
LIKE EVERYDAY

SHADI GHADIRIAN

COMO TÓDOLOS DÍAS

Curated by Mario Martín Pareja



Qajar, 1998 © Shadi Ghadirian

Centro Torrente Ballester, Ferrol
From May 27 to August 28

Shadi Ghadirian (Tehran, Iran, 1974) obtained a BA in photography from the Azad Art University, Tehran, 1998. She has worked at the first museum of photography in Tehran, the Akshaneh Shahr. Her work has been exhibited in the Middle East, Europe, the USA, Canada and Russia, and is in private and public collections including the British Museum and Victoria & Albert Museum, London; Musée National d'Art Moderne, Centre Georges Pompidou, Paris; LACMA, Los Angeles; Smithsonians, Washington; and the Museum Moderner Kunst Stiftung Ludwig Wien (MUMOK), Vienna. She lives and works in Tehran.



Too Loud a Solitude, 2015
© Shadi Ghadirian

I am a woman and I live in Iran. I am a photographer and this is the only thing I know how to do. I began work after completing my studies. Quite by accident, the subjects of my first two series were "women". However, since then, every time I think about a new series, in a way it is related to women.

It does not make a difference to me what place the Iranian woman has in the world because I am sure no one knows much about it.

Perhaps the only mentality of an outsider about the Iranian woman is a black chador, however I try to portray all the aspects of the Iranian woman. And this completely depends on my own situation.

I wish to continue speaking of women because I still have a lot to say. These are my words as a woman and the words of all the other women who live in Iran where being a woman has its own unique system. Although ultimately I create these photographs in my personal studio, however I follow social issues. The photographs are not authentic documentations but deal with current social issues.

Shadi Ghadirian



Like Everyday, 2000



Nil Nil, 2008

White Square, 2008
© Shadi Ghadirian

SHADI GHADIRIAN COMO TÓDOLOS DÍAS

Centro Torrente Ballester & Contemporanea are pleased to announce the retrospective show in Spain of Iranian photographer SHADI GHADIRIAN. This exhibition entitled 'Como todos los días' (Like Everyday), is curated by Mario Martín Pareja, and includes more than fifty photographs which explore all the Ghadirian's series from 1998.

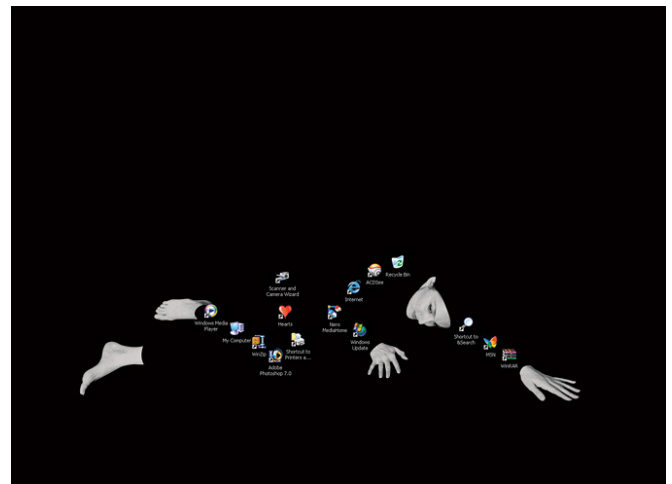
Shadi Ghadirian's work is intimately connected to her identity as a woman living in Iran. Her art also questions themes specific to women in other parts of the world. Her subtle photographs reveal to us an Iran of contrasts, between tradition and modernity. They question the role and the status of women in society and explore themes such as censorship, religion, modernity, everyday reality and the madness of war.

Shadi Ghadirian is considered one of the first Iranian photographers whose photographs changed perceptions of how Iranian art and contemporary society were perceived in the late 1990s.

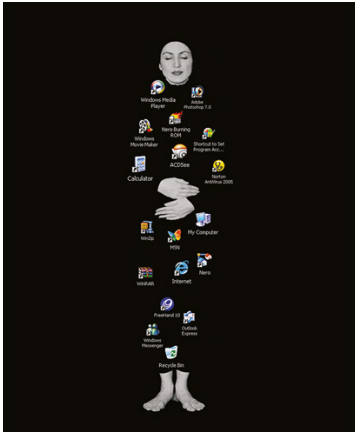
Using a unique style of expression, she began contradicting the harsh and brutal images commonly seen and associated with Iran, challenged Eastern social dilemmas and how the world saw Iran, through the language of art. Her unique mélange of social subjects and taboos with art changed the course of Iranian contemporary photography and paved the way for many other photographers to approach and use this medium differently.



West by East, 2004 © Shadi Ghadirian. Cortesía de Silk Road Gallery



Ctrl + Alt + Del, 2006 © Shadi Ghadirian. Cortesía de Silk Road Gallery



Ctrl + Alt + Del, 2006



Nil Nil, 2008

Like Everyday, 2000
@ Shadi Ghadirian

THE EXHIBITION & THE SERIES by Shadi Ghadirian

Qajar. These are faces of women in the past, the women of the Qajar era (1785-1925), of the Constitutional era (1905-1907), at which point, a new way of living was inaugurated. But where are the boundaries drawn? Is art supposed to lay them bare and go beyond them? The temporal geography of my imagination is all muddled. To me, a woman, an Iranian woman, a woman like me, is a combination of all these unknown boundaries that separates tradition from modernity. These are boundaries that move geographies through time and cover me in the attire of yesterday and reveal a Qajar woman next to elements of today. In my view, reality is not what takes place in the world outside. Reality can be an image that I have constructed of “me” or of “women.”

Like Everyday. Like Everyday replaces the faces of women with everyday domestic appliances that dominate the lives of professional housewives. Woman is forced to cater to the wishes and desire of “others” to such an extent that sometimes she doesn’t even have a face of her own to uphold. It is enough, though, to raise the curtain and see her behind the window dressing.

West by East. When I was five my country went through a major political and social upheaval. Soon the hejab was codified in our Constitution. For many years now, whether in public or in the mass media, Iranian women have had to cover themselves according to a different legal code than men. Images of women in foreign magazines that were distributed inside Iran were also treated in the same way; this time covered with ink coming from those authorities in charge of making sure the public is protected from harms issued from the body of women. When I majored in photography in the university I paid attention to this censorship from a technical, aesthetic point of view. Today the Internet has made the issue moot. In West by East I wanted to present a look at censorship through an aesthetic evaluation.

Ctrl + Alt + Del. They have transformed us. They have veiled us. Sometimes we hide behind them. Sometimes we get lost before them. Sometimes we scavenge them in search of a lost love. Through them, we sometimes escape the “real world”. With one click, we sometimes get deleted. They define us the way you now see, me, a woman today.

White Square. I was searching for a subject for my next series of photographs. This had preoccupied me for quite some time. For a little while I had been hearing music through the walls of my apartment. I hummed mechanically: “Imagine there’s no heaven, it’s easy if you try. No hell below us, above us only sky. Imagine all the people living for today...” It was John Lennon singing these sublime words. [...]

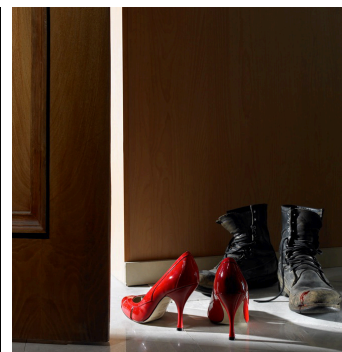
Nil Nil. I had the feeling that I was getting close to the subject I wanted to represent in my photographs. I still hadn’t entirely grasped it. My neighbour increased the volume as if in response to my hesitation: “Imagine there’s no countries, it isn’t hard to do...”. That was what I had been saying to myself for many a year. I picked up my things and headed to the door to go to my studio.



Miss Butterfly, 2011



Miss Butterfly, 2011

Nil Nil, 2008
© Shadi Ghadirian

Miss Butterfly. Self-preservation is perhaps the most collective primal instinct since it is the way to assure further sustenance; the profound need to continue existence is so strong that it should be no surprise why there is perhaps no better way to imprison a man's soul than with either a threat to punish or a promise of security. Miss Butterfly is the story of a rude awakening, the disconcerting realisation that a social system that is the only means of justifying security, purpose and, to a degree, identity for its individuals has collapsed, no longer upholding any validity or justice and consequently diminishing all optimism. Such severe apprehension creates degradation and fear, which would naturally lead to uncertainty and hopelessness, since it is hard to plan or even imagine a future under despotism.

Hope is perhaps one of the most collective primal psychic forces that self-preservation greatly depends on both for sustenance and further growth; so it is and may always remain a mystery whether or not anything would have ever evolved if void of all hope. Miss Butterfly is the painful struggle to keep hope alive by any means possible, either by enduring and fighting the oppressive condition despite all the existing risks and dangers, or by letting go of one's home and loved ones in search of a promised land that could provide or at least create a notion of making available the very basic necessities such as security and hope for the future.

Too Loud A Solitude. This video is a slice of instants, similar to photography, in which the subjects move. This is the history of humans around us without any knowledge of where they come from and where they are going. They are simply walking. As observers, we are their witnesses and in the end, naturally, we start to walk and accompany them.

Información sobre la Exposición

Dates: May 27 - August 28, 2022

Opening: May 27, 5 pm

Address: Centro Torrente Ballester
Calle Concepción Arenal, s/n
15402 Ferrol
Tel. +34 981 944 187

Free Entrance

Opening Hours: Tuesday to Saturday, 11 am - 2 pm and 5 pm - 9 pm
Sunday and Holidays, 11 am - 2 pm

Telephone: +34 686 265 924

Email: info@contemporanea.org

Organized by: Centro Torrente Ballester, Concello de Ferrol and Contemporánea

Curated by: Mario Martín Pareja

Contemporánea

Contemporanea was founded in 1996 as an entity which promotes art through activities and culture programs in Spain and worldwide.

Mario Martin Pareja and Dumia Medina are the Directors.

During these 25 years Contemporanea has produced more than 100 exhibitions such as : “Apocalypse. Keith Haring & Williams Burroughs”; “Seguir vivo. Michel Houellebecq y Masbedo”; “Warhol & The Factory”; “USA Today”; “Gráfika. A Collections of Prints by the Artists of Beautiful Losers”; “David LaChapelle. Napoli Castel Nuovo”; “Lydia Lunch. A Retrospective”; “Gráfika. 30 Artistas de la España Joven”, “Lee Miller Surrealista”, “Duffy. Retrospectiva”, “Ryan McGinley. Yearbook”, “Richard Kern. Famosos y desnudos”, “Frida Kahlo. Fotografías de Leo Matiz en La Casa Azul”, “Shadi Ghadirian. Como todos los días”, “Nadia Lee Cohen. Not a Retrospective”, “Juanjo Guarnido. Blacksad. Algún lugar entre las sombras”, “Nirvana. 20 Años”, “From Sex To Punk”, “John Lennon & Yoko Ono: Suite 1742”, among others.

As editor it has also produced books (Lydia Lunch, Michel Houellebecq, William S. Burroughs) or limited edition prints and objects (Richard Kern, C215, Tim Biskup, Miss Van, Lydia Lunch, Jim Houser, René Peña, Victor Castillo, Chema López, Jacobo Castellano, Joan Brossa, Boris Hoppek, Sergio Mora, etc.).

Contemporanea also collaborates with other Museums and Art Centers in musical, spoken word and performing activities. It has worked with entities such as Centre de Cultura Contemporanea de Barcelona (CCCB); La Casa Encendida (Madrid); Fundación para las Artes (Valladolid); DA2-Domus Artium (Salamanca); MUSAC (Leon); Espai D'Art (Castellon); Es Baluard (Majorca); José Saramago Foundation, Joan Brossa Foundation (Barcelona); Telefonica Foundation; Audi Foundation (Beirut); etc.

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