

NOT YET GONE

GROUP EXHIBITION

SHIVA ZAHED GALLERY

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PRESS RELEASE

Something is returning... Not quite memory. Not quite image. Something caught between what was promised and what arrived—a feeling familiar enough to recognize, yet strange enough to unsettle.

Not Yet Gone brings together seven artists based in Iran whose practices share an interest in images that resist closure. Rather than functioning as stable records of the past, photographs become places where different moments, memories and unrealized futures continue to overlap. The image becomes less a document of what has been than a material, perceptual and temporal field where past, present and unrealized futures continue to intersect.

The exhibition unfolds through the framework of hauntology, a term introduced by Jacques Derrida and later expanded by cultural critic Mark Fisher as a way of understanding the persistence of unrealized futures within the present. Hauntology suggests that we are never inhabited solely by what is here, but also by what failed to arrive, what disappeared too soon, and what continues to linger as possibility. As contemporary culture increasingly turns toward repetition rather than invention, the future no longer appears as a horizon of progress but as an echo of unrealized potential.

Although photography lies at the core of every practice in Not Yet Gone, none of the artists approaches it as a finished or self-contained medium. Together, they refuse photography's promise of certainty. Rather than accepting the photograph as objective evidence or a fixed record, each artist transforms it through a distinct material and conceptual language. Some alter perception itself; others intervene in the photographic surface through cutting, staining, reconstruction or weaving. Elsewhere, the photograph leaves the picture plane altogether, becoming sculptural, spatial or materially responsive. Across the exhibition, photography is understood not as an endpoint, but as a process that continues to evolve through perception, material and time.

Shahin Esfandiari and Kimia Askarian begin this transformation at the moment of seeing. Esfandiari dissolves natural forms into fields of color, light and atmosphere, allowing perception to hover between photography and painting, while Askarian extends the photographic instant through movement and duration, producing images in which landscape and architecture gradually dissolve into rhythm, color and light. Neither seeks to describe the visible world as much as to reveal the instability of perception itself.

For Omid Mehdizadeh, Sina Boroumandi and Alborz Kazemi, the photograph continues to evolve long after the shutter is released. Mehdizadeh prints on cotton before subjecting the surface to staining, abrasion and natural pigments, allowing the image to accumulate its own material history. Boroumandi cuts and physically reshapes photographic paper, transforming the print into a sculptural form whose folds and tensions become inseparable from the image it carries. Kazemi fractures photographs through cutting and reassembly, producing unstable forms in which absence becomes as significant as what remains visible. Across these practices, photography ceases to be a fixed object and instead becomes something altered by time, process and touch.

Arya Tabandehpoor and Rana Heidarzade extend this transformation beyond the photograph itself. Tabandehpoor dismantles images only to weave them back together, replacing the illusion of a continuous photographic surface with a structure built from crossings, intervals and intersections. Heidarzade suspends photographs within translucent resin forms that shift with light and the movement of the viewer, allowing images to drift between object and atmosphere. In both practices, photography escapes the flatness of the printed image and begins to occupy physical space.

Across the exhibition, temporal and material boundaries begin to dissolve. Images drift between document and invention, memory and projection, certainty and speculation. Rather than offering fixed narratives, they remain open, allowing different histories, experiences and imagined futures to coexist within the same frame.

Ultimately, Not Yet Gone proposes photography not as evidence of what has been, but as something still becoming. Each artist redefines the medium in a different way, yet together they reveal the photograph as a living, unstable form—one that continues to shift through memory, material, perception and time. If hauntology asks what lingers after the future fails to arrive, Not Yet Gone suggests that images, too, are never entirely complete. They remain unfinished... continually unfolding...

BASIN BÜLTENİ

"Bir şey geri dönüyor... Ne tam olarak bir anı, ne de bir imge. Vaat edilen ile gerçekleşen arasında sıkışmış bir şey; tanıyacak kadar aşina olduğumuz, ancak tedirgin edecek kadar da yabancı gelen bir his."

"Not Yet Gone" İran'da yaşayan ve imgelerin tek bir anlamla sınırlandırılmasına karşı çıkan üretimlere yönelik ortak ilgi duyan yedi sanatçıyı bir araya getiriyor. Fotoğraflar geçmişin sabit kayıtları olmak yerine farklı anların, anıların ve gerçekleşmemiş geleceklerin üst üste gelmeye devam ettiği alanlara dönüşüyor. İmge geçmişte olanların bir belgesi olmaktan ziyade geçmişin, bugünün ve gerçekleşmemiş geleceğin kesişmeye devam ettiği maddi, algısal ve zamansal bir alana dönüşüyor.

Sergi, Jacques Derrida'nın ortaya attığı ve sonrasında kültür eleştirmeni Mark Fisher'ın geliştirdiği, gerçekleşmemiş geleceklerin bugün içerisindeki sürekliliğini anlamanın bir yolu olarak gelişen hauntoloji kavramı çerçevesinde şekilleniyor. Hauntoloji yalnızca burada olanın değil, gerçekleşmeyenin, erkenden kaybolanın ve bir olasılık olarak kalanın da içimizde var olduğunu öne sürüyor. Çağdaş kültür yenilikten çok tekrara yönelirken, gelecek artık önümüzde uzanan bir ilerleme vaadi olarak değil, gerçekleşmemiş potansiyelin yankısı olarak beliriyor.

Fotoğraf "Not Yet Gone"daki tüm üretimlerin merkezinde yer alsa da sanatçıların hiçbiri onu tamamlanmış ya da sınırları belirli bir ifade aracı olarak ele almıyor. Birlikte, fotoğrafın kesinlik vaadini reddediyorlar. Fotoğrafı nesnel veya sabit bir kayıt olarak kabul etmek yerine, her bir sanatçı onu kendine özgü malzeme ve kavramsal diliyle dönüştürüyor. Bazı sanatçılar algının kendisini değiştirirken bazıları kesme, lekeleme, yeniden yapılandırma ya da dokuma yoluyla fotoğraf yüzeyine müdahale ediyor. Serginin başka noktalarında ise fotoğraf, görüntü düzleminden çıkararak heykelsi, mekânsal ya da malzeme odaklı bir hâl alıyor. Sergi genelinde fotoğraf bir son olarak değil; algı, malzeme ve zaman aracılığıyla dönüşmeye devam eden bir süreç olarak ele alınıyor.

Shahin Esfandiari ve Kimia Askarian bu dönüşümü görme anında başlatıyor. Esfandiari doğadaki formları renk, ışık ve atmosfer içinde çözündürerek algının fotoğraf ve resim arasındaki sınırda gezinmesine olanak tanırken Askarian ise hareket ve süre aracılığıyla fotografik ânı genişleterek manzara ve mimarinin gitgide ritim, renk ve ışık içinde çözüldüğü imgeler üretiyor. Her ikisi de görünür dünyayı betimlemekten ziyade algının değişken doğasını ortaya koymayı amaçlıyor.

Omid Mehdizadeh, Sina Boroumandi ve Alborz Kazemi için fotoğraf, deklanşöre bastıkları andan çok sonra da dönüşmeye devam ediyor. Mehdizadeh görüntüyü kumaşa bastıktan sonra yüzeye lekeleme uygulayarak, aşındırarak ve doğal pigmentlerle işleyerek imgenin kendisine özgü bir malzeme geçmişi edinmesini sağlıyor. Boroumandi, fotoğraf kâğıdını kesip yeniden biçimlendirerek baskıyı heykelsi bir forma dönüştürüyor, katlanma noktaları ve yüzeyde oluşan gerilim ile imge bir bütün hâline geliyor. Kazemi fotoğrafı kesip tekrardan bir araya getirerek görünür olanın yanı sıra yokluğun da eşit derecede önem taşıdığı, istikrarsız biçimler üretiyor. Bu pratiklerin tümünde fotoğraf, sabit bir nesne olmaktan çıkarak zaman, süreç ve dokunuşla dönüşen bir şeye evriliyor.

Arya Tabandehpoor ve Rana Heidarzade bu dönüşümü fotoğrafın ötesine taşıyor.

Tabandehpoor imgeleri söküp yeniden dokuyarak kesintisiz bir fotoğraf yüzeyi yanılsamasını kesişimler, boşluklar ve bağlantılardan oluşan bir yapı ile değiştiriyor. Heidarzade ise fotoğrafları ışık ve izleyicinin hareketi ile değişen yarı saydam reçine formlar içerisine asılı hâle getiriyor; böylece imgeler nesne ve atmosfer arasında salınıyor. Her iki pratikte de eser, basılı imgenin düzlemselliğinden sıyrılarak fiziksel mekânı işgal etmeye başlıyor.

Sergi boyunca zamansal ve maddi sınırlar çözünmeye başlıyor. İmgeler belge ile kurgu, bellek ile projeksiyon, kesinlik ile spekülasyon arasında gidip geliyor. Eserler, sabit bakış açıları sunmaktan ziyade farklı hikâyelerin, deneyimlerin ve hayal edilen geleceklerin bir arada var olabilmelerine izin veriyor.

Sonuç olarak, Not Yet Gone fotoğrafı geçmişin bir kanıtı olarak değil, hâlâ oluşum içerisinde olan bir varlık olarak sunuyor. Her sanatçı bu mecrayı farklı şekillerde tanımlarken birlikte fotoğrafı bellek, malzeme, algı ve zaman aracılığıyla sürekli dönüşen, yaşayan ve istikrarsız bir form olduğunu ortaya koyuyorlar. Eğer hauntoloji gerçekleşemeyen bir geleceğin ardından neyin kaldığını soruyorsa, Not Yet Gone da imgelerin hiçbir zaman bütünüyle tamamlanmadığını öne sürmektedir. İmgeler daima tamamlanmamış kalır... Sürekli oluş hâlindedir...



Kimia **Askarian**

(b. 2000, Tehran; works and lives in Tehran) studied Graphic Design at Kherad Art School and received her B.A. in Photography. She is currently pursuing an M.A. in Photography at the University of Tehran.

Her first solo exhibition, Pondering Upon You Anew, Being Pondered Upon Anew, was held at Gallery 009821 in July 2024. Her second solo exhibition, Artist at Work 2, took place at Bostan Gallery in May 2026.

Her photobook Tehran University of Art is a collection of portraits of students at the University of Art, made in the aftermath of Women, Life, Freedom protests and changes that took place at the university in 2022 and 2023. The book was exhibited at Step Gallery at Arizona State University in 2024.

Askarian's approach to image-making is shaped by the concerns and mental landscape she inhabits at any given time. Consequently, the method of producing images shifts from one body of work to another, depending on the subject and conceptual framework of each project. In some works, documentary fidelity and the truthful recording of reality take precedence; in others, the deliberate disruption of photographic elements and the rejection of conventional standards of image quality become integral to the work's visual language.

Her practice encompasses an experimental engagement with a range of image-making tools and processes—including digital cameras, mobile phone cameras, scanners, and other photographic methods. She regards the exploration of photographic form and modes of presentation as an open field through which she articulates personal experience, documents her surroundings, and constructs new visual worlds. Across much of her work, she deliberately leaves space for imagination, inviting viewers to engage with the images beyond what is immediately visible.



Kimia Askarian

Untitled, from the *Yonder* series, 2026

Digital Photography

20 × 20 cm

Unique Edition



Kimia Askarian

Untitled, from the *Yonder* series, 2026

Digital Photography

40 × 40 cm

Unique Edition



Kimia Askarian

Untitled, from the *Yonder* series, 2026

Digital Photography

40 × 40 cm

Unique Edition



Kimia Askarian

Untitled, from the *Yonder* series, 2026

Digital Photography

40 × 40 cm

Unique Edition



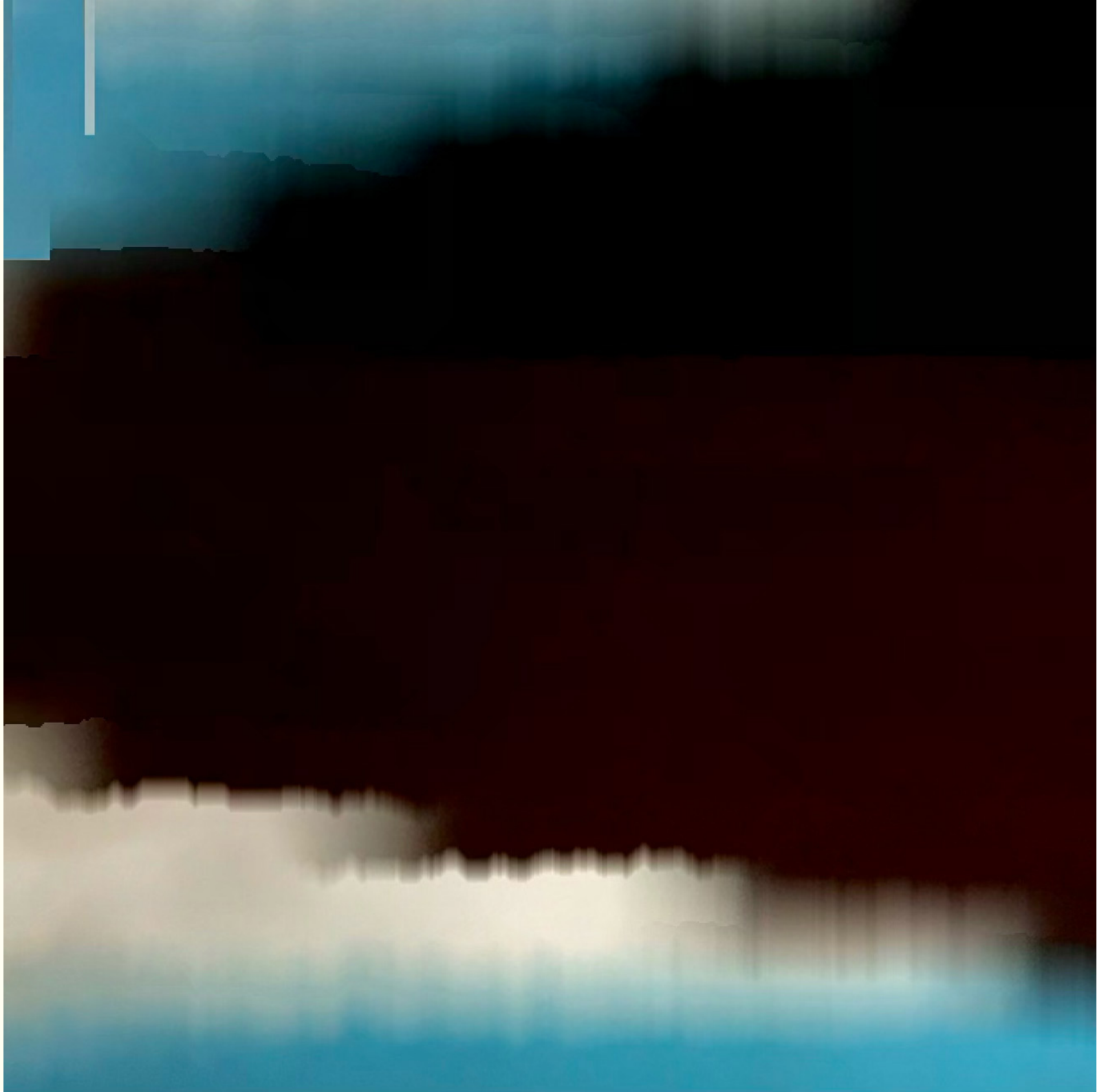
Kimia Askarian

Untitled, from the *Yonder* series, 2026

Digital Photography

20 × 20 cm

Unique Edition



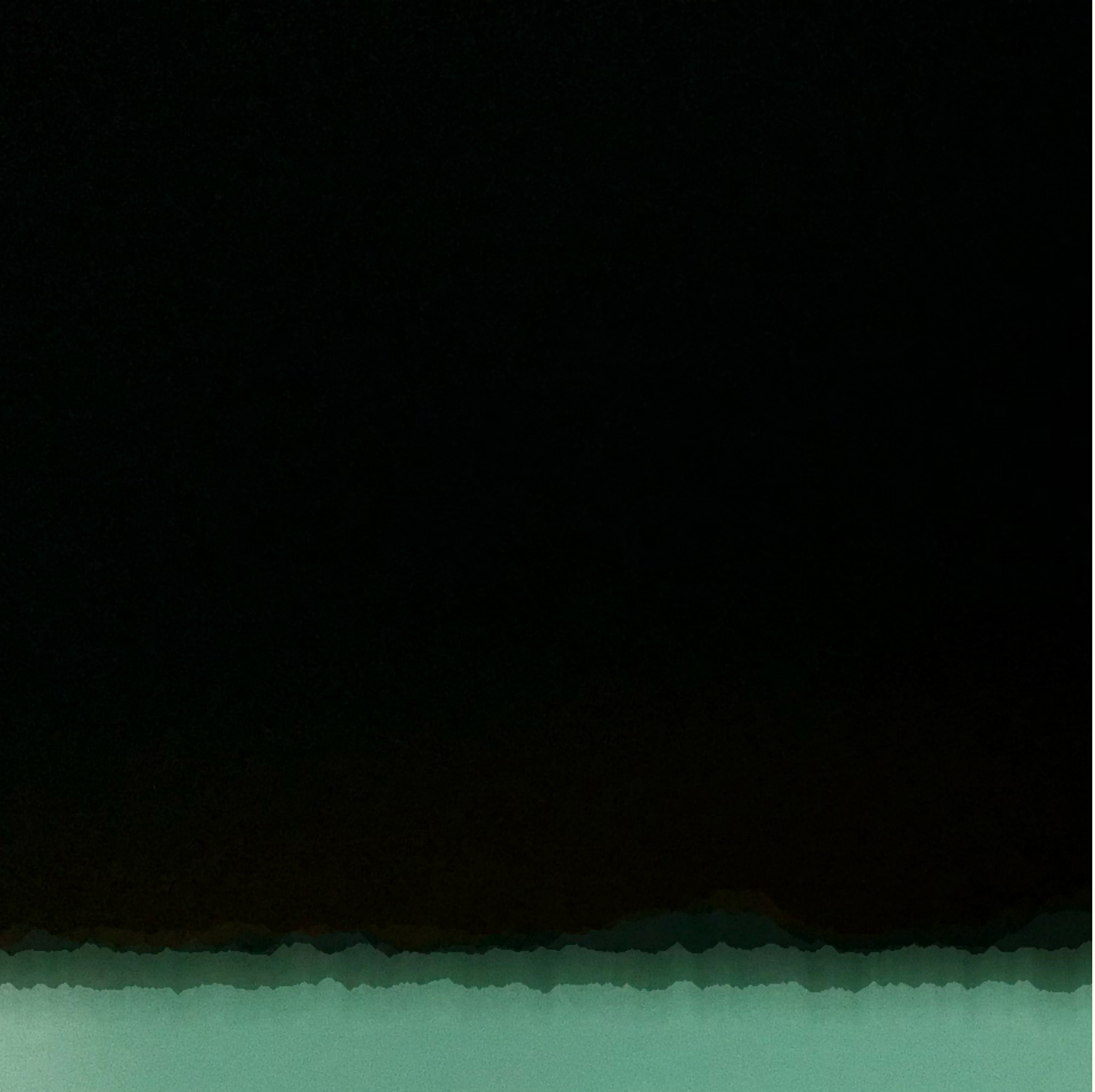
Kimia Askarian

Untitled, from the *Yonder* series, 2026

Digital Photography

20 × 20 cm

Unique Edition



Kimia Askarian

Untitled, from the *Yonder* series, 2026

Digital Photography

20 × 20 cm

Unique Edition



Sina **Boroumandi**

(b. 1980, Tehran; works and lives in Tehran), uses various photographic methods to capture the ordinary urban landscapes in contemporary Iran. In the indirect method, he uses manipulated cameras to capture images on sensitive photographic surfaces, with long or doubled exposures, which are in contrast to the instantaneous and often random shots captured by the direct method. By combining these two contrasting image forms and other manipulative techniques in photography, the artist tries to provide a personal understanding of different forms of thought and ideology in modern Iranian life by considering different manifestations of ideology in specific historical periods. Sina Boroumandi has held eleven solo exhibitions in Iran, the Czech Republic, Poland, Scotland, and Germany and has participated in several national and international group exhibitions.



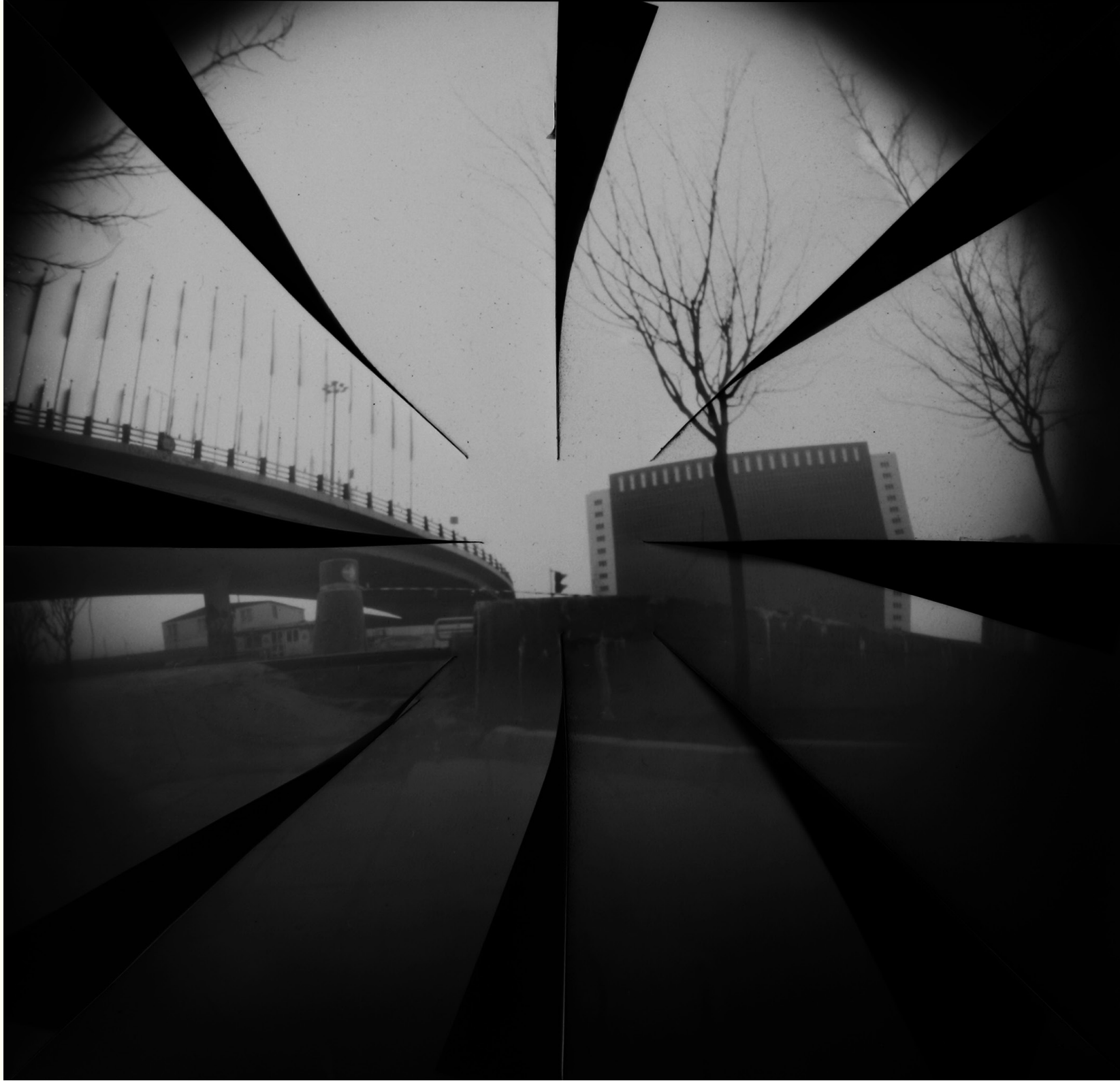
Sina Boroumandi

Untitled, 2018

Photography

35 × 35 cm

Edition of 5



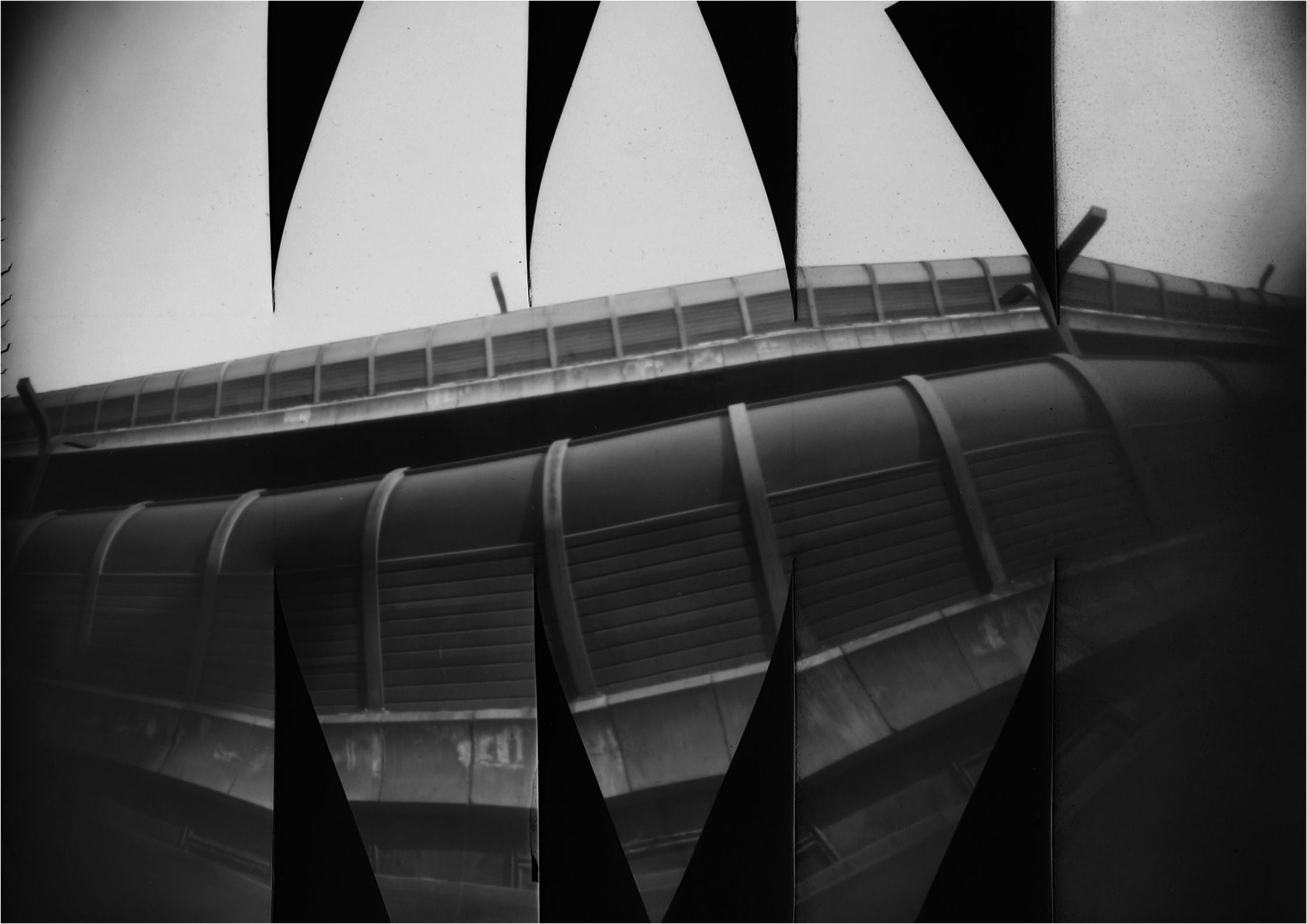
Sina Boroumandi

Untitled, 2018

Photography

35 × 35 cm

Edition of 5



Sina Boroumandi

Untitled, 2018

Photography

35 × 25 cm

Edition of 5

Sina Boroumandi

Untitled, 2018

Photography

35 × 25 cm

Edition of 5



Sina Boroumandi

Untitled, 2018

Photography

35 × 25 cm

Edition of 5



Shahin **Esfandiari**

(b. 1985, Tehran; works and lives in Tehran) is a photographer whose work has been featured in numerous exhibitions, including at the British Museum in London, the Tehran Photography Biennial, and Silk Road Gallery in Tehran. In 2009, he received an International Photography Award (IPA) in New York. Esfandiari works with hand-printed photographic techniques on handmade paper. His practice explores the relationship between nature and human perception, unfolding through the concept of Nature as a Sensitive Surface. Developed over years of engagement with Iran's natural landscapes, his work approaches photography as a process performed by nature itself—continuously recording and revealing its own transformations. Alongside expansive landscape images, close-up studies of etched surfaces occupy an equally significant place in his practice. He describes these restrained monochrome details as "symbolic cores that hold an entire landscape," fragments capable of encapsulating the essence of a broader terrain.



Shahin Esfandiari

Untitled 04, 2026

Photography, Archival pigment print on museum-quality paper

100 × 70 cm

Unique

Shahin Esfandiari

Untitled 17, 2024

Photography, Inkjet print on handmade washi paper

100 × 70 cm

Edition of 3 + 1 AP





Shahin Esfandiari

Untitled 06, 2026

Photography, Archival pigment print on museum-quality paper

100 × 70 cm

Unique

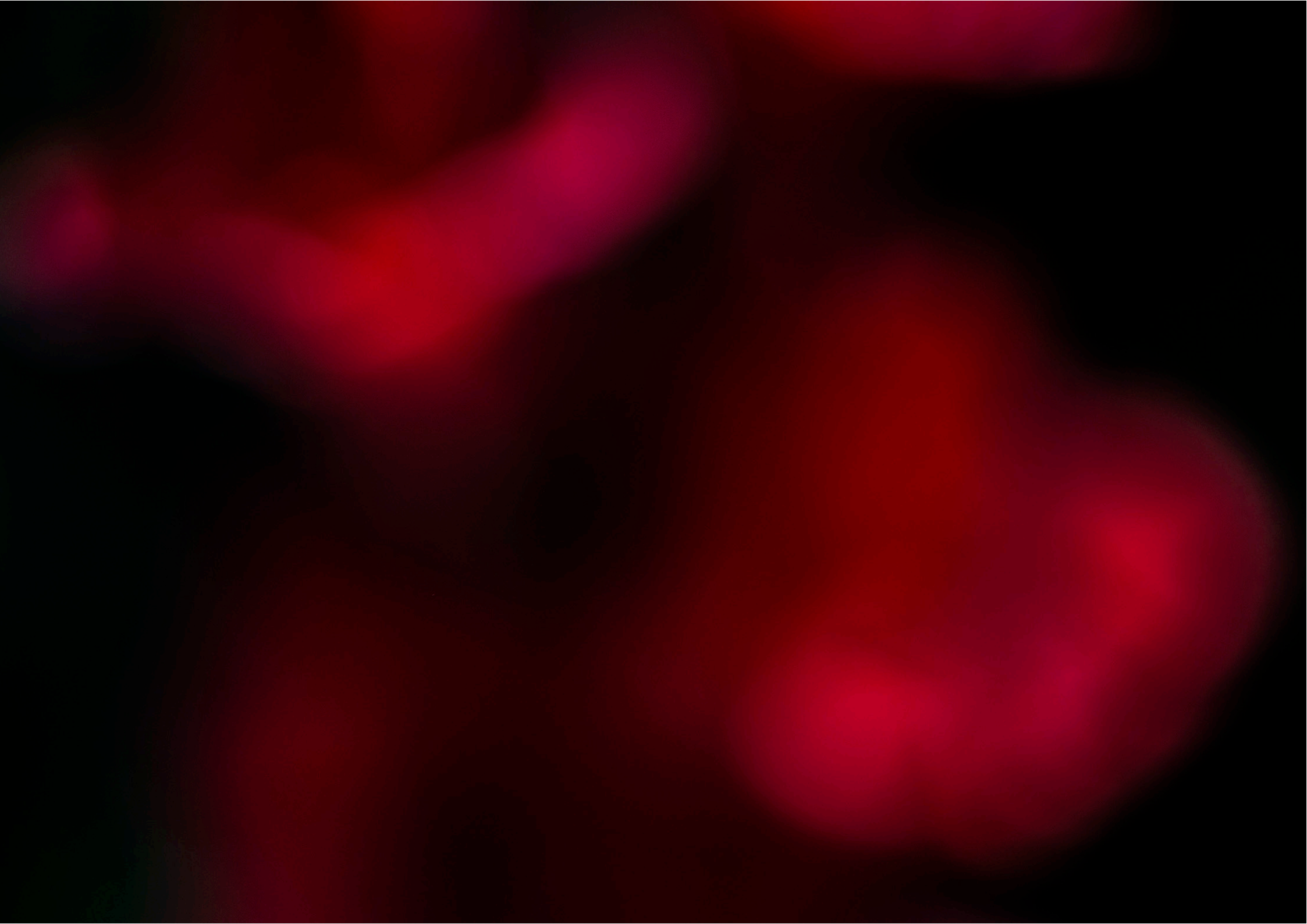
Shahin Esfandiari

Untitled 05, 2026

Photography, Archival pigment print on museum-quality paper

100 × 70 cm

Unique





Rana **Heidarzade**

(b. 1999, Tehran; lives and works in Tehran) holds a Bachelor's degree in Sculpture from the University of Tehran. She is a visual artist whose practice combines photography, resin, plexiglass, and mirror to construct organic, light-responsive forms that hover between image and object.

Within these translucent volumes, images appear less as documentation than as shifting presences, carrying traces of personal memory and emotional perception. Her practice seeks the spirit of memory, place, and human presence rather than their literal or physical representation. Through the interplay of image, material, and light, her works explore how such intangible experiences are transformed, displaced, and preserved within form.

Heidarzade held her first solo exhibition at 0 Gallery in 2025 and has participated in numerous group exhibitions in Iran since 2019.

Rana Heidarzade

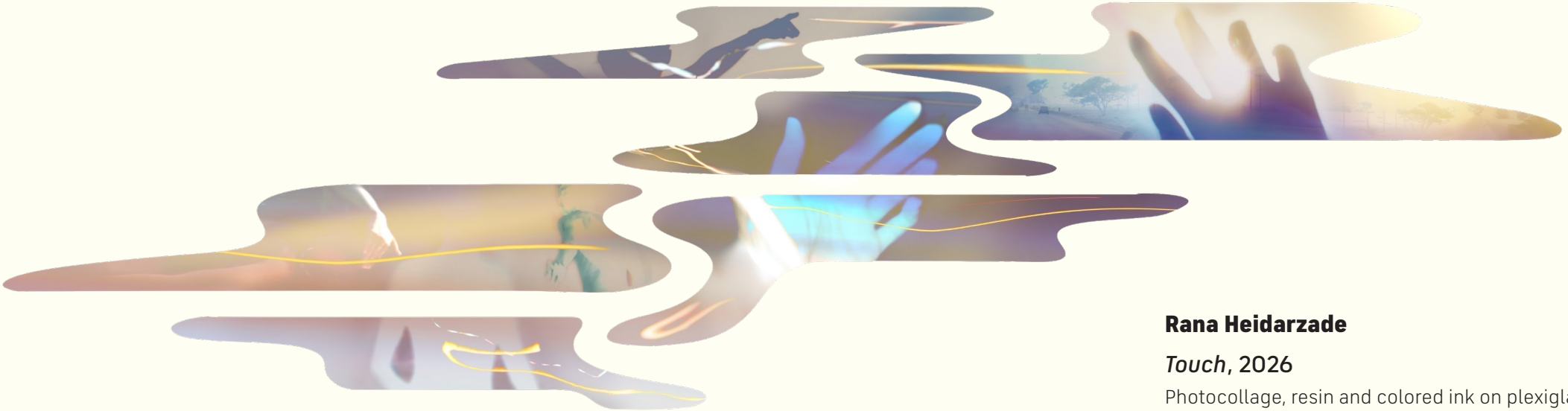
Touch, 2026

Photocollage, resin and colored ink on plexiglass

100 × 21 cm

Unique Edition





Rana Heidarzade

Touch, 2026

Photocollage, resin and colored ink on plexiglass

200 × 60 cm

Unique Edition



Alborz **Kazemi**

(b. 1989, Tehran; lives and works in Tehran) studied Painting at Tehran's School of Fine Arts. After his graduation, he became more interested in photography and cinema and most of his works have been photography-based.
Kazemi has documented regional press in videos and photographs for years. As a documentarist he has lived with the belief that a photograph is a reference. Skeptical today of this referential hubris, he is now destroying and altering his negatives to reclaim emotions and experiences he feels are lost. Returning to images that he has been storing for years; he realized at some point that there is always a loss in the stutter of a photograph. The fact that a photograph flattens the world of things, its content is at the mercy of many outside forces, and finds new identity in its presentation casts doubt as to the nature of its referential status.
He has held 4 solo shows and participated in many group exhibitions in Iran and worldwide, including Tehran National Sculpture Biennial (2020), Iran Photo (Inside & Outside), Cité Internationale des Arts (2019, Paris, France), Iran Année 38, Arles Photo Festival (2017, Arles, France).



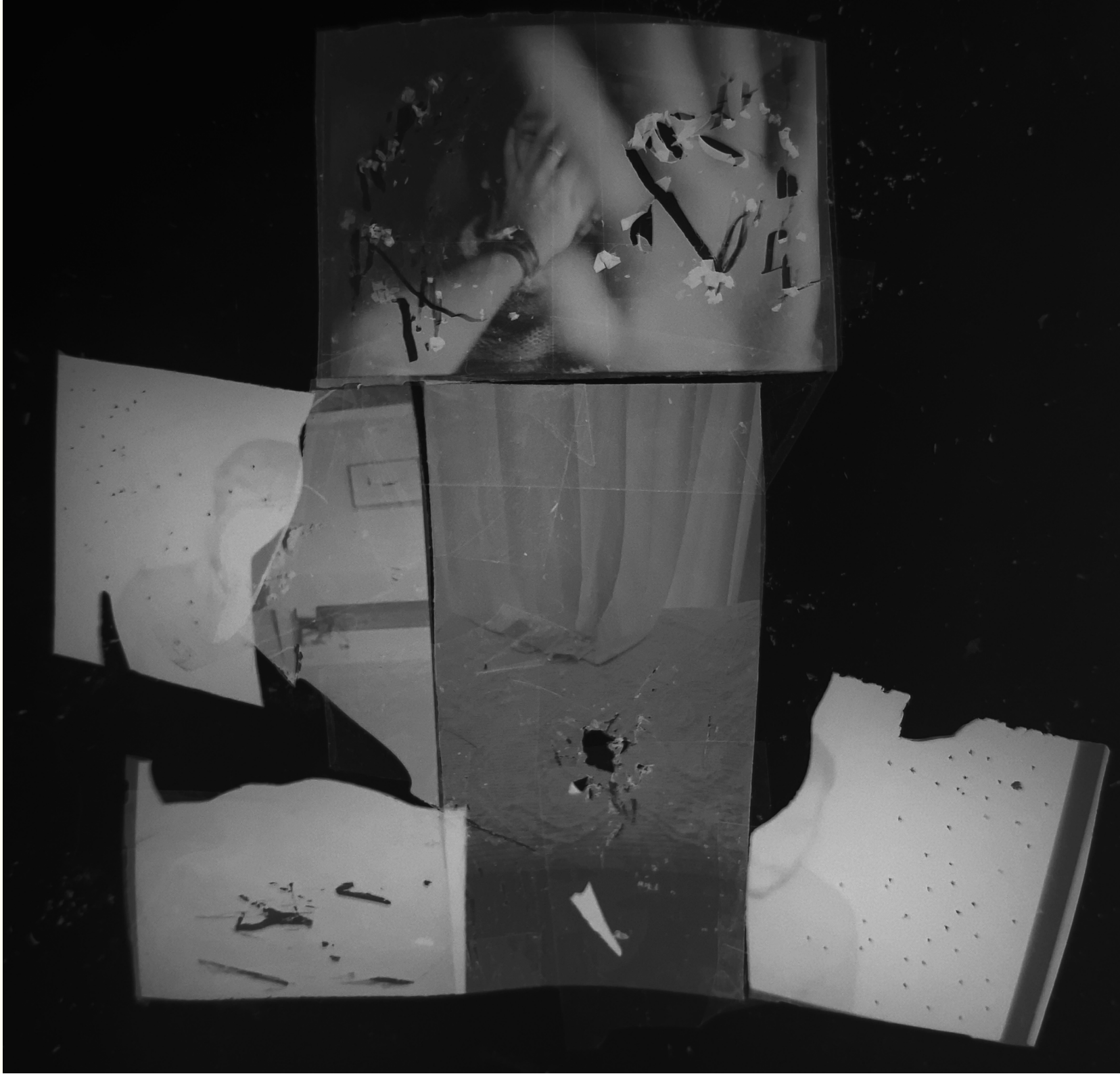
Alborz Kazemi

Untitled, from the *None Turned Into Memory* series, 2026

Collage, C-print on silk paper

50 × 120 cm

Edition of 1 + 1 AP



Alborz Kazemi

Untitled, from the *None Turned Into Memory* series, 2026

Collage, C-print on silk paper

55 × 60 cm

Edition of 1 + 1 AP



Alborz Kazemi

Untitled, **from the *None Turned Into Memory* series, 2026**

Collage, C-print on silk paper

70 × 60 cm

Edition of 1 + 1 AP



Omid **Mehdizadeh**

(b. 1984, Tehran; lives and works in Tehran) is a photo-based artist whose practice uses photography as a means of articulating his concepts through gradual and material-driven processes. Each of his projects develops over several years, from photographing to printing and intervening on unconventional surfaces. Through physical alteration and experimentation with materials, he approaches photography as both image and object. Mehdizadeh has held eleven solo exhibitions and participated in numerous group exhibitions in Iran, Germany and UAE.



Omid Mehdizadeh

Untitled, 2025

Digital photography, Mixed media and Inkjet print on calico cloth

262 × 128 cm

Unique Edition



Omid Mehdizadeh

Untitled, 2025

Digital photography, Mixed media and Inkjet print on calico cloth

256 × 125 cm

Unique Edition



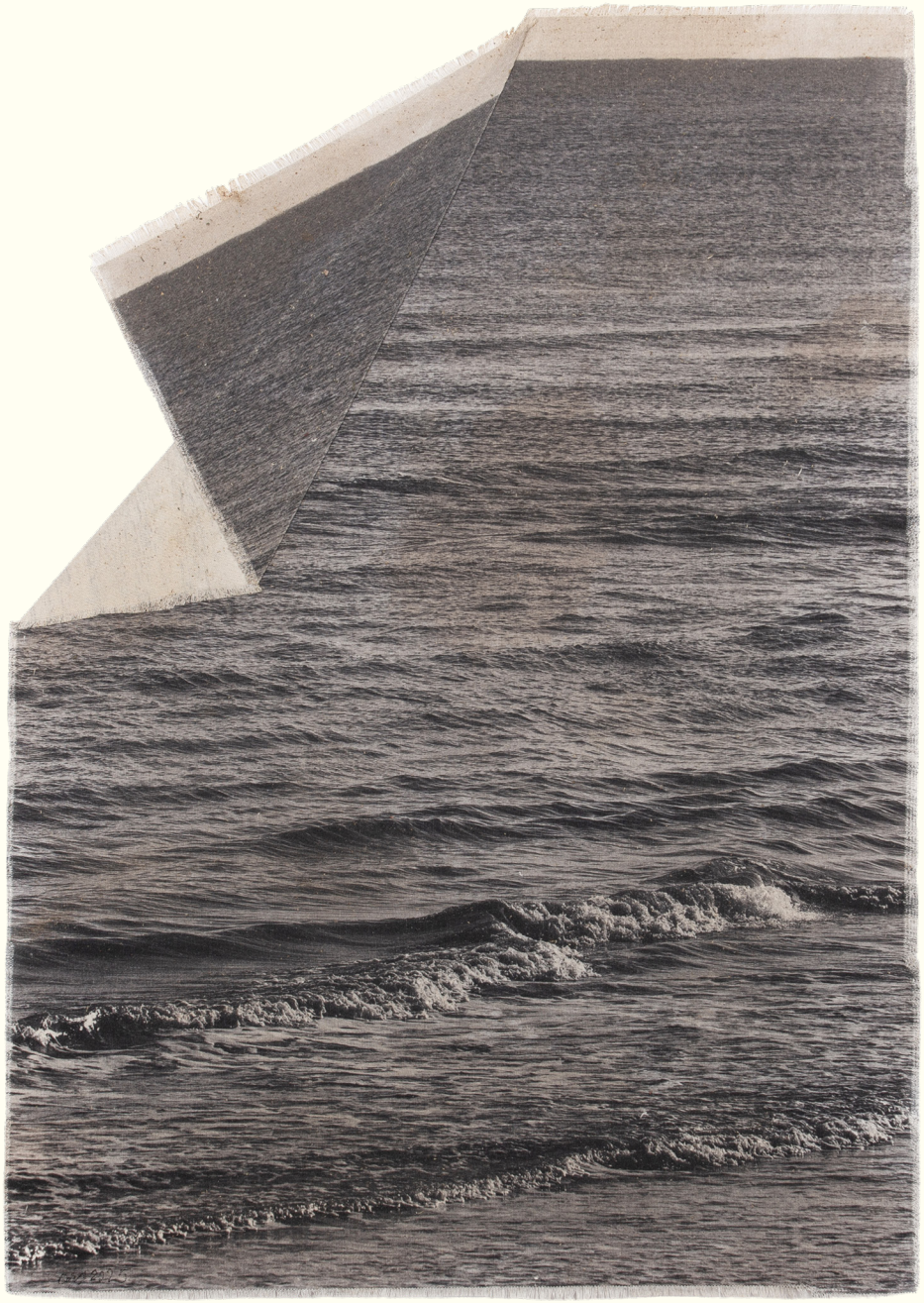
Omid Mehdizadeh

Untitled, 2025

Digital photography, Mixed media and Inkjet print on calico cloth

73 × 53 cm

Variable Edition of 3



Omid Mehdizadeh

Untitled, 2025

Digital photography, Mixed media and Inkjet print on calico cloth

73 × 53 cm

Variable Edition of 3



Omid Mehdizadeh

Untitled, 2025

Digital photography, Mixed media and Inkjet print on calico cloth

73 × 53 cm

Variable Edition of 3



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Variable Edition of 3



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Variable Edition of 3



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73 × 53 cm

Variable Edition of 3



Omid Mehdizadeh

Untitled, 2025

Digital photography, Mixed media and Inkjet print on calico cloth

73 × 53 cm

Variable Edition of 3

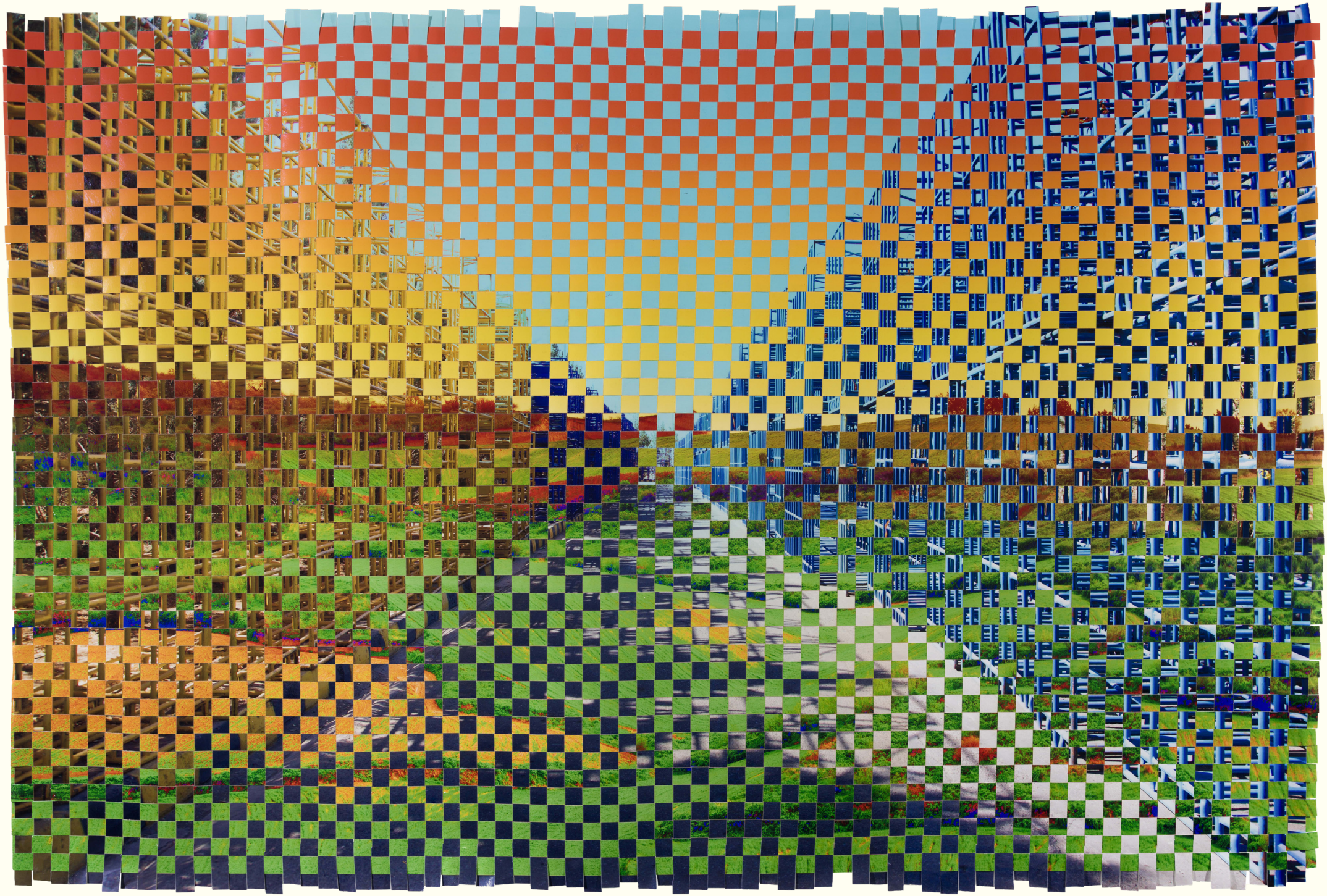


Arya **Tabandehpoor**

(b. 1985, Tehran; lives and works in Tehran) is a visual artist whose work centers on photography. He presents his photographs in deliberately fragmented forms—cut across uneven surfaces, reassembled from ripped prints, or displayed through unfamiliar tools, including robotic devices. These fragments symbolize the fractured nature of memory and identity, emphasizing the process of loss and the passage of time. His images do not offer immediate clarity; their meaning does not come to the fore instantly, but should be experienced and explored through an extended process of reflection, inviting the viewer into a contemplative engagement.

Tabandehpoor's practice explores themes of loss, fading memories and the ephemeral traces that linger in the wake of absence. The fragmented presentation disrupts the notion of a fixed or singular reality, embodying uncertainty and the elusive quality of remembering. Rather than guiding interpretation, his work encourages viewers to bring their own experiences and emotions into dialogue with the images, fostering a personal and open-ended connection.

In addition to his solo work, he has participated in several collaborative projects with Bita Fayyazi (b. 1962, Tehran), a prominent Iranian artist, further expanding the relational and interdisciplinary aspects of his artistic approach. Tabandehpoor has held seven solo exhibitions and participated in numerous group shows across France, the Netherlands, Germany, the United Kingdom, and Iran. His work has also been prominently featured in art fairs in the Netherlands, China, Turkey and Austria, gaining international recognition for its innovative engagement with memory and materiality.



Arya Tabandehpoor

Untitled, from the *Perception Network* series, 2025

Woven C-prints on metallic photo paper

99.5 × 148.5 cm

Unique Edition

Arya Tabandehpoor

Untitled, from the *Perception Network* series, 2025

Woven C-prints on metallic photo paper

99 × 147 cm

Unique Edition



ARTWORKS

- Kimia Askarian

7 Works
Untitled, from the *Yonder* series
Digital photography
2026 (3 works) 40 × 40 cm
(4 works) 20 × 20 cm
Unique

- Sina Boroumandi

5 Works
Untitled
Photography
2018 (3 works) 35 × 25 cm
(2 works) 35 × 35 cm
Edition of 5

- Shahin Esfandiari

4 Works
Untitled
Photography, Archival pigment print on museum-quality paper
2026 (3 works), 100 × 70 cm, Unique
Photography, Inkjet print on handmade washi paper
2024 (1 work), 100 × 70 cm, Edition of 3 + 1 AP

- Rana Heidarzade

2 Works
Touch
Photocollage, Resin and colored ink on plexiglass
2026 (1 work) 100 × 21 cm
(1 work) 200 × 60 cm
Unique

- Alborz Kazemi

3 Works
Untitled, from the *None Turned Into Memory* series
Collage, C-print on silk paper
2026 (1 work) 50 × 120 cm
(1 work) 55 × 60 cm
(1 work) 70 × 60 cm
Edition of 1 + 1 AP

- Omid Mehdizadeh

9 Works
Untitled
Digital photography, Mixed media and Inkjet print on calico cloth
2025 (1 work) 262 × 128 cm, Unique
(1 work) 256 × 125 cm, Unique
(7 works) 73 × 53 cm, Variable Edition of 3

- Arya Tabandehpoor

2 Works
Untitled, from the *Perception Network* series
Woven C-prints on metallic photo paper
2025 (1 work) 99.5 × 148.5 cm
(1 work) 99 × 147 cm
Unique

NOT YET GONE

Artists
Kimia Askarian
Sina Boroumandi
Shahin Esfandiari
Rana Heidarzade
Alborz Kazemi
Omid Mehdizadeh
Arya Tabandehpoor

Exhibition Visuals
Ali Nazari

Translation
Derin Kızıloğlu

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