



la Biennale di Venezia

56. Esposizione  
Internazionale  
d'Arte

Partecipazioni Nazionali

# The Great Game



Iran  
India  
Pakistan  
Afghanistan  
Iraq  
Central-Asian Republics  
Kurdish Region

*Art, Artists and Culture from the Heart of the World*

## The Great Game

Iran, India, Pakistan, Afghanistan, Iraq,  
Central-Asian Republics, Kurdish Region

*Art, Artists and Culture from the Heart of the World*

The idea of this exhibition – and book – comes from the consideration that the geographical area of these countries is, in fact, a historically unique territory, its destiny indissolubly linked to its historical and cultural situation: around these places there took place, and still takes place, what since the 19<sup>th</sup> century has been known as "The Great Game" for supremacy in the Middle East and Central Asia. A tangle of political, economic, religious, and social situations also finds an expression and interpretation in the art produced in these places, and it is this that the exhibition proposed for the Venice Biennale hopes to show through the work of some fifty artists working in the region and who are particularly aware of social-political questions.

Curated by Marco Meneguzzo and by Mazdak Faiznia, the exhibition demonstrates the centrality of this question and how it is perceived and reestablished by an international public through the language of contemporary art.

Lida Abdul  
Bani Abidi  
Adel Abidin  
Amin Aghaei  
Ghodratollah Agheli  
Shahriar Ahmadi  
Parastoo Ahovan  
Farhad Ahrarnia  
Furat al Jamil  
Rashad Alakbarov  
Nazgol Ansarinia  
Reza Aramesh  
Alireza Astaneh  
Sonia Balassanian  
Mahmoud Bakhshi Moakhar  
Wafaa Bilal  
Mehdi Farhadian  
Shadi Ghadirian  
Shilpa Gupta  
Ghasem Hajizadeh  
Shamsia Hassani  
Sahand Hesamiyan  
Sitara Ibrahimova  
Pouran Jinchi  
Amar Kanwar  
Babak Kazemi  
Riyas Komu  
Farideh Lashai  
Farokh Mahdavi  
Mehrdad Mohebbali  
Ahmad Morshedloo  
Huma Mulji  
Azad Nanakeli  
Jamal Penjweny  
Imran Qureshi  
Sara Rahbar  
Rashid Rana  
Atefeh Samaei  
T.V. Santhosh  
Monir Shahroudy Farmanfarmaian  
Vahid Sharifian  
Walid Siti  
Mohsen Taasha Wahidi  
Mitra Tabrizian  
Parviz Tanavoli  
Newsha Tavakolian  
Sadegh Tiraftkan  
Hema Upadhyay  
Saira Wasim



# Reza Aramesh

*Action 141: Not What Was Meant*, 2014  
16mm film transferred to HD video,  
wall projection and surround sound  
variable dimensions  
edition 3+2 AP  
Courtesy of the artist, Leila Heller Gallery  
and Ab-anbar



*Action 141: Not What Was Meant* is recreated from extensive research of war and conflict reportage imagery from the 1950s until the present. Thousands of images sourced online from which several hundred have been selected, edited and arranged in order to create a choreography of shooting.

The title of the artwork *Action 144: Friday April 25, 2003 at 07:55* is a reference to a particular occurrence witnessed by two Norwegian journalists, Line Fransson and Tomm Christiansen, covering the war in Iraq: four Iraqis being paraded through Baghdad naked. Having accused them of robbery, US soldiers stripped them, burned their clothes, and forced them to walk in complete nudity at gunpoint. Aramesh extrapolated from the narrative the piles of clothes, which, he reimagined and turned into sculptures. He chose the material of porcelain because, requiring firing, it embodies an important aspect of the event, the setting on fire of the clothes.

*Action 141: Not What Was Meant* deriva da un'ampia ricerca su guerre e conflitti.

Un reportage dagli anni cinquanta a oggi: da migliaia di immagini prese online, ne sono state selezionate alcune centinaia, montate e organizzate in modo da creare una coreografia.

Il titolo dell'opera *Action 144: Friday April 25, 2003 at 07:55* si riferisce a un avvenimento specifico di cui sono stati testimoni due giornalisti norvegesi, Line Fransson e Tomm Christiansen, inviati in Iraq durante la guerra. Quattro iracheni vennero fatti sfilare nudi per le strade di Baghdad. Dopo averli accusati di furto, i soldati americani li spogliarono, bruciarono i loro vestiti e li costrinsero a camminare completamente nudi per le strade, sotto la minaccia delle armi. Aramesh ha estrapolato dal racconto i mucchi di vestiti, che ha trasformato in sculture. Ha scelto la porcellana perché è un materiale che richiede la cottura e simboleggia così un aspetto importante dell'episodio: la distruzione dei vestiti mediante il fuoco.



Action 144: Friday April 25, 2003 at 07:55, 2015  
hand sculpted porcelain on charred wood plinth  
19 x 74 x 58 cm  
unique  
Courtesy of the artist and Leila Heller Gallery







عنوان اثر: «عملیات 144: جمعه 25 آوریل 2003» این اثر به یک رخداد مشخص اشاره دارد که دو خبرنگار نیروزی به نام های لین فرانسون و توم کریستیانسن، که در دوران جنگ به عراق اعزام شده بودند نیز شاهد آن بودند. 5 عراقی مجبور شده بودند که لخت در خیابان های بغداد رژه برونند. سربازان امریکایی بعد از متهم کردن این افراد به سرقت، آنها را لخت کردند، لباسهایشان را سوزاندند و آنها را واداشتند که با بدن کاملاً برهنه در زیر تهدید اسلحه ها در خیابان ها بپرخند. آرامش، از این ماجرا تلی از لباس را برگرفته و مجسمه هایشان را ساخته است. او برای ساخت این مجسمه ها «چینی» را انتخاب کرده؛ زیرا این ماده نیاز به پخته شدن دارد و به این ترتیب نمادی است از یکی از مهم ترین وجوه این غائله: از بین بردن لباس ها در آتش.

«عملیات 141: منظور این نبود:» این اثر از یک تحقیق گسترده درباره جنگ ها و مناقشات برآمده است. گزارشی که از سالهای دهه 50 تا امروز را پوشش می دهد و شامل هزاران عکس است که به صورت آنلاین گرفته شده اند و از میان آنان چند صد عکس انتخاب شده و به نحوی که صفحه آرای می مطلوبی به دست بدهد، در کنارهم چیده و تنظیم شده اند.

Action 141: *Not What Was Meant*, 2014  
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