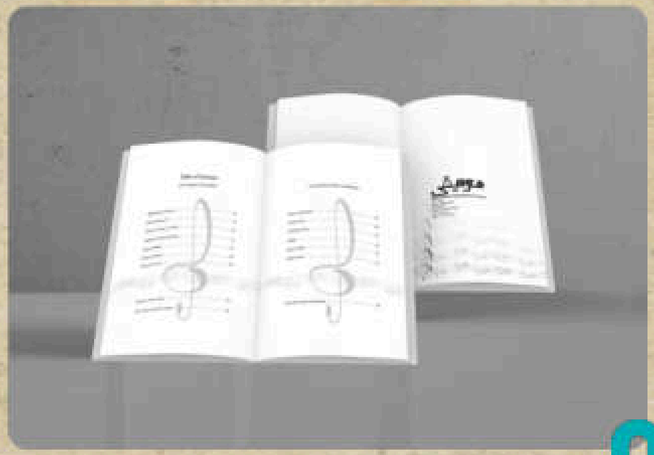
Keyhan Mohammadi

“Musiqi” lettering & book, 2017

For the book Theoretical Foundations of Music I drew the word موسیقی by hand: sharp, ribbon-like strokes with cut-out lines running through them like a music staff. Cover, inner layout and lettering are my design.







01 BRAND IDENTITY

Keyhan Mohammadi

Identity in use

The guitar logo carried into a musician's world: square business cards, album cover and vinyl, guitar picks and strap, concert poster and ticket — six guitar strings as the recurring motif.









01 BRAND IDENTITY

Radannam & Nima Print

Identity, catalogue and stationery

Radannam makes banking card readers in Tabriz; the hexagon of its mark becomes the grid of the catalogue, cards and letterhead. For Nima Print, a design and printing studio, a CMYK ribbon carries the stationery.











01 BRAND IDENTITY

Radannam

Logo redesign · 2021

Before: a 2 cm hologram sticker with a keypad symbol and no name. After: the same symbol kept for recognition, the name رادان نام drawn on the keypad’s square module, and a yellow-and-black hexagon system for catalog and stationery.





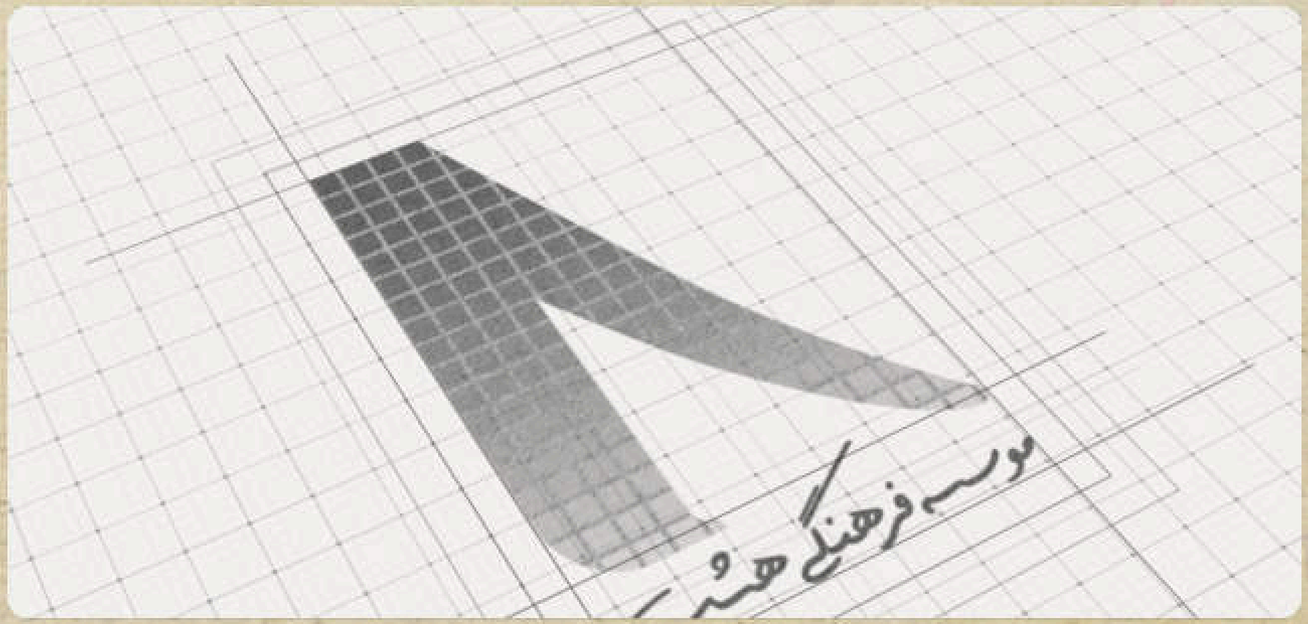


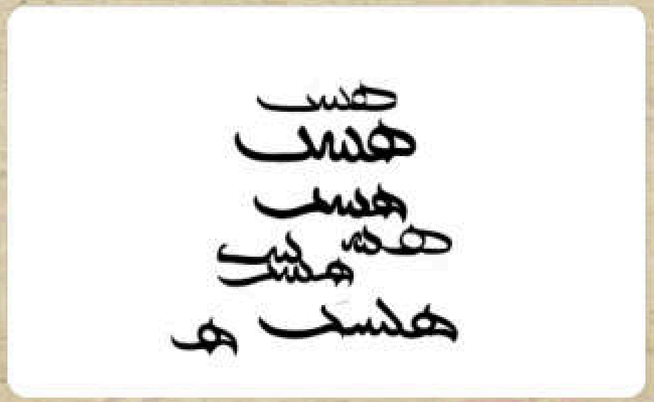
01 BRAND IDENTITY

Eight Cultural Institute

Logo & hand lettering · 2022

"Hasht" means eight: the Persian digit ۸ built from a grid of squares that fades from teal into white — many small pieces forming one culture. The name was drawn by hand again and again, then built in Illustrator.







01 BRAND IDENTITY

Eight Cultural Institute

Visual identity

The grid of the ∧ becomes the pattern of the whole institute: stationery, staff badge, certificate, reception wall, posters and Instagram — always in the corporate teal.









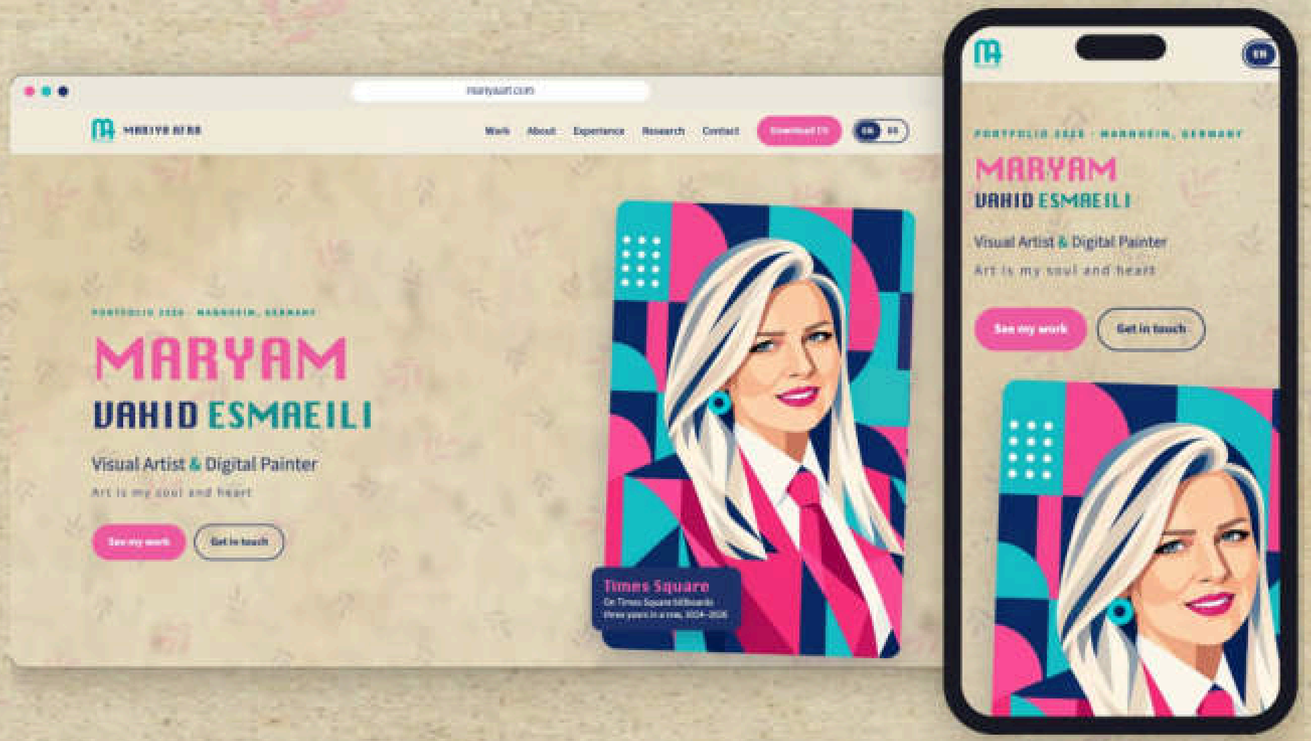
01 BRAND IDENTITY · WEB DESIGN

Web design

mariyaart.com · my own website · 2026

My portfolio website, designed in the same visual language as my brand: kraft paper with a layer of leaves moving in parallax, Krungthep headlines and the teal, pink and navy palette. Responsive from phone to desktop, in English and German.

mariyaart.com

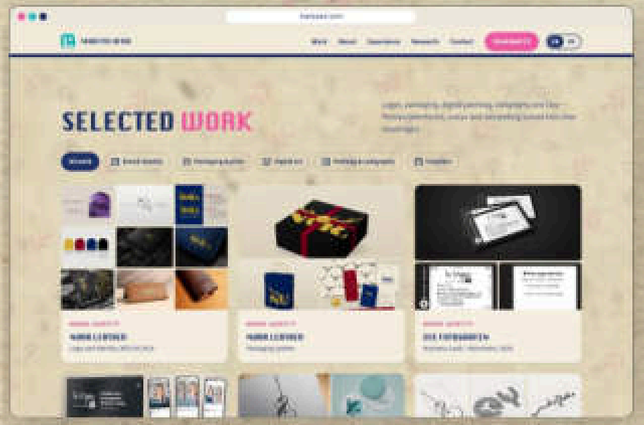


01 BRAND IDENTITY · WEB DESIGN

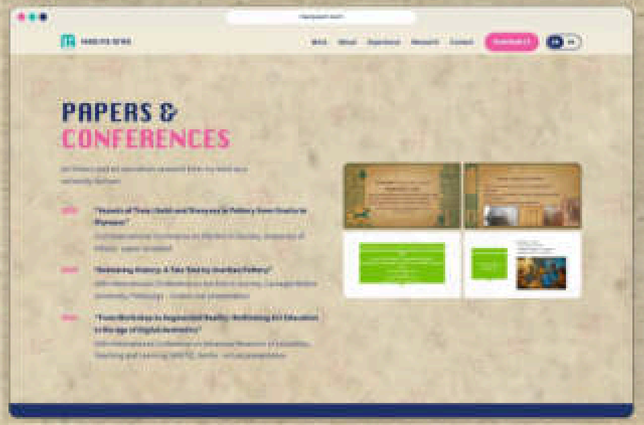
Web design

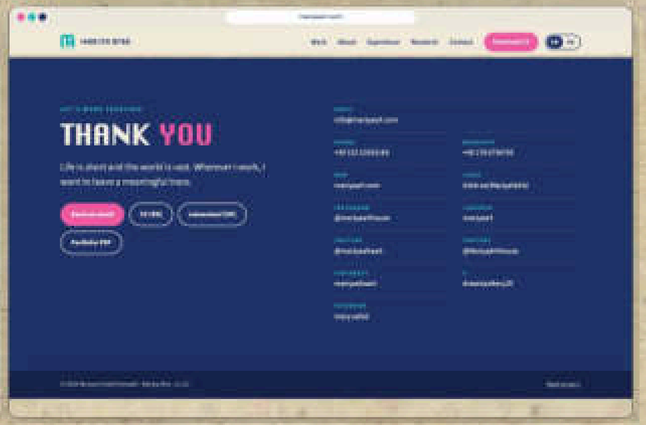
Inside mariyaart.com

44 projects with category filters and a lightbox; each brand project opens its full brand board. A section for papers and conferences, an experience timeline, and downloads for CV and portfolio. One switch changes every text between English and German.









02

PACKAGING & PRINT

Packaging, publications and campaigns, designed down to the dieline, the paper and the last spot colour.

Lindt proposal | ChiChi campaign | ATIECO catalog | Tesla Pro



02 PACKAGING AND PRINT

Lindt chocolate

Packaging proposal

Tablet wrappers drawn in one continuous line, where faces and hands to the mouth show the pleasure of chocolate; contrasting colour codes for cocoa, strawberry and pistachio.



02 PACKAGING AND PRINT

Lindt gift boxes

Dielines, finishes and print

A spread jar sealed in gold, a hard gift box that opens into a serving tray, a magnetic carry box and its insert moulds, with every choice explained: offset black, a golden fifth colour and local UV.



02 PACKAGING AND PRINT

ChiChi perfume

Photography and campaign

Product photography and the campaign built on it: poster, roll-up banner and an exhibition booth.







02 PACKAGING AND PRINT

ATIECO

Product catalog · 2023

An 8-page bilingual catalog for a foundry-equipment maker: navy and red from the client's logo, rounded window frames echoing moulds and tubes, and Persian and English set on one shared grid.







02 PACKAGING AND PRINT

ATIECO

Spreads

Company profile, CCM copper mould tubes and ramming machines for induction furnaces — technical content made calm and readable, with a thin red line running through the pages like molten metal.





02 PACKAGING AND PRINT

Tesla Pro

Packaging · real client

Retail box and gift box for an HD touch screen for cars: a teal band, flowing sound-wave lines, and on the lid the screen's features orbiting the logo like connected apps.





03

DIGITAL ART

Digital painting, illustration and NFT collections, from quiet landscapes to loud, red, expressive portraits.

NFT collections | Times Square | Eye and Butterfly | Portraits | Landscapes | Animals

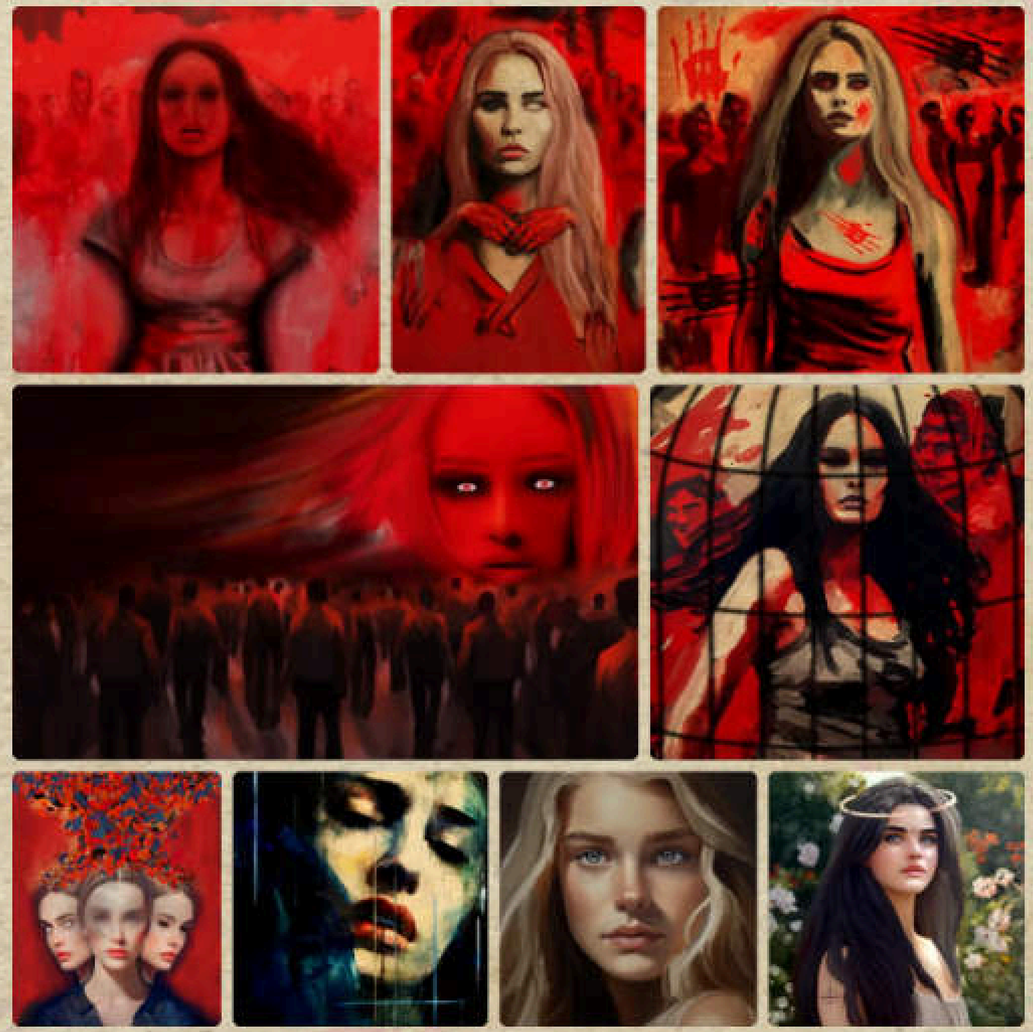


03 DIGITAL ART

Digital painting & NFT

Collections since 2021

Expressive digital paintings released as NFT collections on Foundation, Objkt, Manifold, KnownOrigin and more. Selected for NFT.NYC “60 Alpha” from over 5,000 submissions, and shown on Times Square billboards three years in a row: 2024, 2025 and 2026.



03 DIGITAL ART

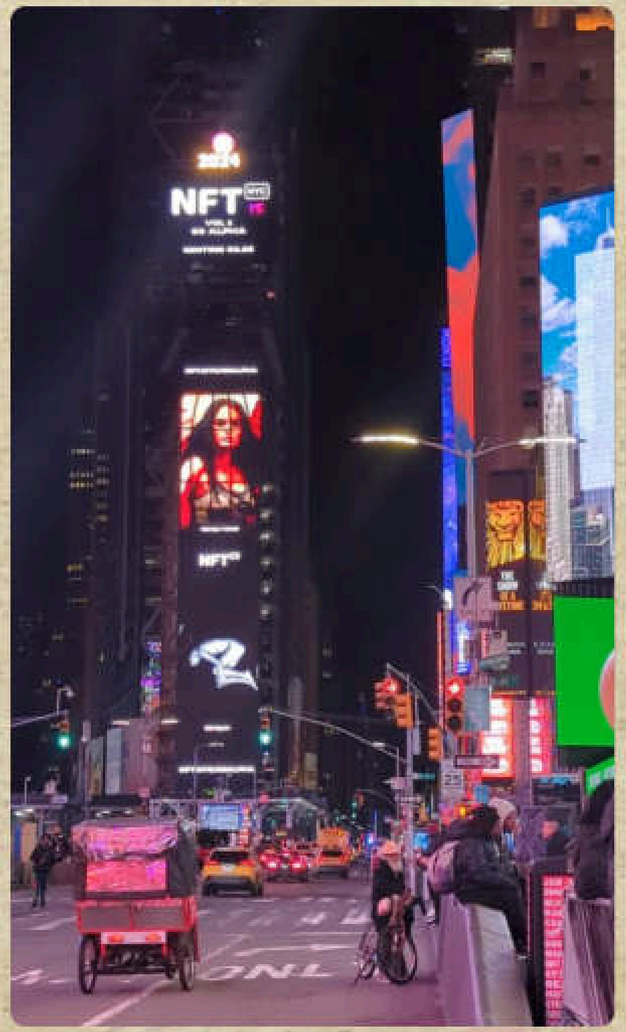
Times Square billboards

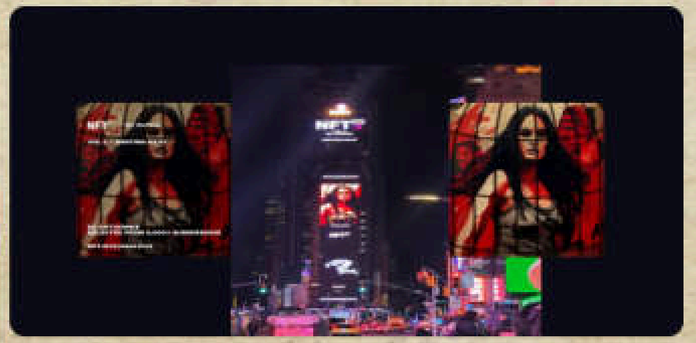
Three years in a row · 2024–2026

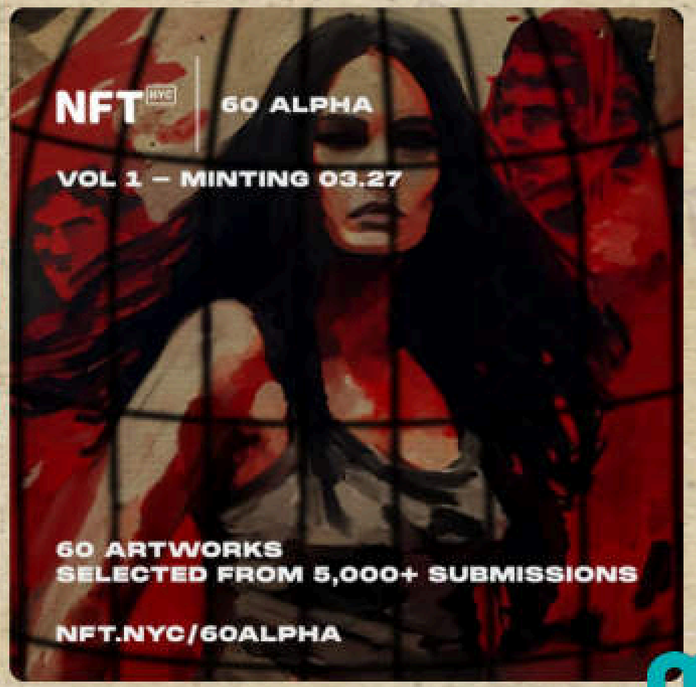
2024 **NFT.NYC “60 Alpha”** — one of 60 artists selected from 5,000+ submissions; my artwork on Times Square billboards for one week.

2025 **NFT NYC & Collect** — two days on Times Square billboards.

2026 **NFT NYC** — exhibition and Times Square billboards.







03 DIGITAL ART

NFT NYC exhibitions

NFT creator since 2021

2024 **NFT NYC exhibition** — Javits Center, New York.

2025 **NFT NYC** — Marriott Marquis, New York.

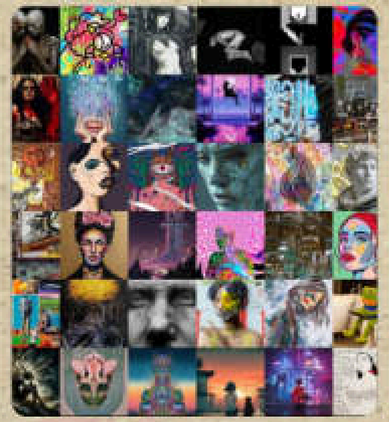
2026 **NFT NYC exhibition**

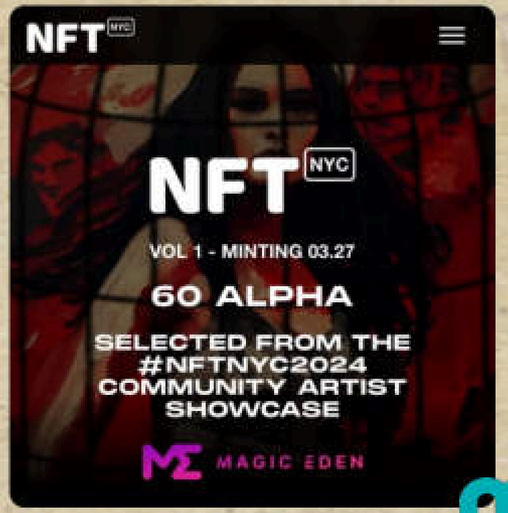
7+ collections on Foundation, Objkt, Manifold, KnownOrigin and others. On Objkt: 100+ primary and 30+ secondary edition sales.











03 DIGITAL ART

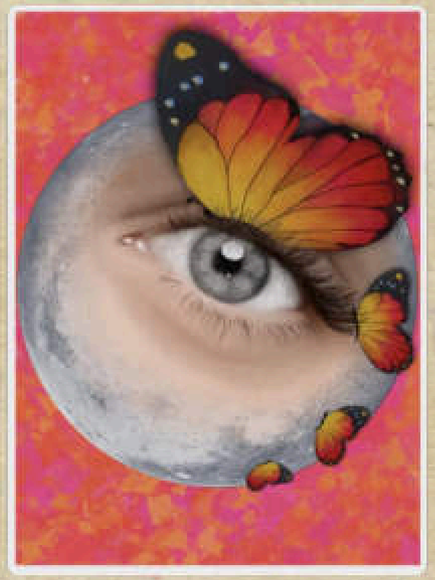
Eye and Butterfly

Digital series

A realistic eye, painted wings and a full moon, in three colour moods — shown here as the three complete works.





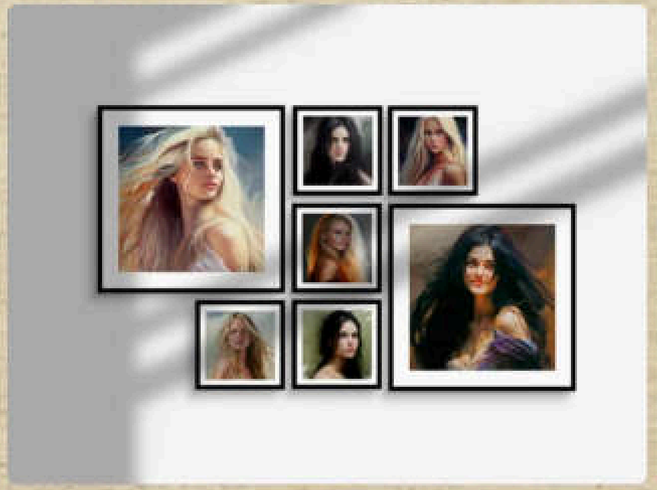


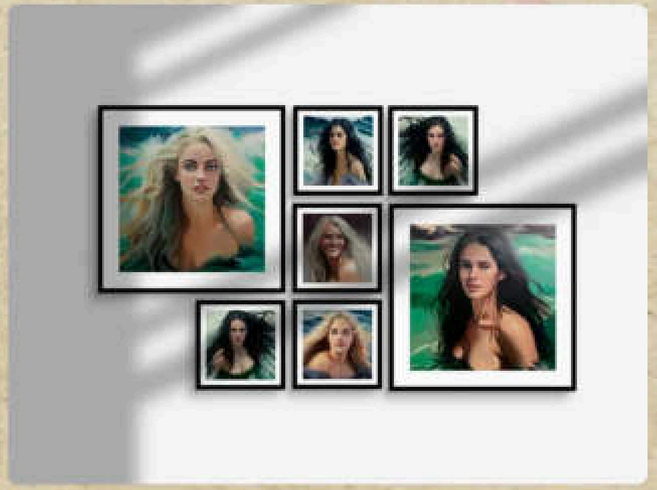
03 DIGITAL ART

Portrait series

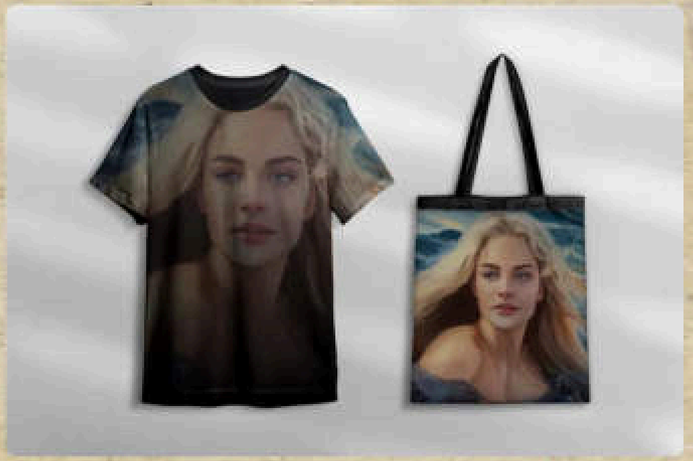
Digital painting

Oil-style digital portraits, composed as gallery walls and printed on apparel.









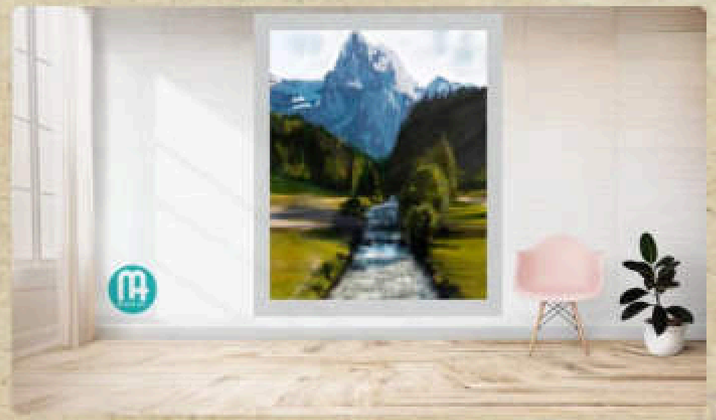
03 DIGITAL ART

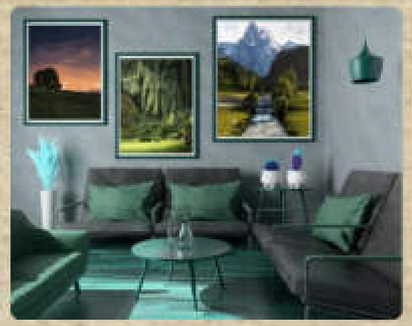
Landscapes

Digital painting

Forests, rivers, mountains and sunsets, painted for interiors.

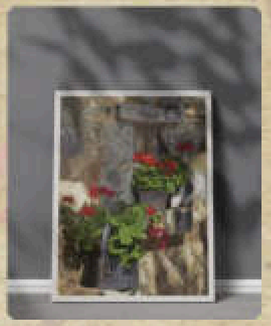












03 DIGITAL ART

Animal illustration

Dog portrait series

Seven dog portraits in a bold screen-print style: flat colour, strong outlines and a few warm accents — ready for posters, apparel and stickers.

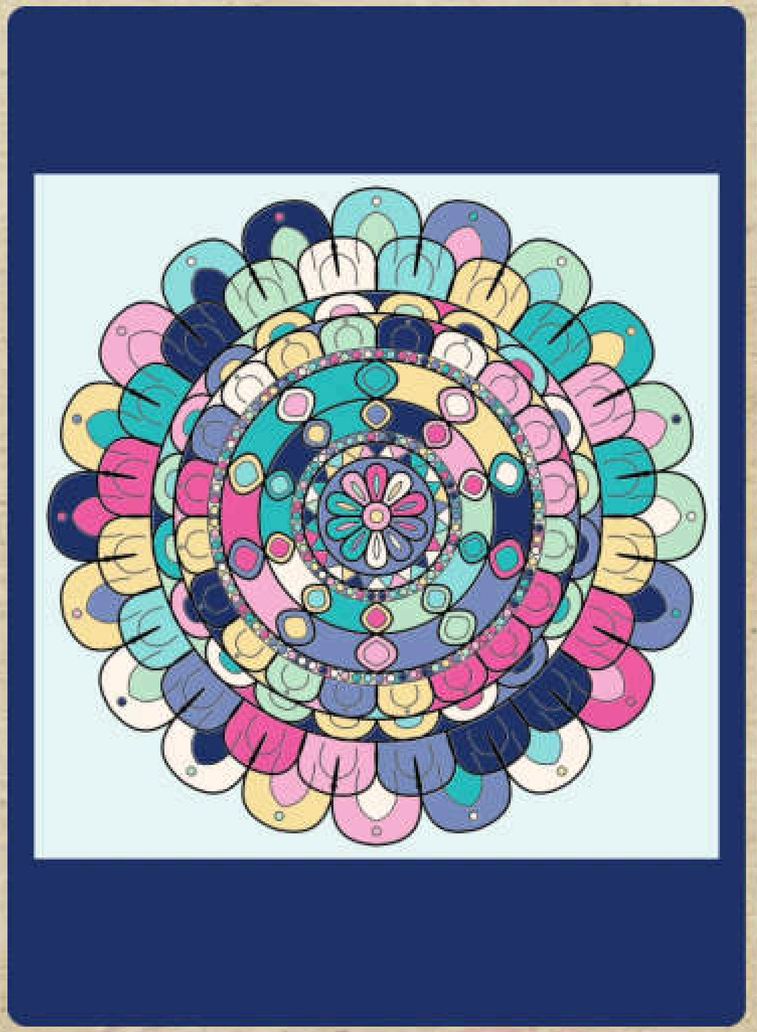


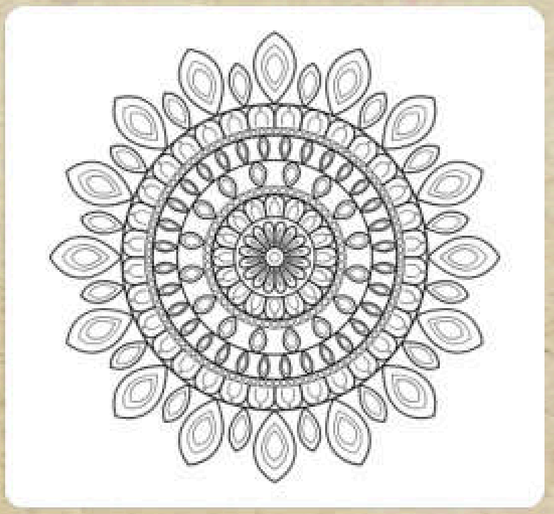
03 DIGITAL ART

Naqsh

Coloring book · A4 · 2026

A coloring book of Persian patterns, every page built as clean vector line art: shamseh medallions, girih stars, vessels in the spirit of my ceramics, flowers on patterned grounds like my paintings, and Persian letters.





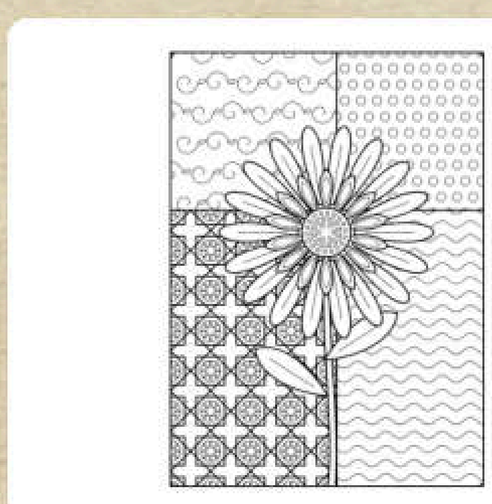


03 DIGITAL ART

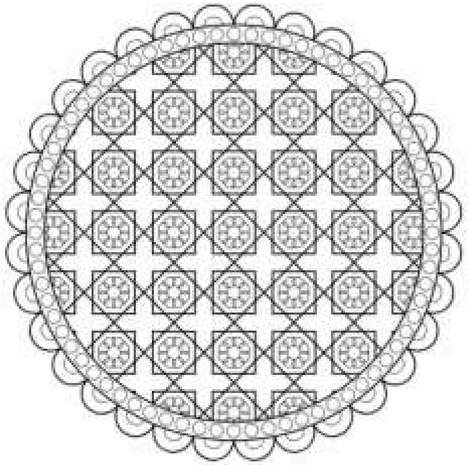
Naqsh

Five chapters

Shamseh · Girih · Clay · Golestan · Harf — closed shapes, two line weights and perfect symmetry, so every area is ready for colour.









04

PAINTING & CALLIGRAPHY

Acrylic on canvas, calligraphy painting, and the brand that carries them onto fabric.

Acrylic on canvas

Calligraphy painting

Honar Bar Tan



04 PAINTING AND CALLIGRAPHY

Flowers on canvas

Acrylic on canvas

Flowers set against patterned, ornamental grounds, where nature and decoration meet.

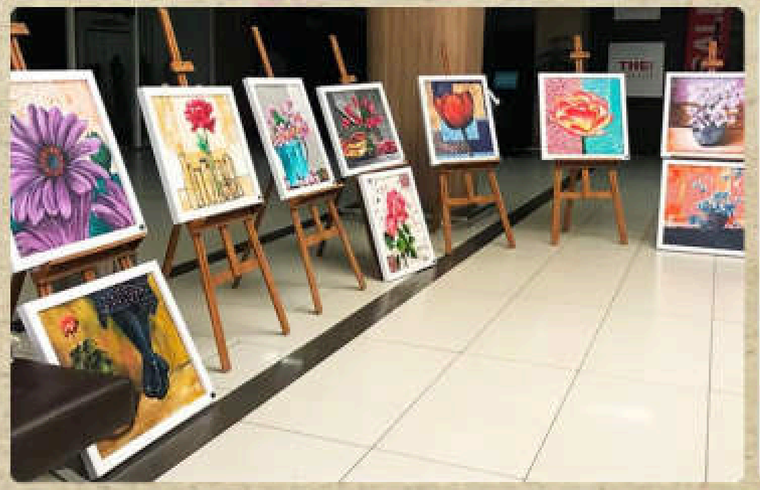


04 PAINTING AND CALLIGRAPHY

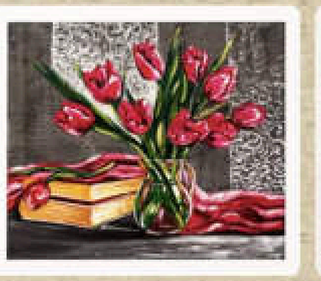
Still life & exhibition

Acrylic on canvas

Still lifes and small narrative scenes, shown at my solo painting exhibition.

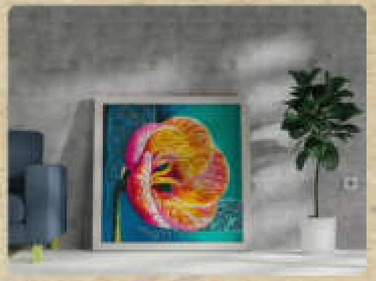










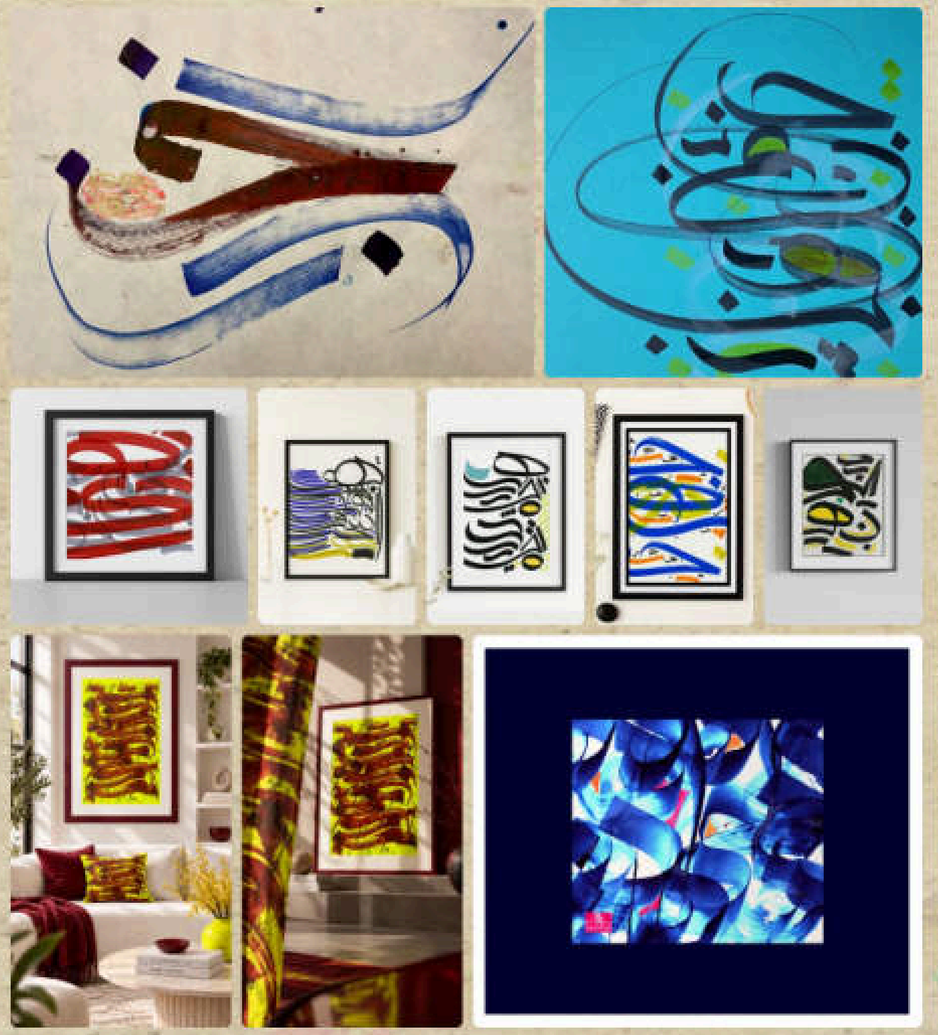


04 PAINTING AND CALLIGRAPHY

Calligraphy painting

Solo exhibition, 2025

Persian letters freed from reading and turned into rhythm, colour and gesture.



04 PAINTING AND CALLIGRAPHY

Dance of Ink

New series · 2026

Persian letters freed from reading: wide flat-brush strokes in red, green, violet and blue, layered until the words become rhythm and colour. Ink and acrylic on paper.

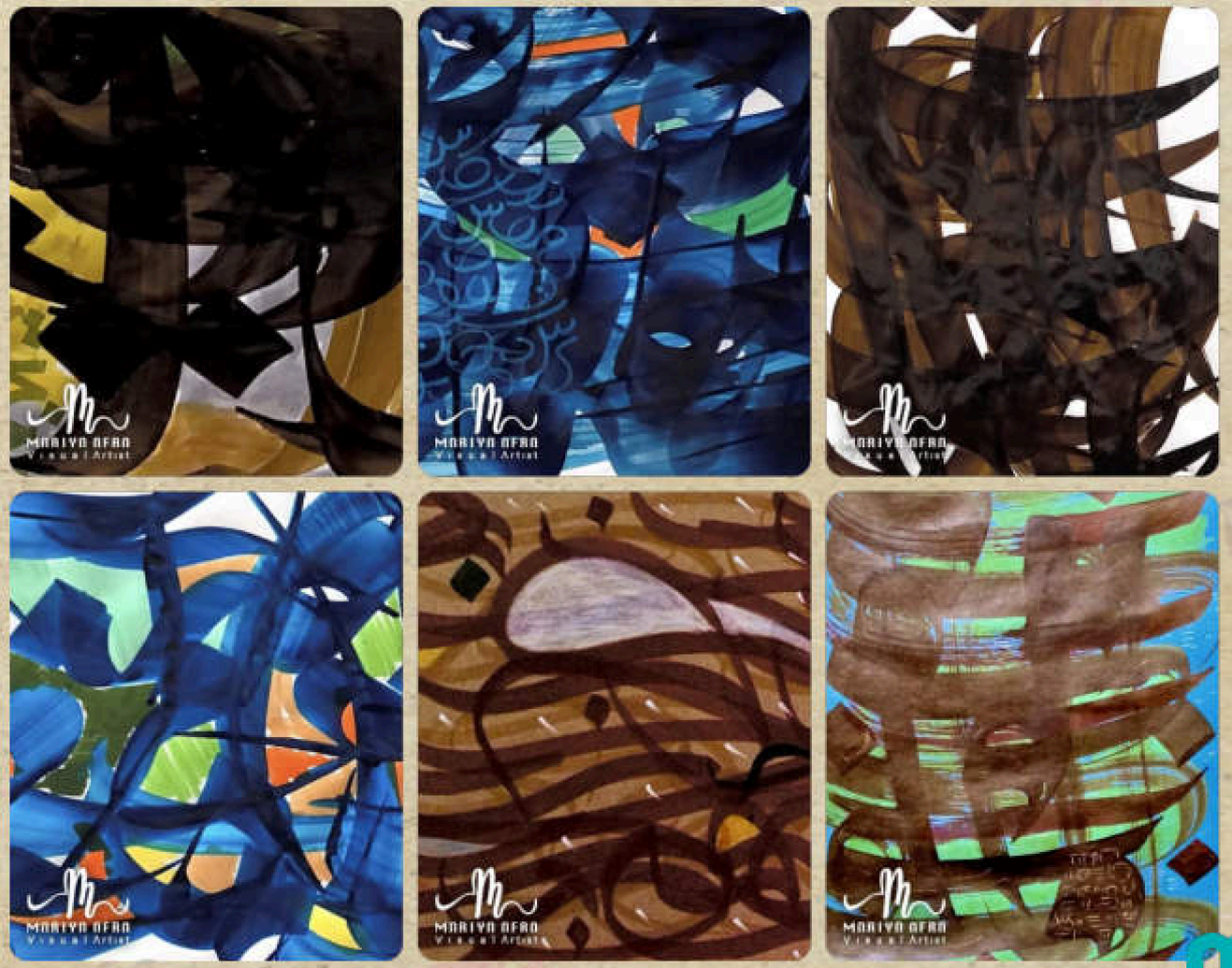


04 PRINTING AND CALLIGRAPHY

Dance of Ink

Black, brown & blue · 2026

A darker chapter: heavy ink strokes crossing and overlapping, with small sparks of gold, green and orange showing through — calligraphy as movement and weight.



04 PAINTING AND CALLIGRAPHY

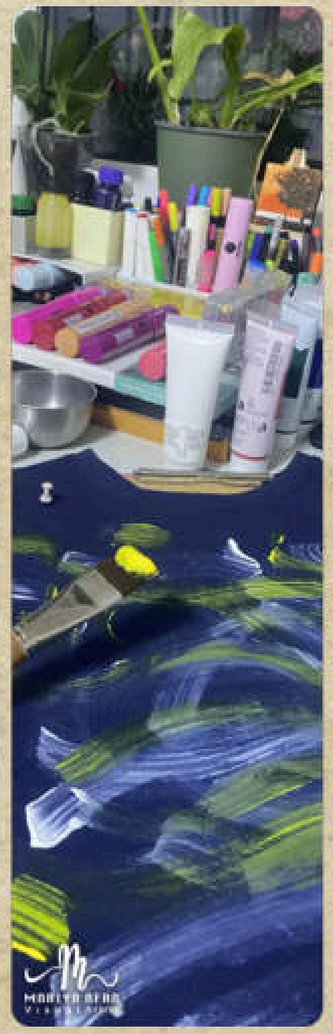
In the studio

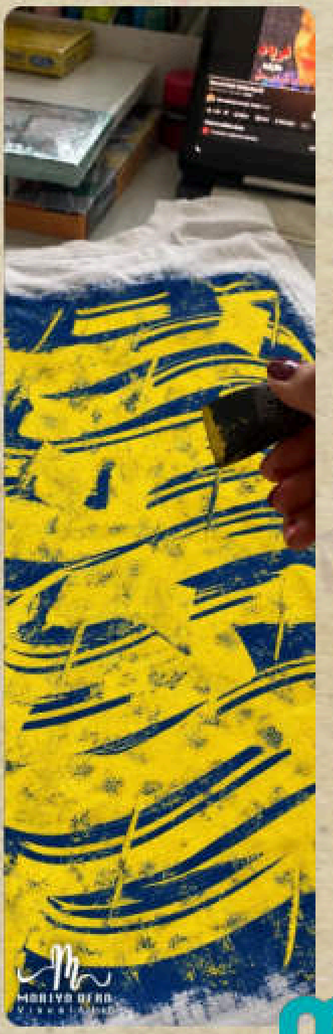
Process

From the first stroke to the finished piece: painting on paper and directly on fabric with a flat brush — the same gesture on every surface.









04 PAINTING AND CALLIGRAPHY

Dance of Ink

On the wall · visualisation

The paintings framed and placed in living spaces — a visualisation of how the works live in an interior.

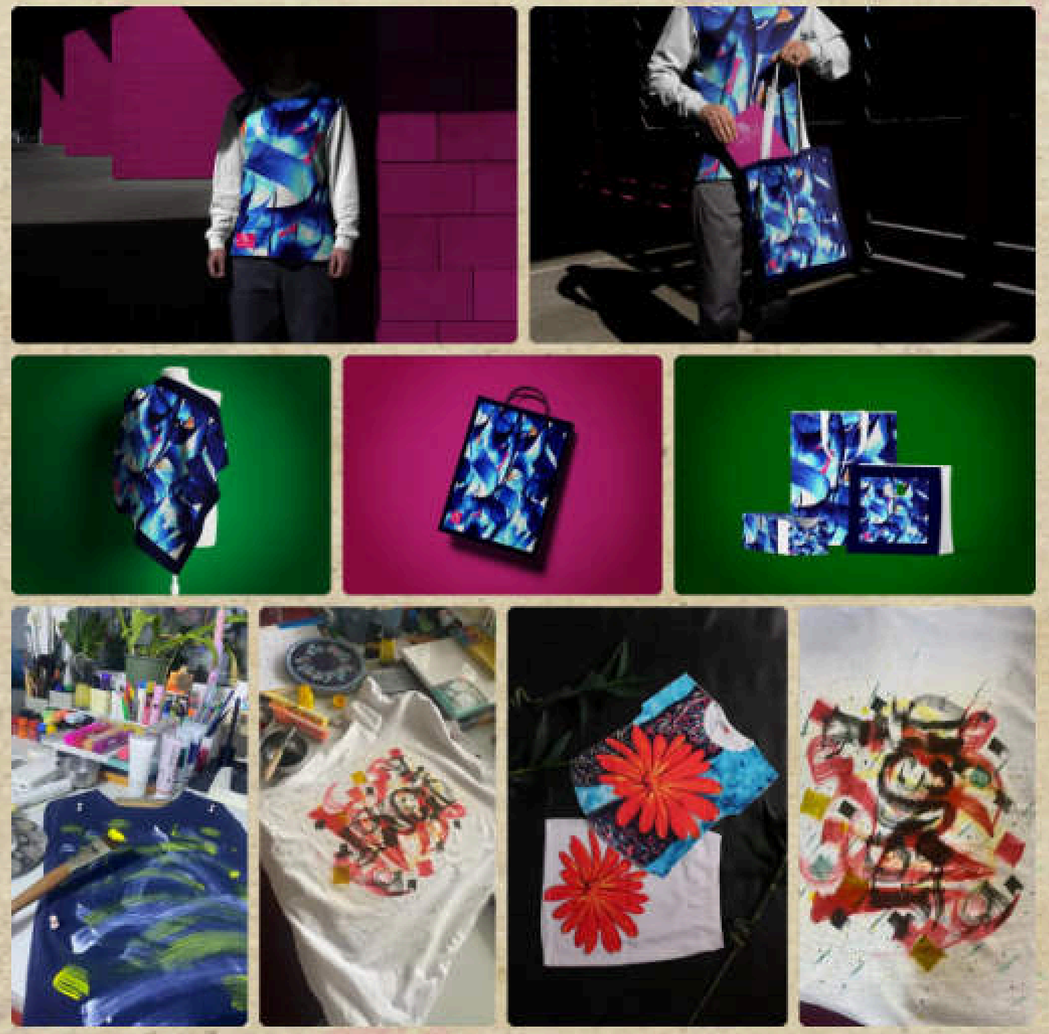


04 PRINTING AND CALLIGRAPHY

Honar Bar Tan

Art on Body, my brand since 2024

My calligraphy and paintings carried onto fabric: scarves, sweatshirts, totes and shopping bags, from the first brush stroke to the printed piece.



04 PAINTING AND CALLIGRAPHY

Honar Bar Tan

Fashion and accessories

The same paintings on t-shirts, dresses, sneakers and handbags.



04 PRINTING AND CALLIGRAPHY

Honar Bar Tan

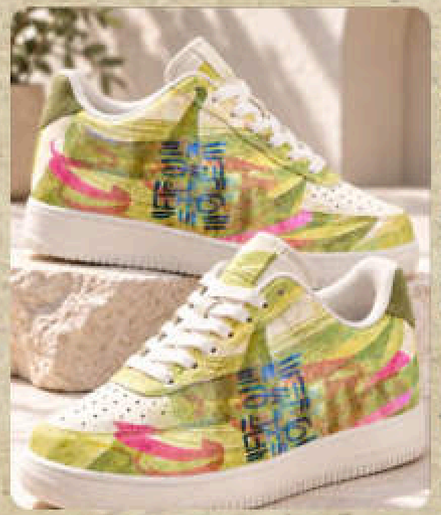
New collection · product visualisation

The new paintings carried onto t-shirts, bags, sneakers and a ceramic set for my brand “Art on Body”. Product visualisations of the collection.













05

CLAY WORDS

Vessels with the spirit of calligraphy painting: the text becomes part of the body of the pot.

Clay Words | Process | Teaching



05 CERAMICS

Clay Words

Ceramics and calligraphy

Hand-built and wheel-thrown vessels inscribed with Persian script while the clay is semi-dry, then glazed and fired.







B5 CERAMICS

Clay Words

Forms and colour

The project asks how poetic script can move from surface ornament to structural meaning.













BS CERAMICS

Clay Words

Collection

A growing family of vessels, jugs and candle holders, fired together.



05 CERAMICS

Clay Words

New forms · design visualisation

Concept for a new vessel series: the 2026 calligraphy paintings wrapped around tall, soft, asymmetric forms. Design visualisations — the next pieces to make in clay.



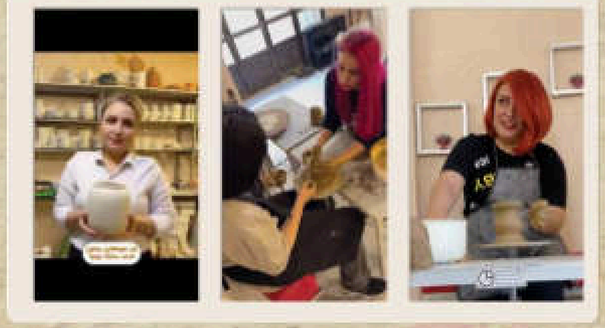
05 CERAMICS

From brush to kiln

Process and teaching

A calligraphy painting becomes the skin of a vase. Alongside my own practice, I have taught pottery workshops from basic to advanced since 2019.







THANK YOU

Life is short and the world is vast.
Wherever I work, I want to leave a meaningful trace.

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