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Investigation of the non-place concept in Iranian photography with a look at the works of Mohammad Ghazali and Mehran Mohajer

Abstract

Problem Definition: Non-place is a concept first introduced in 1992 by the French anthropologist Marc Augé. The present research seeks to investigate this concept in contemporary Iranian photography, using Augé's theories. In this process, first, the non-place and factors of its origin are described and then the characteristics of the supermodernism era are discussed, by which it is explained how the non-place has been created in this age. In the following, the relationship between non-place and photography has been discussed and attempts have been made to investigate how non-place appeared after the modernism of photography in the works of movements such as modern geography. In addition, the works of two contemporary Iranian photographers, Mohammad Ghazali and Mehran Mohajer, have been studied and the way the concept of non-place is illustrated in the works of these photographers has been sought as well.

Objective: The aim of the present study is to understand the concept of non-place using Augé's theories in the works of two contemporary Iranian photographers, Mohammad Ghazali and Mehran Mohajer.

Research Method: The required information has been collected via the library resources and presented in a descriptive-analytical manner.

Results: The representation methods of Mohajer and Ghazali indicate the non-place components and the space in their works reveals the geographical, anthropological, and sociological relations. In order to represent the lack of identity, history, and relationship in the non-place, the two photographers took measures such as temporary exposure through snapshots and happening photography, representing the distortion of collective identity in relation to the identity-making factor, replacing the relationship between an individual and object instead of people with each other and generalizing the creation of the work toward extremism in the individual authorities. In addition, it was found that depicting the distorted details hidden in the general structure of the monument from the place, compared to the present, makes non-place.

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14

Introduction

Marc Augé used the term "non-place" for the first time in 1992 when he wrote "Non-Places: An Introduction to the Anthropology of Supermodernity" and this was the starting point of deliberating about a concept belonging to the present with traces in all social, cultural, and political contexts. In fact, according to Augé, this was the concept of the era he referred to as the "supermodern". Using views of Augé, the present study first describes the diverse aspects of the supermodern era and the components of the emergence of non-place, and then, by using the obtained theoretical framework, he explored the non-place and the quality of its representation by the photography media in the artworks of two contemporary Iranian photographers. The present study is descriptive-analytical in terms of the writing method, the required information was collected in a library method, and data obtained from this stage were analyzed qualitatively.

Research Method

The required information has been collected via the library resources and presented in a descriptive-analytical manner.

Research Background

The most fundamental material about non-place is Marc Augé's studies of the urban situation in the West, especially Paris, which were published in the form of treatises and books. By searching for the concept of non-place in Persian content, few sources can be seen. Only one chapter of the book "Scenes from a marriage: Considerations about space and the city in cinema", written by Eslami (2017), examines the relationship between cinema and architecture and the impact of cinema on the production of non-place in the city. In addition, in academic research, only Morteza Biglou's master's thesis entitled "Study of the phenomenology of place and non-place in Akbar Rady's plays focusing on the night on wet paving and stairs" was seen, which used the concept of non-place as the basis of his research.

Non-Place from Marc Augé's Point of View

Marc Augé is a French anthropologist who, unlike other philosophers in the field who have neglected space in their studies; in his point of view, he pays attention to the individual's relationship to society, technology, consumption, and space. By substituting new literature on urbanism, he interprets and categorizes another corner of postmodernity and contemporary spatial-place developments. In 1992, Augé addressed the concept of non-place for the first time and defined it as a product of the supermodern era; an era that has distinctive features and components. One of the aspects of this era is the feeling of the need to grant meaning to the events. According to Augé, the root of this is not the disappearance

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15

or reduction of meaning, but the human daily need to give meaning to the world. In his opinion, the necessity to give meaning was a matter of the present, not the past or the future and the reason for that was the state of supermodern whose nature is an excess character that the manifestation of this excess is indicated in time, space, and individual authorities (Augé, 2008,.51).

1. Excess in Time: Time is the first case in which based on its excess Augé explains the state of Supermodernity. In his view, this is a situation in which there are many contradictions, and therefore is an appropriate field for anthropological observation and research. From the supermodernity perspective, the difficulty of thinking about time is due to the excessive frequency of events occurring in the contemporary world, which turns closing time into an arriving history; a history that is at the heart of everyday life, and with a short distance from now. In the meantime, giving meaning to the present and the recent past has become problematic, and seeking meaning becomes a positive feature of the contemporary inhabitants of the world, nonetheless occasionally it leads to despair and disappointment of the existence of meaning (Augé, 2008, 52). In other words, this instability in the time and arriving history leads to non-place; characteristics that contrast with the stability of time and space that someone like Heidegger attributes to the definition of place. According to Heidegger's opinion, the normality of a place in which an audience attends is only when that place is orderly and organized. This is because the place is considered as a larger whole that the audience belongs to it, and this order is necessary for the stability of the whole. The place is the obvious manifestation of the life of the world, and therefore it must be the spatial and temporal stability of that world (Norberg-Schulz-, 2012, 35).

2. Excess in Space: The second development with the specific acceleration of the contemporary world is the excess in space, which Augé considers to be related to the shrinking of the earth. The supermodern era is the time to change scales. This alteration of scale on Earth is reflected in its rapid means of transportation, and this technology brings territories closer together and creates a vague space for human understanding. Alternatively, the farther awayfrom humans is from the earth (for example, through something like space travel and satellites), the closer he gets to excess in space. Since the earth and the land still exist in external realities as well as in individual imaginations and mentalities, this excess in space has a complicated human understanding of space (Augé, 2008, 52-55).

3. Excess in Individual Authority: According to the perspective of Augé, the third aspect of excess in the state of Supermodernity is "self"; the aspect of an individual which has also penetrated to the anthropological thought. Individual authority has not been important in any time as much as the present. This individual authority has caused signs of public identity recognition to become unsteady and unstable and consequently, individual meaning production becomes significant. "In western society, at least, "one wants to have a world of one's own and tends to have the information given to oneself interpreted by oneself and for oneself," Augé says.

16

Moreover, he considered the reinforcement of this individual meaning production system a commercial machine which talks about body, emotions, and freshness of the life and a political language which advertises old subjects of freedom. Augé explains Supermodernity describing these three aspects of the excess which helps Supermodernity not to be minimized to the lost horizon of modernity (Augé, 2007, 57-62).

Photography and Non-place

As place can be theorized in various ways, photographic representation can be viewed from different perspectives such as geographical, anthropological, and sociological. Since all diverse perspectives find meaning in space, the photographic representation of space can be read from various perspectives. Western anthropologists have always referred to photography apparatus as a precise device in anthropological studies and knowledge of thewest owes to this modernity offspring. Photography emerged following the Renaissance and was gently placed in the hands of Western humans to be used as he demands. Photography paid special scrutiny to the study of places in the modernist sphere. In topographic photos of Eugène Atget from Modern Paris, this exploration of modern spatial components is clearly traceable. On the eve of the transition from photographic modernism to the supermodern era, the trend of photographic attitude to space changes as well. In the 1970s, a new Newtopographical approach emerged that represented space in a new way based on events in the Western time-space context. This trend, as it enters the age of Supermodernity, leads to the emergence of more non-place elements in photography, the manifestation of which can be found in the artworks of Düsseldorf school photographers. But in the case of photography in non-Western societies that have not transitioned from modernity to Supermodernity, the situation is a bit more complicated. The import of the photography device to Iran is like a throw, and this throwing movement makes difficult the possibility of the existence or link between this phenomenon and its social and cultural context and in contrast to the Western situation, it forms the state of discontinuity rather than a sign of a trend. In this situation, the modernity eye cannot be transplanted to the nonmodern person, nor can this deep-eyed monocle be related to the pictorial tradition of the humanistic renaissance. The lack of modernity infrastructure at the landing place of this throwing makes the causal description of events (as history does) difficult and it causes the arrival of photography in Iran representing itself as a cessation, discontinuity, and being historyless. Now, this device, which is a manifestation of being historyless and cessation, in the hands of the Iranian artist, seems to show nothing but this discontinuity in the representation of space. In the continuation of the research, it is intended that the type of photographic representation by the Iranian photographer of the space that has been transformed in the supermodern situation be examined. For this purpose, the photographs of two contemporary

17

Iranian photographers, Mohammad Ghazali and Mehran Mohajer, are analyzed from Marc Augé's anthropological point of view. How these two photographers, who have in common their attention to the urban space of Iran, have reached an understanding of the state of Supermodernity, and the transition from place to non-place and with what components in their images, by a device that itself represents cessation, discontinuity, and being historyless have been exhibited.

The Artworks of Mohammad Ghazali

Mohammad Ghazali, born in 1980, is an Iranian photographer and has been involved in art photography for more than two decades. To investigate the non-place in his works, three factors of history, identity, and relationship are scrutinized; three components that Augé describes their absence as the cause of non-place. Identity, history, and relationship do not have a rigid and stabilized meaning for Ghazali, rather, in his artworks, he explores these concepts in the city with the help of photographic practices. The distinctive and indicative aspect of his works is that his photographic work reveals the quiddity and quality of these concepts in the context of Iranian society. In Ghazali's photographs, the city and the citizens lack historical memory. To deal with this lack, the photographer uses photography to represent this amnesia and awaken the audience. Ghazali's non-place world emerges from the use of "temporary encounters"; as Augé describes it, "a world doomed to individual isolation, transience, temporality, and instability." (Augé, 2008, 98). Temporary encounters in Ghazali photographs are formed in a variety of ways, such as the use of various photographic techniques, the use of coincidence, and the use of snapshot aesthetics. In his artworks, the use of older techniques, such as analog and Polaroid photography, and the use of mechanical features of the camera, especially cameras with technical shortcomings in the representation of the city, form photos that are not only unstable moments of the city but the audience's exposure to the unstable image. This type of Ghazali's artworks, since the photograph is considered as part of the reference system, refers to a fact that is not only unstable itself, but also in the way of representation confirms this instability. This can be clearly seen in the burnt images of the "Tehran a Little to the Right " collection as well as the "Bad and Worse". "Tehran a Little to the Right" is a collection of semi-burnt Polaroid photos of Tehran, that Ghazali captured between 2010 and 2013. In these photos, the photographer has used expired and corrupt photographic films, which is why in most of the photographs, the left side of the image burns and disappears, and the name of the collection also refers to the same subject. On the other side, "Tehran a Little to the Right" also refers to what appears on the photo as a representation of the political atmosphere in Iran.(See Figure 1) In the "Bad and Worse" collection, which consists of four sections entitled "Prologue", "Before You", "With You" and "After You", Ghazali has photographed with four different cameras. In the

"Prologue" section, the photographer captures a subject with a camera without a light meter, and the print operator selects two photos with the same light meter of his choice. The other three parts of the collection include diptych images that are the product of the photographer cooperation with another person. This other person in "Before You" is a resident of the neighborhood where Ghazali took his photos and as a second photo, this person takes a photo of there. In "With You", the photographer takes photos with a camera without a viewfinder, and the second person is blind, either congenitally blind or has become blind in old age. In "After You", the photo taken in cooperation with another person became a frame because of the defect of the camera to reject the photo. In the "Bad and Worse" collection, the photographer formed transitory encounters with transitory subjects. Furthermore, the choice of the snapshot aesthetics in these photos was the best for the photographer. The use of outdated films and the subjects that the photographer has taken help from them to take photos in the four sections of this collection have given the accidental character to the photographs. Another aspect of a photographer's approach to history is the use of nostalgic language against nostalgia. In the "Tehran a Little to the Right" collection, using the process of Polaroid photography which refers to the memories and nostalgia of people, the photographer shows the city as a burnt, outdated, and somehow lost perspective, and in this practice, he does "de-Polaroid". This may be referred to asa history less city with a language that always refers to the personal history of individuals. Polaroid, like a camera recalling a certain history of a society, now represents something that the citizen or the audience sees empty of any history. These encounters of the citizen with the city in Ghazali collections are because from the artist's point of view, history in the city is a convicted to be disappeared element and acts through the mediation of hidden memories. The non-place leaves no place for history which has probably become part of the drama, means becomes like allusive texts, daily developments and the urgency of the moment dominate it. This is the main subject of the "Tehran a Little to the Right" collection. In this collection, the burnt parts of the photo because of the outdated Polaroid film hide parts of the city perspective, something that seems to have happened accidentally based on the medium used by the artist and has led to this concealment. But looking beyond the photograph, the city is also a resultant of concealment and burnt history; concealment that, unlike the photo, was not accidental and was done by a dominant power. If in Ghazali's photos the photographic technique has been used to erase the memories of people from the city and to represent the memoryless citizens, in fact, power has done so. The burnt part of these photos existed only once and that is when the photographer saw that moment, with the development of the photograph and the burning of a part of it, this reality becomes a memory that existed once. Another factor that contributed to the emergence of non-place is the absence of identity, a concept that is explored in various ways in Ghazali's photos. In essence, the photographer here is fighting against amnesia by taking the

19

place of the agent of power. Another factor that contributed to the emergence of impossibility is the absence of identity, a concept that is explored in different ways in Ghazali's photos. In "From the Heads of the Renowned", Ghazali places a camera without a viewfinder in place of the head of the statues installed in the city and takes photos from their views. Statues serve as monuments, myths, and transcendent cultural symbols, and this action of the photographer challenges the identity of society. In the lack of connection between the name of the statue that is given under each photo and the photo seen by the statue, the distortion of the collective identity in relation to the identifying factor becomes apparent. The scenes that each of these sculptures' watches are images of everyday life. In these photographs, the indifferent passage of people in relation to the statue that is present as a landscape (visual object) in space, is a representation of the reality of citizens' daily life and their lack of connection with their identifying factors. (See Figure 2)

Figure 1.
Mohammad Ghazali, Tehran a Little to the Right, 2010-2013.
Source: mohammadghazali.com

Figure 2.
Mohammad Ghazali, From the Heads of the Renowned, 2010-2013.
Source: mohammadghazali.com

These non-places do not combine and do not integrate anything, but only allow distinct individualities who are similar but have no sensitivity to each other, be together for a short time along a route (Augé, 2008, 132). People are wandering in vast places called the city, and everything that has been placed in the city to be identifiable has become an emphasis on the distortion of this attachment identity. and blind. As stated in the The viewer in these photographs is imperceptible collection manifest, the observer, in search of his identity, places himself in the position of the statue for a moment as a blind, and in this displacement, he confronts his disproportion as part of the scene he is watching (everyday scene) and reality. This experience is in contrast with the experience of reading poetry. In the experience of reading the mythical poetry that these statues represent, the reader imagines the world for a moment from the mental perspective of that myth, but in these photos where the camera is placed as the head of renowned, our mental experience of our identity is tested. In addition to watching through the eyes of the elements of collective identity, this concept is explored by photographing the elements of individual identity. In the "Before You" section of

20

the "Bad and Worse" collection, the photographer photographed a subject somewhere and then asked the person who was most present as a resident or passer-by to take a photo of that subject. The diptych photo, part of which was of by the habitant of the house, announces the another parttaken by Ghazali and imminent fall and destruction. This can be seen from the photo of the footprint on the wall of his house that the second person took from the destroyed next-door house. Indeed, by representing the imminent destruction of one's house as one of the most basic factors of individual identity, one attributes this instability and imminent destruction to oneself. In the "After You" section, people are also invited significant personal memory. ato take photos from a place where they have Reaching the impasse of individuals in this self-representation indicates that individual identity is unstable. The individual eventually finds a picture of himself in front of him. In the non-verbal dialogue that he establishes with the perspective of the text that is addressed to him (as it is addressed to others as well), the only face that is drawn and the only sound that is embodied belongs to himself, and that is the face and voice of loneliness, and this loneliness is confusing because it is reminiscent of millions of other loneliness (Augé, 2008, 124). Ghazali, by involving different people in the process of creating the photographic work, indicates the individual authorities that Augé considers to be a feature of the postmodern world. Meanwhile, the photographer and other people try to find the photographer tries to describe the processes of ,meaning. On one hand meaningfulness instead of finding meaning, and on the other hand, he seeks the help of different people to do so. In the "Bad and Worse" collection, by generalizing the process of creating the work, the photographer sets himself aside as the center of authority and the creator of the work of art to find the signs of power in the surrounding world in the multiplicity of individual authorities. This search itself has a dual purpose; on one side, different people are the reference to produce artwork and the creator of meaning in the world, and on the other side the photographer himself is the search agent of meaning in the world and the artwork also belongs to him. In this process, in which multiple authorities seek their identity in the city, it is the landscape anonymity that reveals itself through photographic action. In the photo of the passage of culture, passing impasses and finding the identifying factor leads to failure. The passage of culture, which is a concrete gateway, and the passage of culture is written on it, is exactly where Augé describes it: "This abstract space, which they read it more than see it, becomes eventually strange, familiar and intimate to them" (Augé, 2008, 118). The concept of "Relationship" as another factor of non-place emergence has been minimized in Ghazali photos among individuals, and other forms have emerged instead. Non-places carry a set of relationships with themselves and with others that are not directly related to the purpose for which they were established: as anthropological sites produce organic social affairs, non-places also create individual and isolated contracts (Augé, 2008, 114). In Mohammad Ghazali's " Night Is ..." collection, which shows photos of shops

Figure 3.
Mohammad Ghazali,
Dredging, 2016. Source:
mohammadghazali.com

windows in the evening, the objects themselves become observers and create a bidirectional relationship between the object and the audience of the photo. The second type is the mentioned relationship between the individual and the cultural and identity construction factor. In this kind of relationship, we are also faced with the change of perspective and observer. In other words, the visual object (landscape) itself becomes an observer and by forming a relationship between itself and individuals, replaces the relationship between individuals. Ghazali also uses this method to present the "Dredging" collection, forcing people to relate to the image, an image that appears on the place of the city which might have been. .(See Figure 3) This collection includes images of the city which were dredged with glue and pieces of it have been separated. In the exhibition, these images are placed on the ground so that by removing the work and analyzing them, the audience confronts it like an object. A relationship that is possible only in the realm of human and image and not in the realm of the individual and the city which exists in the empty of human images of the "After You" collection in fact, in these images, the human absence is evident even when for the photographer has memories of a relationship; lack of relationship that is no longer exist and humans that are not present. The city is devoid of human relationships except for the memory of a relationship and in the meantime, the photographer acts as an individual who seeks to break the barrier of lack of relationship. In the "Bad and Worse" collection, it is the artist who, by relating to the people, creates an alternative to the lack of dredging the city relationships in the city, and in "Dredging", he is the one who by of what should not be, react to the city, which does not exist by itself. They claim he doesn't exist on his own. In the actual city, there is no place for a relationship and thence it has become a non-place. between the individual and the city

Non-Place in the Artworks of Mehran Mohajer

Mehran Mohajer, born in 1964 in Tehran, is a contemporary Iranian artist that the outcome of several decades of his work can be traced to the reflections of the concerns that are the common denominator of his academic learning, means photography, and linguistics. This is to the extent that his photographs are considered as a conflict between image and language (Dianat, 2017, 81). Perhaps the most important feature of Mohajer's artworks during his decades of activity is the role of space as one of the most basic elements of society analysis (Ravanjo & Asadi Ardeli, 2019, 42). Mohajer, in his artwork's journey, has clearly represented the relationship between the individual, society, technology, consumption, and space, concepts that are in their relation to the city non-place reveals itself. Moreover, the realization of the non-place takes place in spaces devoid of identity, history, and relationships. Among the factors that underlie the emergence of non-place, the category of time and history is the most important in Mohajer collections. In the "Ball and Past History" collection, Mohajer makes an explicit

representation of plastics that no longer have their original use and have become garbage. These plastic materials and receptacles are photographed when are empty and no trace of the brand or name of the product is seen on it, and the only things visible are numbers in the form of dates. In this collection, Mohajer has sought to explore the excesses of time by placing objects that always appear as garbage after consumption as the main subject and exponent of history. The date on these products is like starting or ending time of a war, a job, a love, and so on (Dianat, 2017, 81). In this collection, Mohajer refers in some way to the arriving history, the same history that moves right behind us and in the words of Augé "has a place in the heart of the daily lives of each of us" (Augé, 2008, 52). Nowadays, photography of empty urban spaces in the body of art photography has become common; diverse meanings of these empty cities can be captured in the frame drawn by the camera of contemporary photographers. These impressions can be the result of paying attention to the inner discourse of art photography or the product of the different experiences that the contemporary city offers to the citizens, or it can be related to the expressive metaphor of the artist in creating his collection. Mehran Mohajer also pursues his concerns about time in the city and using aperture camera medium captures novel photos of Tehran's urban spaces in the "Tehran without History" collection. In the photographs of this collection which records the streets of Tehran empty of people, "Those streets are not really empty. They are lifeless because of the weight of time. The reason for the empty registration of these crowded streets in Tehran without the history of Mohajer is that passersby have disappeared due to the long exposure time of the aperture camera, and sometimes the fluid and soul-like currents in the place they have passed have replaced their bodies." This rejection of the indifferent presence and passage of individuals in the space on which their identity depends shows at first glance the daily life of citizens whose relationships with the elements of their identity (such as a city with identity) is lost and show only distinct personalities that because of long shutter speed are identical, but they have no reaction in relation to each other and space and only a moment passes by each other. In addition to showing the lack of relationship and the formation of social identity, the compression of time in the photographs of historyless Tehran is a kind of recording of excess in time. This is the first component of the supermodern situation, which according to Augé is a situation in which there are many contradictions and is, therefore, a suitable field for anthropological observation and research. In other words, Mohajer records the excessive frequency of events in Tehran in the contemporary era with this time compression and with the help of one of the inherent components of the photographic media. As indicated, the excessive frequency of events makes that time becomes close to history and eventually an arriving history. This collection, which was produced in 2009 and in the midst of the events of that year, is a historical recorder that is in the heart of daily life and at a short distance from the audience. All of this causes the place shown in the

23

photographs (the streets of Tehran) to become non-place due to the excess of time, and as the title of the collection emphasizes, the historyless Tehran is evacuated of its identity and becomes a non-place arena. The photographer also uses an aperture camera, which is itself a historical process and recalls a specific time in the history of Iranian society, to refer to memories in which there has been before a relationship between them, but now this process represents something that the citizen or the audience sees empty of any history. (See Figure 4) Mohajer has gone to the historical monuments of Iran in the collection "The Present"; In other words, the subjects of his photographs are historical structures that, in the sociological sense, are in line with the material culture of humanity. In other words, Mehran Mohajer turned his photographic gaze towards the archives of history and consequently, placed his photographed object observer of the ancient body of Iranian history. The photographer has made history the subject of his artistic gaze in a general category; a landscape that is artistic but not dated and the creator of the artworks has provided a different and distinct understanding of the categories drawn. In the photographs of this collection, a special object like glass always prevents direct contact with the building in the back as a historic past. For example, in a photo of Persepolis and the remains of historical monuments of the Achaemenid dynasty, the ratio of the subject to the whole frame is very low and is depicted with the size of Longshot, and the subject is pushed to the corner of the frame. (See Figure 5)

Figure 4.
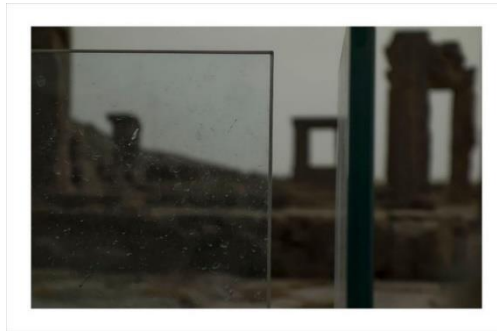Mehran Mohajer, Tehran without
History, 2009. Source: Mohajer, 2015.

Figure 5.
Mehran Mohajer, Present of Past, 2015.
Source: Mohajer, 2015.

What is worth thinking about is the angle and the medium behind which the photo is recorded. Deliberately placing the camera lens behind a protective glass of historical monuments, the glass that is protective, but its surface is very opaque, dim, and full of stains, the splendor and glory of the photographed object (Persepolis arch and buildings) are overturned by it, in other words, the category of history, greatness, glory, and prestige is decentralized. The photographer's viewpoint on the "Present of Past" collection is genealogical. Genealogy avoids in-depth research and rather deals with the surface of events, small details, minor displacements, and fine lines. In this distant genealogical view, historical objects

and protected with glass buildings, which have lost their uniform image with vertical and horizontal lines have thus been reduced to an anonymous geometric form in the background. In another work, photographed from the walls and bricks of a monument, the artist attempts to make a vertical cut in the photo framework. A cut in which it seems his own historical work draws and represents history itself in a fragmented and discrete image. With this understanding, we are confronted with a kind of history that is not uniform, and which has gaps and vacuity. In another example of restored walls of historic monuments, we see that the restored site experiences a sort of vertical crack and extensive deformation. Here the coexistence and proximity of history and crack become clearer, and that decentralization of history becomes truly more. However, no media documents "The Past", as well as photography, Mohajer's experience, and his view, are considered a kind of dislocation. This dislocation is evident in the "The Past" and "Teheran without History" collections. Broken brick paving is filled with heterogeneous pieces, but as a wound healed (sometimes with awkward and unsuitable objects), it shows signs of loss, an abyss that does not fill. The artist has, in a way, with the dominant impression of history, made a gap thereby attempting to oppose conventional historiography and the "understanding of the postcard history." Accordingly, a kind of shock arises, and the viewer experiences a kind of dialectical experience of the great and the small subjects, which seems paradoxical. The structure of history in the above-mentioned artistic representation is intertwined, complex, full of visible and invisible connections, of which only some of its components and parts are in a highly visible and remarkable form. The dominant view here of the historical time and place is a view that is not touristy and eye-catching, but critical. Reading the photos, we can say that the ancient exaltation and glory are not inviolable, and the common and conventional perception is a confused and controversial one. Buildings that used to be identifiable and sometimes gave people a national religious identity have become, in the supermodern state, non-places without the identity of their own, and on the other side, signs and numbers, such as those on restoration plaques appear as components of what Augé described as non-place. One of the salient features of the "Present of Past" collection is that contrary to the general tourist view seen in dealing with a historical site, the photographer seeks to some extent unfamiliarity with those familiar historical sites. The first measure that Mohajer uses to achieve this unfamiliarity is not to show the integrity of the place-space, which leads to the lack of recognition of a particular place by the audience. His next strategy is to recognize the location relative to awkward elements such as glass, scaffolding, and other covering surfaces. For example, when he shows the Isfahan Grand Mosque, there is no news about that delicate and spiritual atmosphere mixed with games of light and color, but the audience is faced with an eclecticism of heterogeneous elements; the curvature of Islamic-Iranian architecture in contrast to the sharp lines of scaffolding which can be interpreted as a sign of the distortion of Iranian

25

architecture in the era of Supermodernity. Moreover, this current anonymity in the photography atmosphere makes the audience feel captivated and has a pleasant self-awareness. These spaces release the person who enters them from their normal designations and reduce the audience's existence to the relationship with space, as a traveler, which this kind of individual diminution causes anonymity and passivity.

Conclusion

In this research, by investigating the theories of Mark Augé and searching for non-place components in the photographs of Mehran Mohajer and Mohammad Ghazali, as two contemporary Iranian photographers, it was observed that the camera was a tool for the Iranian artist to explore a non-place phenomenon in the context of urban space with the help of its profound monocular vision. Non-place in Mohammad Ghazali's artworks is represented by searching for concepts like identity, history, and relationship. The temporary encounters with the city, which are achieved through careless photography and coincidence in his photographs are a testament to the temporary nature of everything in the non-places that Augé explains. As Augé believed, non-place has no history. In the temporary world of Ghazali photographs, history is not a fixed subject, but a concept that is hidden and burned by photography with the corrupt Polaroid film and has no place in the present time of the city. In addition, the lack of identity in Ghazali's photographs is sometimes expressed by representing the distortion of collective identity in relation to the identity-making factor and sometimes by involving individuals in depicting what gives them identity. In these arts, the relationship between individual and object replaces the relationship between individuals, which is evidence of the lack of relationship in the non-place. In addition, the excesses of individual authorities, which in Augé's view are one of the components of the postmodern era, appeared in Ghazali's artworks appear by generalizing the process of creating the artworks. By examining the artworks of two photographers and making a deductive evaluation between the actions of the two artists, it was observed that the photographic tool is one of the basic foundations of Ghazali's artworks. The various cameras with distinctive features and the variety of films used by him allow him to attach multiple layers of meaning to his photographs. But on the contrary to Ghazali, Mohajer places more emphasis on the characteristics of the photographic practice and the photograph itself than on the tools. Details, framing, and time is the most important features that Mohajer has always paid attention to and although in some of his works, such as the Tehran History Collection, the role of the tool and the importance of its position have been considered, the tool still shows a special feature such as time and point of superiority. Review of the artworks of these two Iranian photographers, it was concluded that their methods of representing the reality of the city express non-place components. In these artworks, space as an object within cultural discourse

26

reveals geographical, anthropological, and sociological relationships. In depicting space, Mehran Mohajer pays attention to the element of time in two ways; the first image of time shows a historical past with a distorted historical identity and on the other hand, the recent past is full of events that have become the arriving history. Both areas of time depicted in Mohajer's artworks show the context of creating non-place from Augé's point of view. Mohajer arrangements for the space display through the photographic medium are the use of decentralization and dislocation. By portraying the distorted details hidden in the generality of the monument, he dislocations them thus, making the monument non-place in relation to the present. The current complex time penetrates history and suppresses conventional contracts to create an image of the non-place. He also emphasis connecting users to non-place through words and text. In addition to the frequent use of text, the compactness of time, and through it the display of excess in time, leads to the non-place representation in the works of Mohajer.

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