

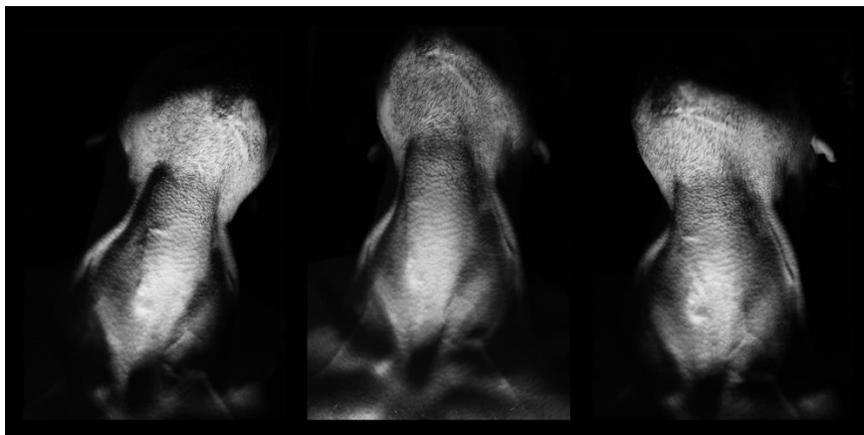
Dariush NehdaraN

Artist's portfolio

When I was processing some photographs in the university's laboratory in 2002, I noticed the shadows which gradually and repeatedly became visible while the final picture was taking shape. The shadows of the image which passed through the camera lens and were casted on the photographic film's sensitive surface and eventually, the photograph we saw, was the result of a number of shadows which had passed through a series of different filters. Since we usually think of the photographs presented to us as reality, it was only there when the relationship between the "representation" and "reality" became important to me.

My BA thesis title was "The Signs and Symbols of the Jewish Culture" (2007) which a small part of it was my paintings, and the main focus was on installations and videos created by a fast slide show of photographs. "Tzitzit" (Jewish prayer shawl) is one of those which was projected on a Tzitzit.

In 2007, I had an exhibition entitled '**Contemporary Portrait**' which included the photograph '**Untitled**' as well as the video '**Self-Portrait**'. Three printed frames of this video were also shown at the MOP CAP 2011 Shortlist Exhibition at Traffic in Dubai. With these works, emphasis was put on moving from the inner *dead* cells to the colored layers of the outer skin of a living being.



In a 2008 exhibition entitled **'Urban Rivers'**, I showed images of the reflections of the environment and surrounding nature on to cars. It was as though the trees saw themselves in the flowing river of the cars. This exhibition took place at Nami Art Gallery (Iranian Artists' Forum) and included a comprehensive exhibition catalogue, summing up the works as follows:



"In nature, trees see themselves in the clear water of the ponds, rivers and swamps, while in cities, they see themselves in the flowing river of cars. These 'Urban Rivers' which reflect a morphed image in their gigantic and noisy turns and twists, sometimes stop to eternalize a moment of nature."



Following this use of car bodies in my work, I chose to use a car as my canvas in 2009; experiencing a state of 'ephemeral art', where I recorded the process of producing the artwork and subsequently destroying it. The result of this is presented in the video, **'The Car.'**



In 2010, I used ants and lizards as painting materials; shown in the video **'Dances with the Ants'**. For this work, the insects and reptiles moved from the palette on to the blank surface of the paper, resulting in lines and shapes being created, without the interference of human hands. While creating the video, the decomposing of an animal by another became a rhythmic, dance-like movement.



The video **'Dances with the Armchair'** was created in 2011, where the same subject (*rhythmic scene*) was created using other materials, such as an arm chair in the place of a lizard and fire as opposed to ants. During the filming process, I particularly noticed the figures which came out of the armchair while it was burning. They may have been reminiscent of the ones who had lived with the chair for years. (<http://slamdance.com/SLAMDANCE-FILM-FESTIVAL-ANNOUNCES-2012-SPECIAL-SCREENING-AND-SHORT>)



In my works I have always tried to show the *duality* and *multiplicity* of the elements involved. In **'Contemporary Portrait'** I used body elements to suggest multiple views, and tried to take meaning to multiple levels. Using post-minimalistic visual elements, I tried to create new textures and forms in something the viewer could perceive both as unmistakably familiar and weirdly unfamiliar.

Nevertheless, I took on this path while moving away from post-minimal approaches. In **'Urban Rivers'**, as well as in **'The Life of Shadows'**, my approach gradually moved towards using reflections and shadows. These elements, usually thought as secondary objects, became the primary subjects while maintaining their familiar (secondary) roles. In fact, the lateral (*parergon*) became the main subject and primary conceptual force of the work.

In my video works, the same force takes the form of *rhythm*. While the content of those works seems nothing out of the ordinary, I have tried to give the viewer multiple points (or moments) of focus, in order to suggest other conceptual elements in the works.

Contact Information



Dariush Nehdaran

www.nehdaran.com

nehdaran@gmail.com

Tell: +1 650 727 2772