

## **A Review on Tehran Photography Exhibition 2006-CPC/CAPA**

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National Association of Photographic Art (NAPA) and Color Photographic Association of Canada (CPAC) merged in 1998, which led to establish The Canadian Association for Photographic Art (CAPA). Masoud Soheilii is the representative head of CAPA in the Middle East. He devoted a lot to expand his activities in the past few years. Numerous artists in various fields have been introduced in his website ([www.Caroun.com](http://www.Caroun.com)). Shortly, he has focused on inviting photographers to CAPA. He managed to accept 130 new members for CAPA to link them overseas. Some of the members are admitted to International photography competitions in USA, China, Japan, England, The Netherlands... to show their works.

The First CPC/CAPA Exhibition-Competition was held from November 3 to 8 in Haft Samar Gallery in Tehran. The Jury were Ms. Maryam Zandi, Mr. Nasser Taqvai and Mr. Esmail Abbasi. Next year, the competition will be held in Tehran, and two years later in Canada with international Jury.

I failed to attend in the exhibition for some reasons, and see the works on walls; but later, I found them arranged side by side on the floor of his studio. I reviewed them on the monitor of my computer over and over, which resulted in the brief note you're reading on.

Nima Nasserii depicts a tertiary picture of the underground train (metro). In the first photo, eyes track the whole points of picture thanks to the variety of optical elements and go out in the vanishing point. The top half of the dark space added more balance and has created an interesting form. The fast escape has reduced the surface of the left wall and has resulted interesting break, while it is transparent and did not blocked the scenes behind. In the second photo, which the train I stopped, a lack of variety in space is overwhelming, as well as the closer space; so, after a short pause, eyes are drawn from front view of the train to the vanishing point very quickly. In the third photo, train, which is front more, has filled out the whole left half completely; our eyes could not find any tension to turn around the front spaces of the photo, and are drawn to the vanishing point terribly, because of the closed space. The artist put forth numerous faults by dividing the artwork into three.

Murat Germezi, a Turkish artist, depicts two-dimensional people in solid black. The arrangement of bodies is dramatic; of course, it would be more excellent if the reflection of them turned out on the ground.

Mina Momeni presented a work titled "Dakhil", cloth tied to a network with a fabulous motion. They look as if they're not any more cloth, ascending to the sky like vapor and fume. Closed format and dark space at the back of "Dakhil" play an important role in revealing foreground.

Batool Mokhtary depicts a man, with his bared arm that generates an intense contrast in color, form and concept against the woman's veil and low-key colors of the picture, while he's held black umbrella over the head of the woman.

Azin Rad dominates green values of shades enormously by exposing light over broken pieces of glass. Red color with the dominant green could turn into a potent and fascinating expression, if it wouldn't be combined with green values. Fundamentally, arrangement of her composition for photography is not eye-catching.

The masks, photographed by Homeira Yaseri, carried great composition with predefined and strong structure. It seems everything is applied for expressing deep lull and silence.

Amir Saeed Gorji's work is a look over the earth from the sky. A pile of vapor blurred some part of the scene down. But huge chimneys in the middle of the picture, with good arrangement, drawn our attention towards them. The chimneys, standing up in the green field, imply threat by no harmonious form and color.