

# THESE IS PROCESS BOOK

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Master of Photography



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## ABOUT ME



I am Sepehr Kabiri Majd as a freelance photographer and art director. I take pictures of every aspect of life. Born in Tehran- Iran (1989). My first use of a camera was when I was in primary school as a birthday gift from my father who was a director of photography in the Iranian movie industry. This desire drives me to the art school studying graphics and next, I graduated from Art & Architecture University in the photography program. My intention to pursue the perfect image had forced me to establish my photography studio and has taken into the ambiance for more than a decade working on my projects. I am always climbing the way towards being the best of myself and taking on every project with a fresh perspective, deep curiosity, and a willingness to test and explore. I have pursued photography in MA to reinforce the lack of my knowledge in the theory of photography and practice to reach a standard level as an artist.

I use photography as a means of self-expression to identify hidden qualities of my character, to better understand my identity, and to express my interpretation of the world around me. I am fascinated by the subjective nature of events, how two people can have exactly the same encounter and have radically different interpretations and place different values on them. My experiences are both a source of pain and joy – my source of inquiry and inspiration. They are what I tap into when creating my art. The process of production is a part of the identity meaning because I do not know who I am and what my identity exactly is. It has multi surfaces that cannot fit in one aspect and has different sides. That's why I am discovering it in time and have been following the issue of photography which causes me to recognize my identity by creating itself. . It somehow likes selfies, when I am creating my art, in fact, I am creating other versions myself. Time always has a psychoanalytic effect on me. I psychoanalyze myself by the tool is photography. An obvious understanding of myself and my world allows me to explore fragments of life in an abstract form, and also to interact with people I would otherwise not be able to engage with them. My goal is to use my camera to explore the overlooked helps me engage more deeply where I am in space and time and more importantly tell new stories.

My choice of subject comes from a place of intuition and is fuelled by an impetuous desire to partake in the stories that unfold around me. I seek the unknown and look at the stories that are not at first obvious and uncommon in common. My photography evokes the passage of time that has happened to me. My photographs are to explore the nuances of movement and the modulation of time as it passes from past to present to future. To me, the viewfinder is a white canvas or empty space which paint by my thoughts through photography. My photographs are a reminder that what I create through the viewfinder is only real to me.

My concern with telling a story encounters me to find myself interested in the results of immersing myself in the story and recording my reactions and actions to my world. The photographs come from that immersion.



"EYE  
EXPANSION"



## FINAL PROJECT PROPOSAL

'Eye Expansion' is a glimpse into the lack of the mental factors performance in seeing the human body which a body cannot be depicted correctly without them as we observe on the reality. Firstly, it reveals the role of the mind to form reality and then to the physical perfection of the body and the actual power. It is a continuous investigation of how we perceive and save the image of our imaginations. To me, dreams as the unreal world are the nearest where my imaginations arouse visually, and there are an array of existing memories with some drawbacks.

Now, I have tried to achieve a mediated picture through 'Eye Expansion' to shape what we called body. These bodies with anonymous identities will comprehend after seeing since we always use meditation to give life to our imaginations.

By inspiring Parmigiano (1503-1540), who stated that "there is no single correct reality and the distortion is as natural as the appearance of things", each image is a personal testimony in which I have observed the visual border between the world of reality and the world of unreality. Beyond reality, some functions cannot be processed, 'Time' is no longer linear. It is like, time has stood still, but we can move in the 'Space' and change its structure. The 'Proportion' that is partially distorted, and the 'Perspective' that lost its direction. In a way, the images are borrowed from the representation of our visions of dreams since it is the first thing that we can feel the unreal world, in essence, I intend to move the presumption image -the mediated picture- of the body between layers of reality and unreality.

Looking at the unknown body is similar to an encounter that depicts the visionary. Depicting the body where the reality is unreal, where the reality is missing everything, it is the kind of silence deformation. The body tells something, offers a reckless view of the deconstruction, possible causes of alienation, and feeling of isolation which seemed to reveal the future as well as hidden aspects of the past and present.

My bodies are devoid of any kind of law and order or even disorder. Something like as if nothing had happened, yet the changes are obvious or rather something that I was familiar with does not have its previous function anymore. Exaggerated, distorted, and confused images, disturbing thoughts, strange stories, and different times in one time.































