

PRESS RELEASE



HODA AFSHAR

Behold

Behold was made unexpectedly and without design. I was travelling in a city that I sometimes return to, and I got to know a group of gay men. There, where they live, these men (and many others like them) are mostly left to be. But only on the condition that they lead one part of their lives in secret. Rarely do their bodies ever meet in open honesty outside, in public. Only here in this bathhouse, is their desire to be seen and embraced by others – just to be and to be held – played out in the partial openness of these four closed walls.

The bathhouse no longer exists. But while it still did, these men invited me to document it and glimpse a little of their lives in it. We arrived, but I was not allowed to enter. So we rented the place, and for a few hours I took pictures while these men played themselves performing their lives for my peering camera, in order that their desire to be seen might be realised. Here in the world of the images – in the act of beholding, where the bare thereness of life is transformed from mere appearing or appearance, into something more meaningful... into recognition.

This exhibition is made possible with the very generous support of Ilford and PSC Print Shop. Also, a great appreciation to Timothy Johannessen and Peter Hatzipavlis for their invaluable contribution and support.

ILFORD



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Opening Hours:
Wed–Fri 11am–5pm
Sat–Sun 12–5pm

Night Projection Window
7 nights after dark

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Image:
Hoda Afshar
From the series *Behold* 2015
courtesy the artist



Centre for Contemporary Photography is supported by the Victorian Government through Creative Victoria and is assisted by the Australian Government through the Australia Council, its principal arts funding and advisory body. Centre for Contemporary Photography is supported by the Visual Arts and Craft Strategy, an initiative of the Australian, state and territory governments. CCP is a member of CAOs Contemporary Arts Organisations of Australia.

Exhibition Details

EXHIBITION OPENING
Thursday 3 August 2017, 6–8pm

FREE ARTIST TALKS
Saturday 5 August 2017, 12–1pm

ALSO EXHIBITING AT THIS TIME
Julie Davies and Alex Rizkalla, Lynette Smith,
Artists Film Workshop and Jesse Dyer

Contact

For further information, interviews or high resolution images please contact:

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Masterclass

A rare opportunity to grow your skills with major photographic artists.

HODA AFSHAR

On New Documentary Form: The Image as Evidence

TWO SESSION WORKSHOP

Saturday 26 August and Saturday 2 September 2017, 10am—4pm

The documentary image: by embracing its reality as a fiction—by announcing its own presence—what it becomes is a sign. A sign that traces its own history. An evidence.

In this workshop, Hoda Afshar will draw on her experience as both a documentary and art photographer, as well as a researcher and teacher to explore questions about the nature and possibilities of documentary image-making today. Reflecting on her own concerns with the communicative and world-making power of art and photographs, Hoda will guide participants through her process of constructing narrative-based work that is both conceptually focused and personal, and which intersects the usual lines between 'staged' and documentary photography. Held over two sessions one week apart, attendees will also be encouraged to produce (or re-mix) their own work in the interim. Hoda will also provide individual advice about developing a visual language that reflects the thematic concern of each student's work, and above all, about constructing an image series, as opposed to the traditional way of 'saying everything in one photograph'.

Book online at www.ccp.org.au/masterclasses-hoda.php or call CCP on 03 9417 1549

Artist Biography

Hoda Afshar was born in Tehran, Iran, and she is now based in Melbourne, Australia, where she practices as a visual artist. She completed a Bachelor degree in Fine Art–Photography in Tehran and began her career as a documentary photographer in 2005. Hoda is currently a PhD candidate in the department of Art at Curtin University, and also lecturers in Photography.

Since 2007, Hoda's work has been widely exhibited both locally and internationally and published online and in print. She also won the 2015 National Photographic Portrait Prize in Australia.

Through her art practice, Hoda reflects on issues related to representation, displacement, gender and identity politics. Her work aims to open lines of communication in a world both homogenized by global economy and unsettled by mass migration.