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# An Evening of Art and Advocacy: Celebrating Ariane Hafizi at Victor Gallery

Victor Gallery

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5 min read



The Victor Gallery in New York City has long established itself as more than just an exhibition space—it's a cultural beacon that transforms evenings into meaningful encounters between art, community, and purpose. On this particular evening, the gallery's commitment to fostering both artistic appreciation and social advocacy was on full display as guests gathered to celebrate the work of Natalia Ariane Hafizi-Marianovich, a promising young artist whose life was cut tragically short at 33, but whose artistic legacy continues to inspire and heal.

From the moment guests entered the Victor Gallery's welcoming space, it was clear that this would be an evening of substance and celebration. The gallery's distinctive atmosphere, simultaneously intimate and expansive, provided the perfect backdrop for Hafizi's evocative works. Well-dressed attendees moved through the space with an energy that was both reverential and animated, their conversations weaving between appreciation for the art and enthusiasm for the evening's charitable mission supporting the Susan G. Komen Foundation's vital breast cancer research initiatives.



What makes the Victor Gallery truly special as a cultural venue is its ability to create genuine community around art. This evening exemplified that quality perfectly, with guests representing a diverse cross-section of New York's cultural landscape. The presence of a member of the legendary hip-hop group The Roots added an unexpected musical dimension to the evening, highlighting the gallery's reputation for attracting artists and cultural figures from across disciplines. This kind of cross-pollination between different artistic communities is what makes events at Victor Gallery so dynamic and memorable.

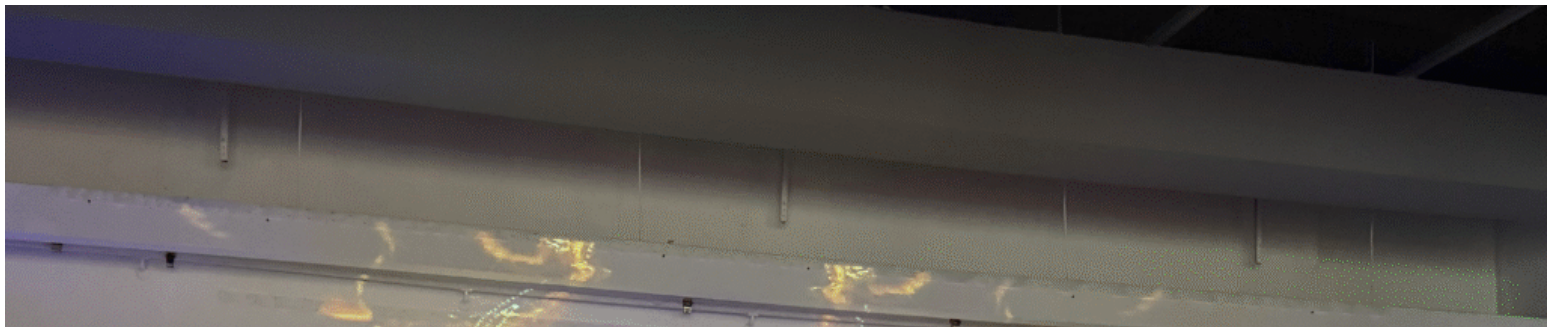
The evening's most poignant moment came when Carmen Marianovich, Hafizi's mother, addressed the gathered crowd. Her words painted a vivid picture of her daughter's artistic journey—from a young woman pursuing her Bachelor of Fine Arts at Parsons School of Design to an artist grappling with her multicultural identity and, ultimately, her battle with breast cancer. Carmen's own story added another layer of depth to the evening, as she shared how her daughter's courage to pursue art as a career had inspired her own reflection on the "safer" engineering path she had chosen years earlier, despite her own artistic aspirations.





Hafizi's artistic vision, as displayed throughout the Victor Gallery's thoughtfully curated spaces, revealed an artist of remarkable depth and innovation. The daughter of an Iranian-born physicist and a Uruguayan software engineer, her work embodied what she described as freedom from cultural specificity: "Since I do not belong to one specific culture, I do not feel attached to one particular aesthetic and am intrigued by looking at various art forms and acquiring certain elements from their perspective into my own work." This multicultural perspective infused her paintings with a universal quality that resonated with the diverse audience assembled at Victor Gallery.

The influence of music on Hafizi's visual art was unmistakable throughout the exhibition. Having played violin from ages 4 to 14, she carried a profound appreciation for rhythm and composition into her paintings. As she explained, "Music has always had a great impact on me, I love to dance and sing, listen to music and I am enamored by art that I feel expresses a rhythm compositionally." This musical sensibility was evident in works that echoed the elaborate patterns of Gustav Klimt and the intermingling-colored components of Hundertwasser, artists she admired for their musical approach to visual composition.

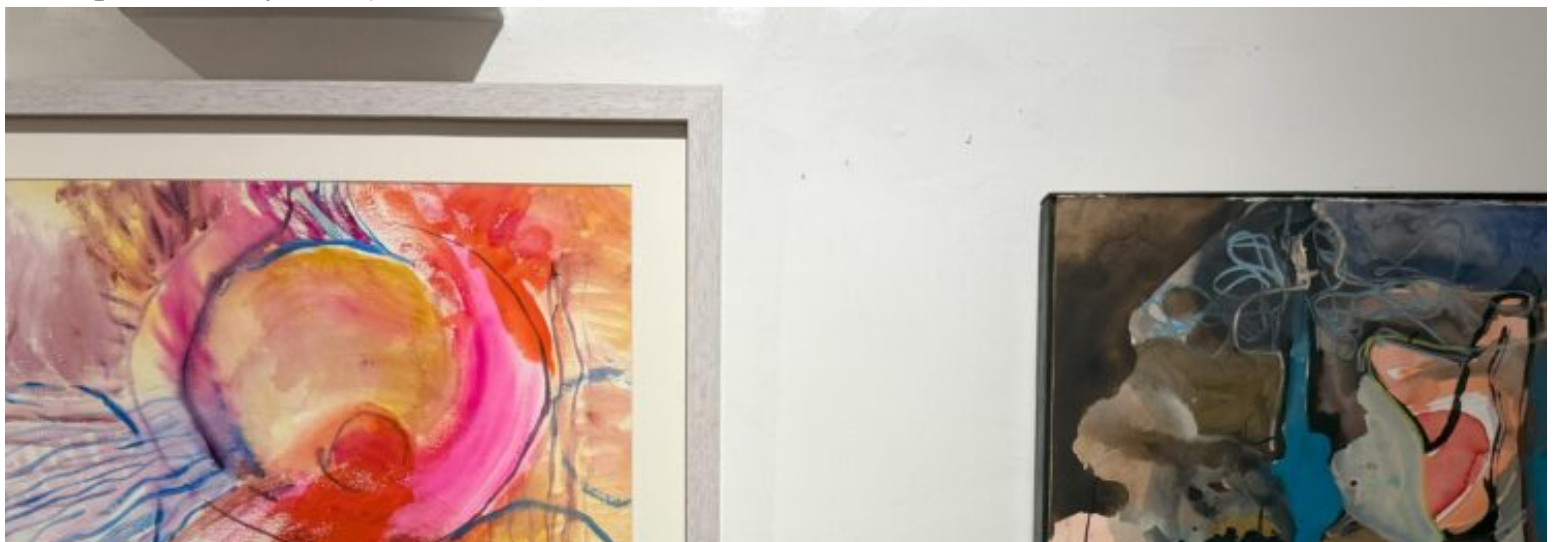






The evening's musical component came alive through a mesmerizing performance by Color and Sound, a three-piece ensemble featuring keyboard, violin, and saxophone. Their otherworldly sound, accompanied by stunning visual projections, created an immersive experience that perfectly complemented Hafizi's synesthetic approach to art-making. The Victor Gallery's excellent acoustics and lighting design allowed the performance to fill the space without overwhelming the intimate scale of the artwork, demonstrating the venue's sophisticated understanding of how to balance multiple artistic elements in a single evening.

Perhaps the most moving aspect of the exhibition was the collection of works Hafizi created during her final years in Bethesda, where she moved in 2012 to be cared for by her parents following her breast cancer diagnosis. These pieces, including "Untitled – Id: 066" and "Woman with Plant," revealed an artist who had found profound peace and self-acceptance despite her physical struggles. As Hafizi herself wrote during this period, "No one can bring me my happiness, I have to make and nourish it myself." The Victor Gallery's presentation of these works—with their central red suns, free-flowing elements in bright pinks, yellows, and blues—created spaces for quiet contemplation within the evening's celebratory atmosphere.





"Untitled – Id: 066," which Carmen Marianovich discussed with evident pride and pain, exemplified her daughter's evolution toward what she called "simpler, intimate works of art that do not attempt to impress anyone, but rather set out to respond to a very specific need." The watercolor "Woman with Plant" spoke to the same positivity and embrace of nature that characterized Hafizi's final creative period, when she seemed to find freedom from the pressures of city life and discovered what she called the ability to "make her life flow through only her being."

The evening's auction component transformed appreciation into action, with paintings fetching bids in the several thousand dollar range, all proceeds benefiting the Susan G. Komen Foundation. This seamless integration of art appreciation and charitable giving exemplifies what makes Victor Gallery such an important cultural institution in New York. The gallery doesn't simply display art; it creates contexts where art can serve larger purposes, addressing issues like breast cancer research that affect increasingly younger women and demand urgent solutions.

The Victor Gallery's role in fostering artistic community was evident throughout the evening in the quality of conversations happening around Hafizi's work. Guests engaged in substantive discussions about different eras of the artist's development, her use of paper as a preferred medium, and her exploration of spirituality, magic, archetypes, and women's sexuality. These weren't superficial art-world conversations but genuine encounters with work that demanded and rewarded careful attention.

As the evening concluded, it was clear that the Victor Gallery had once again demonstrated its unique ability to create events that are simultaneously culturally enriching and socially meaningful. By presenting Hafizi's work in the context of supporting breast cancer research, the gallery honored both the artist's memory and the ongoing struggles of countless women facing similar battles. The space itself—with its careful balance of intimacy and grandeur—provided the perfect setting for an evening that celebrated life, art, and community while confronting the reality of loss and the importance of hope.

In a city full of galleries and cultural venues, the Victor Gallery stands out for its commitment to creating experiences that matter—evenings like this one that bring together diverse communities around shared values of artistic excellence and social responsibility. For those who attended this memorable evening celebrating Ariane Hafizi's remarkable artistic legacy, it served as a powerful reminder of art's capacity to heal, inspire, and bring people together in service of causes larger than themselves.

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