

Autumn 2015  
Issue 2#

# UNSEEN MAGAZINE

featuring all the Unseen 2015 artists



## THE UNPREDICTABILITY OF PHOTOGRAPHY

Making decisions in Iran does not mean the same thing as it does in other countries. Here everything is constantly changing and relocating, nothing is definite. To study photography was not a decision for me: I became aware of it by accident. My favourite subject was industrial design but my university entrance exam score was not high enough to study this major so the only subject I could study at university was photography. Once I started and studied with great teachers. I became more aware of, and interested in, photography not only as an art form but also as a profession. Its clear and uncensored treatment of subjects is its strength. At the same time, its unpredictability feeds my imagination especially since everything is frozen in time and given the same level of importance.

## TEHRAN A LITTLE TO THE RIGHT

This series was taken with different Polaroid films. A friend of mine gave me 16 packs of Polaroid film from 1980. Most of them did not develop at all and were completely white: the rest are the half-developed images that you see in the series. They turned out that way naturally, without my

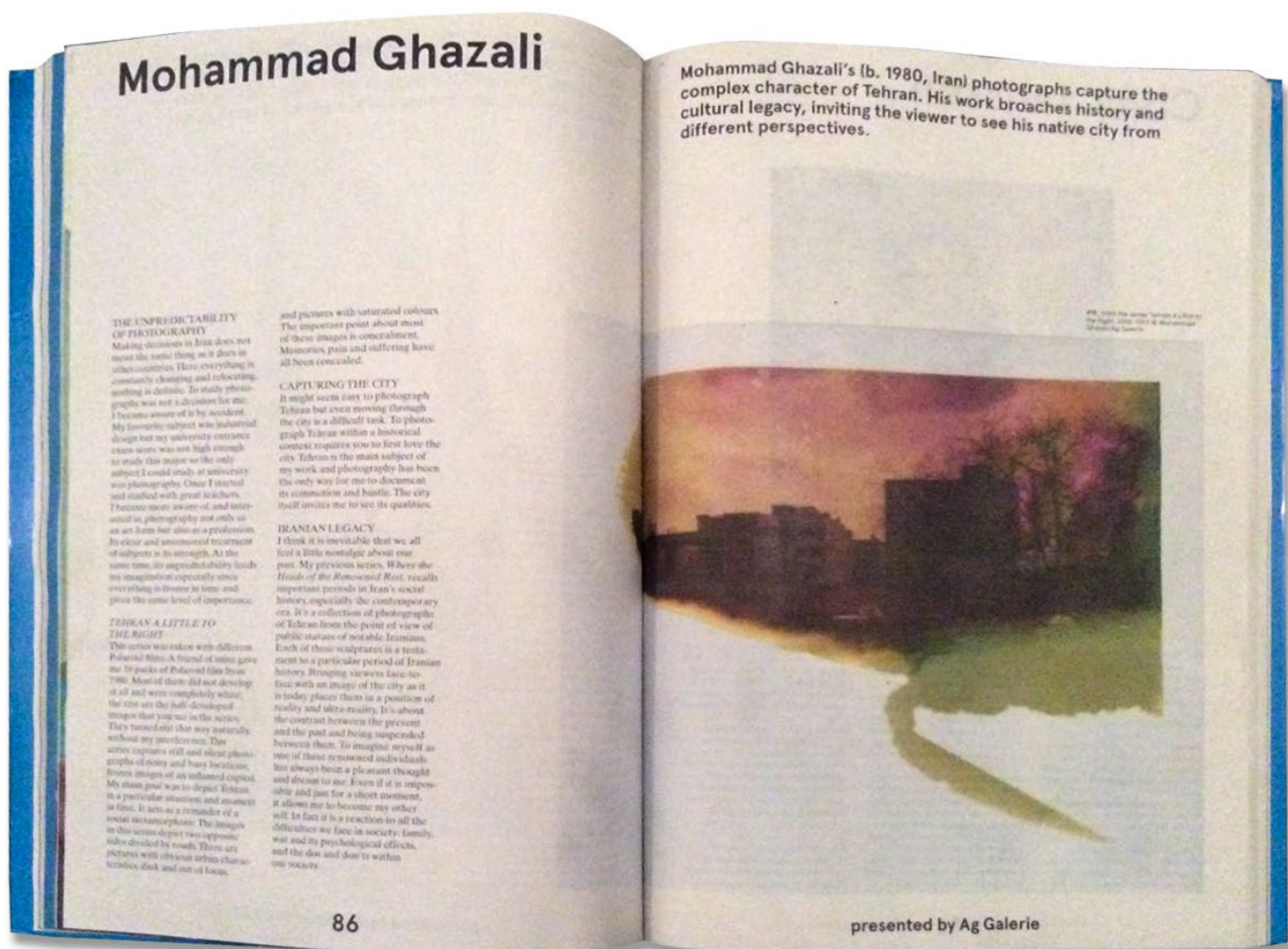
interference. This series captures still and silent photographs of noisy and busy locations: frozen images of an inflamed capital. My main goal was to depict Tehran in a particular situation and moment in time. It acts as a reminder of a social metamorphosis. The images in this series depict two opposite sides divided by roads. There are pictures with obvious urban characteristics, dark and out of focus, and pictures with saturated colours. The important point about most of these images is concealment. Memories, pain and suffering have all been concealed.

## CAPTURING THE CITY

It might seem easy to photograph Tehran but even moving through the city is a difficult task. To photograph Tehran within a historical context requires you to first love the city. Tehran is the main subject of my work and photography has been the only way for me to document its commotion and bustle. The city itself invites me to see its qualities.

## IRANIAN LEGACY

I think it is inevitable that we all feel a little nostalgic about our past. My previous series «Where the Heads of the Renowned Rest», recalls important periods in Iran's social history, especially the contemporary era. It's a collection of photographs of Tehran from the point of view of public statues of notable Iranians. Each of these sculptures is a testament to a particular period of Iranian history. Bringing viewers face-to-face with an image of the city as it is today places them in a position of reality and ultrareality. It's about the contrast between the present and the past and being suspended between them. To imagine myself as one of these renowned individuals has always been a pleasant thought and dream to me. Even if it is impossible and just for a short moment, it allows me to become my other self. In fact it is a reaction to all the difficulties we face in society: family, war and its psychological effects, and the dos and don'ts within our society.



# Mohammad Ghazali

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**TEHRAN: A LITTLE TO THE RIGHT**  
 The series was taken with different Polaroid film. A third of them gave me 10 packs of Polaroid film from 1980. Most of them did not develop at all and were completely white; the ones that did develop were the half-developed images that you see in the series. They fascinated me that way naturally without my intention. The series captures still and silent photographs of noisy and busy locations, frozen images of an inflamed capital. My main goal was to depict Tehran in a particular situation and moment in time. It acts as a reminder of a social metamorphosis. The images in this series depict two opposite sides divided by roads. There are pictures with obvious urban characteristics, dark and out of focus,

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Mohammad Ghazali's (b. 1980, Iran) photographs capture the complex character of Tehran. His work broaches history and cultural legacy, inviting the viewer to see his native city from different perspectives.

