



REVELATIONS
Ojan Zargarbashi

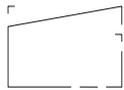
Revelations

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The current publication is a concise textual/visual description of the journey through which a series of painting titled “Revelations” has been formed. “Revelation” was exhibited in two stages —initially a part of the project was shown at Electric Room (project 50/21, December 2017), and later in a more extensive exhibition at Dastan’s Basement (September 2018). The original idea for this series was conceived through a personal and mental inquiry, part of which became the paintings exhibited in the two aforementioned exhibitions. All material, including texts and images, have been created by Ojan Zargarbashi, the majority of which during the process of working on the project.

Revelations

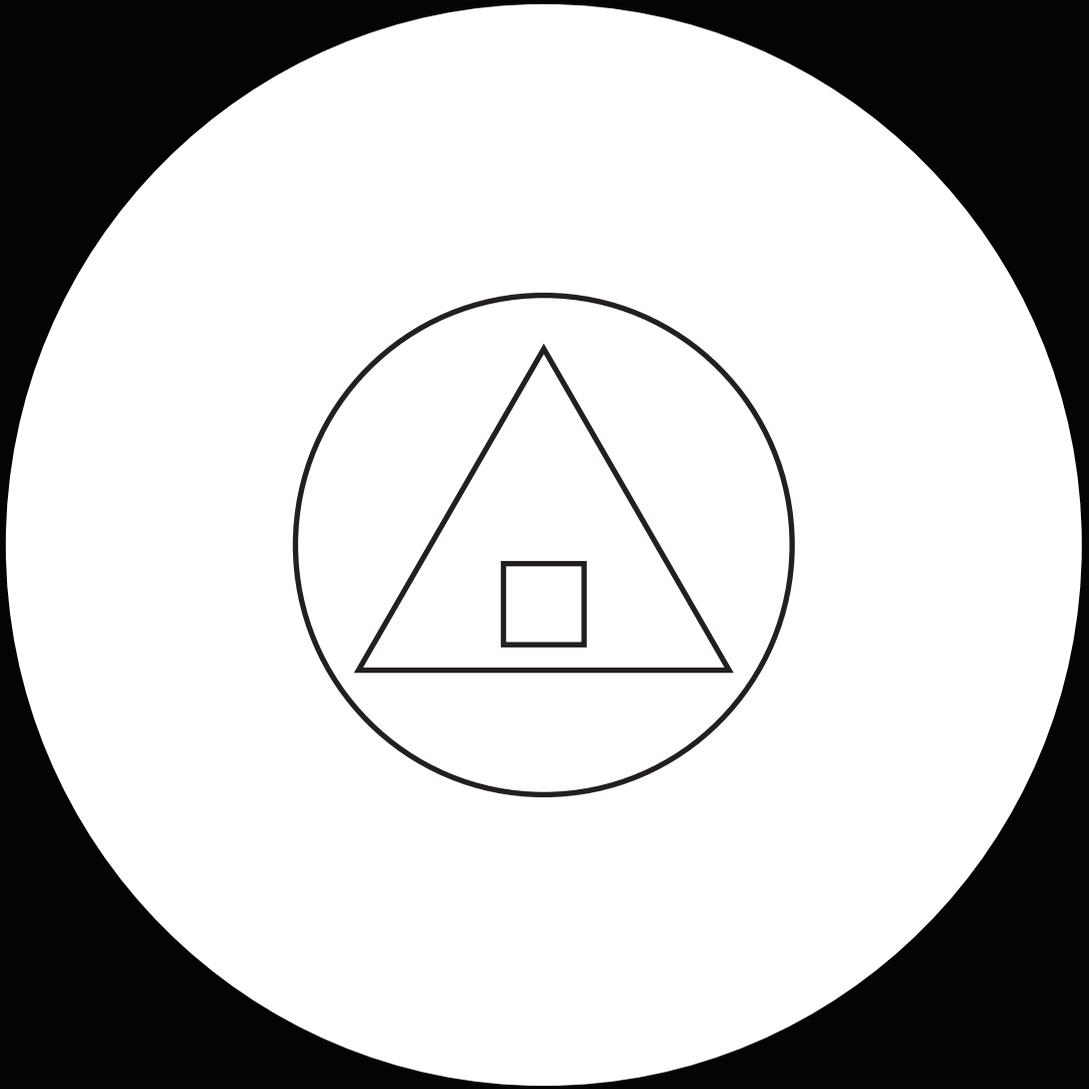
In pursuit of an obsession to extend myself in time towards the future, and seeking answers for my questions, I set foot in the world to come. I travel to the future to observe a phantom of what I shall never see — to find myself in it. This is for me a beginning for dominance over time, or at least an illusion of it. The journey leads me to a distinct period I dub as “Intermedial Future”; a time that is not so close to be predictable for the current human being, and not so far away that could be only thought of as dark and nonexistent.

The main search in the Intermedial Future is the search for the human (self) and what shall appear in their environment: What they shall obtain and what they shall lose; even so, I will replace them at one point.

In this curious and unreliable path, I shall take assistance from the very few available evidences, as well as what, until now, I have put my thoughts into. What uncovers the future is a double-sided process with rationality and educated predications approaching from one side and imagination from the other. Their combination turn into an obsessive affair; as though they sometimes confirm each other, taking each thought forward, often times they work in opposition, limiting progress and putting things to a halt. Indeed, it is a difficult task, as the more and the further I look, the more I am misled, and what I seek moves further away from me. I take inspirations from the past, explore into my desires, and learn from what I fear.

The current project is a visual rendition of this search and perplexity. What I have obtained is turned into images moulded into forms and frames meticulously chosen to be the best possible delineations of my findings.

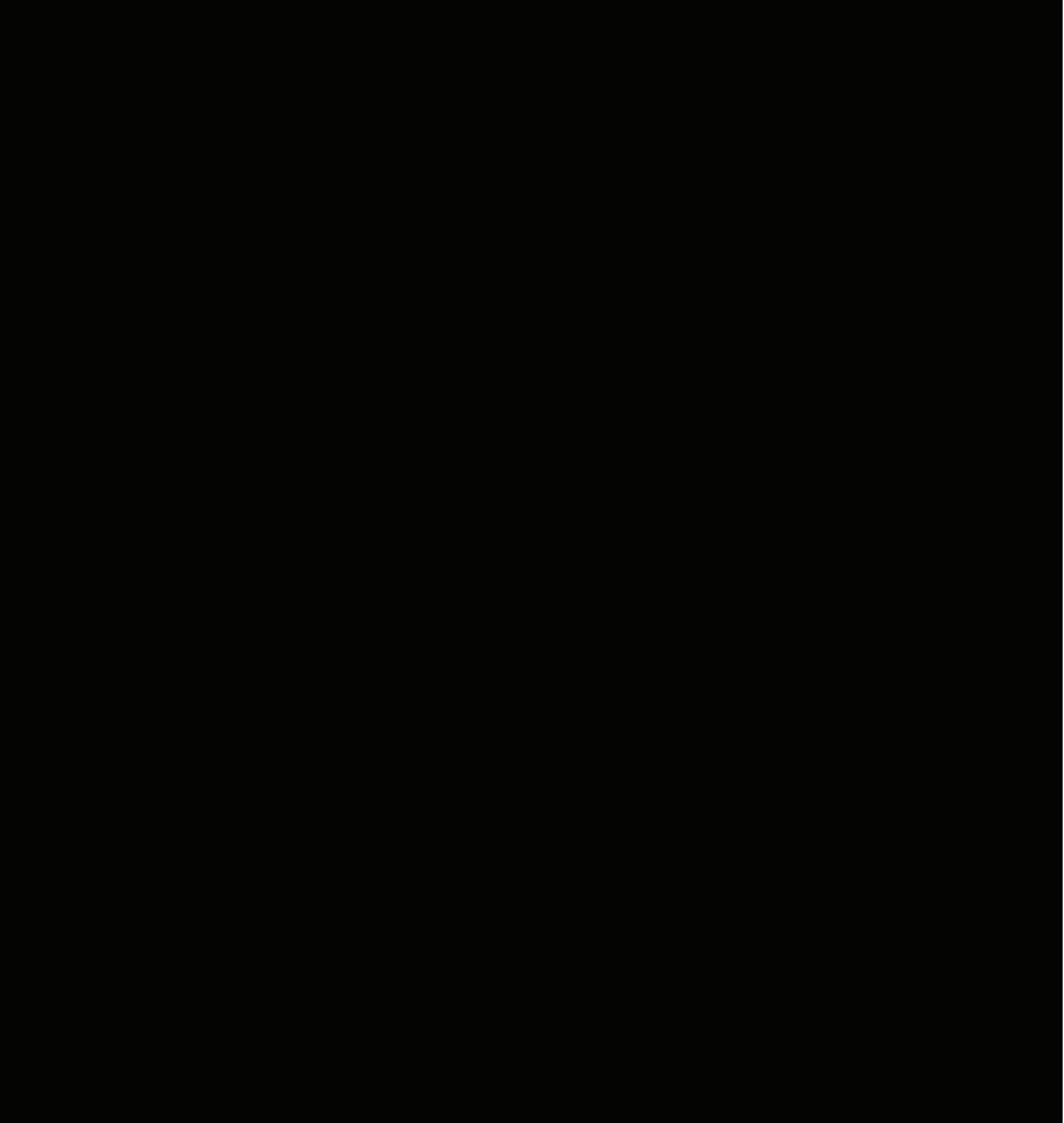


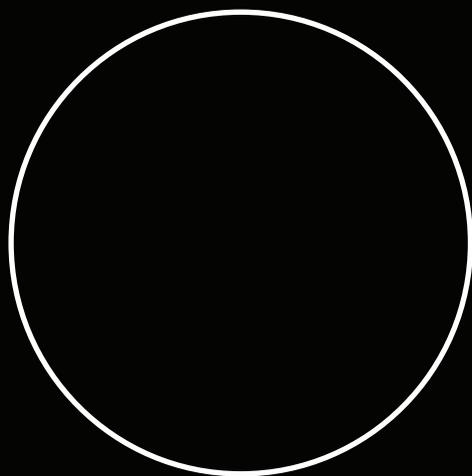


A Unique Composition

I have used a unique composition so as to be able to reflect the period I call The Intermedial Future to the best of my abilities: a combination of three visual elements —environ, human (or their replacement), and an object in their hand used as a medium to transfer a message. In this path, by studying visual and conceptual aspects of different elements, I have sought the best means for portraying the future.





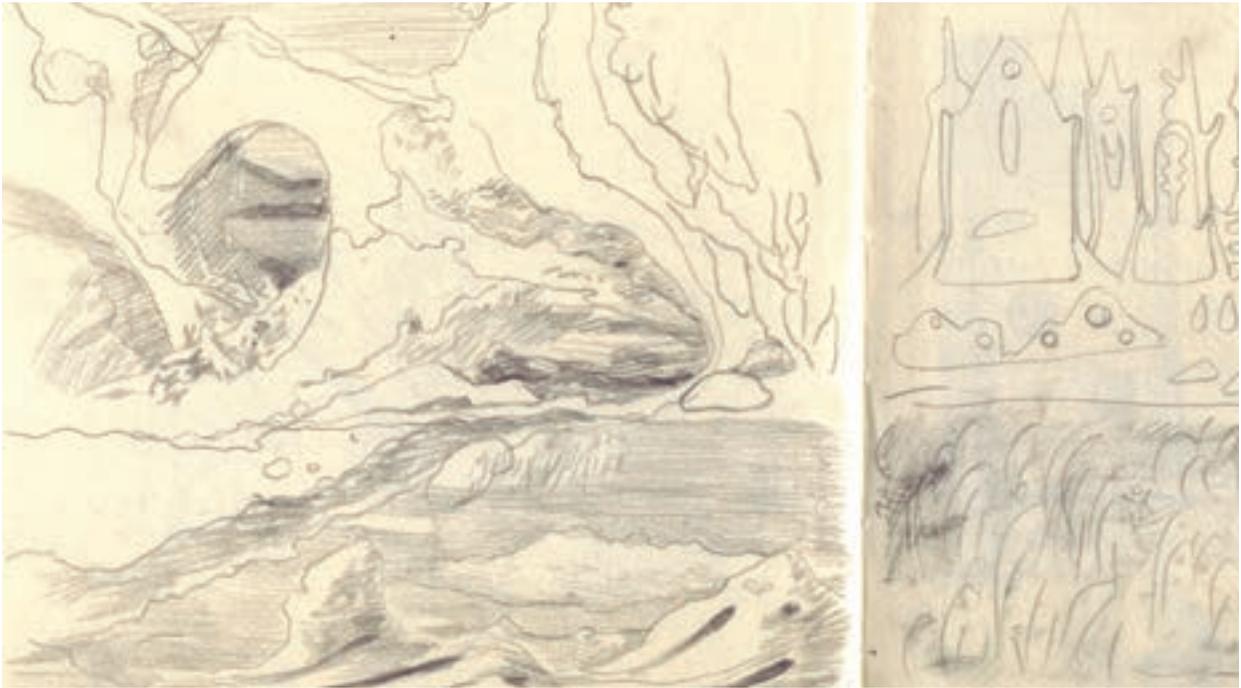


The Environ

This is the environment and the world in which the Intermedial-Future Human lives. Leaves it or discovers it. Gazes upon it, or pushes it to the background. Enjoys it, rests in it or perhaps fears it. I have —quite optimistically— laid aside the possibility of nature being destroyed. Humans are a part of nature and have nurtured within it. It is so that I doubt the connection between humans and nature to weaken even if humans change drastically. Moreover, nature changes in form but not in content. We can thus hypothesize that even in Intermedial Future, there can be some kind of landscape quite similar to what we have been observing around ourselves. Such a claim can be further strengthened by looking at the background landscapes in many classical paintings, where I find a sense of timelessness —a characteristic I have eagerly sought for in my work.



Study for Mountains, Skies and Clouds. Gouache on Paper. Spring 2016



Study for the Structure of Mountains. From Sketchbook #3. Winter 2017

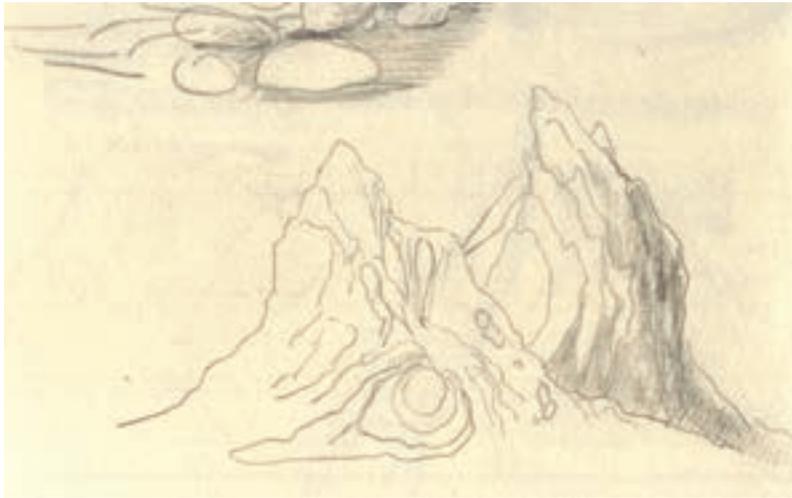


Study for Mountains and Skies. Gouache on Paper. Autumn 2017



Study for Backgrounds and other Elements. Winter 2018

I burrow into the future.
Escaping what is now,
I seek refuge into the future.



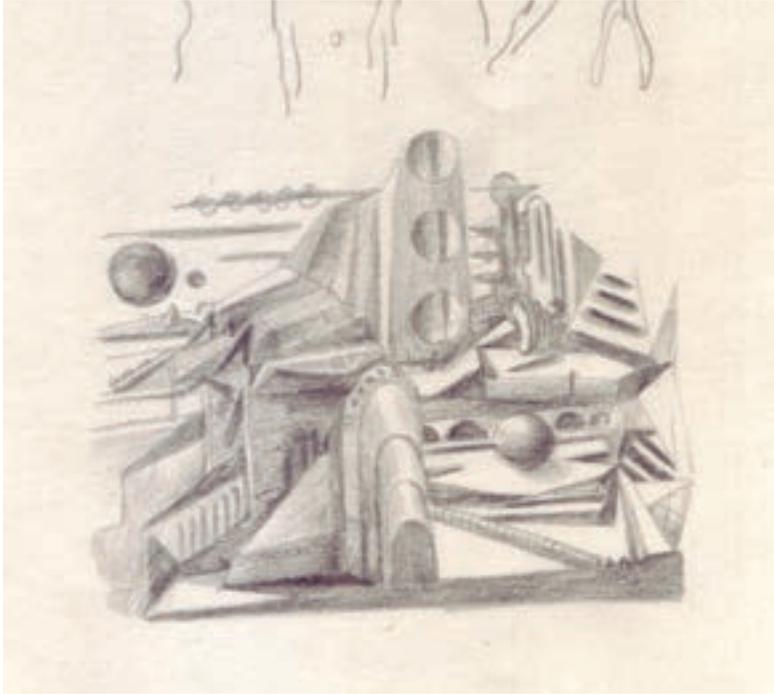
Study for Rocks. From Sketchbook #3. Winter 2017



Study for Backgrounds in Iranian Miniatures. From Sketchbook #2 . Spring 2017



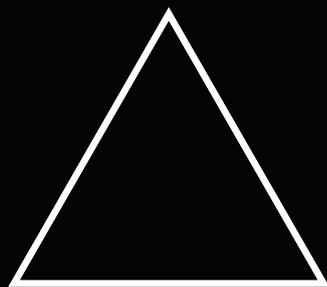
Study for Mountains. Acrylic on Cardboard. Autumn 2017



Study for the Backgrounds of the Future Time. Winter 2018



Study for Clouds and Skies. Gouache on Paper. Autumn 2017



The Future Human

Human figures are perhaps the most important part of my three-element composition as they are the main focus in my search. Whatever I seek to imagine in the Intermedial Future is closely tied to them, taking shape in their environment. I travel to the past to find some of the features I attribute to the Intermedial-Future Human. Looking at images remaining from the past and learning from —and decrypting— human faces in which I observe a sense of timelessness, I aim to use this feature in painting the Intermedial-Future Human. As so, I use the past almost like a mirrored image of the future. I have observed such faces and portraits in classical paintings and in some old photographs, and have always found their timelessness and dominance over their surroundings mesmerizing. They are created based on a combination of what inspires me from the past and what I see in the future, with their characteristics being developed following an arbitrary process of evolution and change.



Sketch for "Revelations" Series. Summer 2017



An Image of a Female Japanese Warrior Wearing Armor
(19th Century)



Studies for Japanese Women Portrait. From Sketchbook #2. Winter 2018

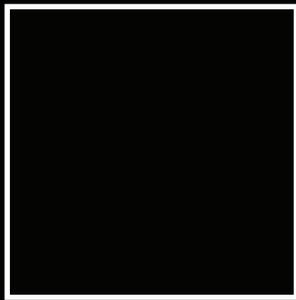


Studies for Japanese Women Portrait. Gouache on Paper. Autumn 2016

I take inspirations from the past and delve into my desires.

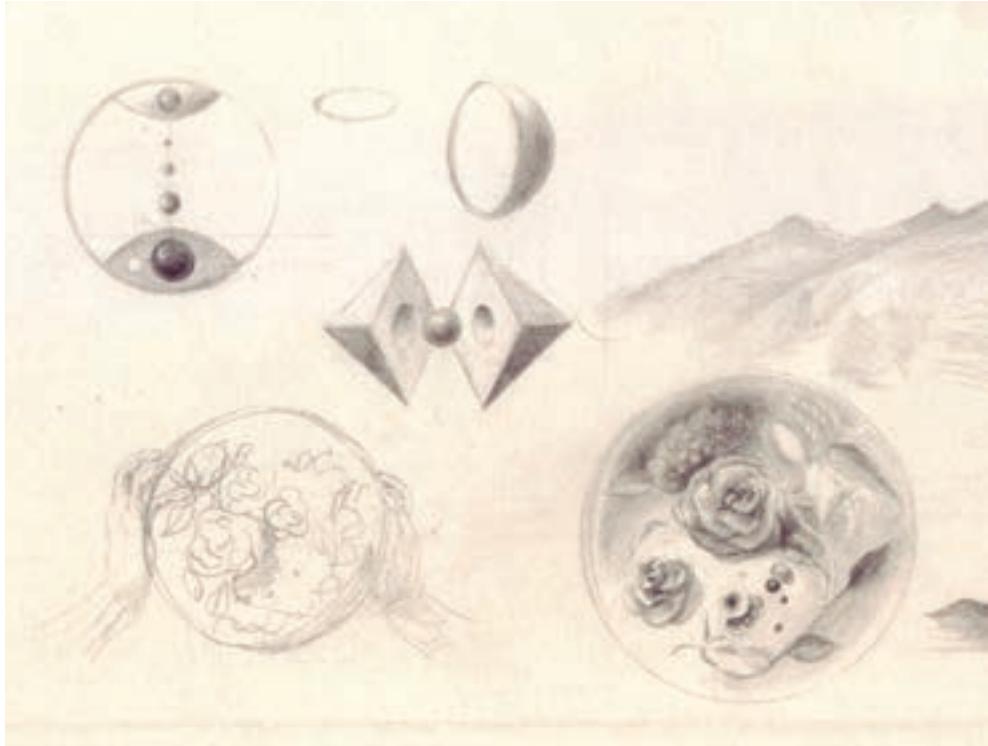


Drawing for "Revelations" Series. Fountain Pen on Paper. Winter 2018



A Message from The Future

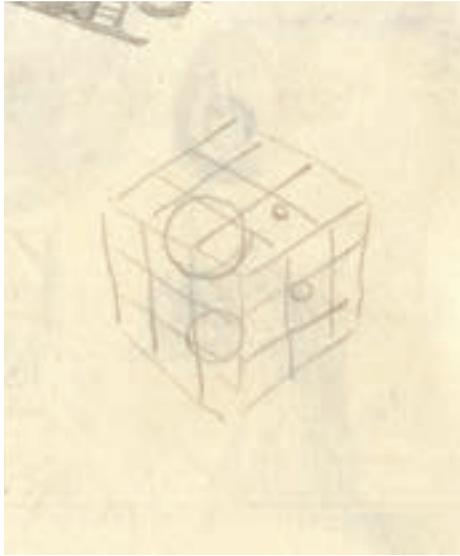
The figures hold in their hands objects that refer to different concepts and the relationships between them and the humans of that time. They sometime seek to transfer a message. What will be the achievements of the Intermedial-Future Human? What shall they dominate and have command over? What will they appreciate or long for? What shall they fear and what will be the legacy we would leave behind for them?



Studies for Object in Hand and Backgrounds. Winter 2018



Studies for Object in Hand. From Sketchbook #3. Winter 2017

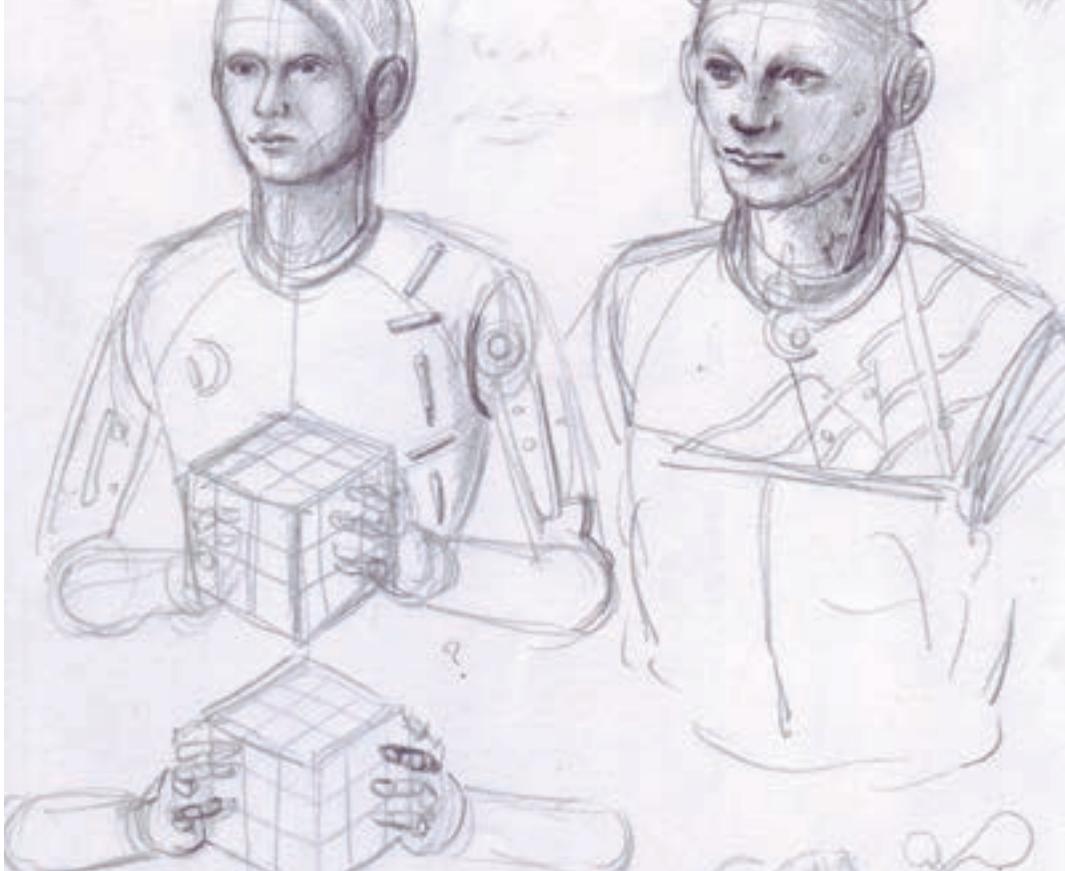


Studies for Object in Hand. From Sketchbook #3.
Winter 2017



Studies for Object in Hand.
From Sketchbook #3. Autumn 2016

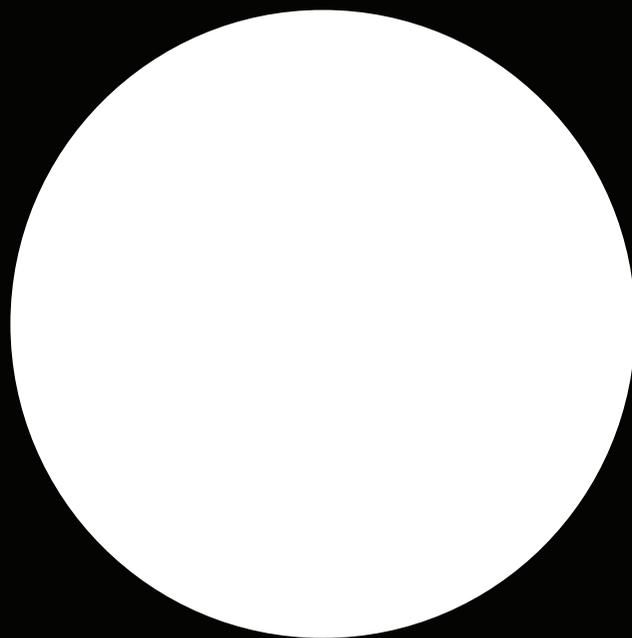
Is there an essence that can remain untouched by the passage of time?



Studies for Object in Hand, Human Figures, Clothings, and Face. Spring 2017



Studies for Object in Hand. Summer 2017



The Final Step

Reviewing the paintings, it struck me that perhaps a way to experience these works would be through an instrument that would bring them —or at least a part of them— into relief; a tool that could take them out of time/space (as I imagine them), adding an extra dimension. A medium that visually distorts paintings while complementing their impressions, helping the viewer to see the works closer to how I had imagined them —a tool for seeing better, a tool for dominance.

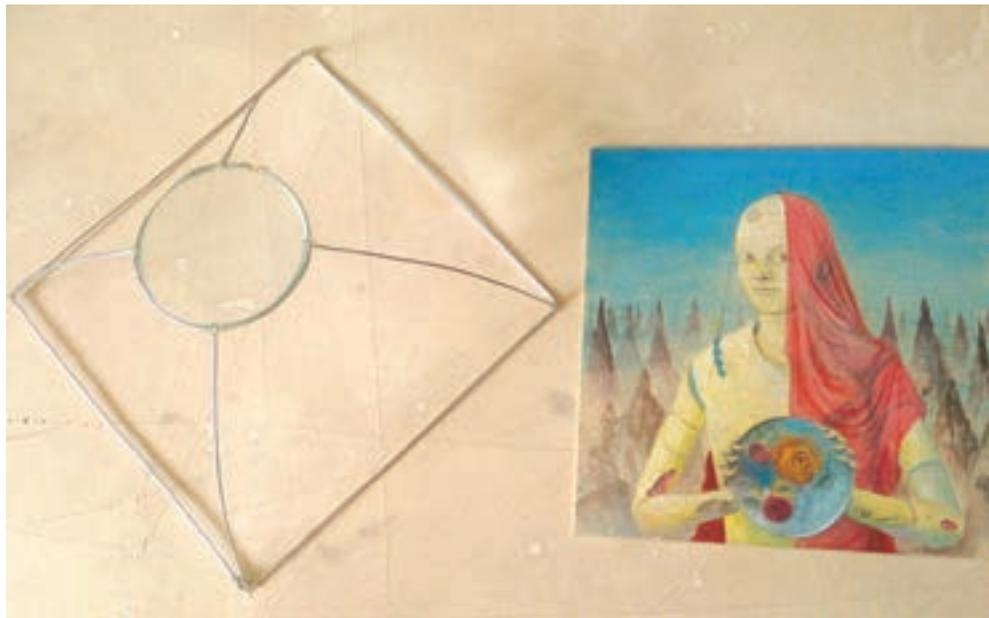




Some of the Lenses used for "Revelations" Series. Winter 2018



Sketches for the Design of Wire Frames. Autumn 2017



Preparing Wire Frames and Lenses. Summer 2017

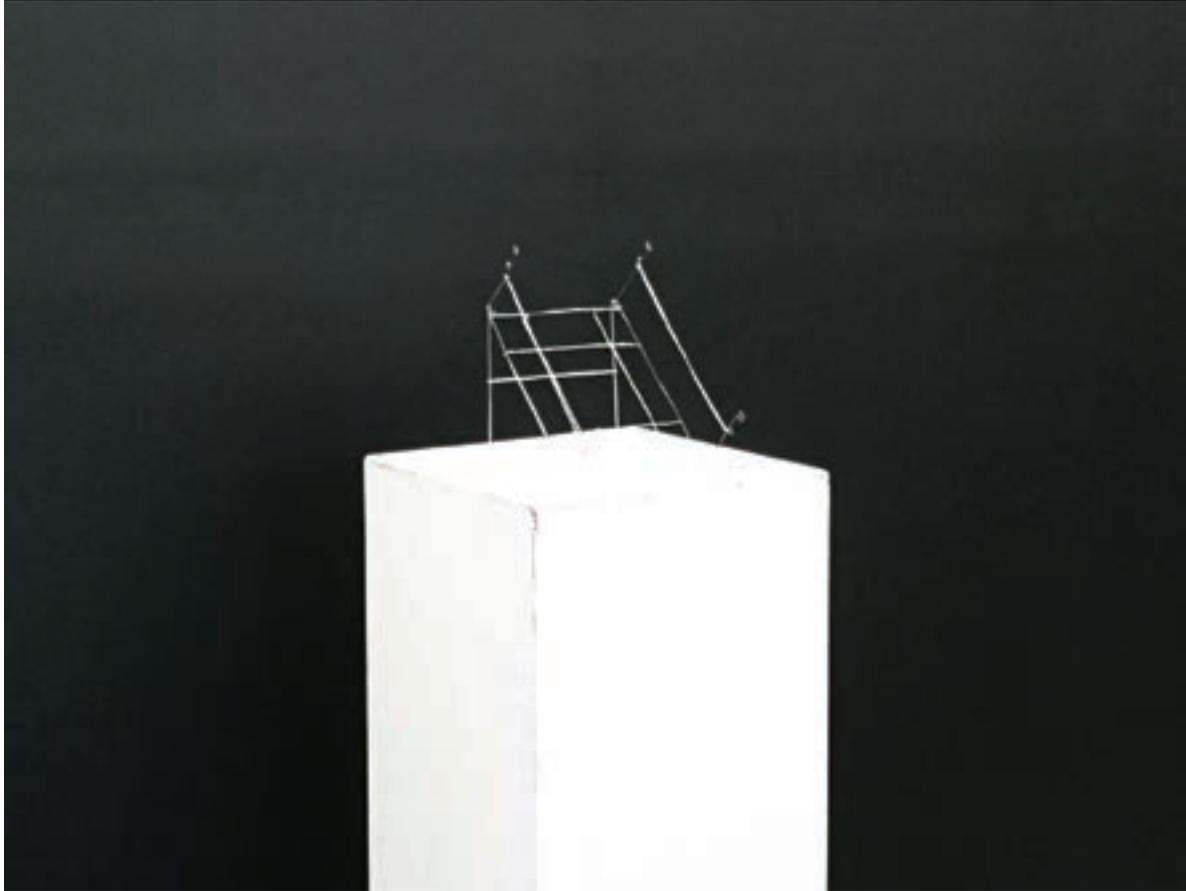


Preparing Wire Frames and Lenses. Summer 2017



A Part of Studio Wall while Working on "Revelations" Series. Summer 2018

Perhaps we only need time to traverse over time itself.



Preparing "Revelations: Prelude" Exhibition. Electric Room. December 2017



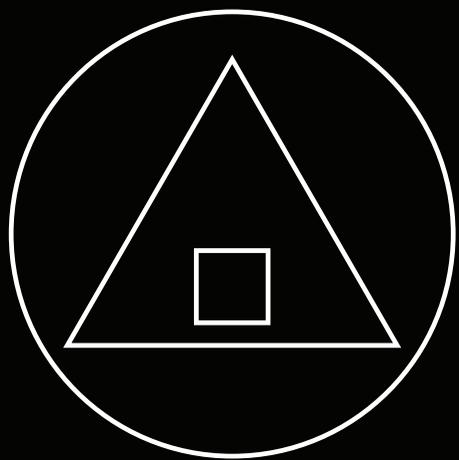
Installation Shot. "Revelations: Prelude" Exhibition. Electric Room. December 2017

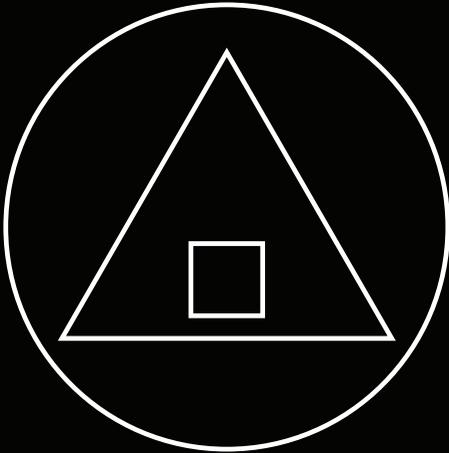


Installation Shot. "Revelations: Prelude" Exhibition. Electric Room. December 2017



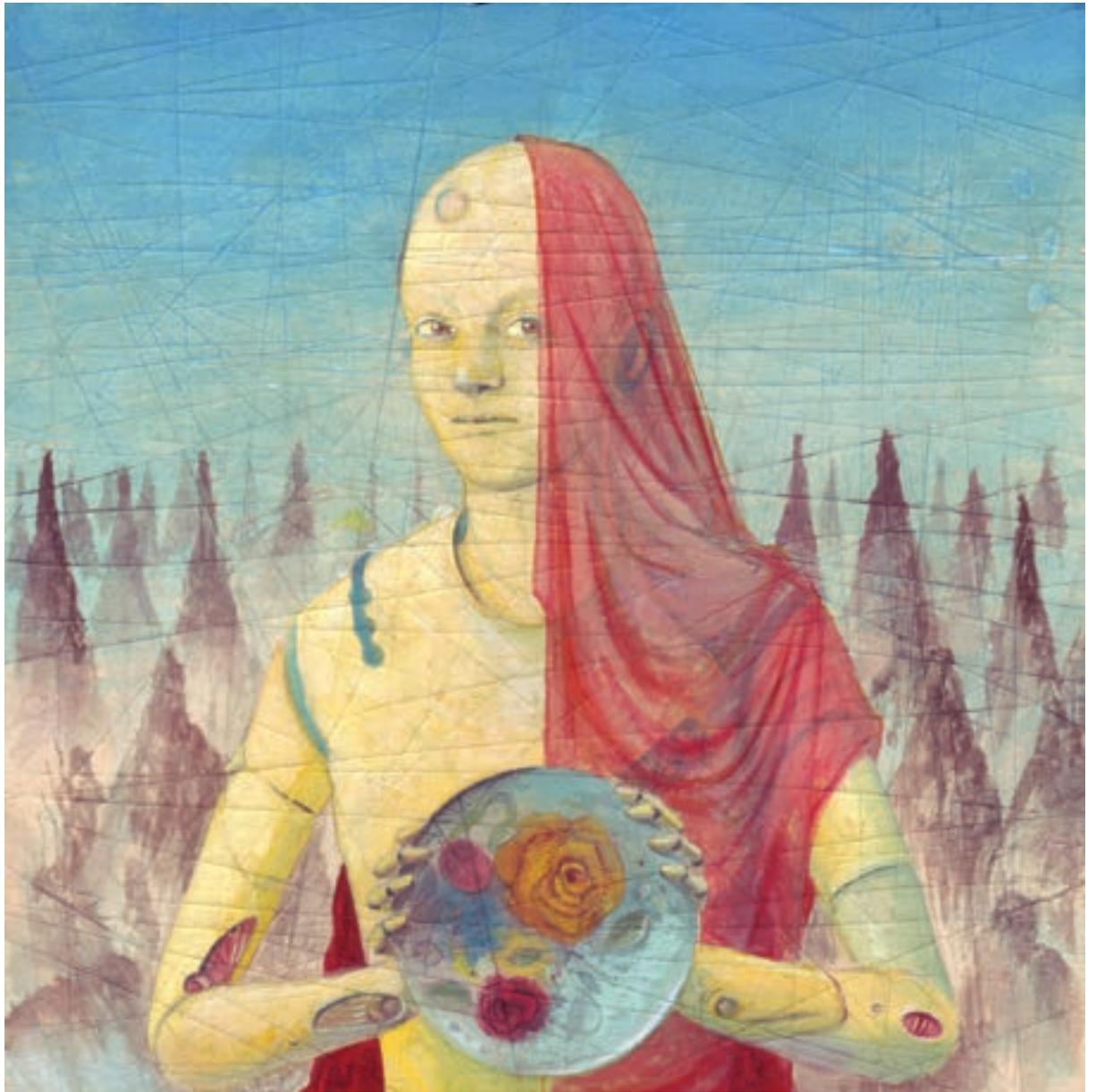
Displaying Method for a Piece in "Revelations: Prelude" Exhibition. Electric Room. December 2017





The Heirs

And on that day when humans become gods and creators, forming a being resembling themselves, or one even more perfect, let it be that the creations would praise the creator and their legacy. Commemorate values and criteria created by the human mind, gifted to it so delicately not to get lost in a world devoid of meaning. To be able to use what has been granted to them, even though the creator is no longer living, and think of itself as a proud testament to humankind's existence and what it valued as consciousness and beauty. To praise the beauty of a flower that preceded and succeeded the human era, but was thought of as significant and sublime only when humans deemed it so.









From "Revelations" Series. Gouache on Cardboard. 16 x 16 cm. Spring 2016







The Ultimate Revelation

We are always limited to time and space. We have been woven into their fabric. It appears that we are of the same construct and essence and there is no escaping it. So much that we cannot even fathom a day when we can overcome one of these limitations or slightly transform them. But what if we are wrong? Humans discover and move forward. Curiosity opens the way to travel across the borders of knowledge and consciousness. So perhaps it only needs time to traverse over time itself. Or pass the shells of space and dominate it some time in Intermedial Future. Perhaps its nature would change from 'in space' to 'over space' and transcend from what we know as universe today. Then mesmerized and exultant by the conquest, it steps into the beyonds. What would this dominance mean? What would be the cost? Will this be the last step of humankind?



اندرنگ آهنگر ۱۳۸۷







From "Revelations" Series. Gouache on Cardboard. 16 x 16 cm. Autumn 2016







