

VARIATIO

photography, museums & galleries



2 Duane MICHALS - Dmitry ORLOV - Eikoh HOSOE - Jean-Christophe BÉCHET - Angelika SHER - Gabriele STABILE
KODOJI PRESS - ASSAR ART GALLERY - BAUDOIN LEBON - THE EMPTY QUARTER - PARIS PHOTO - EDGAR COLONNESE - FOR GALLERY



Assar Art Gallery

Teheran, Iran

Assar Art Gallery opened its doors on October 27, 1999.

Today, after 10 years of activity, the gallery is managed by the Tarh Naghsh Assar Corporation. The current board of directors includes Omid Tehrani, Simin Dehghani and Maryam Majd. The gallery showcases works by established and upcoming talent and currently specializes in painting, photography and sculpture. Although we are based in Iran, we have a global outlook that encompasses the entire world of art and we welcome new collaborations.

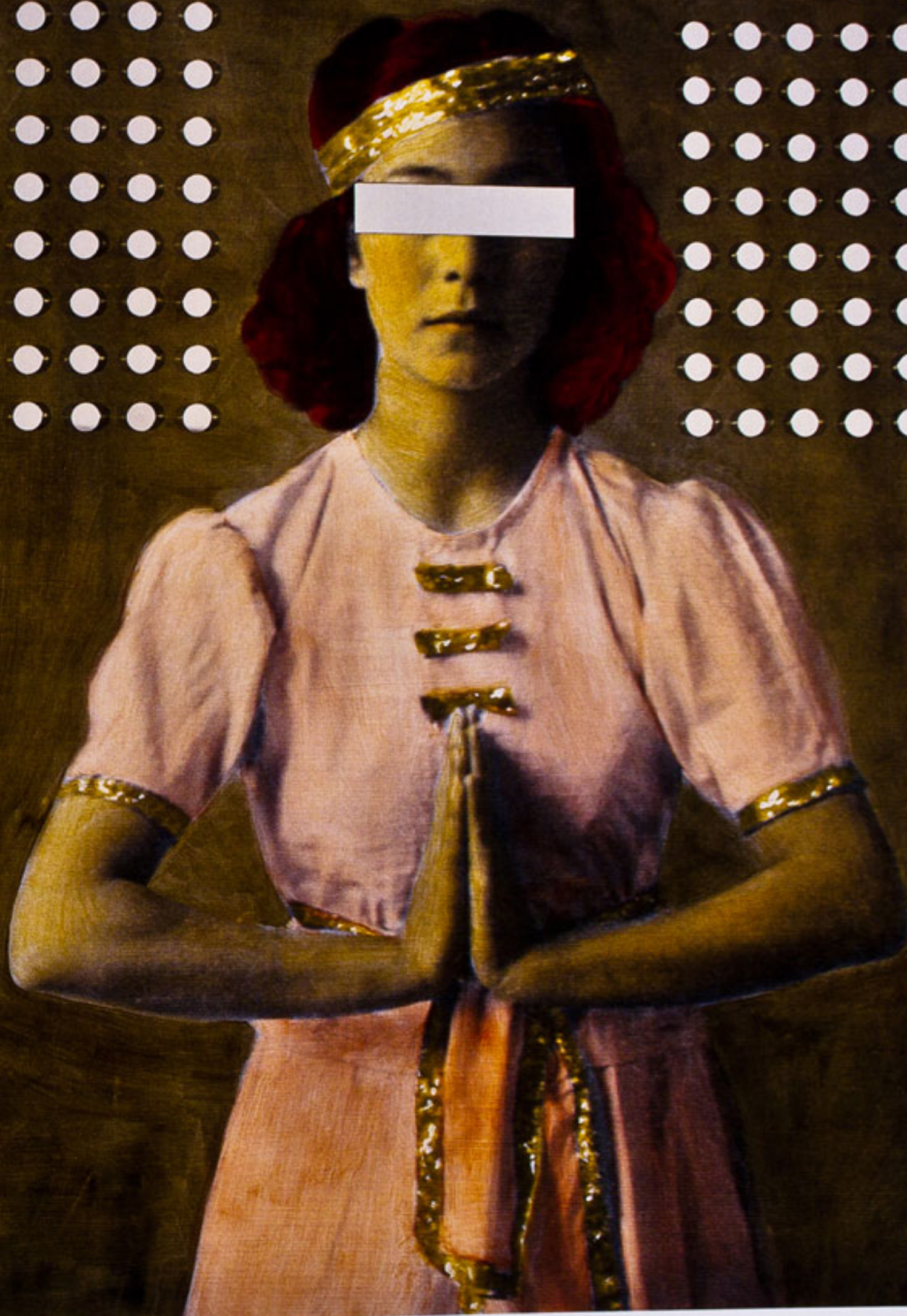
Interview with Samira Alikhanzadeh

Why do you use photographs in your work? In modern art, there are no limitations in using different elements to create a work of art. The main theme of my work is human beings and in capturing the

human face, photography has a direct expressive and narrative quality. It is a multidimensional medium with many aspects yet to be discovered. The experience of combining a photographed image with other materials is a means to pursue further visual possibilities. The use of photographs in my work is only the starting point.

What kind of photographs do you usually select? Up to now, they have always been old photographs but not as old as the history of photography itself. These photographs depict the faces of women at the dawn of modernity in Iran, when many of them went to studios to have their portraits taken professionally. The mood of these photographs and the fact that they belong to the past, in my opinion, erase both their normal and photojournalistic qualities, rendering them timeless. Hence the theme of "ceasing to exist" finds meaning with the certainty of knowing the subjects are dead. My decision, so far, to only use photographs of women is a strictly aesthetic choice, although there might be other reasons. Perhaps one day I will use images of men, too.

What role do mirrors play in your work? The use of both mirrors and photographs took place simultaneously in my work. In portrait photography, the subject's gaze is usually directed at the camera or viewer. Mirrors placed above the eyes create a confrontation between viewers and subjects. It also allows viewers and their surroundings to penetrate the work. This raised mirror work with its magical and mysterious effect used extensively in traditional Iranian architecture present other aspects of seeing and not being seen and of being and ceasing to be.

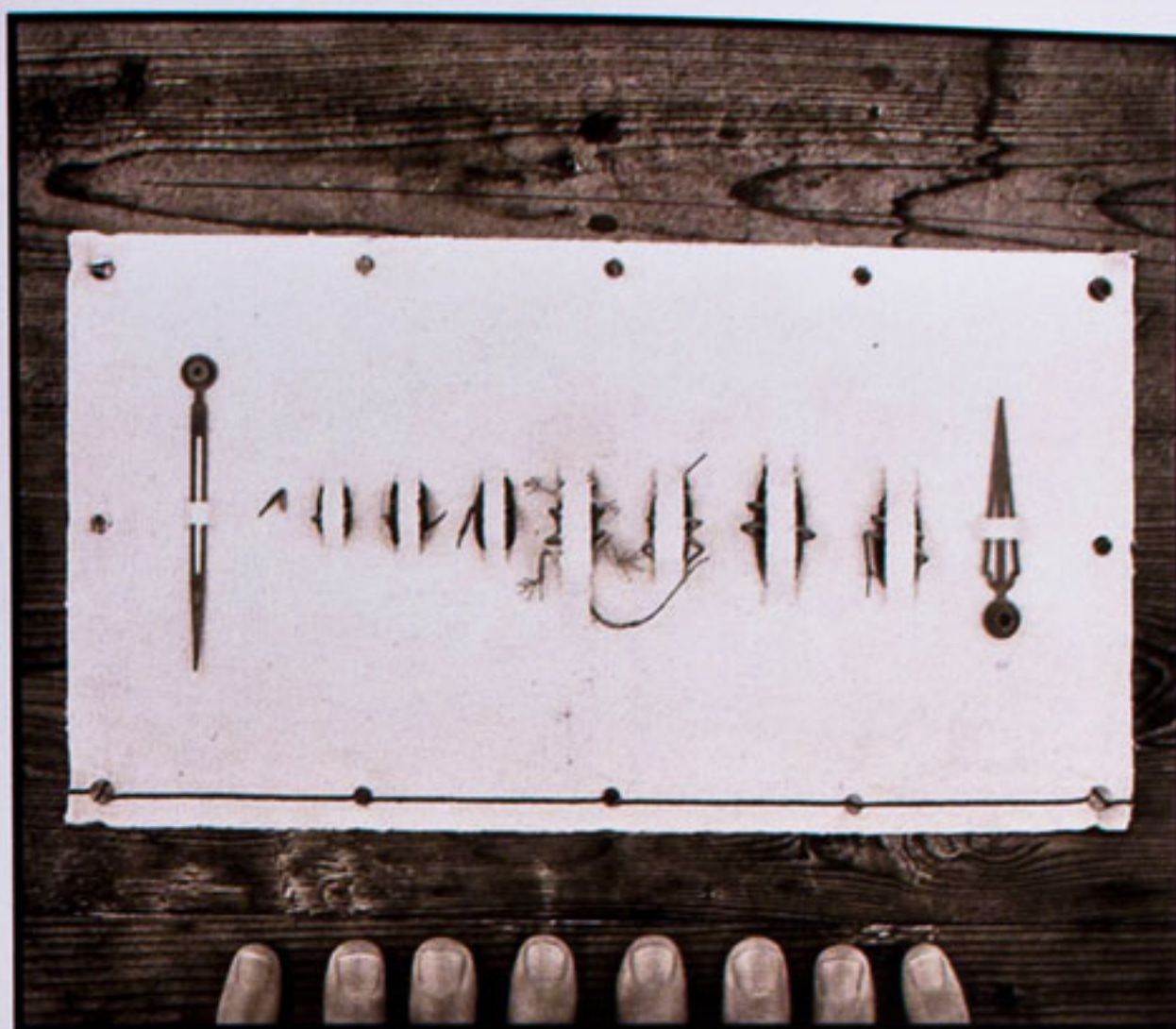


Samira Alikhanzadeh
Playful Girl, 2008
found photograph, scanned and
digitally printed on wooden
board, hand colored and applied
with mirror fragments
100 x 100 cm Edition of 3



Samira Alikhanzadeh
2009
acrylic & mirror fragments
on printed board
70 x 100 cm Edition of 3

Sadegh Tirafkan
#3 Multitude, 2008
digital photocollage, print
on rc paper
75 x 112 cm Edition of 6



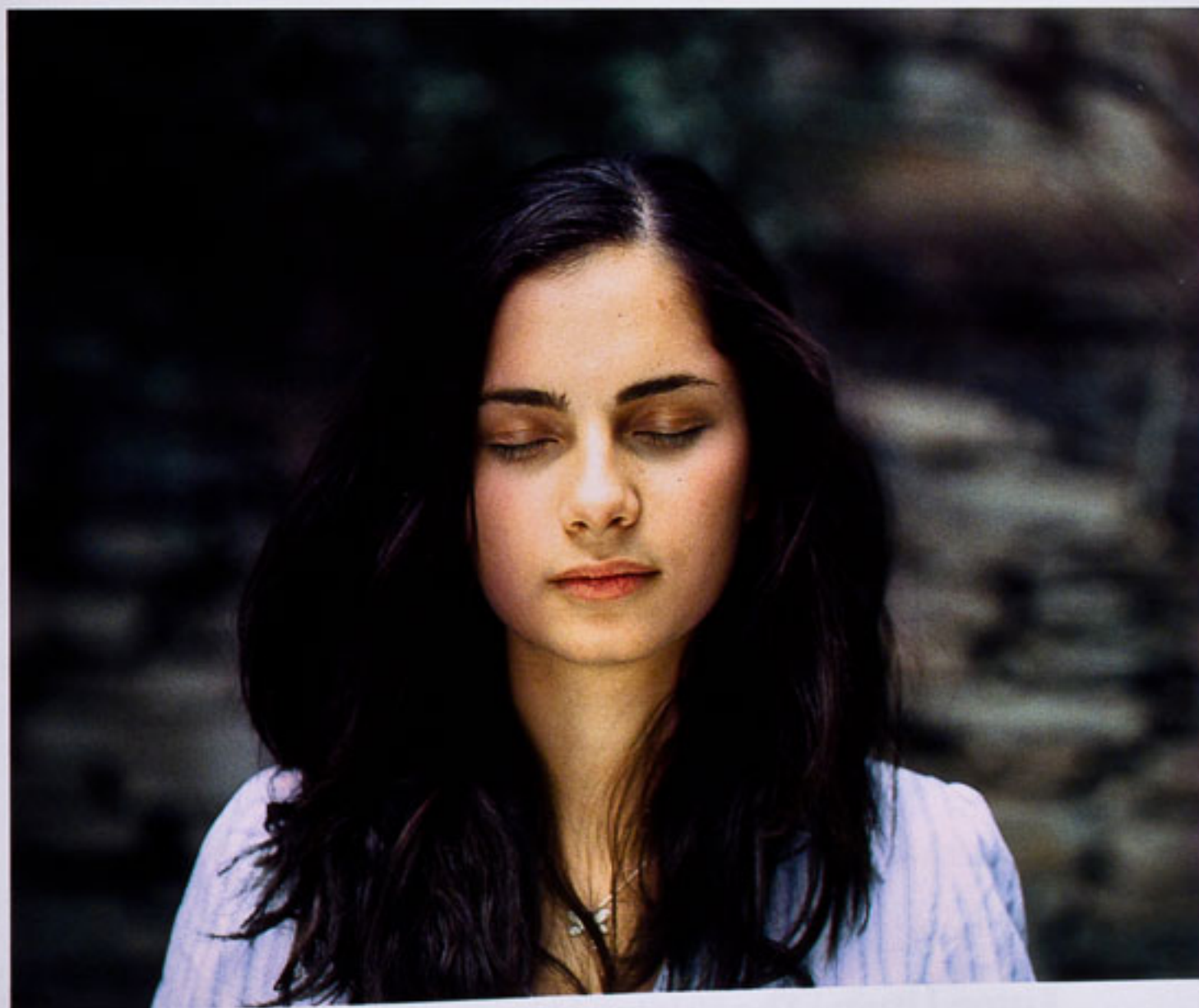
Mahboubé Karamli
Untitled, 2008
 analogue photography,
 medium format, digital print
 75 x 60 cm Edition of 10

Dadbeh Bassir
Rememberance, 2009
 rephotography, print
 on photo paper
 26 x 31.5 cm Edition of 10



Meysam Mohammadi Mahfouz
Untitled, 2003
 analogue photography, small
 format, digital print
 diptych, 30 x 40 cm each frame
 Edition of 5

Mohammad Ghazali
Seyyed Hassan Moddars, 20th Century
Cleric and Politician, 2009
 positive film, c41 development
 (cross process)
 112 x 112 cm Edition of 7



Nima Alizadeh
Untitled, 2007
analogue photography,
medium format, digital print
110 x 140 cm Edition of 7

Saba Alizadeh
Untitled, 2009
positive film, c41 development
(cross process)
54.8 x 66.8 cm Edition of 10