

FILMMAKER AND FILM EDITOR

ALI NAVAA

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ABOUT ME

The Art of Breathing Life

For me, the editing room is where the real magic happens. It's the space where everything finally comes together — where meaning is discovered, rhythm is sculpted, and the story finds its true shape. I've always felt most at home in that quiet intensity, surrounded by cuts, beats, silences, and possibilities.

Before I was an editor, I was a filmmaker — and that background continues to shape the way I approach every project. I think like a storyteller. Whether I'm crafting an emotional arc, building tension, or finding the exact frame to hold on a glance, my goal is always the same: to serve the story in the most honest and impactful way.

Editing isn't just about cutting footage. It's about how you tell the story — how you breathe life into it, shape its soul, and guide the audience through every moment.

Editing isn't just a technical process for me — it's creative, intuitive, and deeply personal.



PORTFOLIO OVERVIEW

A Decade of experience

In this portfolio, I'm excited to share some of my best work from the past decade. It's divided into three sections, each showcasing a different form of storytelling. First, feature films — longer stories where every detail matters. Then, TV series — episodes that keep the story moving with consistent pace and tone. Finally, short films — quick, focused pieces where every second counts. At the end, I'll introduce three short films that I've personally made.



FEATURE FILMS

Over the years, I've had the chance to work on a wide range of projects — from supporting roles as an assistant editor to leading the edit as the main editor. Each film taught me something new about storytelling, rhythm, and collaboration.

As Assistant Editor, I contributed to award-winning films like **The Salesman** by **Asghar Farhadi** and worked alongside talented directors such as **Saman Moghaddam**. These experiences shaped my approach and deepened my love for the craft.

As Main Editor, I've taken the lead on projects like *The Mortal Wound*, *Kozovo*, *We Will Die Either*, and *Rainbow*. Editing feature films comes with its own set of challenges — balancing the pace over a long runtime, shaping character journeys, and making sure every scene earns its place. It teaches you to be patient, precise, and open to the unexpected.

One of the highlights of my recent work is **Without Permission (2025)**, directed by BAFTA award-winning filmmaker **Hasan Nazer**. Collaborating with him was a rewarding experience, both creatively and professionally — the kind that reminds you why you fell in love with editing in the first place.

This selection represents some of my proudest moments in the editing room — the stories I've helped bring to life.

TV SERIES

Editing for television is a unique craft — it's about building a rhythm that lasts. In a feature, you tell one story. In a series, you build a world and keep it alive, sometimes for years. You learn to manage continuity, character development, pacing — and above all, how to keep an audience invested week after week. I've had the chance to be part of some major Iranian series, and a few stand out not just for their success, but for what they taught me.

The Capital (Season 6) is part of the most long-running and beloved series in Iranian TV history. With seven seasons in total, The Capital holds a special place in the hearts of millions. Being trusted with the sixth season as the main editor was both a responsibility and a joy — keeping the legacy alive while also finding fresh beats for familiar characters.

Gildokht was another milestone. Broadcast on national television, it became the most-watched TV drama of the past decade in Iran. It was a story full of emotion, tradition, and politics — and editing it meant navigating those layers carefully, while maintaining a pace that kept audiences coming back.

I also had the opportunity to work on **The Soldier**, one of the longest series ever produced for Iranian TV. With around 200 episodes and a production process that stretched over five years, it taught me a lot about endurance, structure, and creative problem-solving on a long-term timeline.

Each of these series — and many others like Rebel, Frog, and Beloved — gave me something unique. They pushed me to grow, adapt, and trust the storytelling instinct that brought me into the editing room in the first place.





SHORT FILMS

Short films have a kind of rawness I really love. There's no time for hesitation — you have to dive straight into the heart of the story. As an editor, it means making every frame count. No filler. No hiding. Just rhythm, emotion, and instinct.

I've spent years working on shorts across different genres, styles, and even continents. And each one, in its own way, has helped me grow. They've taught me to trust silence, to cut with feeling rather than formula, and to let the story lead.

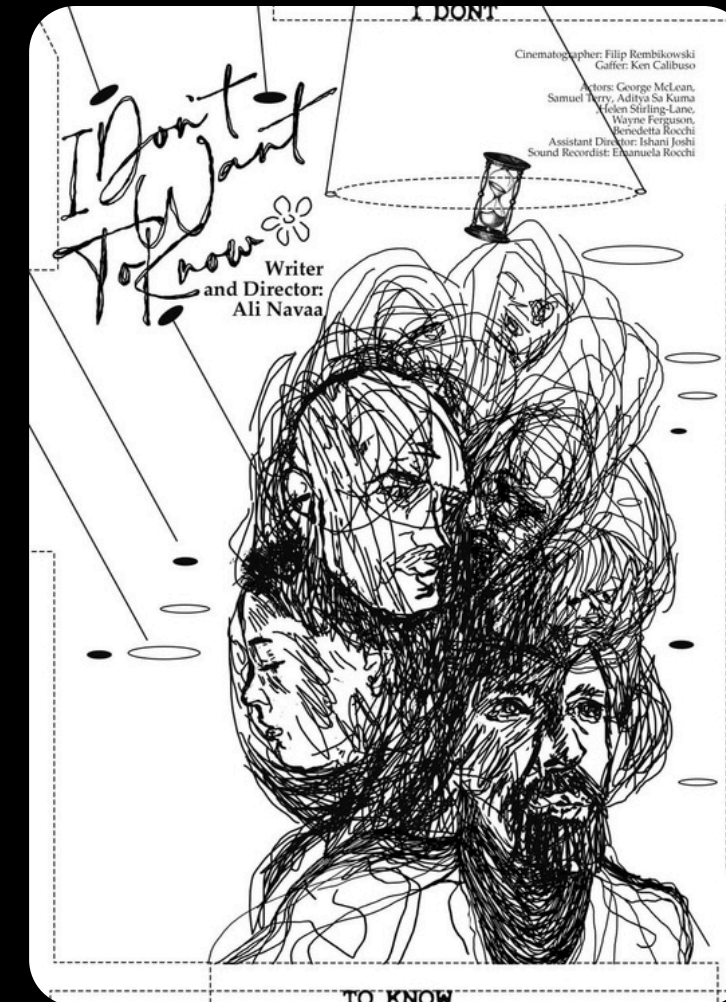
There's a beautiful freedom in the short format. You can take risks. You can be strange. You can let moments breathe or snap like a string pulled too tight. That's the kind of space where I feel most alive — where editing becomes more than a craft. It becomes storytelling in its purest form.



My First short

My first short film is something I'll never forget. You don't have much experience, but you're bold — fearless, even. You try anything, break all the rules, because you haven't learned to be afraid yet. We made that film on a budget of less than £100. And yet, it went on to win Best Short, Best Director, and Best Editing at the Mestre Film Festival. That one little film changed the course of my life.

MY SHORT FILMS



My Latest short

My latest short, the third one I've made, was shot here in the UK. It was my first serious filmmaking experience outside Iran — and my first time working with actors who didn't speak my language. It was challenging, deeply rewarding, and taught me more than I expected about collaboration, trust, and finding a shared emotional language beyond words. I loved every moment of making this film, and I'm hopeful for what's ahead as it begins its journey out into the world.

IT'S ALWAYS A TEAM EFFORT



Editing is often seen as a solitary job — just someone alone in a dark room with a timeline and a deadline. But for me, it's never really felt that way. From the first cut to the final mix, I see editing as a conversation. With the director. With the material. With the story.

Over the years, I've had the chance to work with a wide range of directors — some with very clear visions, others who like to explore along the way. I've learned how to listen, how to adapt, and how to offer creative input without stepping on anyone's toes. I believe the best ideas often come from trust — and that trust is built through communication, respect, and shared passion.

Whether I'm in the room or sending cuts across time zones, I try to create a working relationship that feels open, collaborative, and focused on one thing: telling the best story possible.

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My LinkedIn :

www.linkedin.com/in/alinavaa

My Mobile :

+44 7465 246 506

My Email :

ali.navaeian@gmail.com

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