

"Selective Lobotomy"

Curated by Saam Keshmiri

Jul 17 - Aug 7, 2026

دستان
دستان's
BASEMENT



"SELECTIVE LOBOTOMY"

Curated by Saam Keshmiri

Alfred Yaghoubzade
Alborz Kazemi
Kave Kazemi
Maryam Kazemzade
Maryam Rahmanian
Shayan Sajadian
Hashem Shakeri
Sina Shiri
Maryam Takhtkeshian

No.6. Bidar St, Fereshteh (Fayyazi) St, Tehran.
Jul 17 - Aug 7, 2026



PRESS RELEASE

Dastan's Basement presents "Selective Lobotomy", a group exhibition curated by Saam Keshmiri. Bringing together photographs and videos by Alfred Yaghoubzadeh, Kaveh Kazemi, Maryam Kazemzadeh, Alborz Kazemi, Shayan Sajadian, Sina Shiri, Maryam Takhtkeshian, Maryam Rahmanian, and Hashem Shakeri, the exhibition opens on Friday, July 17, and will remain on view until August 7, 2026.

"Selective Lobotomy" examines two defining moments in Iran's recent history: the Iran–Iraq War, and the recent conflict involving Iran, the United States, and Israel.

Although separated by time and shaped by different political, historical, and media contexts, these two wars remain relatively close in historical perspective. Yet they occupy markedly different places in collective memory. For many, the Iran–Iraq War has gradually receded into a distant or forgotten past, while the recent conflict, for various reasons, has been experienced more tangibly and immediately in everyday life. These differences have shaped not only how the two events are remembered, but also how they have been documented and narrated.

Rather than approaching these historical moments through

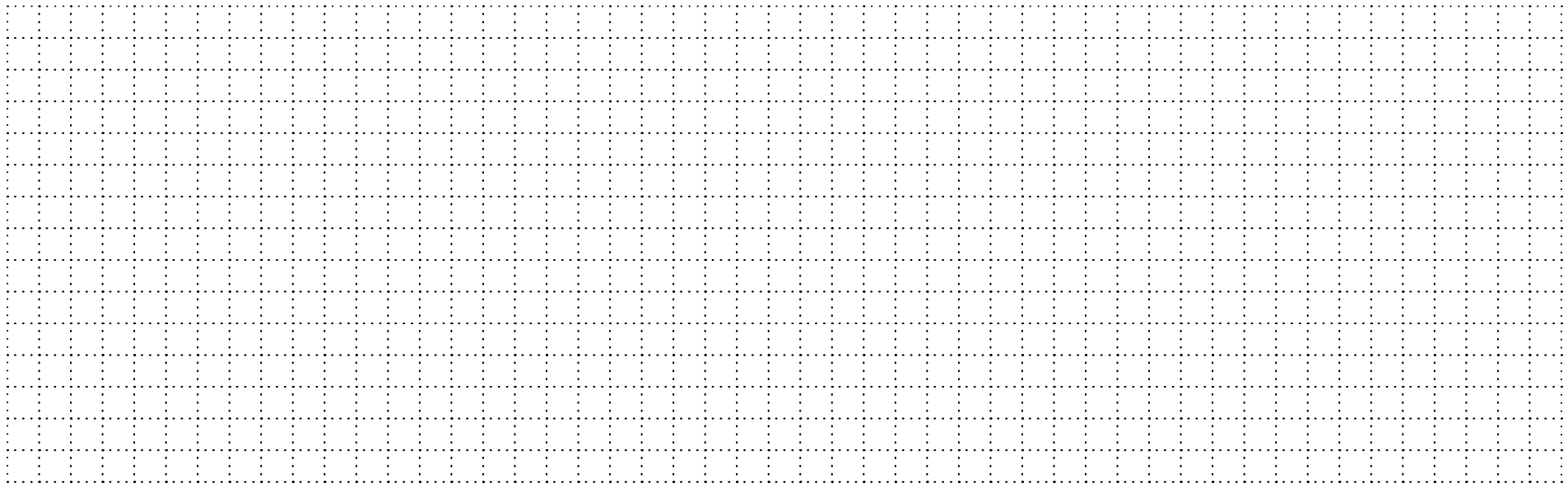
political or ideological frameworks, Selective Lobotomy places them alongside one another through the lens of lived human experience. The exhibition brings together works by photographers from two generations, each with distinct backgrounds and artistic approaches. Some of the works document war directly, while others move beyond the frontlines to consider its impact on everyday life, social relationships, and the surrounding environment. Together, they present a range of narratives that extend from the moment of conflict to its lasting effects on society.

The exhibition's installation is conceived around this same premise. Images and videos are projected onto twelve large sheets of paper suspended from ceiling to floor. As visitors move through the space, the hanging screens shift, causing the projected images to distort and fragment. At the same time, each viewer's shadow inevitably obscures portions of the projections, preventing them from being seen in full. The experience of viewing is therefore always partial, unstable, and shaped by the presence of others. This condition evokes the mechanisms of memory itself, with its selective tendency to emphasize certain images while pushing others to the margins or erasing them altogether.

Alongside this broader framework, the exhibition offers an opportunity to encounter different approaches to documenting crisis. Works by Kaveh Kazemi, Maryam Kazemzadeh, and Alfred Yaghobzadeh provide direct photographic accounts of the Iran–Iraq War, each shaped by a distinct perspective and position. Among them, Maryam Kazemzadeh’s photographs offer a particularly nuanced and sensitive engagement with the human experience of war.

By contrast, the works of the younger generation focus less on the event of war itself than on its enduring impact on society and everyday life. Presented together, the photographs of Kaveh and Alborz Kazemi, father and son, offer an intergenerational perspective on the documentation of conflict. While Kaveh Kazemi’s work

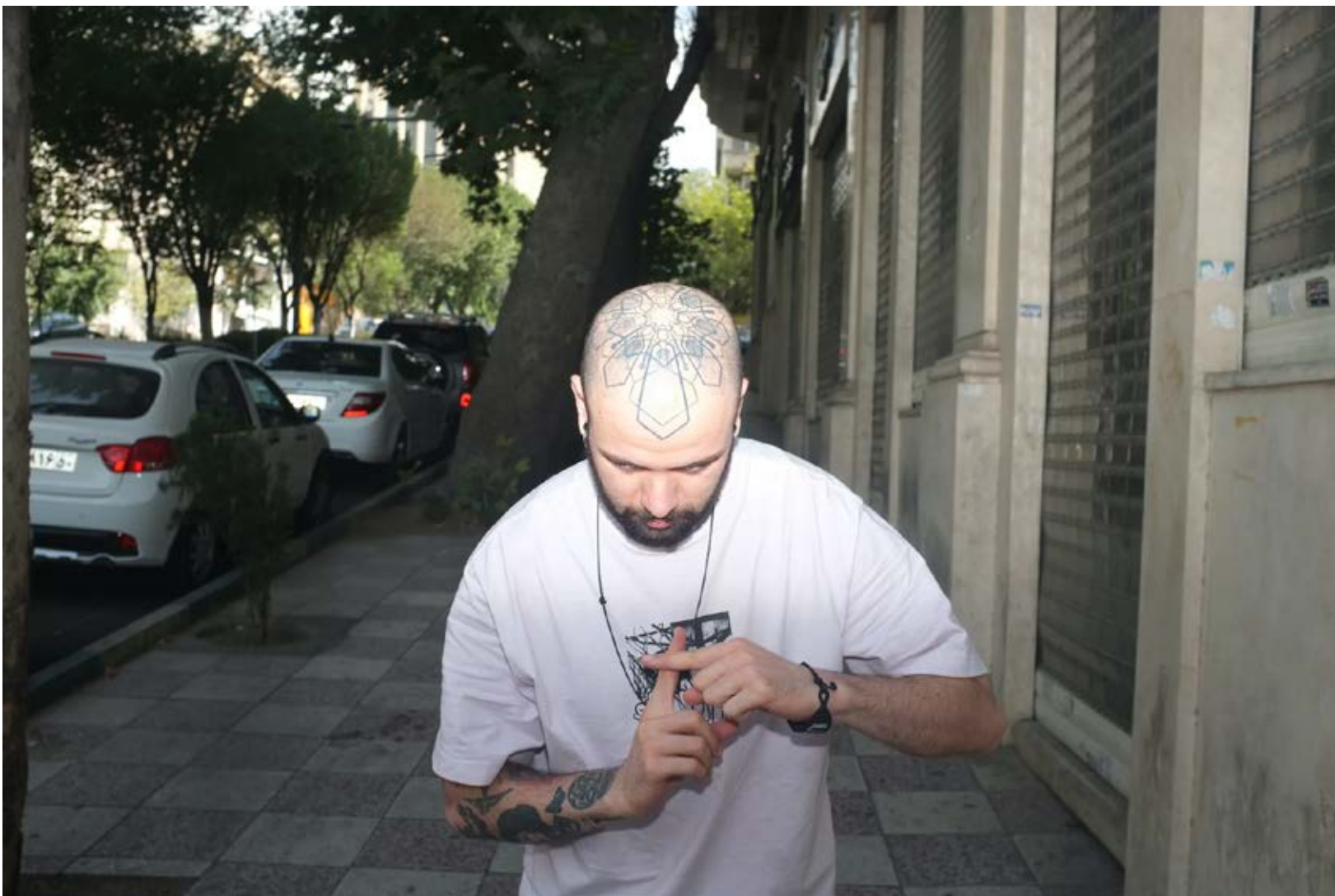
centers on recording the event itself, Alborz Kazemi turns toward the social spaces where the effects of crisis continue to unfold in indirect yet profound ways, from rap music communities to the lived experiences of younger generations. Shayan Sajadian directs his attention to overlooked segments of society and vulnerable communities, while Hashem Shakeri follows a community of female skateboarders navigating everyday life under changing conditions. Sina Shiri documents the experience of displacement, migration, and leaving one’s city in the wake of war. Across these works, war is approached not simply as military conflict, but as a force that reshapes personal identities, social relations, and the conditions of everyday life.





ALBORZ KAZEMI

Alborz Kazemi (b. 1989, Tehran) is a contemporary Iranian photographer associated with Dastan Gallery whose work has evolved from raw snapshots of Tehran youth culture to profound explorations of geopolitical trauma, like post-war Mosul, juxtaposed with personal grief. Grounded in painting and cinematography, Kazemi rejects the flat image, choosing instead to physically tear, cut, and manipulate his negatives and prints. By projecting these handmade collages or mounting the fragmented images onto physical, table-like molds, he successfully transforms the two-dimensional medium into a tactile, sculptural "body." Based in Tehran, he remains a vital force in the local scene, creating installations and curating exhibitions for rising photographers.



Alborz Kazemi. "Kaf-e Tehroon: Between Two Wars". 2025-2026
C-print on silk paper. 50 x 70 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Alborz Kazemi

"Kaf-e Tehroon: Between Two Wars". 2025-2026

C-print on silk paper. 70 x 50 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Alborz Kazemi. "Kaf-e Tehroon: Between Two Wars". 2025-2026
C-print on silk paper. 50 x 70 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Alborz Kazemi. "Kaf-e Tehroon: Between Two Wars". 2025-2026
C-print on silk paper. 50 x 70 cm. Edition of 5 plus 2 artist's proofs (#1/5)



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Alborz Kazemi. "Kaf-e Tehroon: Between Two Wars". 2025-2026
C-print on silk paper. 50 x 70 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Alborz Kazemi. "Kaf-e Tehroon: Between Two Wars". 2025-2026
C-print on silk paper. 50 x 70 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Alborz Kazemi

"Kaf-e Tehroon: Between Two Wars". 2025-2026

G-print on silk paper. 70 x 50 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Alborz Kazemi. "Kaf-e Tehroon: Between Two Wars". 2025-2026
C-print on silk paper. 50 x 70 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Alborz Kazemi

"Kaf-e Tehroon: Between Two Wars". 2025-2026

C-print on silk paper. 70 x 50 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Alborz Kazemi. "Kaf-e Tehroon: Between Two Wars". 2025-2026
C-print on silk paper. 50 x 70 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Alborz Kazemi. "Kaf-e Tehroon: Between Two Wars". 2025-2026
C-print on silk paper. 50 x 70 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Alborz Kazemi. "Kaf-e Tehroon: Between Two Wars". 2025-2026
C-print on silk paper. 50 x 70 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Alborz Kazemi. "Kaf-e Tehroon: Between Two Wars". 2025-2026
C-print on silk paper. 50 x 70 cm. Edition of 5 plus 2 artist's proofs (#1/5)



KAVE KAZEMI

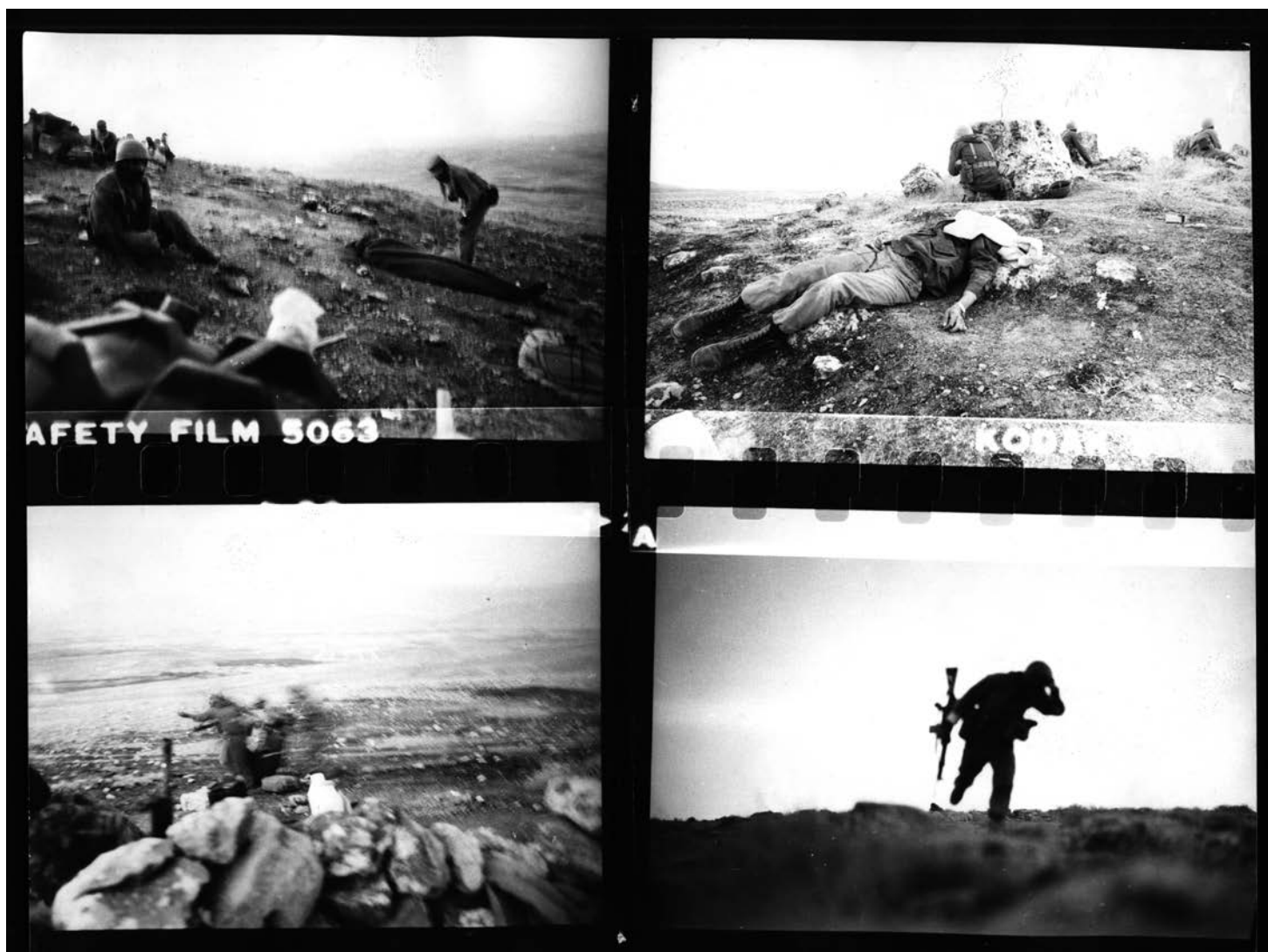
Kaveh Kazemi (b. 1952) is a defining voice in contemporary photojournalism, renowned for his raw, visceral documentation of the 1979 Iranian Revolution and its complex aftermath. Returning to Tehran from his studies in London just as the uprising ignited, Kazemi bypassed state-sanctioned narratives to capture the human cost of a nation in transition. Over a forty-year career, his deeply empathetic, unvarnished style has chronicled everything from the frontline realities of the Iran-Iraq War to global flashpoints in Northern Ireland, Lebanon, and Afghanistan. Published globally in outlets like Time and The New York Times, Kazemi's work transcends standard news reporting, offering an enduring and poetic visual archive of modern history.



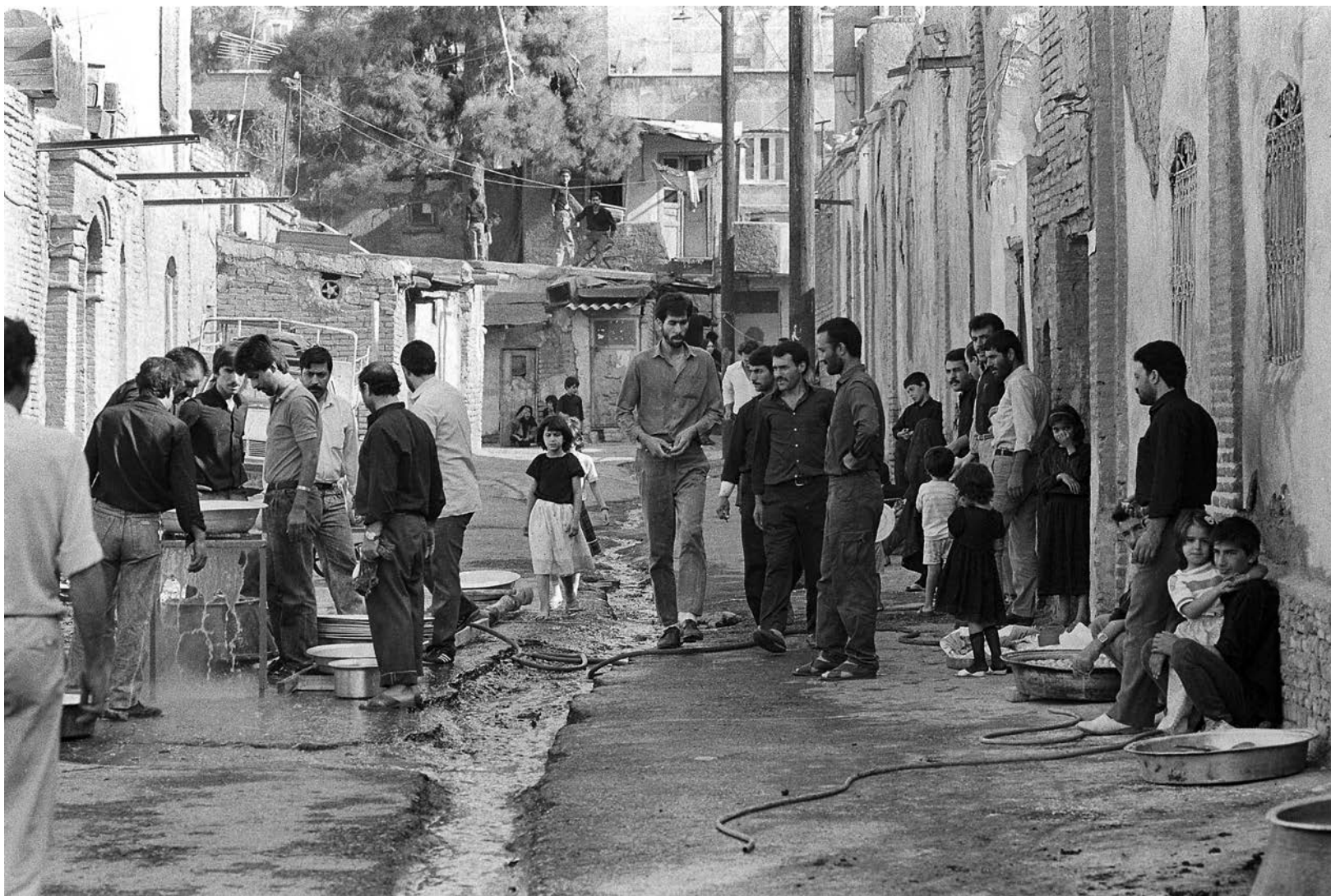
Kave Kazemi. From "Iran-Iraq War" series. 1980-1988
Analoge photography. Inkjet print on Hahnemühle fine art paper. 50 x 70 cm. Edition of 10 plus 2 artist's proofs (#1/10)



Kave Kazemi. From "Iran-Iraq War" series. 1980-1988
Analoge photography, Inkjet print on Hahnemühle fine art paper. 30 x 40 cm. Edition of 10 plus 2 artist's proofs (#1/10)



Kave Kazemi. From "Iran-Iraq War" series. 1980-1988
Analoge photography, Inkjet print on Hahnemühle fine art paper. 50 x 70 cm. Edition of 10 plus 2 artist's proofs (#1/10)



Kave Kazemi. From "Iran-Iraq War" series. 1980-1988
Analoge photography, Inkjet print on Hahnemühle fine art paper. 50 x 70 cm. Edition of 10 plus 2 artist's proofs (#1/10)



Kave Kazemi. From "Iran-Iraq War" series. 1980-1988
Analoge photography, Inkjet print on Hahnemühle fine art paper. 30 x 40 cm. Edition of 10 plus 2 artist's proofs (#1/10)



Kave Kazemi. From "Iran-Iraq War" series. 1980-1988

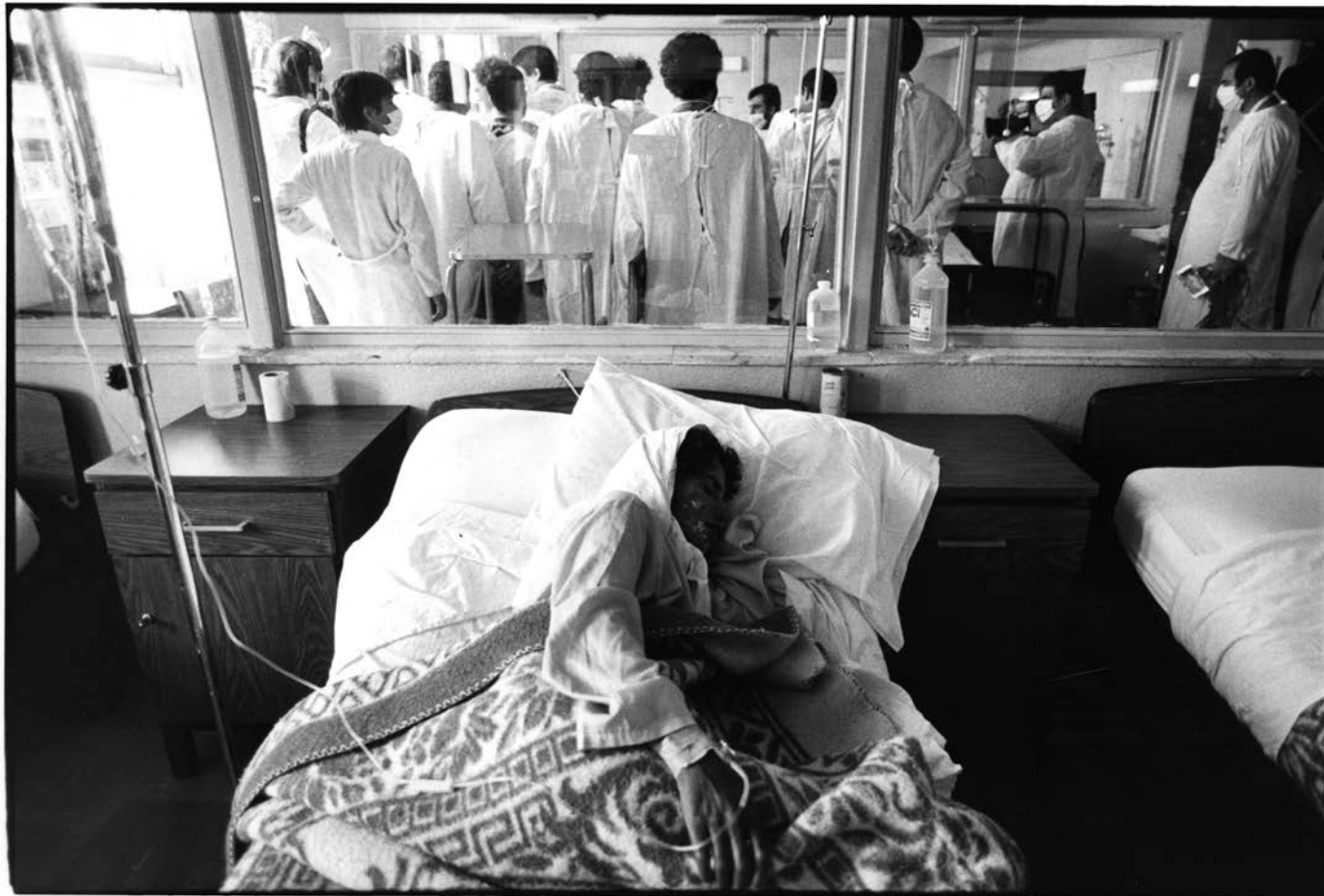
Analoge photography. Inkjet print on Hahnemühle fine art paper. 70 x 100 cm. Edition of 10 plus 2 artist's proofs (#1/10)



Kave Kazemi. From "Iran-Iraq War" series. 1980-1988



Kave Kazemi. From "Iran-Iraq War" series. 1980-1988



Kave Kazemi. From "Iran-Iraq War" series. 1980-1988



Kave Kazemi. "N/A". N/A



Kave Kazemi. "N/A". N/A



Kave Kazemi. "...". ...



Kave Kazemi. "N/A". N/A



MARYAM KAZEMZADEH

Maryam Kazemzadeh (1956–2022) was a trailblazer who became Iran's first female war photojournalist. Returning to Iran in the late 1970s, she courageously documented the 1979 Revolution and the intense 1980 clashes in Kordestan. When the Iran-Iraq War broke out, she was one of the very few women permitted directly on the active frontlines, where she met and married legendary guerrilla commander Asghar Vesali before his untimely death in combat. Rather than focusing solely on battlefield violence, Kazemzadeh's lens captured the profound human cost of conflict, focusing on civilian refugees, wounded soldiers, and quiet moments of resilience. Her historic archive broke gender barriers in journalism and remains a vital, humanistic record of modern Iranian history.

Source of Images: Archive of the Association of Revolution & Holy Defence Photographers



Maryam Kazemzadeh. "Sanandaj Airport". September 1979



Maryam Kazemzadeh. "Kermanshah–Tehran Flight Route". August 31, 1979



Maryam Kazemzadeh. "Sarpol-e Zhab, Shahid Najmi Clinic". 1981



Maryam Kazemzadeh. "Sarpol-e Zahab, Imamieh Sofla Village (Sagan)". October 12, 1981



Maryam Kazemzadeh. "Khorramshahr". February 1983



Maryam Kazemzadeh. "Khorramshahr". February 1983



Maryam Kazemzadeh
"Sarpol-e Zahab"
Shahid Najmi Clinic. Autumn 1980



Maryam Kazemzadeh. "Ahvaz. Shahid Alamolhoda Support Headquarters". February 1987



Maryam Kazemzadeh. "Untitled". N/A



Maryam Kazemzadeh. "Marivan, Doplehreh–Bardah Rash Road". September 1979



Maryam Kazemzadeh. "Sarpol-e Zahab, Shahid Najmi Clinic". May 1981
A nomadic family visits the clinic for their infant's medical examination. The clinic provided healthcare services to both frontline



Maryam Kazemzadeh. "Untitled". 1987

Analog photography, Inkjet print on Luster Mitsubishi Canson photo paper. 50 x 90 cm. Edition of 7 (#1/7)



MARYAM RAHMANIAN

Maryam Rahmanian is a prominent Iranian-American photojournalist and documentary photographer who divides her time between New York and Tehran, capturing the delicate intersection of public politics and private life in contemporary Iran. After graduating from Queens College in New York in 2005, she relocated to Tehran the following year to begin working as an accredited press photographer. Over the years, her striking images have been featured in major international publications such as The New York Times, Time, The Washington Post, Le Monde, and CNN. She is widely recognized for her poignant documentary series, including *Defying the Dress Code* and *Influential Women in Fashion*, which explore how younger generations of Iranian women navigate personal identity, creative expression, and societal expectations. Beyond her editorial work documenting civilian resilience during times of geopolitical conflict, her photography has been exhibited globally in cities like Paris, New York, Ankara, and Tbilisi, seamlessly bridging the gap between hard-hitting photojournalism and fine art.



Maryam Rahmanian. "Where the Walls Remember". 2026
Digit photograph. 30 x 40 cm. Edition of 5 plus 2 artist's proofs



Maryam Rahmanian. "Where the Walls Remember". 2026
Digit photograph. 30 x 40 cm. Edition of 5 plus 2 artist's proofs



Maryam Rahmanian. "Where the Walls Remember". 2026
Digit photograph. 30 x 40 cm. Edition of 5 plus 2 artist's proofs



Maryam Rahmanian. "Where the Walls Remember". 2026
Digit photograph. 30 x 40 cm. Edition of 5 plus 2 artist's proofs



Maryam Rahmanian. "Where the Walls Remember". 2026
Digit photograph. 30 x 40 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Maryam Rahmanian. "Where the Walls Remember". 2025
Digit photograph. 30 x 40 cm. Edition of 5 plus 2 artist's proofs



SHAYAN SAJADIAN

Shayan Sajadian (b. 1994) is an acclaimed Iranian documentary photographer. He captures the raw, gritty realities of marginalized communities on the fringes of society. Originally an architecture student, he shifted his lens from decaying buildings to the people inside. His work focuses on heavy themes like drug addiction, homelessness, and vulnerable masculinity. Inspired by photojournalist Kaveh Golestani, he uses striking portraiture to challenge societal complacency. Despite facing intense personal and political risks on the streets, he works by building deep trust with his subjects. Today, his powerful documentary projects are represented globally and featured at major fairs like Photo London.



Shayan Sajjadian. "Untitled". 2024
Analog Photography, Inkjet print on Canson Arches Velin Museum
Rag paper 315gsm
100 x 80 cm. Edition of 5 plus 2 artist's proofs (#2/5)



Shayan Sajjadian. "Untitled". 2024

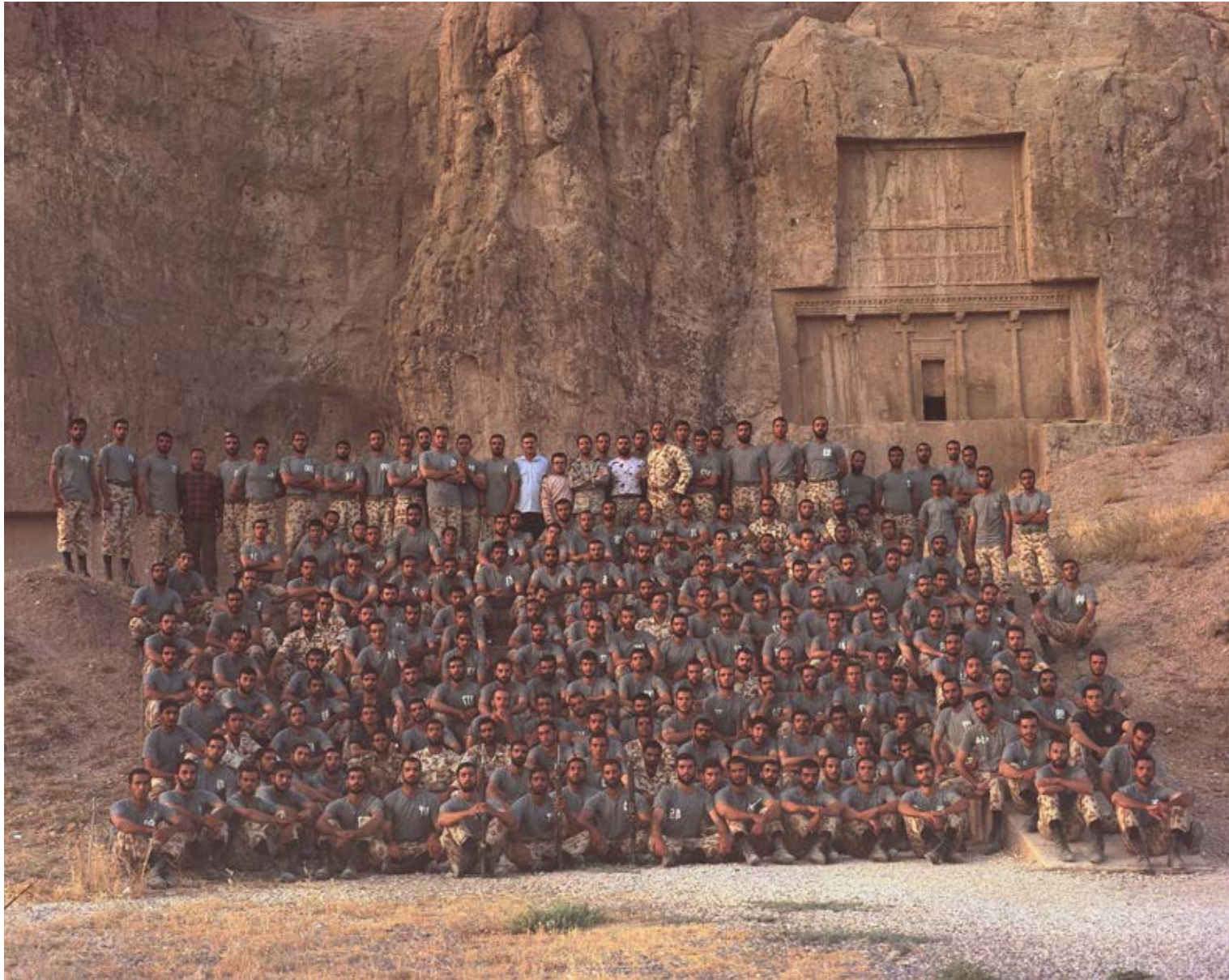
Digital Photography. Inkjet print on Hahnemuhle, Bamboo Matt fine art smooth paper 260 gsm. 40 x 60 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Shayan Sajjadian. "Untitled". N/A
Digital Photography, Inkjet print on Hahnemuhle, Bamboo Matt fine art smooth paper 260 gsm. 20 x 30 cm. with frame: 25 x 35 cm
Edition of 10 plus 2 artist's proofs (#1/10)



Shayan Sajjadian. "Untitled". N/A
Digital Photography. N/A



Shayan Sajjadian
"Untitled". N/A
Digital Photography. N/A



Shayan Sajjadian. "Untitled". N/A
Digital Photography. N/A



Shayan Sajjadian. "Untitled". N/A
Digital Photography. N/A



Shayan Sajjadian. "Untitled". N/A



Shayan Sajjadian. "Untitled". N/A



HASHEM SHAKERI

Hashem Shakeri is a Tehran-based artist, photographer, and filmmaker focused on Iran, Afghanistan, and the wider region. Self-taught, he refined his distinct visual language through long-term projects that merge socio-political inquiry with environmental critique. By bridging personal grief with wider geopolitical realities, Shakeri documents marginalized communities navigating displacement and survival. His contemporary, narrative-driven imagery challenges dominant perspectives to reveal the extraordinary within the ordinary. This compelling practice has earned global praise and prestigious accolades, including the Magnum Foundation Fund, the POYi World Understanding Award, and features at institutions like the Foam Museum and ICP New York.



Hashem Shakeri. "Forever Together in Love and Hate". 2025–Ongoing
Archival fine art pigment print. 53 x 40 cm ±15 cm per side
Edition of 5 plus 2 artist's proofs (#1/5)



Hashem Shakeri. "Forever Together in Love and Hate". 2025–Ongoing
Archival fine art pigment print. 50 x 67 cm±15 cm per side
Edition of 5 plus 2 artist's proofs (#1/5)



Hashem Shakeri. "When Picasso Was in Town". 2025–Ongoing
Archival fine art pigment print from medium format film
62 x 50 cm. Edition of 7 plus 2 artist's proofs (#2/7)



Hashem Shakeri. "Amid the Storm". 2022–Ongoing
Archival fine art pigment print from medium format film
60 x 74 cm. Edition of 7 plus 2 artist's proofs (#2/7)



Hashem Shakeri. "Forever Together in Love and Hate". 2025–Ongoing
Archival fine art pigment print. 53 x 40 cm±15 cm per side
Edition of 5 plus 2 artist's proofs (#1/5)



Hashem Shakeri
"Cast Out of Heaven". 2016–Ongoing
Archival fine art pigment print from
medium format film
60 x 80 cm
Edition of 7 plus
2 artist's proofs (#4/7)



Hashem Shakeri

"When Picasso Was in Town". 2025–Ongoing
Archival fine art pigment print from medium format film
62 x 50 cm
Edition of 7 plus 2 artist's proofs (#2/7)



Hashem Shakeri. "Forever Together in Love and Hate". 2025–Ongoing
Archival fine art pigment print. 50 x 67 cm ±15 cm per side. Edition of 5 plus 2 artist's proofs (#1/5)



Hashem Shakeri. "Forever Together in Love and Hate". 2025–Ongoing
Archival fine art pigment print. 40 x 53 cm ±15 cm per side. Edition of 5 plus 2 artist's proofs (#1/5)



Hashem Shakeri. " Forever Together in Love and Hate", 2025–Ongoing
Archival fine art pigment print". 40 x 53 cm ±15 cm per side. Edition of 5 plus 2 artist's proofs (#1/5)



Hashem Shakeri. "Forever Together in Love and Hate". 2025–Ongoing
Archival fine art pigment print. 53 x 40 cm ±15 cm per side
Edition of 5 plus 2 artist's proofs (#1/5)



Hashem Shakeri. "Forever Together in Love and Hate". 2025–Ongoing
Archival fine art pigment print. 53 x 40 cm ±15 cm per side
Edition of 5 plus 2 artist's proofs (#1/5)



Hashem Shakeri. "Forever Together in Love and Hate". 2025–Ongoing
Archival fine art pigment print. 40 x 53 cm ±15 cm per side. Edition of 5 plus 2 artist's proofs (#1/5)



Hashem Shakeri. "Forever Together in Love and Hate". 2025–Ongoing
Archival fine art pigment print. 53 x 40 cm ±15 cm per side
Edition of 5 plus 2 artist's proofs (#1/5)



Hashem Shakeri. "Forever Together in Love and Hate". 2025–Ongoing
Archival fine art pigment print. 50 x 67 cm ±15 cm per side. Edition of 5 plus 2 artist's proofs (#1/5)



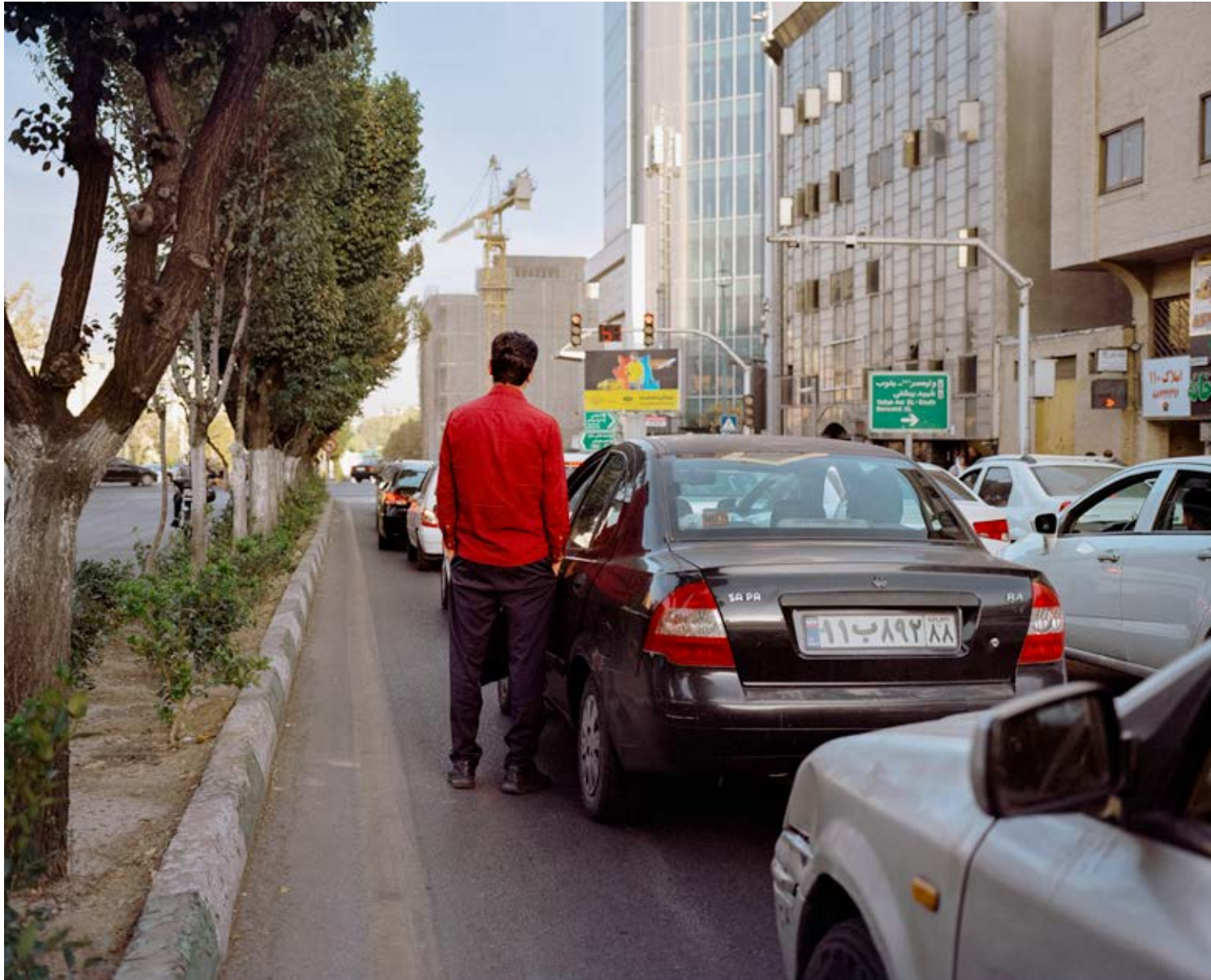
Hashem Shakeri. "Forever Together in Love and Hate". 2025–Ongoing
Archival fine art pigment print. 50 x 67 cm ±15 cm per side. Edition of 5 plus 2 artist's proofs (#1/5)



SINA SHIRI

Sina Shiri (b. 1991, Rasht, Iran) is a Tehran-based contemporary photographer whose work redefines the boundaries of street photography. Beginning his practice at just sixteen, Shiri honed his rigorous eye through years of working with various press agencies and magazines. Rather than merely capturing the rapid, fleeting nature of traditional street photography, he actively disrupts it. By bringing studio lighting equipment into the public sphere and staging his scenes, Shiri uses a camera flash to extend and amplify his subjects' presence in a single, frozen instant. This deliberate technique allows him to glimpse into people's personal spaces and carve out quiet sanctuaries amidst the chaotic backdrop of the city.

Shiri's evocative imagery has been recognized globally, with works featured at prestigious international platforms such as Photoville in New York (2015), Les Rencontres de la photographie d'Arles (2017), the Cité Internationale des Arts in Paris (2019), and Middle East Now in Bologna (2020). In addition to holding a solo exhibition at Tehran's Dastan's Basement in 2022, his work has recently been showcased at Art Dubai and in the "Realism" exhibition at Frieze No.9 Cork Stre



Sina Shiri
"Untitled". 2023
6x7 Negative Film
48 x 60 cm
Edition of 5 plus 2
artist's proofs (#1/5)



Sina Shiri. "Untitled". 2018
6x7 Negative Film. 70 x 56 cm
Edition of 5 plus 2 artist's proofs (#5/5)



Sina Shiri. "Untitled". 2023
Digital Image. 30 x 24 cm. Edition of 5 plus 2 artist's proofs (#1/5)



Sina Shiri
From "The Remains
of The Day" Series. 2019
6x7 Negative Film
56 x 70 cm. Edition of 5
plus 2 artist's proofs (#1/5)



Sina Shiri
"Untitled". 2017
6x7 Negative Film
70 x 56 cm. Edition of 5 plus 2 artist's proofs (#3/5)



Sina Shiri. "Untitled". 2019
6x7 Negative Film. 40 x 32 cm
Edition of 5 plus 2 artist's proofs (#5/5)



Sina Shiri. From "The Remains of The Day" Series. 2019
6x7 Negative Film. 138 x 110 cm
Edition of 5 plus 2 artist's proofs (#2/5)



MARYAM TAKHTKESHIAN

Maryam Takhtkeshian (b. 1984, Tehran) is a prominent contemporary photographer who blends intimate fine art with award-winning cinema still photography. Her highly personal work frequently explores memory, grief, and the psychological legacy of the Iran–Iraq War. This is best captured in her haunting series, *No Soldier Has Returned From War*, which uses expired film and vintage cameras to blur the past and present. Alongside her art, she is a celebrated film still photographer, twice winning the prestigious Crystal Simorgh at the Fajr Film Festival. A BA graduate of Tehran's Azad University, her work has been exhibited globally at venues like the Silk Road Gallery and the Arles Festival, and is featured in the landmark book *Breathing Space: Iranian Women Photographers*.



Maryam Takhtkeshian

"No Soldier Has Returned From War". 2020
Analog photography on Expired film, Printed on
Traditional Epson Paper
100 x 95 cm. Edition of 7 (#1/7)



Maryam Takhtkeshian

"No Soldier Has Returned From War". 2020
Analog photography on Expired film, Printed on
Traditional Epson Paper
100 x 95 cm. Edition of 7 (#2/7)



Maryam Takhtkeshian

"No Soldier Has Returned From War". 2020
Analog photography on Expired film, Printed on
Traditional Epson Paper
100 x 95 cm. Edition of 7 (#1/7)



Maryam Takhtkeshian

"No Soldier Has Returned From War". 2020
Analog photography on Expired film, Printed on
Traditional Epson Paper



Maryam Takhtkeshian

"No Soldier Has Returned From War". 2020
Analog photography on Expired film, Printed on
Traditional Epson Paper. 100 x 95 cm



Maryam Takhtkeshian

"No Soldier Has Returned From War". 2020
Analog photography on Expired film, Printed on
Traditional Epson Paper
100 x 95 cm. Edition of 7 (#2/7)

ALFRED YAGHOUBZADEH

Alfred Yaghobzadeh (b. 1959) is an internationally acclaimed Iranian-Armenian photojournalist who began his career documenting the 1979 Iranian Revolution before rising to global prominence through his raw, front-line coverage of the Iran-Iraq War. For over forty years, he reported on major global conflicts, including those in Lebanon, Chechnya, Afghanistan, and Palestine, often risking his life to capture the human cost of war. Beyond conflict photography, his diverse portfolio spans fashion, humanitarian crises, and extensive documentation of global religious rituals. This iconic body of work has earned him a prestigious World Press Photo award and regular publication on the covers of Time, Newsweek, and National Geographic.



Alfred Yaghobzadeh. From "Iran-Iraq War" series. 1980-1988
Inkjet print on Hahnemühle fine art paper. 70 x 100 cm. Edition of 10 plus 2 artist's
proofs Price upon request



Alfred Yaghobzadeh. From "Iran-Iraq War" series. 1980-1988
Inkjet print on Hahnemühle fine art paper
100 x 70 cm. Edition of 10 plus 2 artist's proofs



Alfred Yaghobzadeh. From "Iran-Iraq War" series. 1980-1988
Inkjet print on Hahnemühle fine art paper
100 x 70 cm. Edition of 10 plus 2 artist's proofs



Alfred Yaghobzadeh. From "Iran-Iraq War" series. 1980-1988
Inkjet print on Hahnemühle fine art paper. 70 x 100 cm. Edition of 10 plus 2 artist's



Alfred Yaghobzadeh. "From "Iran-Iraq War" series, 1980-1988
Inkjet print on Hahnemühle fine art paper
100 x 70 cm. Edition of 10 plus 2 artist's proofs



Alfred Yaghobzadeh. "From "Iran-Iraq War" series, 1980-1988



Alfred Yaghobzadeh. "From "Iran-Iraq War" series, 1980-1988
Inkjet print on Hahnemühle fine art paper. 100 x 70 cm
Edition of 10 plus 2 artist's proofs



Alfred Yaghobzadeh. From "Iran-Iraq War" series. 1980-1988



Alfred Yaghobzadeh. From "Iran-Iraq War" series. 1980-1988



Alfred Yaghobzadeh. From "Iran-Iraq War" series. 1980-1988



Alfred Yaghobzadeh. From "Iran-Iraq War" series. 1980-1988
Inkjet print on Hahnemühle fine art paper. 70 x 100 cm. Edition of 10 plus 2 artist's proofs



INSTALLATION VIEWS



Installation View of "Selective Lobotomy" a group presentation of works at Dastan's Basement. Tehran, Iran
Photo by Matin Jameie



Installation View of "Selective Lobotomy" a group presentation of works
at Dastan's Basement. Tehran, Iran
Photo by Matin Jameie



Installation View of "Selective Lobotomy" a group presentation of works at Dastan's Basement. Tehran, Iran
Photo by Matin Jameie



Installation View of "Selective Lobotomy" a group presentation of works
at Dastan's Basement. Tehran, Iran
Photo by Matin Jameie



דאָס
פּענאָן
דאָטאָן'ס
באַזעמענט