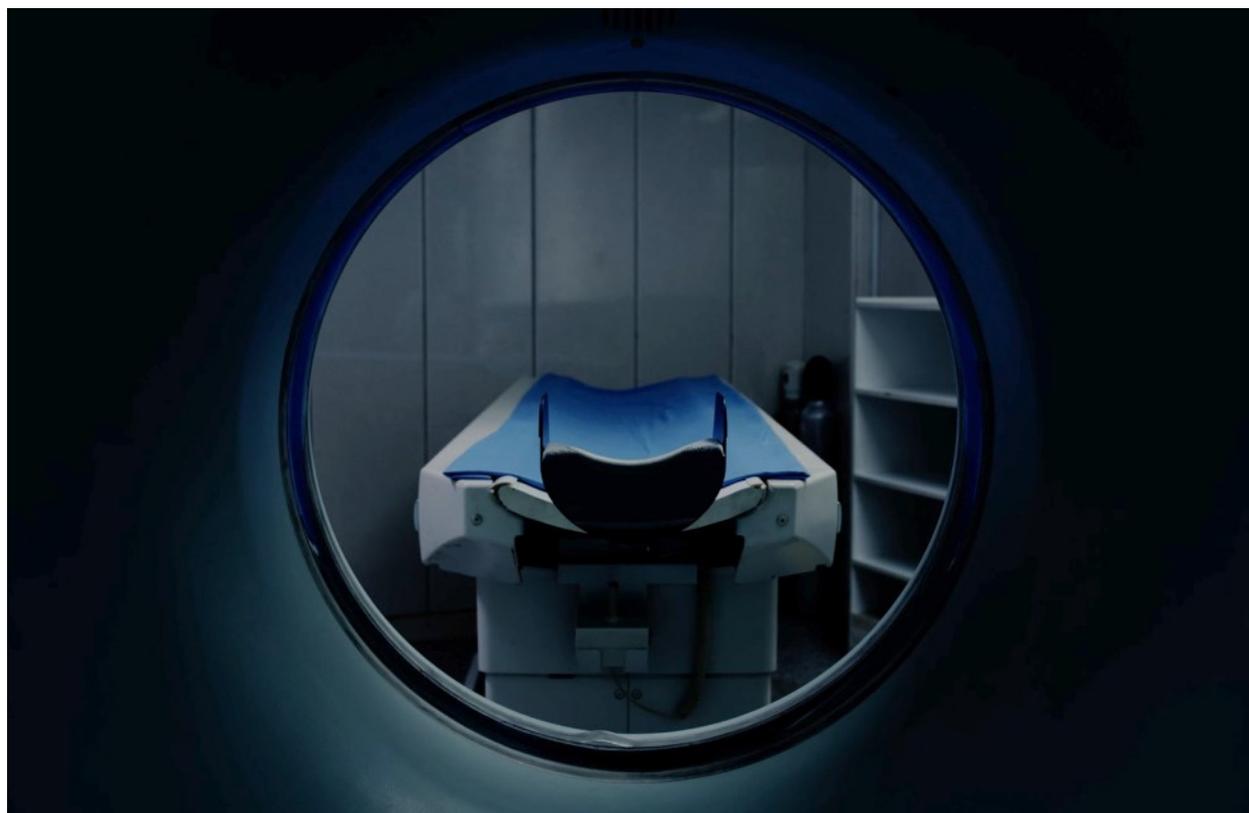


Cyclothymia of a Land
Arash Hanaei

2015-2017



List of works

Cyclothymia of a Land /Free Adaptation: Cityscape

Videos

2015 - 2017

including:

<i>Cyclothymia of a Land</i>	(00:14:25)
<i>Minute de silence</i>	(00:37:02)
<i>A Wash for Intimate Brain Parts</i>	(00:05:14)

Minute de silence

Series of photography

2015 - 2017

Death of a Photographer

5 panels, 27 x 20.4 each panel (27 x 102 cm overall dimensions)

Text file

C-Print

2015

Compensation

2 panel, left panel 70.3 x 25.5 cm, right panel 20.4 x 27 cm [Text file]

C-Print

2017

Alfortville

2 panels, left panel 30 x 23 cm, right panel 118 x 29 cm Digital Photography

5panels, 27 x 20.4 cm each panel (27 x 102 cm overall)

Text file, C-Print

2015-2017

Cyclothymia of a Land/Free Adaptation: Landscape/Mountain

Polyptych (4 panels, each 210 x 150 cm), overall dimensions: 210 x 600 cm

Diasec digital print

2014-2015

Cyclothymia of a Land /Free Adaptation: Cityscape
Videos
2015-2017

<i>Cyclothymia of a Land</i>	(00:14:25)
<i>Minute de silence</i>	(00:37:02)
<i>A Wash for Intimate Brain Parts</i>	(00:05:14)

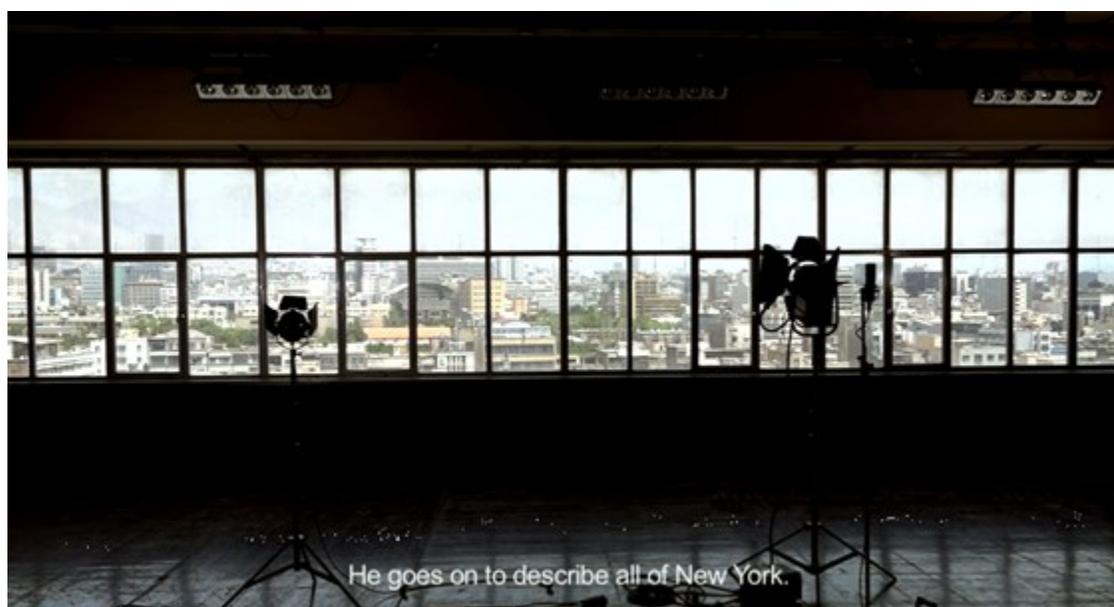
The triptych composed by the three videos *Cyclothymia of a Land* (00:14:25), *Minute de silence* (00:37:02) and *A Wash for Intimate Brain Parts* (00:05:14), is primarily a physical and conceptual response to artistic displacement. That is to say, following Arash Hanaei's move from Tehran, a city that eventually became the core subject of his work since 2004, to Paris, where he resettled since 2015; in a general condition influenced by terrorism versus war on terror, nationalistic propaganda as a general pattern of contemporary geopolitics; and eventually a condition influenced by emergency states, transitory situations and destinies. While *Cyclothymia of a Land* addresses allusively the Bataclan tragedy (Paris terror attack 13 November 2015).

Minute de silence addresses more bluntly the Nice tragedy and terror attack (14 July 2016), even though they are not presented as "rational" historical facts but more as ungraspable ruptures causing a series of crisis, traumas and negative speculations. Either reflective of the communication and media chaos often generated after such crisis, or genuinely "going crazy" in cinematographic and political deviance, the three-screen work (or three chaptered film) feels like a punk collage of street footage, technological nightmares and commercial ghosts. As if from the chaos of images, some sort of redemption of our paranoid relation to representation was made possible – trying to overcome the syndrome, which seems to overflow in those 3 videos, of the story within a story, within a story... without beginning and end. Still they resonate as hypothetical ways to penetrate the act of individual and collective resilience, as experienced by the city of Paris, through the eyes of artistic displacement. Arash Hanaei's triptych of video works enriches a series of previous research and works devoted to the study of a phenomenon we shall call cyclothymic global consciousness; or a cyclic disease in the representation of reality, subjecting us to uninterrupted micro-gaps between hyperrealism and blurred lines, euphoria and depression, spotlights and black spots. By Morad Montazami

Cyclothymia of a Land

(00:14:25)

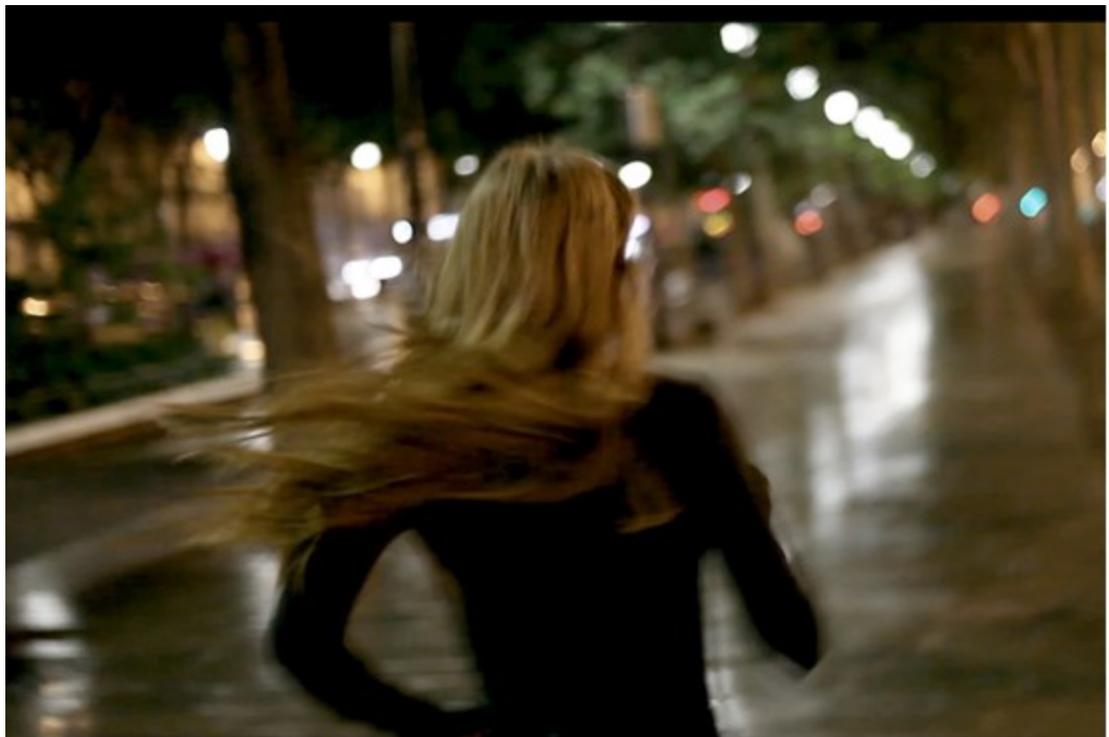
Video stills



Cyclothymia of a Land

(00:14:25)

Video stills



Minute de silence

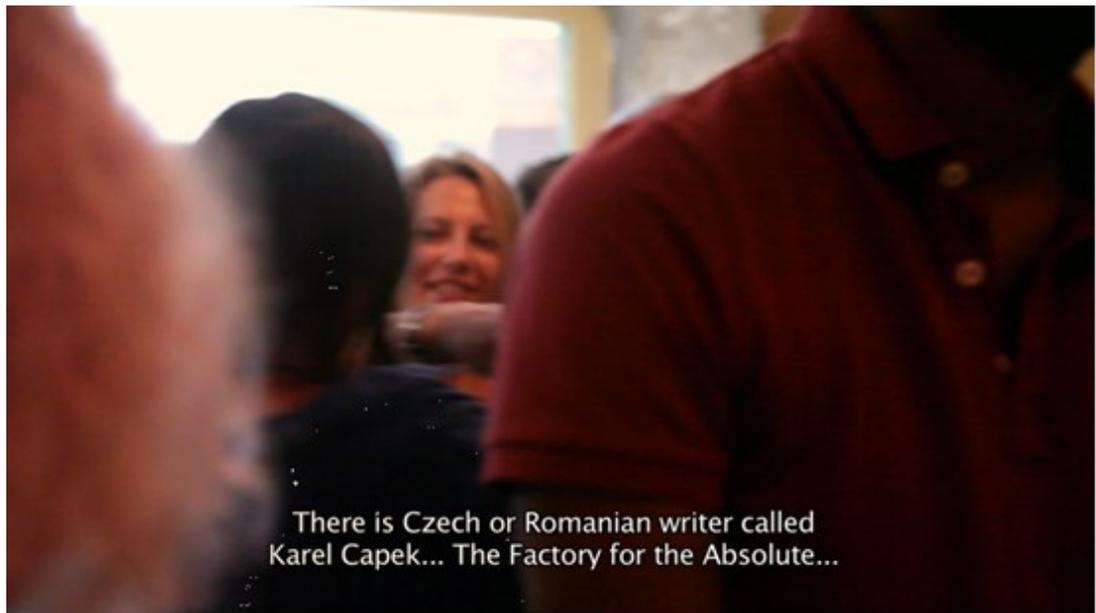
(00:37:02)

Video stills



Minute de silence (00:37:02)
A Wash for Intimate Brain Parts (00:05:14)

Video stills



More details about the video and photographic series

The main questions in this research are: Can we still grasp the city as a permanent place of residence and what are the instabilities of this description?

Following my latest series "Cyclothymia of a Land, Free Adaptation: Landscape" I start to work on a photography series that I named it "Simulacrum" which refers to the Latin word in surface but also refers to Jean Baudrillard's treatise in 1981. The main part of this series is a kind of cityscape photography in Paris.

I started to work on my video "Cyclothymia of a Land" based on a film by Man Ray named "Starfish": Drawing inspiration from the cinematic language and techniques used by Man Ray in his 1928 silent film, *L'étoile de mer* (Starfish), where diffused and textured glass created a mirroring effect that gives the film an appearance of live or moving painting, I decided to propose a new three-channel film installation that will repurpose Man Ray's film-making methods for a contemporary audience.

In this very context I try to transfer photographic methods by employing exaggerated use of strong flash and spot lighting in making this new work. In a sense, it is a methodological transference of my self-assessed still image making techniques to the medium of film.

Simultaneously I continued working on a photographic series entitled "Minute de silence".

In *L'étoile de mer*, the opening scene begins with a man and a woman walking on a road, out of focus. The film's two main protagonists are viewed in a distorted fashion, through a glass lens that creates a mirror-like image of both the subjects and their surroundings simultaneously. As scenes progress, there are intersections between out of focus and focused images that present this surrealist representation of a love affair. This film is a prime example of the "Cinéma Pur" movement popularized by Dadaists in the 1920s. It was a French avant-garde film movement that later set the precedent for contemporary "art films". Film was used by Dadaists as a way to create exciting, kinetic cinematic experiences that transcended storytelling, narrative, character, and theatre. These male and female characters, captured in everyday moments, represent examples of and give insight into the daily lives of residents in a capital city, exposing the complex relations between personal and societal relationships.



Minute de silence
Series of photography
2015 – 2017



Minute de silence
Series of photography
2015 – 2017



Minute de silence
Series of photography
2015 – 2017



Minute de silence
Series of photography
2015 – 2017



Minute de silence
Series of photography
2015 – 2017



Minute de silence
Series of photography
2015 – 2017



Minute de silence
Series of photography
2015 – 2017



Minute de silence
Series of photography
2015 – 2017



Minute de silence
Series of photography
2015 – 2017

Death of a Photographer

5 panels, 27 x 20.4 each panel (27 x 102 cm overall dimensions)

Text file

C-Print

2015

Death of a Photographer is based on one such document which was obtained and decrypted by Wikileaks. The work presents the full transcript of the dialog between a US Apache helicopter pilot and his commanding officer in 2007 in the form of text on five A4-sized photopapers. The footage shows how based on an incorrect assumption by the pilot that the Reuters journalist Namir Noor-Eldeen, driver Saeed Chmagh, and several others are all insurgents, they are all shot and killed in a public square in Eastern Baghdad. After the initial shooting, an unarmed group of adults and children in a minivan arrives on the scene and attempts to transport the wounded. They are fired upon as well. The official statement on this incident initially listed all adults as insurgents and claimed the US military did not know how the deaths occurred.



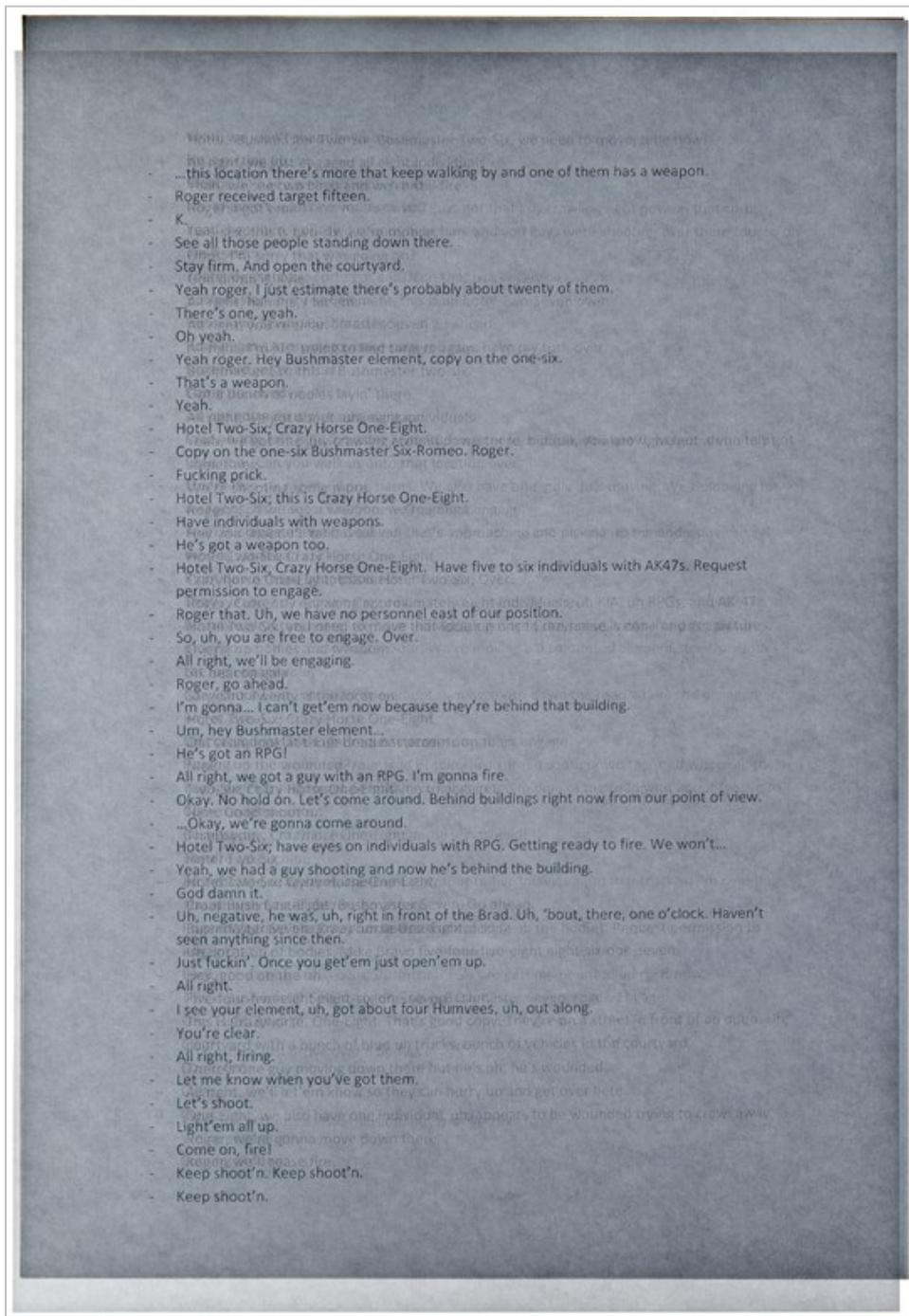
Death of a Photographer

5 panels, 27 x 20.4 each panel (27 x 102 cm overall dimensions)

Text file

C-Print

2015



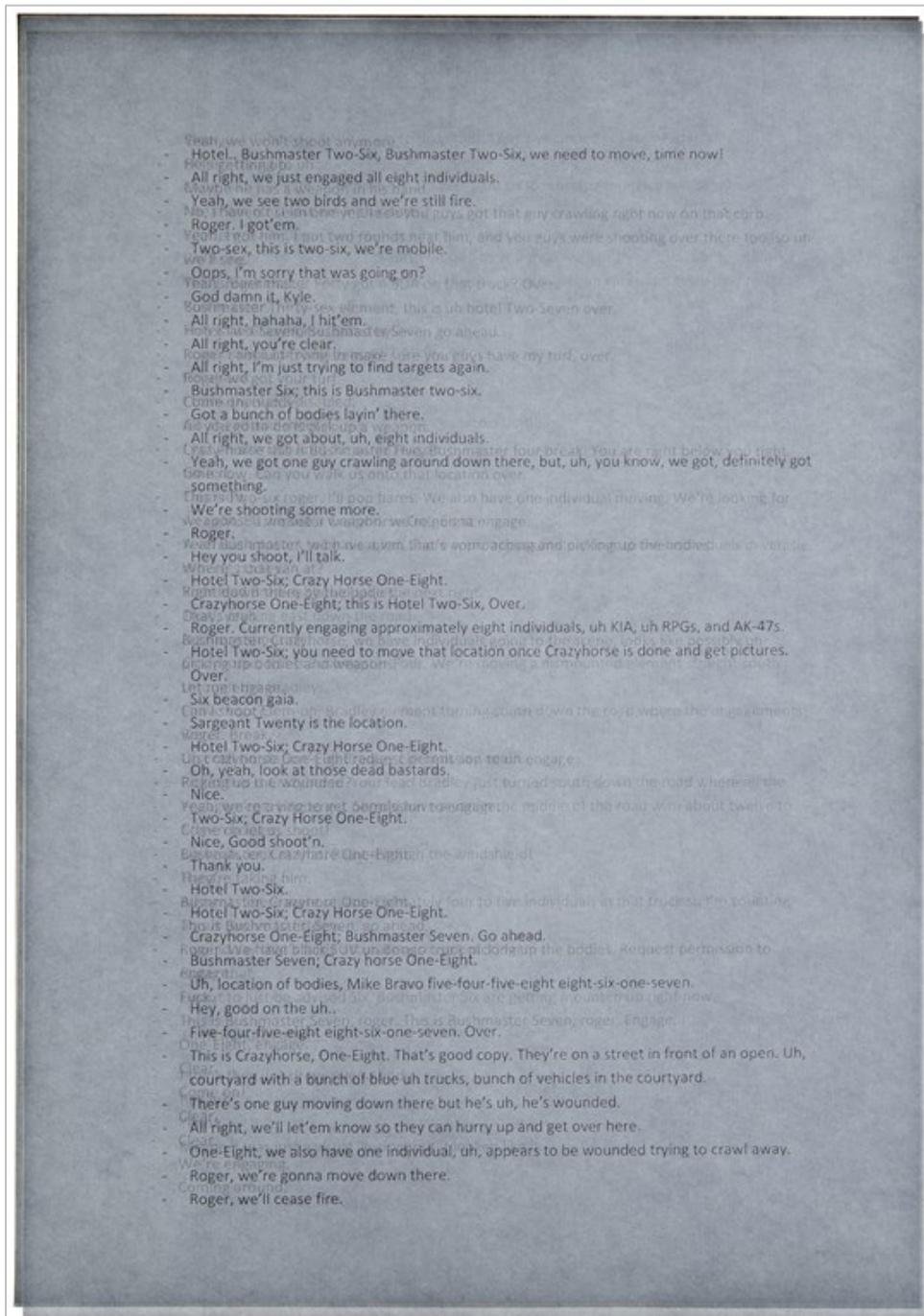
Death of a Photographer

5 panels, 27 x 20.4 each panel (27 x 102 cm overall dimensions)

Text file

C-Print

2015



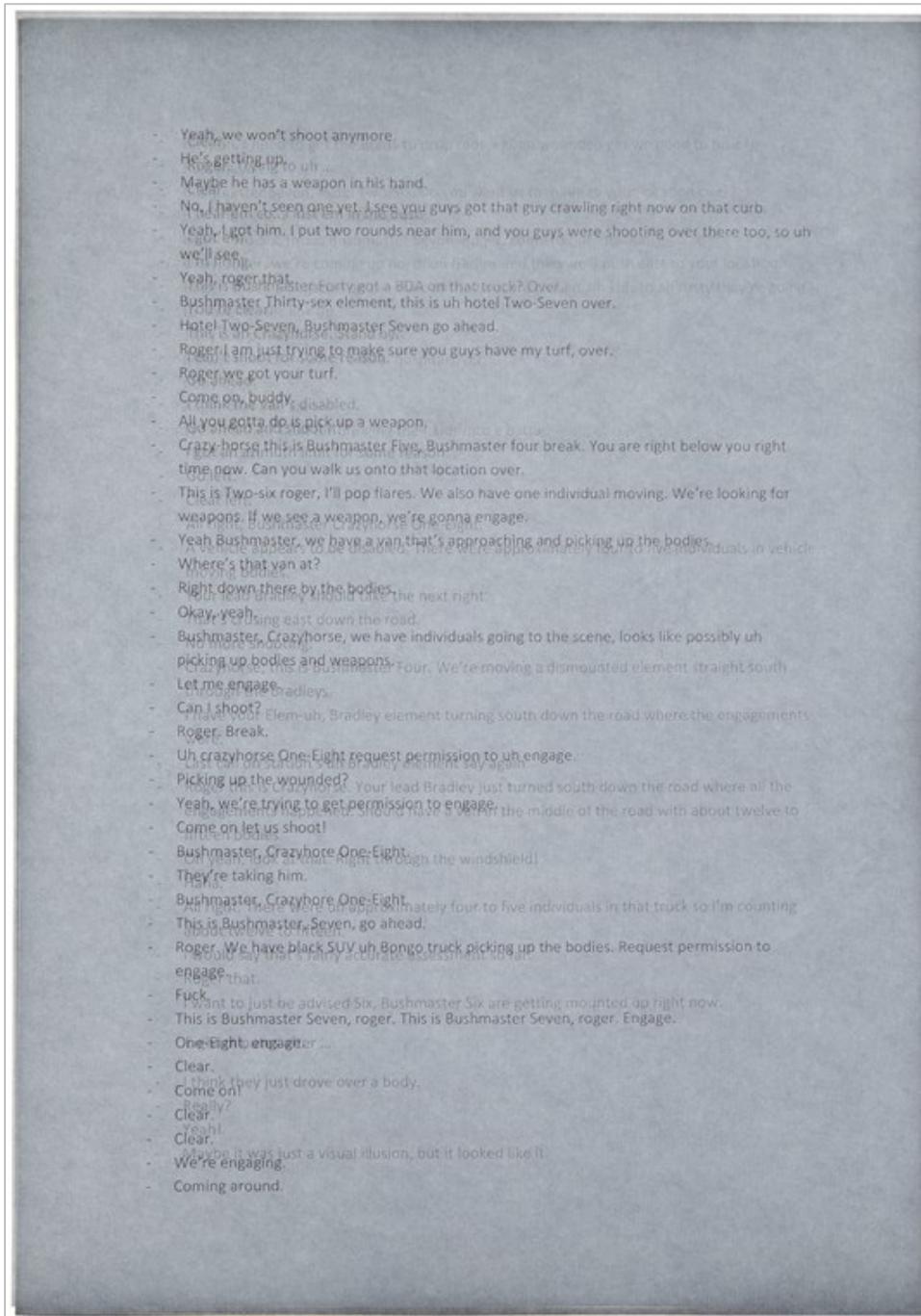
Death of a Photographer

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C-Print

2015



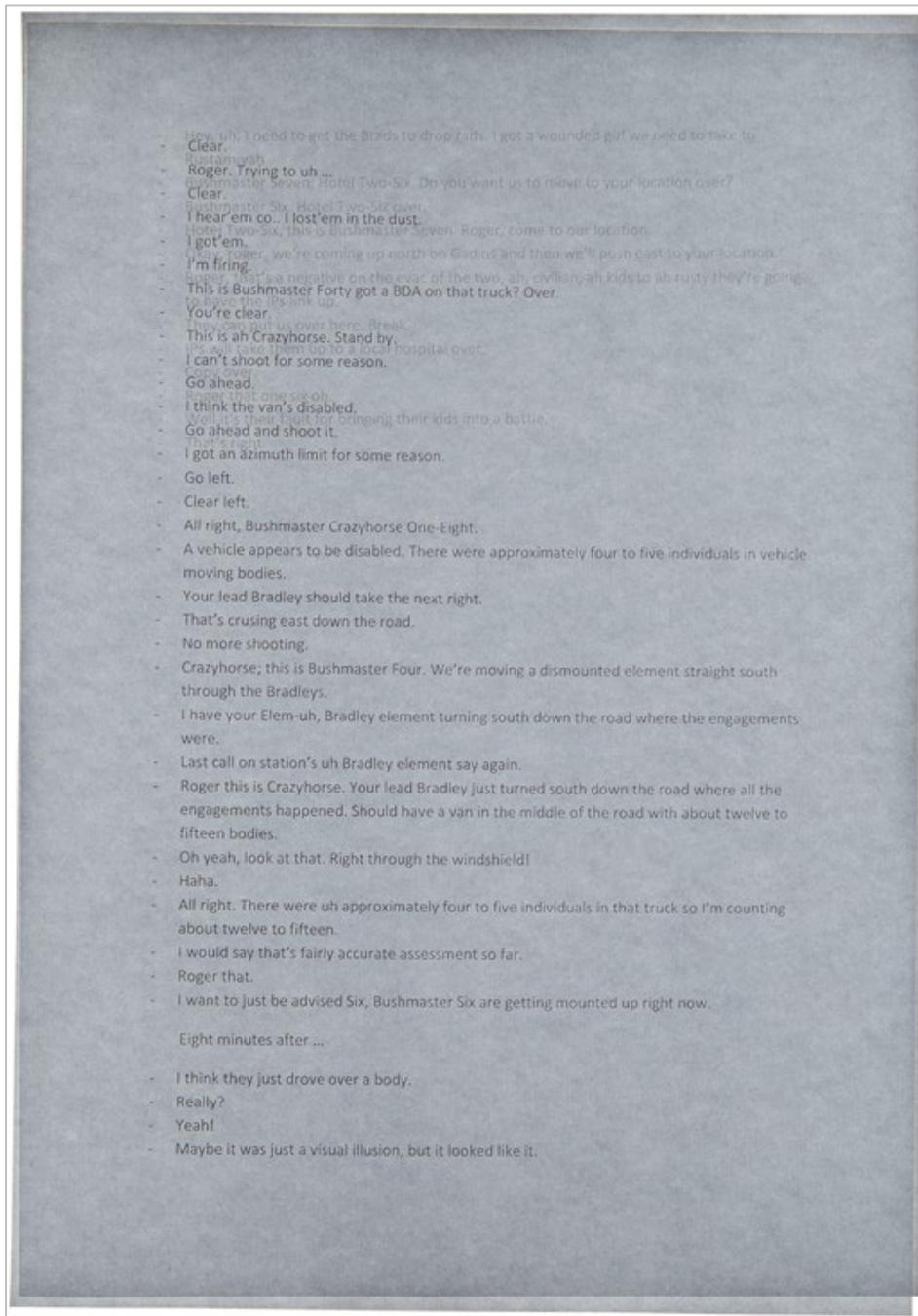
Death of a Photographer

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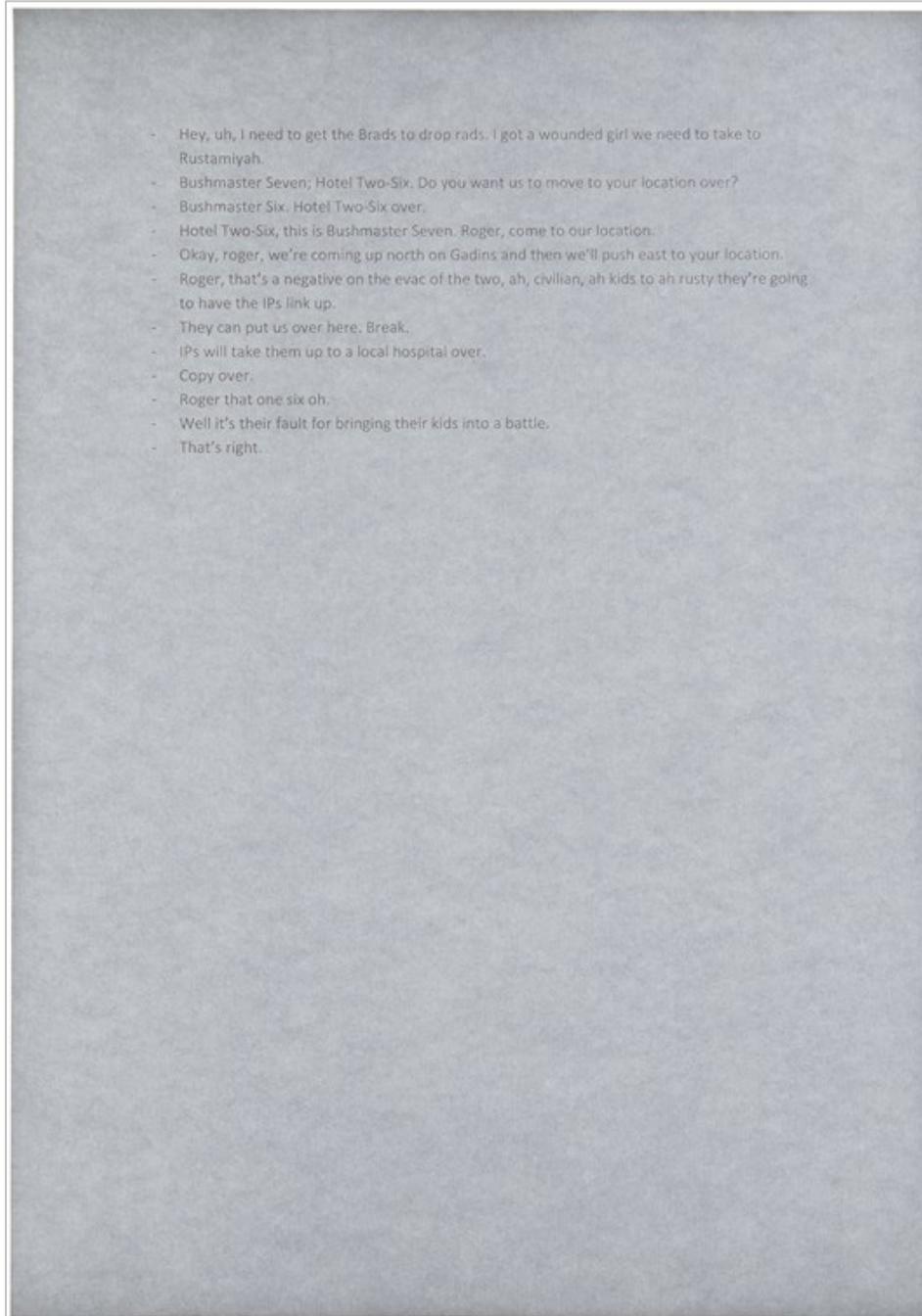
Death of a Photographer

5 panels, 27 x 20.4 each panel (27 x 102 cm overall dimensions)

Text file

C-Print

2015



Compensation

2 panel, left panel 70.3 x 25.5 cm

C-Print

FR / Comment poser ma sous-couche pour parquet et stratifié ?
ATTENTION: Avant la pose, vérifiez si ce que le sol est plan, sec et résistant. Le sol ne doit, en outre, pas comporter de substances telles que des fluidifiants, graisses, etc. résidus de produits chimiques. Nettoyez. Réparez les perforations éventuelles (SPF, colle PET).
■ Étaler complètement les résidus de colle ou de peinture.
■ Poser la sous-couche.
■ Vous pouvez éventuellement poser votre revêtement de sol en bois conformément aux indications du fabricant de votre stratifié ou parquet.

ES / ¿Cómo colocar mi subcapa para parquet y laminado?
PRECAUCIÓN: Antes de la colocación, asegúrese de que el suelo sea plano, seco y resistente. El suelo también debe estar libre de sustancias como fluidificantes, grasas, etc. residuos de productos químicos. Limpieza. Repare los perforaciones eventuales (SPF, cola PET).
■ Extender completamente los residuos de cola o de pintura.
■ Colocar la subcapa.
■ Luego, puede colocar su revestimiento de suelo siguiendo las instrucciones del fabricante de su laminado o parquet.

PT / Como colocar a subcamada para parquet e laminado?
ATENÇÃO: Antes da colocação, assegure-se de que o chão seja plano, seco e resistente. O chão também deve estar livre de substâncias como fluidificantes, óleos, etc. resíduos de produtos químicos. Limpeza. Repare de perfurações eventuais (SPF, cola PET).
■ Estender completamente os resíduos de cola ou de pintura.
■ Colocar a subcamada.
■ Após, poderá colocar o revestimento de chão seguindo as instruções do fabricante do laminado ou do parquet.

IT / Come posare il sottopavimento per parquet e stratificato?
ATTENZIONE: Prima di realizzare la posa, accertarsi che il supporto sia piano, asciutto e resistente. Il supporto, inoltre, deve essere privo di sostanze di tipo fluidificanti, grassi, ecc. residui di prodotti chimici. Pulire. Riparare le perforazioni eventuali (SPF, colla PET).
■ Estendere completamente i residui di colla o di pittura.
■ Posare il sottopavimento.
■ Posare infine posare il rivestimento stratificato o parquet, seguendo le istruzioni fornite dal fabbricante.

PL / Jak przygotować podłazę dla paneli drewnianych i laminowanych?
UWAGA: Przed montażem należy sprawdzić czy, podłoga jest równa, sucha i odporna. Podłoga nie powinna zawierać substancji, takich jak rozpuszczalniki, oleje itp. pozostałości po produktach chemicznych. Wykonać naprawy ewentualnych uszkodzeń (SPF, klej PET).
■ Wykazać pozostałości kleju lub farby.
■ Wykazać podłogę.
■ Następnie można posadzić panele parkietowe zgodnie z instrukcją producenta.

RU / Как подготовить основание под паркет и ламинат?
ВНИМАНИЕ: Перед началом работ необходимо убедиться, что пол ровный, сухой и прочный. Поверхность пола не должна содержать таких веществ, как растворители, масла и другие остатки химических препаратов. Выполнить ремонт возможных повреждений (СПФ, клей ПВА).
■ Удалить остатки клея или краски.
■ Удалить основание.
■ После этого можно приступать к монтажу паркета, строго придерживаясь рекомендаций производителя этого покрытия.

UA / Як підготувати підлогу під паркет і ламінат?
УВАГА: Перед початком робіт необхідно переконатися, що підлога рівна, суха і міцна. Підлога не повинна містити речовин, таких як розчинники, оливи тощо, залишки хімічних препаратів. Виконати ремонт можливих пошкоджень (СПФ, клей ПВА).
■ Видалити залишки клею або фарби.
■ Видалити підлогу.
■ Після цього можна приступати до монтажу паркету, строго дотримуючись рекомендацій виробника цього покриття.

EN / How to lay your underlay for parquet and laminate flooring?
WARNING! Before you begin laying your flooring, ensure that the sub floor is flat, dry and resistant. It should also be free of contaminants such as solvents, phosphates, oil and other similar substances. Material: Ensure that you have used a suitable underlay.
■ Remove all residues of glue or paint.
■ Lay the underlay.
■ You can then lay your flooring following the parquet laminate flooring manufacturer's instructions.

EL / Πώς να τοποθετήσω το υπόστρωμα για parquet και laminated flooring?
ΠΡΟΣΟΧΗ! Πριν από τοποθέτηση, βεβαιωθείτε ότι η βάση σε είναι επίπεδη, στεγνή και ανθεκτική. Η βάση δεν πρέπει να περιέχει ουσίες όπως διαλύτες, φωσφορικά, λάδια και άλλα παρόμοια υλικά. Υλικά: Βεβαιωθείτε ότι χρησιμοποιείτε κατάλληλο υπόστρωμα.
■ Αφαιρέστε πλήρως τα υπολείμματα από κόλλα ή χρώμα.
■ Τοποθετήστε το υπόστρωμα.
■ Μετά από αυτό μπορείτε να τοποθετήσετε το parquet ή laminated flooring, ακολουθώντας τις οδηγίες του κατασκευαστή του υλικού σας.

Compensation

2 panel, right panel 20.4 x 27 cm [Text file]

C-Print

2017

The moon does not remain behind the clouds.

The moon remains behind the clouds.

For at least twenty-five years:

The automatic declassification provisions of
Executive Order 13526 (formerly EO 12958, as amended)
require the declassification of nonexempt
historically valuable records 25 years or older.

Are clouds not like parquet on Compensation?

Is Compensation not an underlay for floorings (See Axton Instructions)?

When the clouds clear, the moon will shine.

What does it matter?

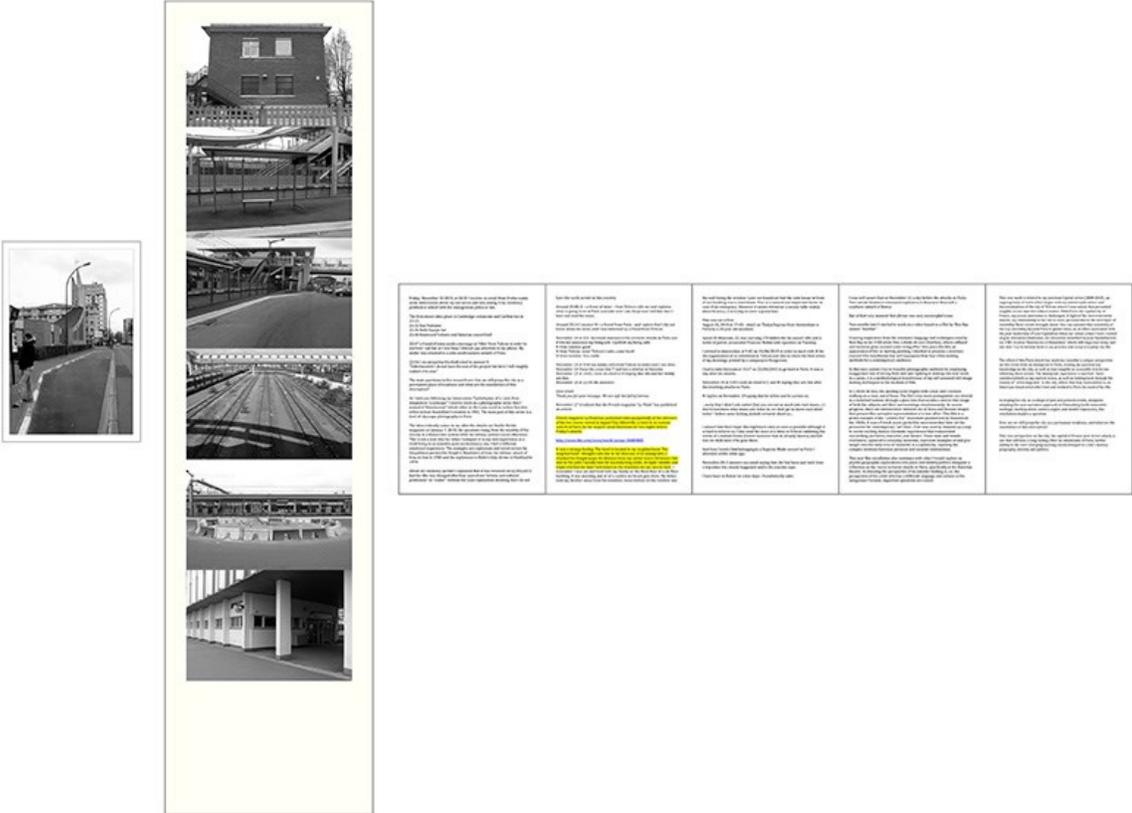
Alfortville

2 panels, left panel 30 x 23 cm, right panel 118 x 29 cm Digital Photography

5panels, 27 x 20.4 cm each panel (27 x 102 cm overall)

Text file, C-Print

2015-2017



Alfortville

2 panels, left panel 30 x 23 cm, right panel 118 x 29 cm Digital Photography

C-Print

2015-2017



Alfortville
left panel 30 x 23 cm
C-Print
2015-2017



Alfortville

5 panels, 27 x 20.4 cm each panel (27 x 102 cm overall)

Text file, C-Print

2015-2017

Friday, November 13 2015, at 18:33 I receive an email from O who wants some information about my last series and also asking if my residency problem is solved with the immigration police or not.

The first attack takes place in Cambodge restaurant and Carillon bar at 21:25.

21:32 Rue Fontaine

21:36 Belle Equipe bar

21:40 Boulevard Voltaire and Bataclan concert hall

22:47 a friend of mine sends a message on Viber from Tehran in order to see how I am but as I was busy I did not pay attention to my phone. My atelier was situated in a calm south-eastern suburb of Paris.

22:56 I am preparing the draft email to answer O.

"Unfortunately I do not have the text of the project but here I will roughly explain it to you:"

The main questions in this research are: Can we still grasp the city as a permanent place of residence and what are the instabilities of this description?

As I told you following my latest series "Cyclothymia of a Land, Free Adaptation: Landscape" I start to work on a photography series that I named it "Simulacrum" which refers to the Latin word in surface but also refers to Jean Baudrillard's treatise in 1981. The main part of this series is a kind of cityscape photography in Paris.

The idea evidently comes to me after the attacks on Charlie Hebdo magazine on January 7, 2015; the questions rising from the stability of the society in a democratic system while its military policies seem otherwise. This is not a new idea but when I compare it to my own experience as a child living in an unstable post-revolutionary city, I feel a different emotional experience. The examples are explosions and street terrors by the political parties like People's Mujahedin of Iran, the military attack of Iraq on Iran in 1980 and the explosions in Shiite's holy shrine in Mashhad in 1994.

About my residency permit I explained that it was renewed on 22/04/2015 but the title was changed after four years from "artistic and cultural profession" to "visitor" without the least explanation meaning that I do not

Alfortville

5 panels, 27 x 20.4 cm each panel (27 x 102 cm overall)

Text file, C-Print

2015-2017

have the work permit in this country.

Around 23:00, B – a friend of mine – from Tehran calls me and explains what is going on in Paris and asks how I am. Surprised I tell him that I have not read the news.

Around 23:14 I answer M – a friend from Paris - and explain that I did not know about the news and I was informed by a friend from Tehran.

November 14 at 2:31 facebook announces the terrorist attacks in Paris and it lets me announce my being safe. I publish my being safe:

D from London: good

N from Tehran: wow! Tehran's safer, come back!

M from London: Yes, really

November 14 at 5:40 my family calls from Tehran to make sure I am alive.

November 14 I hear the news that T had lost a relative in Bataclan.

November 15 at 14:01 I sent an email to O hoping that she and her family are fine.

November 15 at 11:44 she answers:

Dear Arash

Thank you for your message. We are safe but full of sorrow.

November 17 I realized that the French magazine "Le Point" has published an article:

French magazine Le Point has published video purportedly of the interiors of the two rooms rented at Appart'City Alfortville, a hotel in an eastern suburb of Paris, by the suspect Salah Abdeslam for two nights before Friday's attacks.

<http://www.bbc.com/news/world-europe-34849805>

It was a strange feeling. The hotel is located in my neighborhood. The neighborhood I thought calm due to the diversity of its immigrants. I checked the Google maps. Its distance from my atelier was a 10 minute ride and on the path I usually take for my daily long walks. At night I double and triple-checked the door-lock however the windows are not secure here. I remember I was six and lived with my family on the third floor of a six-floor building. It was morning and all of a sudden we heard gun shots. My father took my brother away from the windows. Some bullets hit the window and

Alfortville

5panels, 27 x 20.4 cm each panel (27 x 102 cm overall)

Text file, C-Print

2015-2017

the wall facing the window. Later we found out that the calm house in front of our building was a team house. Fear is a natural and important factor in case of an emergency. However it seems whenever a society talks widely about bravery, it is trying to cover a grand fear.

This was not a first:

August 22, 2015 at 17:45: attack on Thalys Express from Amsterdam to Paris by a 25-year old assailant.

Ayoub El-Khazzani, 25, was carrying 270 bullets for his assault rifle and a bottle of petrol, prosecutor Francois Molins told reporters on Tuesday.

I arrived in Amsterdam at 9:42 on 19/08/2015 in order to meet with M for the organization of an exhibition in Tehran and also to check the final prints of my drawings printed by a company in Hoogeveen.

I had to take the train at 15:17 on 23/08/2015 to go back to Paris. It was a day after the attacks.

November 19 at 3:49 I send an email to C and M hoping they are fine after the shocking attacks on Paris.

M replies on November 19 saying that he is fine and he carries on:

...sorry that I didn't ask earlier (but you are not so much into rock music...) I don't even know what music you listen to, we shall get to know each other better ! before some fucking asshole terrorist shoot us...

I answer him that I hope this nightmare ends as soon as possible although it is hard to believe so. I also send the news of a show in Tehran exhibiting the works of a mutual friend (I know however that he already knows) and tell him we shall meet if he goes there.

And then I send a link belonging to a Depeche Mode concert in Paris I attended a little while ago.

November 20, C answers my email saying that she had been just back from a trip when the attacks happened and in the end she says:

I have been in Beirut for a few days - Paradoxically safer.

Alfortville

5panels, 27 x 20.4 cm each panel (27 x 102 cm overall)

Text file, C-Print

2015-2017

I was well aware that on November 12, a day before the attacks on Paris: Two suicide bombers detonated explosives in Bourej-el-Bourneh a southern suburb of Beirut.

But at that very moment that phrase was very meaningful to me.

Two months later I started to work on a video based on a film by Man Ray named "Starfish":

Drawing inspiration from the cinematic language and techniques used by Man Ray in his 1928 silent film, *L'étoile de mer* (Starfish), where diffused and textured glass created a mirroring effect that gives the film an appearance of live or moving painting, I decided to propose a new two-channel film installation that will repurpose Man Ray's film-making methods for a contemporary audience.

In this very context I try to transfer photographic methods by employing exaggerated use of strong flash and spot lighting in making this new work. In a sense, it is a methodological transference of my self-assessed still image making techniques to the medium of film.

In *L'étoile de mer*, the opening scene begins with a man and a woman walking on a road, out of focus. The film's two main protagonists are viewed in a distorted fashion, through a glass lens that creates a mirror-like image of both the subjects and their surroundings simultaneously. As scenes progress, there are intersections between out of focus and focused images that present this surrealist representation of a love affair. This film is a prime example of the "Cinéma Pur" movement popularized by Dadaists in the 1920s. It was a French avant-garde film movement that later set the precedent for contemporary "art films". Film was used by Dadaists as a way to create exciting, kinetic cinematic experiences that transcended storytelling, narrative, character, and theatre. These male and female characters, captured in everyday moments, represent examples of and give insight into the daily lives of residents in a capital city, exposing the complex relations between personal and societal relationships.

This new film installation also continues with what I would explain as psycho-geographic explorations into place and identity politics alongside a reflection on the recent terrorist attacks in Paris, specifically at the Bataclan theatre. In choosing the perspective of an outsider looking in, i.e. the perspective of the artist who has a different language and culture to the indigenous Parisian, important questions are raised.

Alfortville

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Text file, C-Print

2015-2017

This new work is related to my previous *Captial* series (2008-2015), an ongoing body of work which began with my initial explorations and documentations of the city of Tehran where I was raised, that presented tangible access into this subject matter. With Paris, the capital city of France, my access and status is challenged. In light of the recent terrorist attacks, my relationship to the city is more personal due to the new layer of instability these events brought about. One can consider this instability of the city extending beyond Paris to global cities, as an effect associated with the post-modernity of Late Capitalism when our urban centers have created largely alienated inhabitants. An alienation identified by Jean Baudrillard in his 1981 treatise 'Simulacres et Simulation' which still rings true today and one that I try to identify both in my practice and in my everyday city life.

The effect of this Paris attack has made me consider a unique perspective on this event from an immigrant in Paris, making me question my knowledge on the city, as well as how tangible or accessible it is for me following these events. The immigrant experience is one that I have considered both as my current status, as well as looking back through the history of "artist migrants" in the city, which Man Ray represented as an American visual artist who lived and worked in Paris for most of his life.

In staging the city as a collage of past and present events, alongside adopting this non-narrative approach to filmmaking (with innovative montage, tracking shots, camera angles, and double exposures), this installation implies a question:

How can we still grasp the city as a permanent residence, and what are the instabilities of this description?

This new perspective on the city, the capital of France post-terror attack, is one that will have a long lasting effect on inhabitants of Paris, further adding to the ever-changing layering events brought to a city's history, geography, identity and politics.

Cyclothymia of a Land/Free Adaptation: Landscape/Mountain

Polyptych (4 panels, each 210 x 150 cm), overall dimensions: 210 x 600 cm

Diasac digital print

2014-2015

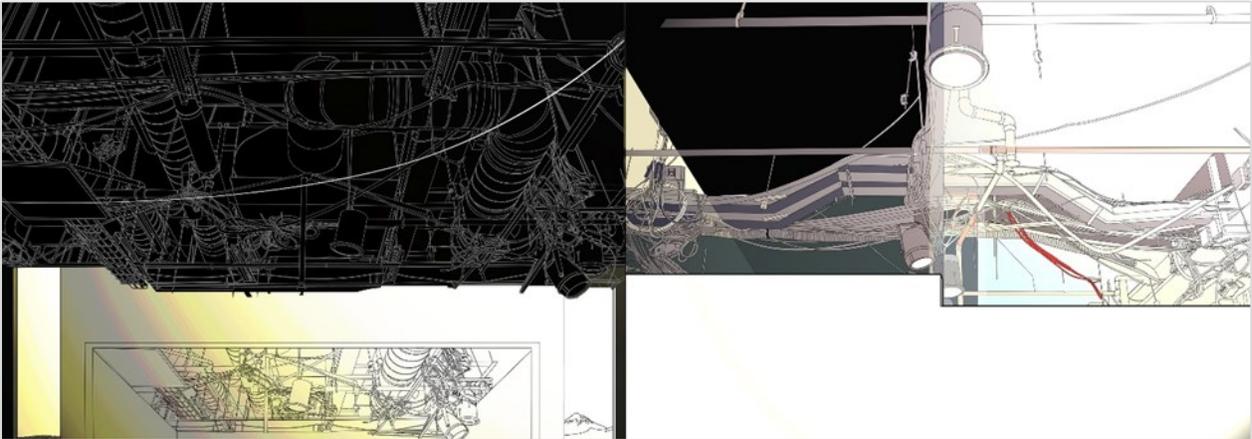
Cyclothymia of a Land/Free Adaptation: Landscape/Mountain is not a single artwork per se, executed once and for all, but, as the title implies, is a “cycle” of research, taking various forms and adapting to different venues and exhibitions. Dealing broadly with issues of contemporary geopolitics, landscape allegories and the jeopardizing of social experience in a digital world, this work-in-progress signals an attitude that is increasingly engrained in the artist’s practice: the constant weakening of his ties with the short-term expectations and temporalities of a marketed art scene. The work reveals itself piece by piece, as a nomadic puzzle with its own ecological process, submitted to change, transposition and acclimatization. Entailing as it does a certain degree of contingency (or delayed presence) in its reach for visibility and public presentation, the work openly takes the risk – addressed to the spectator – of allowing for aporia and an unfinished state. This is already a clue to Hanaei’s response to the issue of the production of art in our present state of global crisis, in which conflict, exodus and general distrust have become common currency.

The current manifestation of *Cyclothymia of a Land/Free Adaptation: Landscape/Mountain* at Ag Galerie is anything but a simple image, in spite of its almost monolithic stature and apparent oneness. In terms of the media used, heterogeneous qualities of space and formal devices seem to combine and freeze in front of us: the ideas of a computer screen and pop-up windows overlap with the illusionist window in classical landscape painting. One could describe this fictitious image as a visual palimpsest or a layered field for a fragmented and delayed vision: to the attentive eye, something to be seen or witnessed has been decentered in favor of unexpected apparitions and forgotten landscapes. Vision as a dismembered sense has been reincorporated into the falsely random and objective act of seeing. Physical absence and a subjective temperature within the image (or skeleton of an image) stress the spectator’s stable instability.

The wires, cables, motors, spotlights, scaffolding, network continuums, zigzagging tubes and aerial pipes are all signs of a near-death experience, on the edge of rationality, in a postmodern but already vanishing world. These mechanical and electrical devices play the role of ancient ruins and relics from a remote past in our digital, dematerialized visual environment. Communication technologies and cybernetics (from the invention of the vapor train to that of computer systems) embodied something common to any “modern” experience. Today’s condition seems closer to a phenomenological bunker where data and experiences accumulate at unprecedented, non-human rates (eventually and remotely relying on unmapped sites and data centers filled with wires, cables, tubes and titanic hard disks). Giving birth to a phenomenon we could call cyclothymic global consciousness or a cyclical disease in the representation of reality, this condition subjects us to uninterrupted micro-gaps between hyperrealism and blurred lines, euphoria and depression, spotlights and black spots.

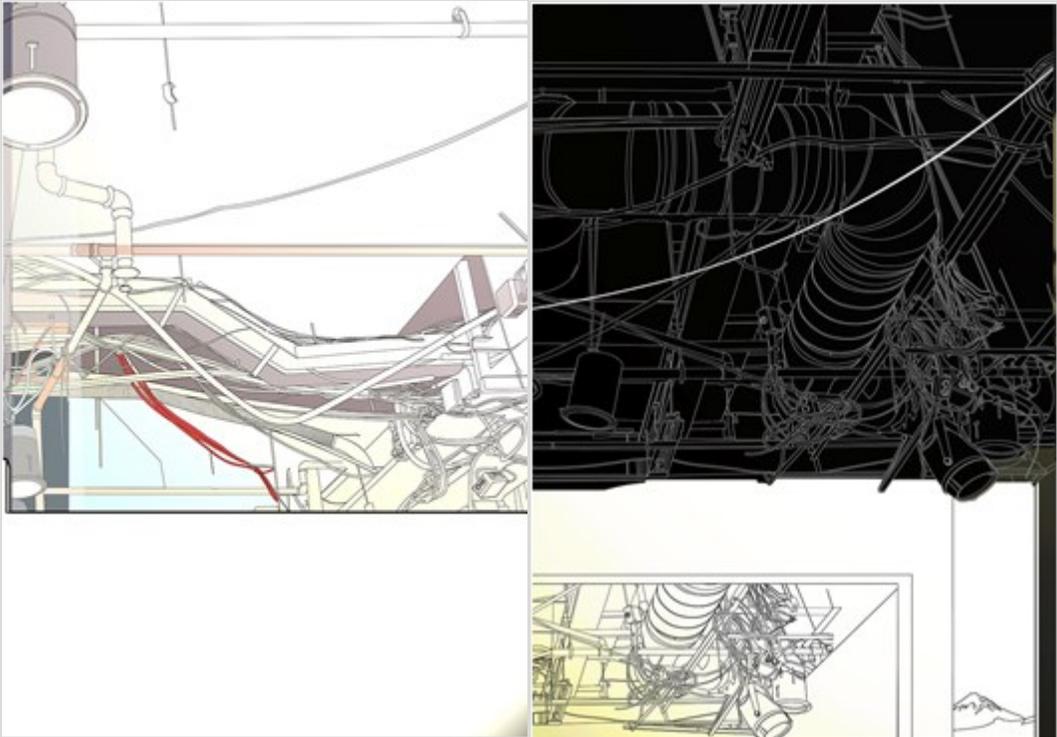
If a non-human landscape somehow ends in a non-human language, it does not mean that interiorizing software’s powers of calculation will save us from a soft war whose transparent backdrop might be any imperceptible landscape. By Morad Montazami

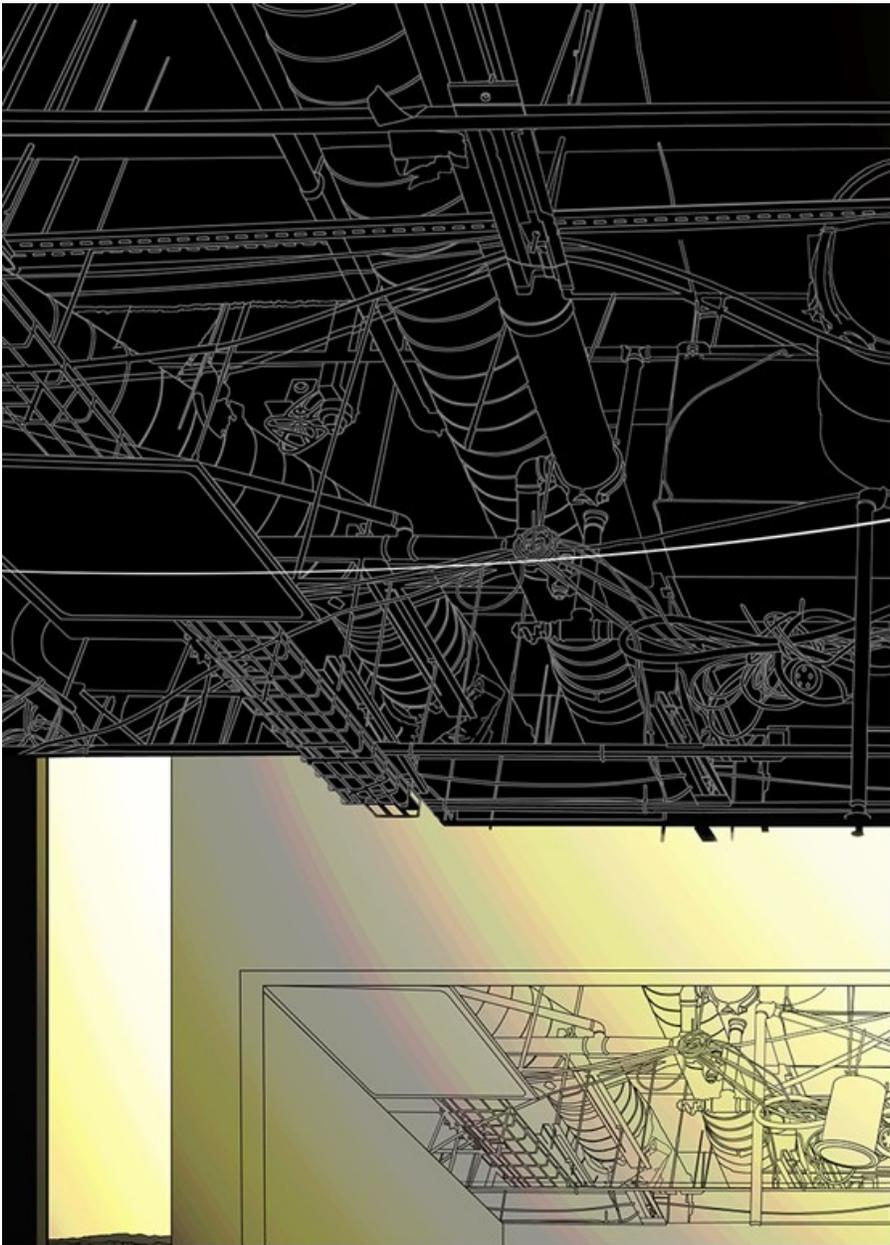
Cyclothymia of a Land/Free Adaptation: Landscape/Mountain
Polyptych (4 panels, each 210 x 150 cm), overall dimensions: 210 x 600 cm
Diasec digital print
2014-2015



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Details





Installation view
AG Galerie, Tehran

