



Ramin Haerizadeh



Rokni Haerizadeh



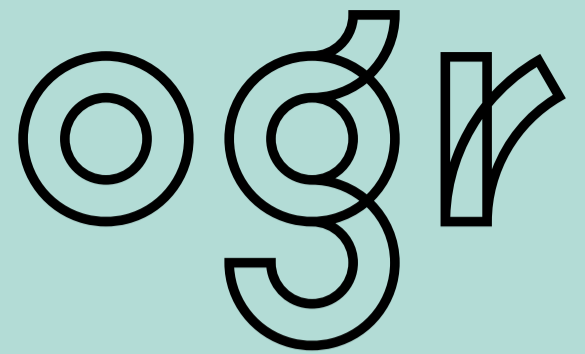
Hesam Rahmanian



a project by OGG Torino
curated by Samuele Piazza

ALLUVIUM

Ramin Haerizadeh, Rokni Haerizadeh,
Hesam Rahmanian



A project by **OGR Torino**

Curated by **Samuele Piazza**

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ALLUVIUM is a body of works on which the artists Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian have been working for the last two years. Visitors are invited to make their own way through the landscape created by the structures, entering a happening of molecules and negotiating their presence inside the constellation of works.

Paintings and collages on clay plates, held together in a delicate balance by a series of unhinged metal bars, create the molecular structures. Each piece revolves around a series of carefully chosen images, identified by the artists in the never-ending flow of information. The title of the exhibition, and the works, refer back to loose clay, silt, or gravel deposited by running water and can be read in several ways. *ALLUVIUM* points to the materiality of the paintings on display and to their physical support made of soil. But *ALLUVIUM* can be also read metaphorically, as the residues of a more abstract flow: the generative remnants left by the stream of news and history, which are carefully considered by the artists. The deposits of this river are scanned, and some are taken and collected to give them new life, in an act of cultural resistance and counter-narrative creation. The title seems to highlight the stratigraphic nature that characterizes alluvial deposits, as they create new fertile material out of diverse reworked sources.

The original news images are primarily sourced from local agencies and then interwoven with ones coming from mainstream western media. They are selected for their potentially complex interpretation, and chosen only when they can hold a multiplicity of viewpoints. As the artists work on them, the initial images are superimposed, replicated, modified according to new symmetrical axes, and abstracted by inserting them on flat surfaces. A new visual narrative develops as the initial material is no longer readily recognizable, but may trigger a collective memory of a familiar event.

The production of the pictures emerges from a dialectical process: questioning and disagreement, coexistence and interference. Images are conceived by the artists as playgrounds and sites of negotiation as they intervene on them adding material and conceptual new layers. The newly produced images are characterized by their unfinished aspect – they appear in flux, opening an empty space that invites the audience to partake in the negotiation: the void opened in the images born for consumption acts as resistance toward preconceived acritical notions and invites viewers to fill the gap and engage actively, as they confront the unfolding of an elliptical, complex, and sometimes incoherent narrative.

The molecular structures act as historical witnesses, recording and reimagining our times, adding a new dimension to the chaotic and unstable condition of the present. The images of the news, as in a diary keeping track of the passing of time in its very unfolding, are intertwined with fragments of poems or quotes, as well as compared with images taken from daily life. No final interpretation or univocal solution is offered to the viewer: the images remain a contested site, and therefore an open field to test ideas.

The dinosaurs that populate some of the plates, moving through collapsing cities, are a reminder of the recurrence of evil and regressive tendencies in a nonlinear vision of time and progress, which sees the resurgence of violence and repression, but also seem to underline how individuals may consider different situations monstrous.

The depiction of the bombings in Israel or Palestine recorded from the news outlets belonging to the two sides of the conflict and put one next to the other, is just one example of how *ALLUVIUM* challenges univocal interpretations, by recording the chaotic and unstable times we are living in, and complicating the simplified view usually offered by the news.

The plates' suspended formation follows a process relying on collaboration: their spatial arrangement is performed by the artists with the aid of their collaborator Mr. Mohammed Rahis Mollah, a welder based in Dubai, who made the structures holding the plates by interpreting the gestures in the artists' shared choreography, employing his knowledge of the material properties of metal. The structures thus become a translation and a possible score for the movements conceived by the artists. Every structure has a coherence of its own but also relates to the rest of the installation. They could function as actual scores for new performances and, consequently, as the starting point for new gestures to grow.

Of fundamental importance in the development of the dance for the molecules was the research conducted by the Judson Dance Theater with its interrogation of prosaic gestures, its overcoming of narrative and expression, and the renunciation of virtuosity in favor of collective research that privileges improvisation and emphasizes the process-based nature of dance over execution. The constant research on the body in the work of the dancer and choreographer Deborah Hay, whose practice is based on a process of unlearning and exploration of new ways to incarnate movement through mimicry, was a primary source of inspiration.

With their human scale, the molecules are inviting the audience to physically engage with the suspended compositions. The viewers enter the choreography, completing it with their own wandering among the molecules. The works keep track of a vocabulary of movements and gestures distilled by the artists, in relation to the materials on the plates. As for the images, the production of the series of gestures is a process based on a field of negotiation between different materials that find new ways to coexist and coevolve. A very diverse array of sources is at the basis of the movements the artists are conceiving: from daily pedestrian gesticulation to contemporary dance, from Zar – a ritualistic ecstatic dance originally from Ethiopia, meant to heal the souls of participants through repeated movements – to processional mass gatherings, where movements and marches mix traditional and new rituals, mourning and celebrations, as in the Ashura processions. The debris of collapsing buildings in some of the images is reflected in the fragile equilibrium of some of the bars, creating new geometries and unstable protrusions, while the images depicting the Afghan crisis are composed of shapes reminiscent of stylized spears arrangements for the region's typical mass celebration dedicated to collective mourning.

An interest in movement as a privileged aspect of collective rituals and gatherings is central to the use of dance as an organizing force, so that the images on the plates can take shape and germinate in space. Dance is used for its ability to help cope with anxiety or give form to different experiences, from joy to possession, to belonging and self-discovery. The dancing structures of the molecules are based on the ability of dance to keep track of and convey memories and concepts, as well as on the belief in the possibility of dancing languages to allow for an interpretative understanding based on coevolution.