

The clippings

This multidisciplinary project concerns the impacts of spatiality on human experiences and conceptualizes the importance of the memory of places, shaped by my lived experiences at Tehran University. This place is one of the most important “places” in my country, besides being a university, it has been known as the political pole of Iran. “Place” is a certain geographical location that has been made meaningful by human values and interactions. It is a fragment of the space that is distinguished by certain factors. <1>

Over the years, turning points of social and political events have been shaped in this place and people with diverse beliefs have gathered in the streets around this place to demonstrate their thoughts and needs.

According to Tim Creswell, “this is the most straightforward and common definition of place: a meaningful location.” <2> It is usually formulated as “place=space+meaning.” Location is not essentially a geographical phenomenon; it is, rather, based on function and interaction. <1>

A simple definition of the place can be given with regards to its geographical/physical location and human values/meanings.

In his Place and Placelessness, Edward Ralph argues that “three aspects contribute to a place’s identity- its physical setting, its activities, and the social meaning attributed to it.” <3>

I represented 4 peculiar core elements of Tehran University in the shape of 4 sculptures, in a way that can remind everyone of this specific place. I made these visual symbols as simple as possible, concerning the phenomenon of evocation. In the next step by getting close to the sculptures, people would encounter a series of QR codes. They represent a collocation of narrations by different people, describing their encounter with each of these elements, in versatile media (Sound, text, video and etc..).

These personal experiences come in various media, considering the fact that memory itself comes to us within different senses. Each person who narrates, is from a different generation, emphasizing the differences (and yet similarities) of the atmosphere of this place at different periods of time.

April 2021 –January 2022

Mixed Media
(Wood/Metal/Cement/Concrete)

Video and sound:
FUJIFILM X-T20 + XF18-55mm 2.8-4

Exhibited in:

.Aria gallery Tehran,2022

1>The realization of place in photography, By Sayad Nabavi, ZARD magazine, Fall 2018

2> Tim Creswell, Place: A short introduction, London: Blackwell, 2004, p. 7

3> “Theory’s role in placelessness” By Lucy Montague in Place and Placelessness Revisited, edited by Roberts Freestone and Edgar Liu, New York: Routledge, 2016, p. 49



(You can scan the QR codes for more details)

On background

This project has been firstly shaped by my fear of forgetfulness, which made me experience a specific visual experiment. I started photographing the dormitory in the first year of my bachelor's degree, and gradually my attention was drawn to different aspects of my personal life. I started to take photos of my daily routine, concerning banal aesthetics, as I believe that this approach to photography can carry a portion of my memory and preserves them. Moreover, this visual form coordinates with the context of my project: a common chapter in the lived experiences of a generation of Iranian middle-class youth.

As this process progressed, I realized that the text could act as a thread for me to connect these scattered images into a series. Using the text, I could direct the audience's eyes and mind in my desired direction. The juxtaposition of text and photo shaped a narration that indicates socio-cultural facets as an important part of this generation's life due to the current overwhelming situation in my country.

Firstly, this project was presented in the form of an installation and afterward in the form of a photobook, as I felt this form of presenting coordinates better with my project.

The book consists of two parts. The images in the first part of the book were mostly taken during my student life. The second part of the book, named "after number 62", narrates the beginning of the pandemic and the beginning of a flood of immigration from people who were close to me. Not surprisingly, the second part of the book is mostly about loss.

Link to the Photo book:

https://drive.google.com/drive/folders/1H3jikJAQdaIF-GTA0lyc-CDuvlcVarTAa?usp=share_link



2017 - 2020

FUJIFILM X100-F

FUJIFILM X-T20 + XF18-55mm
2.8-4

Exhibited in:

.“Granze Arsenali photography festival, Italy, 2021

.“10 days with Iranian photographers” in Iranian Artists Forum, 2020

.Third experience group exhibition in Hashat Cheshme gallery and Zie gallery, Kashan and Shiraz, 2019

.The third annual photo exhibition of Tehran University, 2018



On Background

Amirhadi Shirzadi



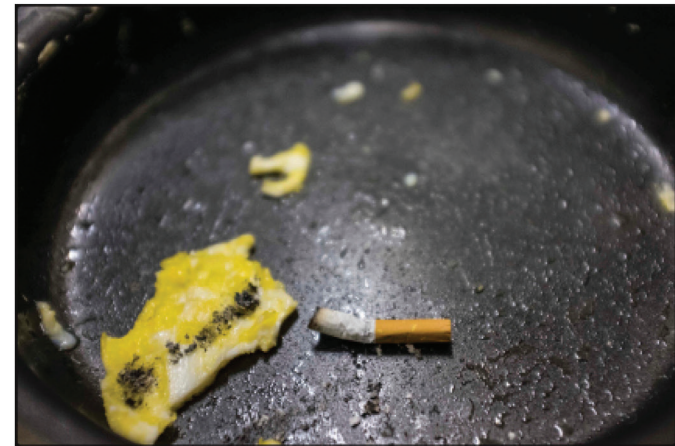
About dormitory



About flowers




About father



About me



About Number62²

The image shows a close-up of a dark blue ceiling. The surface is heavily textured with numerous fine cracks and larger, irregular patches of lighter blue and white, suggesting peeling paint or water damage. Three spiral-shaped incandescent light bulbs are visible, each mounted in a circular recessed fixture. The bulbs are positioned at the top left, top right, and bottom right of the frame. The lighting is dim, with the bulbs providing the primary light source, creating a somber and gritty atmosphere.

After murder of the Number62



Ako and Beroa, 20 and 25 years old Kurdish graduate students of photography in University of Tehran, had disappeared in August 2019. A few days later, it was found that they have left Iran without telling anyone, in order to prevent their friends and family to stop them from their purpose, which was attending a Militant groups of Kurdistan. Ako and Beroa had deactivated all of their accounts on social media and turned off their phones since that day. It has been three years that they are gone.



Self portraits

This two-part project has been shaped by my curiosity about the relationship between my body and the space around it. While working on this project I moved from a dormitory to a small rented house, and my furniture was not yet complete. I only had a small rug that made a specific spot in the house habitable for me, and I used to do my daily activities on that rug. I installed the camera on the roof above that rug, and I set the camera to Interval Timer Shooting mode, so the camera automatically took a picture every 20 minutes. At first, I felt the presence of the camera and was fully aware I could be seen. Hence, this feeling gave a dramatic aspect to my presence. But after a while, the constant presence of the camera became natural for me. As a result, I was able to see my body through a third eye. This eye looked at me with a relatively neutral look, and in addition to my body, it photographed the strange conditions of my daily routine.

Moreover, being under the observation of a camera and being seen continuously in my private place, created an exaggerated form of our existence in modern society. In which, we are being seen and watched by the surveillance camera in most public spaces.

The second part consists of an interactive act, also concerning how I'm being seen by others. so, I gave my camera to other people and asked them to take photos of me, with their personal aesthetics.

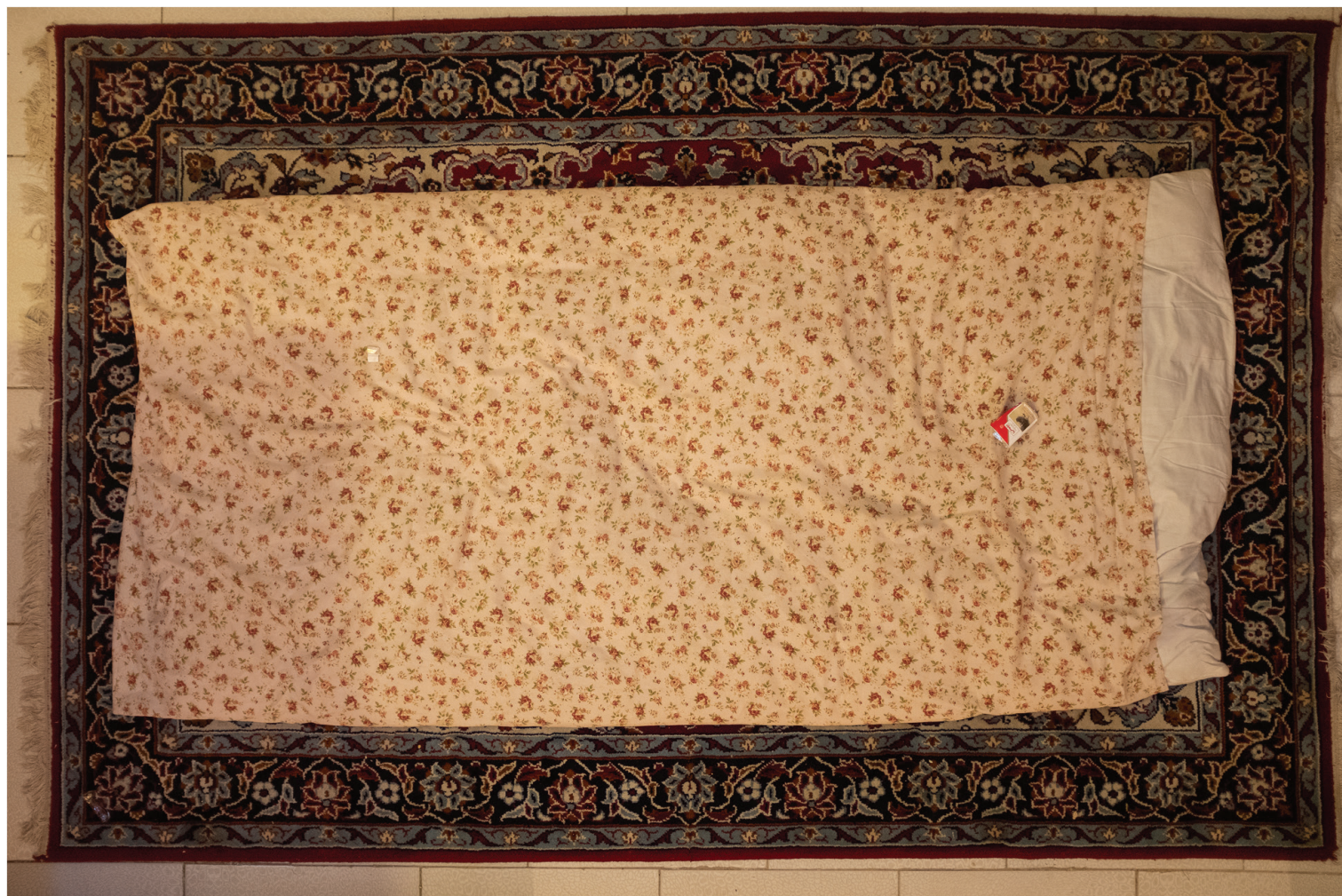
These photographs have been selected from 24 photos.

November 2018–January 2019

FUJIFILM X100-F

Canon 70D + EF-S 3.5-5.6
18-55mm











The Middle

In collaboration with Amirmohammad Rastegar

A major part of the traveler's encounter with the physical and social context of the 'road' is formed within their encounter with the spaces embedded for resting in the middle of the path.

These stopovers become part of the traveler's visual habits as a result of repetitive travels. In this project, this abandoned part of the visual memory of the Iranian traveler has been seen and taken by two passengers for whom the journey has been repeated due to the geographical distances between their hometown and their city of education.

The photos represent instant snapshots of the social life in the stopovers. Photographs were taken by two passengers participating in this project. The accompaniment of these photographs, which have been taken with a contradictory point of view, represents the lack of a uniform identity and the obvious inherent contradiction in these common spaces. A paradox that can apparently be extended to the general socio-cultural atmosphere of our country.

To see the complete version of this project click on the link below:
<https://utphotoex.ir/amirmohamad-rastegar-amirhadi-shirzadi/>

March-August 2019

FUJIFILM X100-F

Exhibited in:

.The fifth annual photo
exhibition of Tehran University /
2021













Notes of 23

This project has been shaped within a workshop in which a group of young artists produced artworks using versatile media in a 9-month process, under the supervision of Ramyar Manouchehrzadeh*. The fundamental thought behind this project was raised in my mind by wandering in streets of a major city like a flaneur. I immigrated to the capital city of Iran, Tehran, which is ten times bigger than my hometown and more crowded. Also, it has a different language and culture from mine.

I wandered through the streets of Tehran like a flaneur, and I tried to create a dialog with the city using moving images and words. My wanders coincided with the events of the “Bloody November”, and the repression of the protesters by the government. Under the influence of these incidents which caused a great deal of confusion in Iran’s society, some images and texts represent the socio-political facets with a combination of despair.

I tried to choose a way of representation in which, I could eliminate the fact that viewers can only see the artwork in the gallery and at a specific time. The outcome was exhibited in the form of 1,000 booklets, each containing a title and a QR code. Each audience could take one of these booklets and scan the codes in a suitable personal space. This way of representation also allowed the viewers to see this work in their personal space, as The sounds in the videos are my personal encounters with the city.



2019

FUJIFILM X100-F

Exhibited in:

.Aria gallery Tehran, 2020

.Deylaman gallery Tehran, 2020



امیرهادی شیرزادی
Amirhadi Shirzadi

Link to the Art Work:

https://drive.google.com/file/d/1MErHGx8Mn_S2VV69vuLWsteK_-7RB4MU/view?usp=share_link