

My New Iran: from Hormuz to Cham A Neo-Pictorialist Photographic Journal

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In December 2012, I made my second trip to Hormuz. It was for a special occasion. I went back to put on an exhibition of photographs that I had shot there during my first visit in 1975.¹ That second visit also marked the start of a new photographic project which I pursued while travelling in Iran during those days. The journey didn't last long, from 16 to 24 December, but the project was of great personal significance.

In a recent work, I pointed out how travelling through Iran and observing its amazing landscapes had coincided with my development as a photographer.² In fact, I had found myself doing photography almost without being aware of it. My first shots were suggested only by the desire to describe this beautiful country, and photography was simply an instrument in the service of that desire. The predominant role was played by the subjects that I had selected. My technical and aesthetic choices were aimed at recording the most suitable images of those subjects. The charm of the places had captured my spirit and mind and had left no room for thinking about or investigating the specific features of the language of photography. In those early days, and for many years to follow, the postproduction phase with the computer was minimal, and the few modifications to the images were primarily aimed at eliminating flaws and emphasising some formal and chromatic features. I was an enchanted observer who wanted to capture in photographs the views that I was gradually discovering so as convey them to others. My friend and master, Abbas Kiarostami, had begun taking photographs because of his urge to share with others the landscapes he had discovered in Iran. And that is exactly what happened to me as well. Therefore, at that time, I never saw myself as an 'author' with my own 'creations', but rather as a 'translator', who selected some scenes and set them in another language. I continued with this approach for around ten years. In fact, it lasted as long as my photography was focused only on Iran and for all the time when, going beyond the borders of Iran, I started tracking down prototypes of Persian landscapes in other countries.³

1. *A Gulf, a Strait and a Sea (1975-1995): 36 images of Bandar-e 'Abbas, Chah-Bahar, Hormuz and Qeshm*, Paradise Art Centre, Hormuz, Iran, 17 December 2012 – 17 April 2013. The exhibition then travelled to Brazil (Cinema Belas Artes, Belo Horizonte, 31 January 2013 – 3 March 2013) and Italy (Ca' Cappello, Venice, 14 June – 15 October 2013). Recently (November 2016) it was shown at the Paradise Art Centre, Salakh (Island of Qeshm).

2. See R.Zipoli, *Riflessi di Persia/Reflections of Persia*, Libreria Editrice Cafoscarina - Nazar Art Publications, Venice, 2013, p. 12.

3. See, Zipoli, *Riflessi di Persia*.

Later, however, this situation began to evolve. The model landscapes of Iran gradually lost their original importance, and the initial perspective of my photography slowly but clearly changed. The faithful representation of a few subjects gave way to a personal interpretation of a wide range of themes, and I changed my initial approach of being a 'translator' to that of an 'author', keen to exercise his own creativeness. This not only applied to the choice of subjects but also the ways they were transformed into images. The photographer, the photographed subject and the photographic techniques thus created a working triad without one prevailing over the other: all three were involved in interactions aimed at the realisation of the final product. I spent many years in this study and research phase, which I experienced 'photographically' far from Iran but whose results I have always thought I would eventually apply and verify in Iran itself. I was keen to see that country again in the light of the experience gained elsewhere, and so be able to put into practice my new approach to photography in the regions where I had taken my first shots.

Here then is my 'new Iran', depicted during that nine-day trip I made travelling around small towns and famous places in December 2012. I arrived in Hormuz on 16 December and then moved on to Isfahan. From there I set out by car and stopped off at Kashan, Natanz, Na'in, Now Gonbad, Chak-Chak, Kharanaq, Baqerabad, Fahraj and Yazd. The trip ended in Cham, a village southwest of Yazd, on 24 December. I flew back to Italy from Tehran on the 25th.

Over the nine days, I took about 3,000 photographs. After returning to Venice, I carefully examined the materials and found 36 themes that seemed to me representative of that photographic experience. I then made a selection of 170 images subdivided according to theme as follows: landscapes (7), shrines (3), cypresses (3), monuments (5), dissonances (5), harmonies (5), clay (3), asphalt (3), courtyards (5), alleys (5), bazaar (7), *chaykhane* (7),¹ *zurkhane* (5),² frames (3), traditions (3), panels (7), park (3), buses (3), gazes (5), portraits (3), reflections (7), shadows (3), time (7), fictions (5), jumbles (3), goods (5), fabrics (3), lorries (5), graffiti (3), writings (7), lines (5), traces (5), crystals (7), marble (5), shapes (7) and surrealities (3).

This set of 170 photographs was finally reduced to the selection presented here, consisting of two examples for each theme, for a total of 72 images taken during that trip.³ The captions, grouped according to theme, are listed after the images.

The titles of the themes already reveal the differences with my initial way of representing Iran, when I focused on landscapes, architecture, animals and people in an essentially realistic, figurative style. In that case, the images documented what I found to be the most meaningful subjects, and my specific vision was only suggested by the choice of frame and light (as mentioned above, with very few, limited postproduction modifications). Some subjects from the early photographs appear again among the 170 images of this new experience (landscapes, shrines, cypresses, monuments, etc.), but there are clearly also some new 'interests' such as interiors (courtyards, *chaykhane*, *zurkhane*, traditions, etc.), various types of materials (goods, fabrics, crystals, marble, etc.), close-ups of objects (shapes), abstract signs (graffiti, lines, traces, etc.), conceptual aspects (frames, time,

1. The traditional Iranian tea house.

2. A kind of gymnasium in which ritual gymnastic movements are practised combining poetry and music. The rituals fuse elements of pre-Islamic Persian culture with the spirituality of Shi'a Islam and Sufism.

3. Some of these images have already been shown in the exhibition *Il mio nuovo Iran*, as part of the event *Uno scatto dall'Iran: valorizza le differenze*, Museo Nazionale d'Arte Orientale 'Giuseppe Tucci', Rome, 27 November 2015 – 3 January 2016; I am currently planning a publication with all 170 images.

lorries), surreal scenes (surrealities), visual surrogates (reflections, shadows, fictions) and contrasting images (dissonances).

To illustrate the working context and the theoretical background to my new photographic approach, it would be useful to describe the various themes individually. Here I will simply present, as an example, some observations about the three themes listed above as 'conceptual aspects': frames, time and lorries.

The 'frames' are shot in the Saheb oz-zaman *zurkhane* in Yazd and evoke a sequence typical of a film. The same setting is shown first with no people, then, as the 'shooting' proceeds, it is enriched with one individual and, lastly, with four (in this selection only the last two of the three images in the series are included: nos. 27 and 28). The content of the inset in the top left also changes: different mirror reflections of the gymnastic exercises taking place in the courtyard of the *zurkhane*. The people portrayed seem to be looking at the photographer, but they are actually watching the gymnastic exercises in front of them. They are viewers, therefore, and not subjects posing. The photographer has the same spectacle, in front of him, which the people are watching and which he doesn't watch but photographs as it is reflected in the mirror. The mechanism is revealed in the second image, when the Indian clubs of the reflected gymnast invade the 'reality' of the frame, signalling the presence of that gymnast on the scene: the photograph thus combines different degrees of adherence to reality.

The 'time' series (nos. 45 and 46) has involved the process of photomontage. The aim was to merge subsequent moments of the same scene in one image, suggesting the idea of having captured the flow of time - a kind of 'time lapse' photography with no movement. The first image is the combination of six photographs taken of one person with six different, consecutive poses as he walks on a hill at Baqerabad. In the second image, the mirror ceiling of Chehel Sotun in Isfahan is reproduced from below, where the many people reflected are the result of twenty-three shots in succession, taken after waiting for individuals to walk in the courtyard and be reflected in the different panels of the ceiling. The shots were then assembled together in one image.

I took the views of the 'lorries' (nos. 55 and 56) from behind, as I was travelling by car from Isfahan to Yazd, sitting next to the driver and waiting to overtake. They are compositions centred on formal and chromatic features ('tagged' by the yellow of the number plates) that highlight various mechanical structures of the vehicles and different types of transported goods. Apparently static, the pictures actually show images on the move and capture a specific, tense and dynamic moment often experienced on the road: the instant just before overtaking when two vehicles are very close and about to separate again. Once the overtaking has been completed, the picture can obviously no longer be photographed and is not even visible to the photographer any more: it belongs to the past and, as such, is distant and irrecuperable.

These observations mark an evident departure from the direct, immediate photographic methods that characterised my initial photography in Iran. The new approach has certainly been influenced by my acquiring a deeper knowledge of the great masters of photography. Some of their works are echoed in the images chosen here. I would like to point out just a few obvious cases.

For the 'courtyards' of Na'in and Yazd (nos. 17 and 18), the reference is to the beginnings of photography, especially Henry Fox Talbot's famous *Open Door* (1844), but also contemporary courtyards by Hippolyte Bayard and Calvert Richard Jones, ushering in the tendency to depict this type of place in a painterly style, with an inextricable tension between denotation and connotation.

The images, in Isfahan, of objects in the 'bazaar' and in the '*chaykhane*' and 'goods' in some shops (nos. 21, 22, 23, 24, 51 and 52) are a twofold homage: firstly to Eugène Atget, who masterfully portrayed old jumbled shop windows in the poor quarters of Paris in the late nineteenth and early twentieth centuries and, secondly, to Andreas Gursky, who, on the other hand, depicts sets of products in modern supermarkets by underscoring their regular, well-ordered arrangement.

Blurred human figures are a widespread motif in the history of photography, but the model for the '*zurkhane*' athletes in Yazd (nos. 25 and 26) are some images by Otto Steinert, who founded the movement known as *Subjective Photography* in 1951.

Photographs of 'reflections' in glass and shop windows already featured at the advent of photography with Eugène Atget (here, both in Isfahan, we have the 'religious' case of the Jame' mosque and the 'secular' variant of a clothes boutique: nos. 41 and 42). It was a favourite motif with the early twentieth-century avant-garde artists, such as Man Ray, and with a long series of eminent photographers, such as Berenice Abbot, Henri Cartier-Bresson, Lee Friedlander, William Klein and Lisette Model.

The images devoted to 'shadows' (a woman and four butterflies in a palm grove in Baqerabad: nos. 43 and 44) were partly inspired by the expressive and evocative use made of shadows by various authors, such as Alexander Rodchenko and Paul Strand.

The examples of photomontage (used for the themes of 'time' and 'surrealities': nos. 45, 46, 71 and 72) are in line with a tradition as old as photography itself. The first use in fact dates to the work of Hippolyte Bayard in 1840. Significantly, again at the dawning of photography, the technique was also used by Victorian Pictorialists, such as Oscar Gustave Rejlander and Henry Peach Robinson, in their '*tableaux vivants*'. Photomontage has been part of the history of photography right to the present day, when everything has been made easier and more direct thanks to specialised software. We only need to think of the sophisticated work of David LaChapelle, in which the task of the photographer is to conceive and organise the scene rather than to physically take the shot, which can also be done by a collaborator.

Images trouvées in urban contexts often feature in the work of contemporary photographers. One admirable example is the use of public images, such as street signs and billboards, made by Luigi Ghirri, an undisputed master of contemporary photography. He captures the way they interact with the surrounding environment, thus creating suggestive links and ambiguities. In this anthology, *images trouvées* can be found in some photos from Hormuz (see 'fictions': nos. 47 and 48) and from Isfahan (see 'writings': nos. 59 and 60).

The photographs of the back of the 'lorries' (nos. 55 and 56) are an abstract re-interpretation of the lorries photographed by Franco Vaccari on his journeys in the 1970s.

The abstract images here are part of a photographic tradition that began in the early decades of the twentieth century after the advent of the corresponding tendency in paintings by artists such as Jackson Pollock and Willem de Kooning. In a significant essay on this transition from the figurative to the abstract, Umberto Eco speaks of photographs based on stains, graffiti, scrapings, drippings, secretions and similar things left on various kinds of walls and surfaces.¹ Among the first photographers to express themselves in this way was Nino Migliori who, in *Muri* (Walls), made from the 1950s on, produced effects similar to those of abstract painting. Some images here (the 'traces' on the walls of 'Ali Qapu in Isfahan and the 'crystals' and 'marble' of Hormuz: nos. 63, 64, 65, 66, 67 and 68) were inspired, in particular, by works with cracks and rough surfaces found in the 'abstract-

1. U. Eco, 'Di foto fatte sui muri', *Il Verri*, 4, 1961, p. 93.

matter' works of Alberto Burri and Antoni Tàpies. In the photographic field, this kind of images goes back to Aaron Siskind's fascination for insignificant, marginal surfaces of which he reproduced some details, achieving peaks of abstract expressionism and transforming them into places full of meanings. The 'lines' produced by wires on the sands of Hormuz, evoking a heart and a small bird (nos. 61 and 62), are, on the other hand, a tribute to the formal abstraction of Harry Callahan's natural patterns.

The two photographs of 'shapes' (a gourd at Cham and a cuttlefish at Hormuz: nos. 69 and 70) follow that specific tendency of 'straight photography' which captures the physical feel of objects and, at the same time, highlights their structure and formal essence (see, for example, Edward Weston's *Pepper* and *Cabbage Leaf*).

The two images dedicated to 'surrealities' (nos. 71 and 72) follow in the wake of photographers such as Gilbert Garcin, Rodney Smith and Jerry Uelsmann, masters in creating impossible combinations of real objects, thus giving rise to a fictitious, imaginary world, seen through a visionary style. In the first image, a woman wearing a chador photographed in a Yazd alley was added to the water of a fish bowl in the Silk Road Hotel of Yazd, in which a picture and an amphora, also present in the hotel entrance, were reflected. The central part of the second image is occupied by the mirror of a public toilet which, like the pigeons flying inside it and the palm trees in the background, is in the oasis of Baqerabad. In both cases, soft, monochrome tones tend to underscore the distance from the 'natural' colours of the real world.

As this series of examples clearly illustrates (and many others could be added), the great models of the past have played a key role in developing and enriching my way of taking photographs. Acquired knowledge certainly influenced my new way of seeing, corroborating the belief that photographers tend to recognize and reproduce something which, for some reason, they already have clearly in mind.

Beyond the different sources of inspiration, all 72 images have in common a specific process (applied in postproduction) that diminishes the sharpness of focus and 'decomposes' slightly the pixel structure. The reference point, here, is Pictorialism, a movement that developed during the late nineteenth and early twentieth centuries and that embodied the desire to give photography an artistic-type dimension. This movement came into being with the aim of raising the photographic medium to the status of painting, in open opposition to the deprecated massification of photography. According to the Pictorialists, photography had to go beyond its function as a mechanical, automatic instrument simply reproducing reality. They emphasised manual skills and the aesthetic sense required to make a photograph comparable to works of the major fine arts. The photographers who participated in this movement used techniques and contrivances that made the photographic image more like a painting, as in the case of the first significant achievements by Rejlander and Robinson.

My decision to reduce the sharpness of images in a style that could be described as Neo-Pictorialist produces a hiatus in terms of 'clarity' between the photograph and what the eyes see, thus diminishing the mimetic effect of photographs and creating an image halfway between reality and invention. In the absence of clarity, the original idea of photography as a mechanical 'cut-out' of the world and of time is attenuated, while its expressive independence is emphasised. The goal is to create an alienating effect that leads to reflection more about the image produced than about the photographed reality, thus weakening the tendency to adopt the 'natural' point of view of the photographer.

In this working context, the surrounding world is no longer a set of scenes of which the photographer seeks to reproduce and transmit some specific aspects so that others may

share an accurate idea of it (the principle which, as I mentioned above, informed my first photographic phase in Iran). Reality, on the other hand, becomes a collection of elements on which to exercise photographic thinking by bringing into play the most varied relationships between the initial subject and the final image. For this purpose, the work has necessarily been carried out in two complementary phases: shooting with the camera and retouching on the computer.

From a theoretical point of view, we refer to Cartier-Bresson's famous, often stated conviction that to photograph 'is to align the mind, the eye and the heart'. This was to be done at the instant of the click, by identifying what Cartier-Bresson called the 'decisive moment', when the content and the formal structure of an image blend into a harmonious, indivisible whole.

Offering the previously unavailable chance to reflect *a posteriori* in a very sophisticated way, modern post-production technologies enable photographers to put in practice, even in distinct phases long after the shoot, those same suggestions made by Cartier-Bresson.

In postproduction you can, in fact, exercise the mind, the eye and the heart starting from a previously captured image. Photography can thus become, as mentioned above, the pondered rendering of an idea that starts from reality rather than the immediate representation of reality itself. And that is what I tried to do in this new experience by carefully choosing ('eye') the context to be photographed and organising ('mind') the framing according to my technical and cultural knowledge. In doing so, I also hope to have given an emotional dimension ('heart') to the image.

On considering the images of my 'new Iran', we can, therefore, justifiably talk about a change in the relationship to the photographed world: the images are not simply limited to direct shots but are inevitably the result of the next phase of post-production. This is a different focus than the point of view theorised by Cartier-Bresson, whereby the emphasis is on the photographic gesture, understood as a 'sincere act' that captures the 'decisive moment' of reality. And it does not matter, from our point of view, if modern software can now unmask digital editing. That is simply not the point. Photo editing has always existed and has always been practiced, but now the new techniques allow fast, sophisticated perfect variations of it. As Michele Smargiassi acutely points out: 'Today is there a single mediated photograph that reaches its recipients with no manipulation? Has there ever been one? Anti-fraud software might simply demonstrate a truth that our technologically backward intelligence has already been convinced of for some time, namely, that to a greater or lesser extent all images lie and that it is question of simply not being naive and making the best possible use of lies.'¹

To underscore the logic of the selection criteria, the images are presented here in pairs, whose two images are characterised by formal, chromatic and/or conceptual affinities. Each set of two opposite pages contains two pairs (top left/right and bottom left/right), with a series of cross references and suggestions that enhance the viewing of the individual images. A significant example in this case is the second group of four photographs, containing a pair of 'cypresses' (nos. 5 and 6) and a pair of 'monuments' (nos. 7 and 8). Note, firstly, how the cypress (no. 5) and the woman (no. 7) on the left-hand page and the cypress (no. 6) and the dome (no. 8) on the right-hand page have similar shapes (narrow and long, in the first case, and round in the second) and similar positions (central, in the first case, and to one side in the second). There is also a mixture of different environments: the world of nature (cypresses) and architecture (walls, bridge and domes); the atmosphere

1. M. Smargiassi, 'Corazze e proiettili', Fotocrazia, *La Repubblica.it*, 23 January 2010.

of a village (Cham) and that of medium to large cities (Yazd and Isfahan); secular environments (the Dowlatabad garden and the Si-o-se-pol bridge) and religious contexts (these, moreover, belong to two different traditions: the Islamic mosque of Sheikh Lotfollah in Isfahan and the Zoroastrian village of Cham). It should also be noted that the only two people present, a man (in no. 6) and a woman (in no. 7), are both viewed from behind. Lastly, there is an overall uniform effect due to a colour hue close to hazel shared by all four images.

In this situation, as in all the others, the general success of a photograph will be gauged by the ability to stimulate a response (aesthetic or intellectual) over and above the technical features of its production, whose more or less evident level of retouching on the computer should not affect the criteria of judgment. But this is not always the case. It often happens that viewers are incapable of appreciating a photographic image for what it is and how it is presented, and feel the preconceived need to know if, in the face of some elements perceived as too 'unusual', there has been a 'manipulation' of the initial shot. This 'suspicion' usually becomes the first conditioning element in judgment and casts a negative shadow over the work being viewed. The more an image has the technical features traditionally attributed to a photograph, the greater is the need to check and verify its 'authenticity'. Those features undoubtedly include the sharpness of the images which, by no accident, was one of the characteristics that struck and fascinated the public and critics when the earliest photographs appeared and were thought to be faithful, meticulous 'cut-outs' of the surrounding world. As I have already said, my Neo-Pictorialist aim is to eliminate this need by showing photographs that have been 'manipulated' *a priori*, thus weakening their link with depicted reality, while at the same time increasing the expressive independence of the images and hopefully making them more than reality the focus of attention.

The present contribution closes a cycle also from the publishing point of view. My photographic works on Iran started outside the country, between 1975 and 1977, with reportages, books and exhibitions.¹ These works were then continued in Iran itself, where I published my first book in 1984² and held my first exhibition in 2005.³

Today, over forty years after my initial, youthful experiences, I have the honour and the pleasure of contributing a series of new images to celebrate my dear friend, the indefatigable researcher and great authority, Mohammad Jafar Yahaghi. The translations that precede the images are also dedicated to him: 20 lines of verse which speak of eyes, mirrors, gazes, visions, expectations, illusions, imagination, beauty and amazement, with a special emphasis on the relationship between 'model' and 'copy'. Interestingly, all these themes are closely bound up with modern thinking on photography. The lines of verse have

1. 'Dove parlò Zarathustra', *Atlante*, XVI, 130, 1975, pp. 40-49; *Il Diaframma-Fotografia Italiana*, 219, 1976, pp. 27-34; *Golsciane Raz* (in collaboration with Gianroberto Scarcia), All'insegna del Pesce d'oro, Scheiwiller, Milan, 1976; *Golshan-e Raz-e Jadid: Iranian Landscape*, Institute of Contemporary Art, London, 12-30 October 1976; *Golscian-e Raz: immagini e poesie d'Iran*, Centro di Ricerche sull'estetica orientale, Biblioteca Trivulziana, Castello Sforzesco, Milan, 28 February - 11 March 1977; Galleria il Diaframma-Canon, Milan, 5-23 April 1977; Arte-Fiera, 'Il Diaframma-Fotografia Italiana' stand, Bologna 1977; São Paulo Art Biennial, Brazil, 1977.

2. *Verso Nondove/Ta Nakoja*, Istituto Italiano di Cultura, Tehran, 1363/1984. This book has helped pave the way to a new approach to photographing the landscape in Iran, in which the landscape is no longer just the background for other subjects but becomes the principal theme of a photograph and a book, and in which the merely documentary purpose gives way to aesthetic and expressive ends. I became aware of this new development by browsing photographic books published in Iran at that time and in discussions with leading photographers and critics (such as Abbas Kiarostami and Mohammad Reza Tahmasbpur).

3. *Fin quando ci sono papaveri (Ta shaqayeq hast)*, in *Molahezat-e sha'erane: photographs by Riccardo Zipoli and Abbas Kiarostami*, Silk Road Gallery, Tehran, 11-24 May 2005.

been taken from the collection of ghazals by the great Indo-Persian poet Mirza Abd ol-Qader Bidel (1644-1721),¹ an author I am particularly fond of and whom I have chosen in the past to accompany and comment on other series of my photographs.²

1. *Kolliyat-e Bidel*, edited by X. Xalili, 4 vols., Kabul, 1341–1344/1962–1966. The lines of verse come from the following pages, in the order in which they are quoted: 880, 94, 850, 296, 520, 73, 427, 211, 80, 1027, 1110, 699, 671, 867, 80, 158, 92, 880, 350, 327.

2. R. Zipoli *Venezia alle finestre*, Marsilio, Venice, 2006; Zipoli, *Riflessi di Persia*.

20 lines by Mirza Abd ol-Qader Bidel

All we have harvested in the world's field is amazement:
mirrors sprout up from a seed planted by an insightful gaze.

We are mirrors for mirages of dreams, and there is no solution:
they have always shown us things that fit our way of seeing.

The water and earth of my body are from an essence of gaze,
there can be no doubt that I am completely devoted to imagining.

We only see semblances of reality at this earthly feast,
it is not our fault if mirrors worship reflected forms.

The amazement I show doesn't bring the pleasures of the true,
no one will ever believe the mirror capable of becoming conscious.

We are a caravan of unknowing people on the plain of the imagination,
only colour moves down here, and there is no trace of any steps.

My amazement is a page with the secrets of the contingent world,
both beautiful and ugly reflections are a decoration in the mirror.

At the mercy of the vision I knocked on the door of our amazement,
the only shore we have when beauty is raging is to become a mirror.

We threw the snare of our eye on the way of a long waiting:
O lash don't flap your wings, otherwise the trap will open.

In the mirror you see only a vague reflection of the vision.
Portray the soul? When was that ever granted to a painter?

Beauty experiences shame at seeing its reflection in the world,
but we pine because of our passion for the earthly mirror.

We opened our eyes, but was there ever an opportunity for the vision?
The waiting tied its litter-bed to the sparks that were lit on my papers.

Whether you have a dubious gaze or give a confident look,
the mirror of your imagining was polished just the same.

Exactly like a mirror, this home doesn't deny entry to any vision,
if, thanks to its amazement, the eye is the knocker on the door.

I desired the vision, and my eye's veil burned at that flash:
the eye is an almond peeled by the frenzy of expectation.

The scattered dust of our illusions has long brewed in a storm,

the source of the mirror here is a wave that only shows mirages.

In the worksite of the contingent world, nature has many doubles:
our being a mirror inundates us with a host of manifold images.

This is the place of amazement, in what direction can we step?
We only moved our gaze, lifting our lash's dress, and that's all.

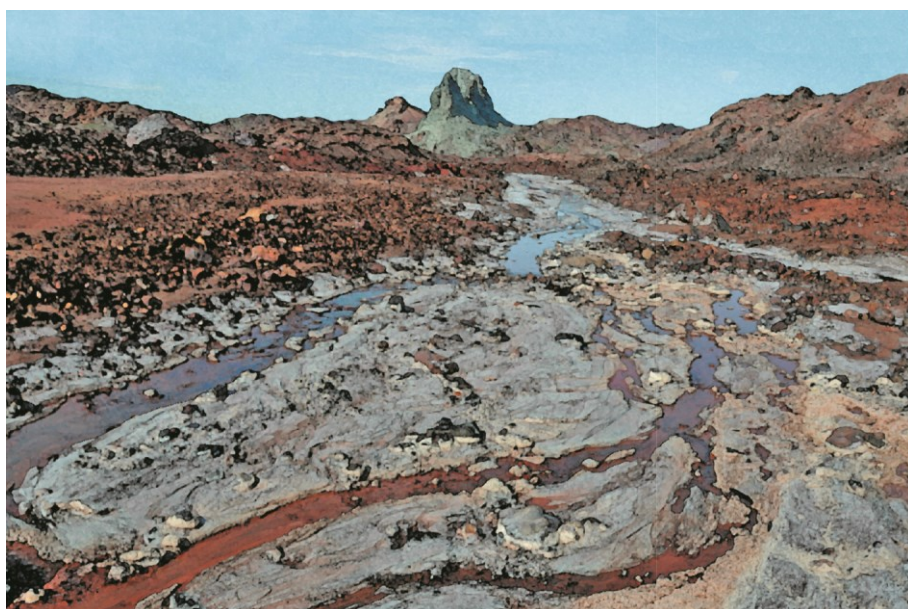
Multitudes of visions flow in this earthly assembly,
if your mind is stunned, ask the mirror for an omen.

The mirror, O poet, pours out purity thanks to its simple heart:
the water of that source comes from the wave of a candid look.

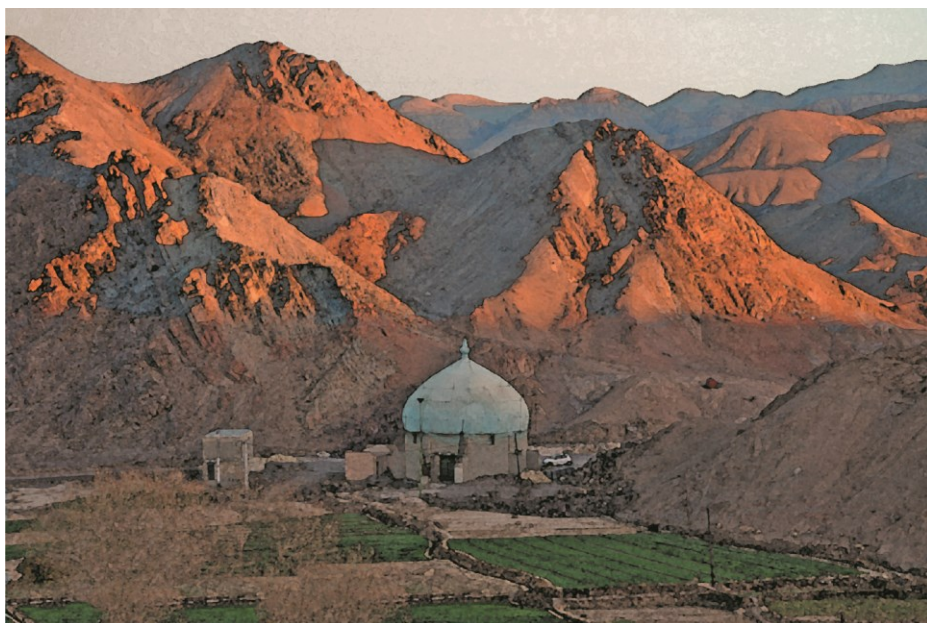
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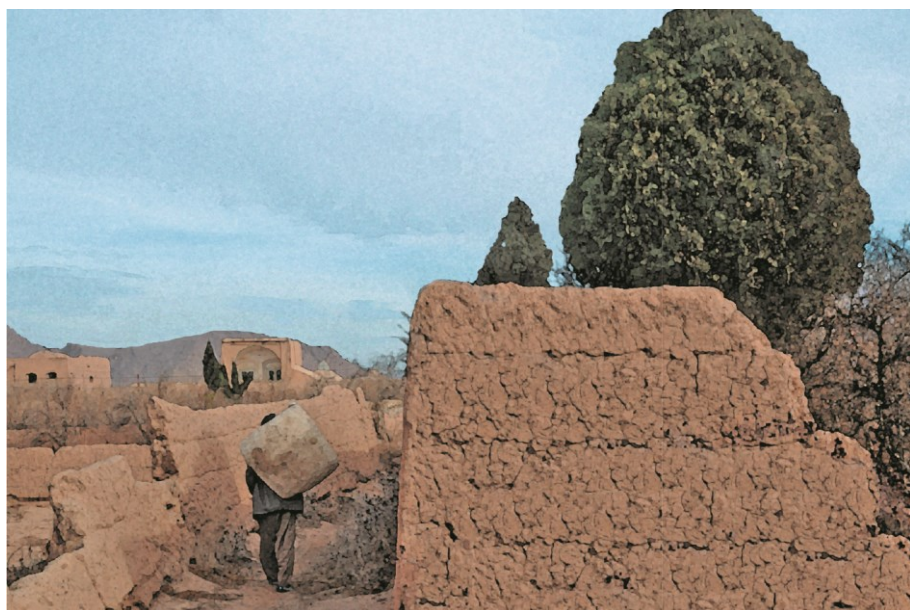
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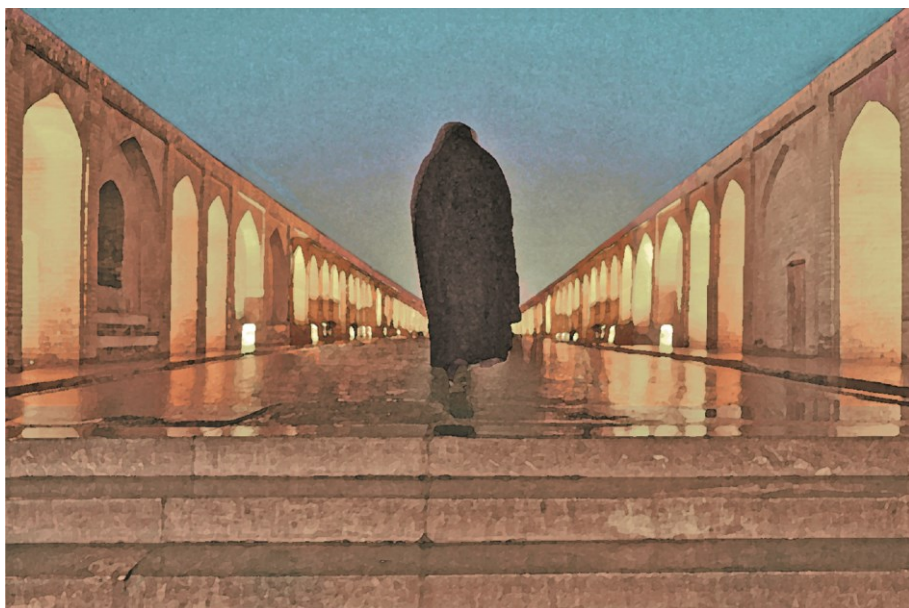
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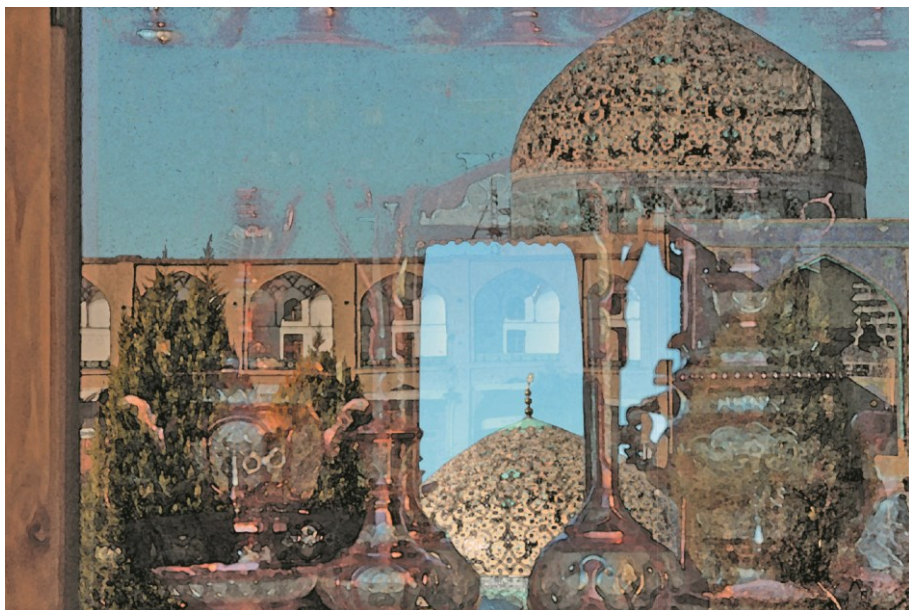
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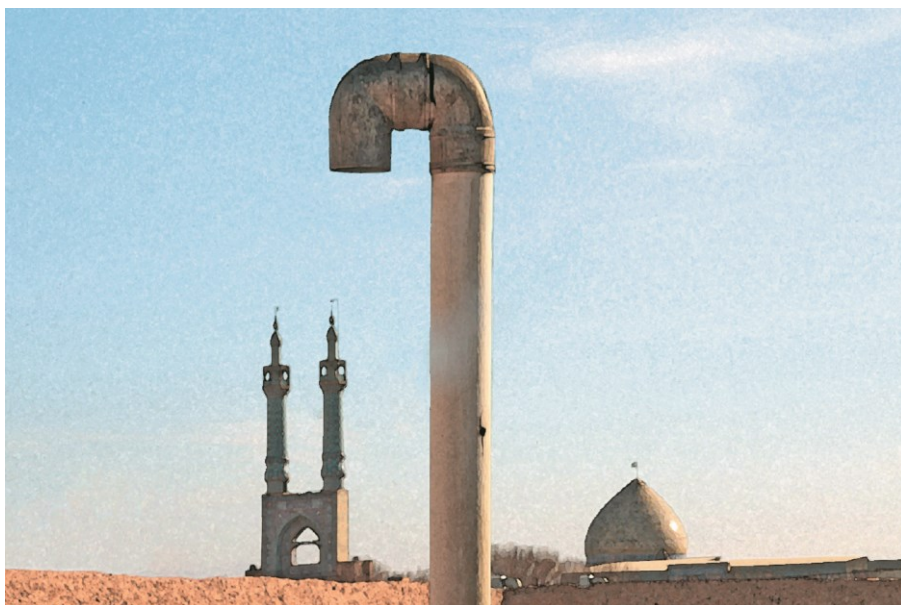
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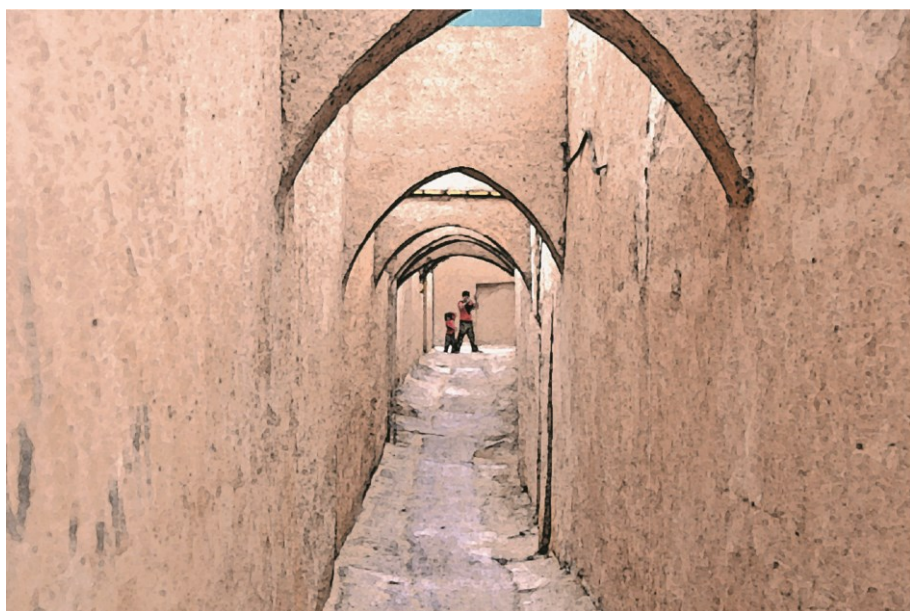
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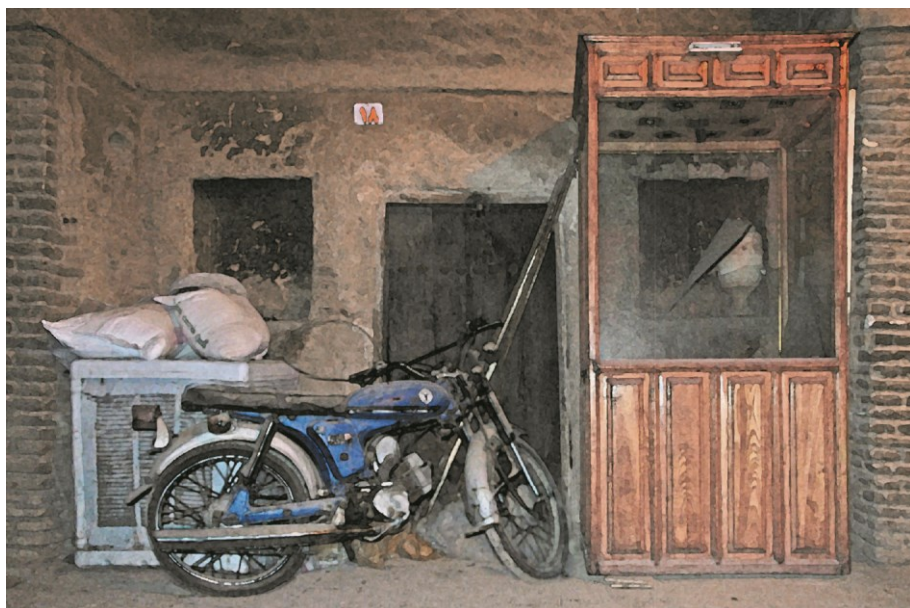
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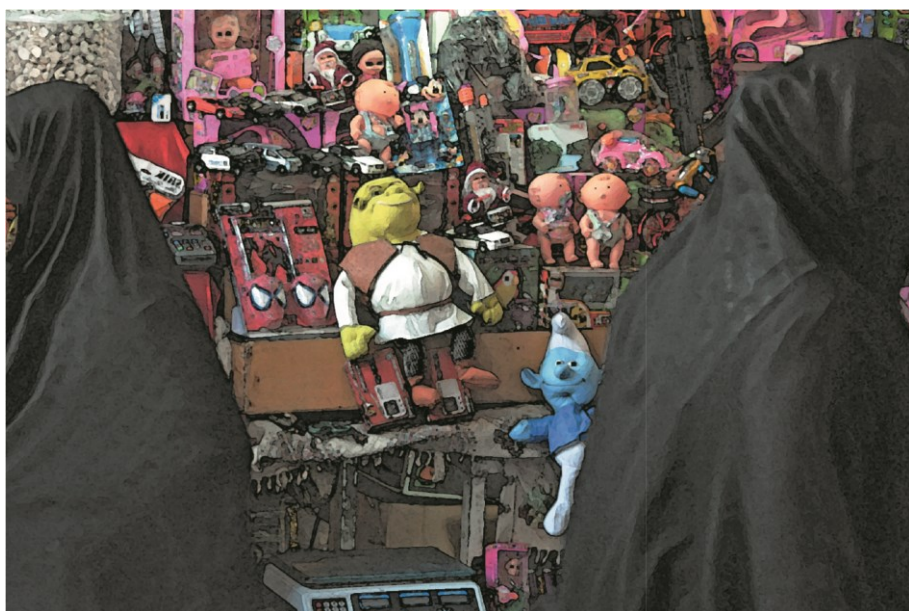
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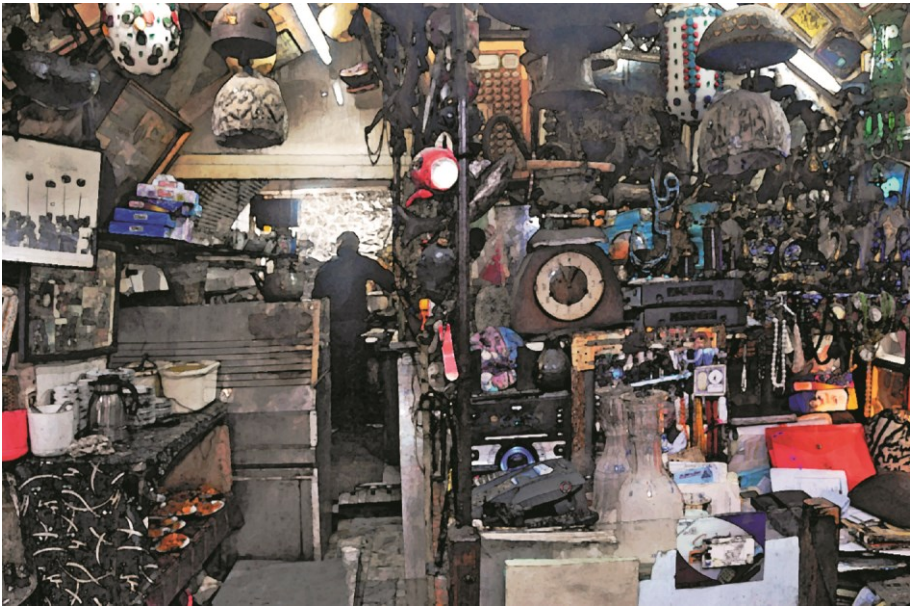
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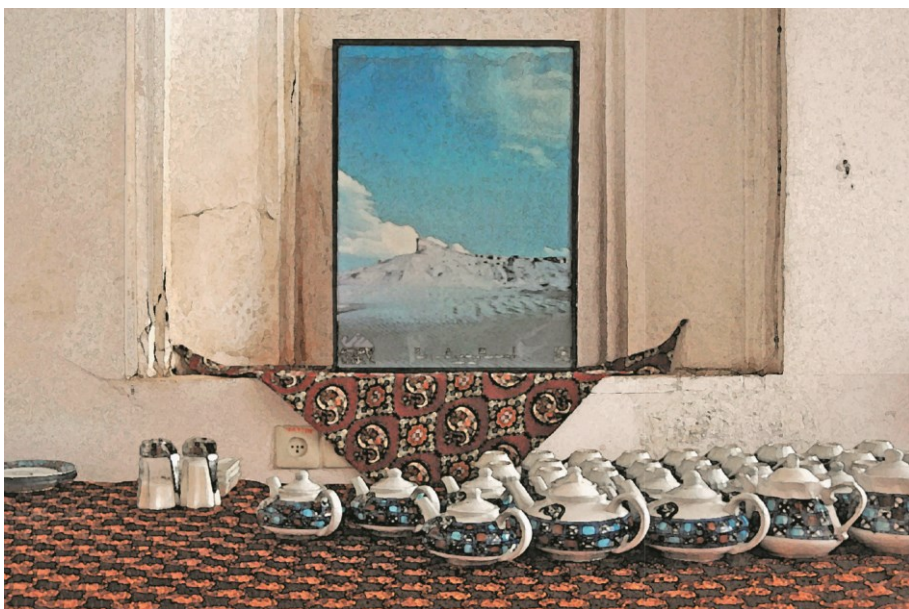
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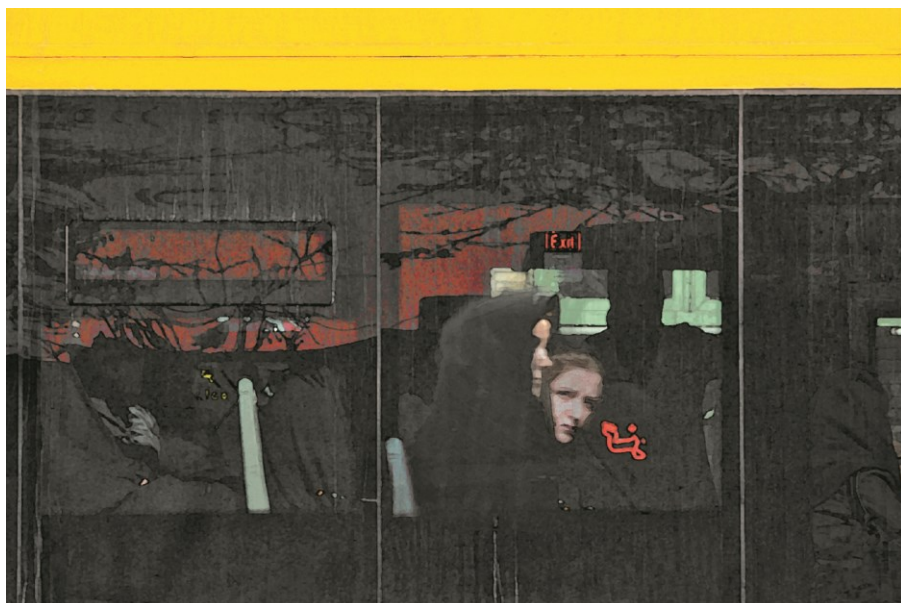
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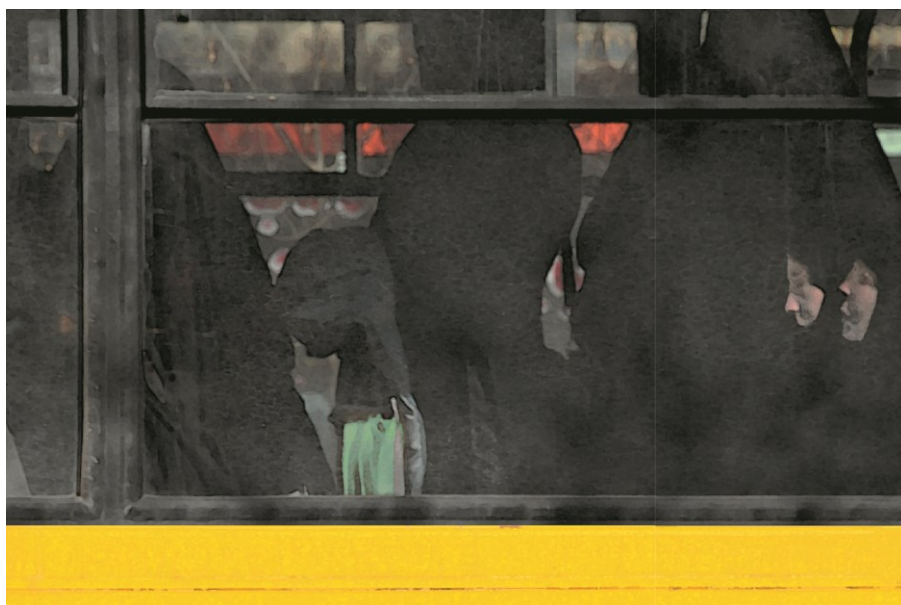
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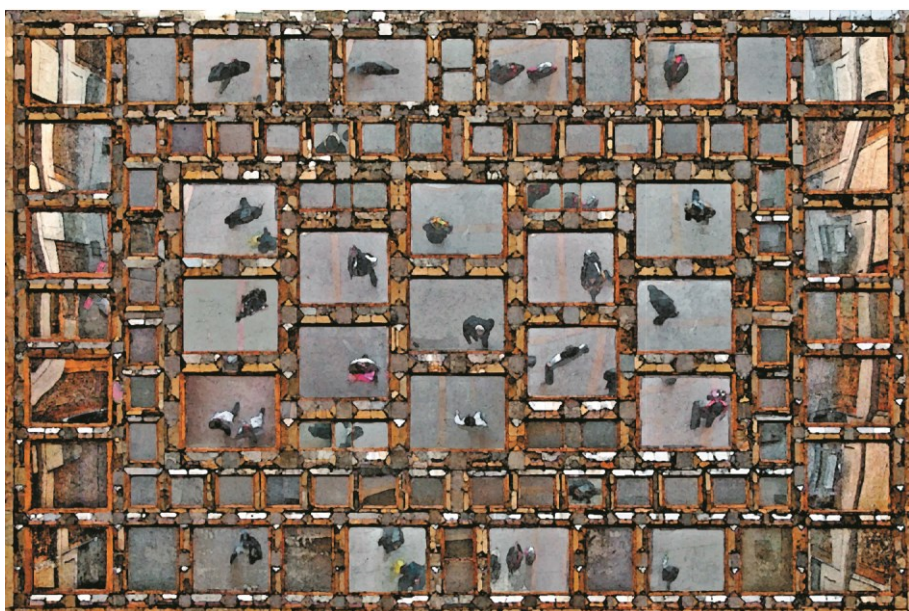
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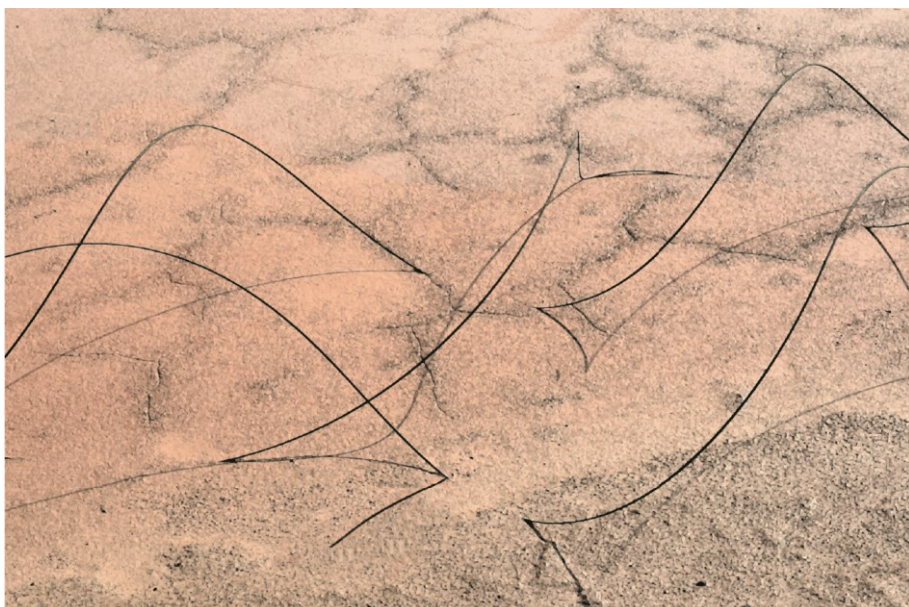
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LANDSCAPES

1 Inland mountains, Hormuz

2 The salt valley, Hormuz

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4 Zoroastrian sacred site, Cham

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6 Cypress in the countryside, Cham

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8 Sheikh Lotfollah mosque, Isfahan

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16 A road, Hormuz 2

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18 In the bazaar, Yazd

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24 The Azadegan *chaykhane* interior, Isfahan

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50 *A Gulf, a Strait and a Sea* at the Paradise Art Center, Hormuz

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