

**EXTENDED
ABSTRACT****Analysis of the works of Mehran Mohajer:
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Received: 04.05.2019

Accepted: 26.06. 2019

DOI: 10.22055/PYK.2019.14968

Introduction

Photography experts believe that Mehran Mohajer is a photographer who makes good use of the power of photography media, such as straightforwardness and even spontaneity (i.e., snapshots). He utilizes two approaches in his works, including documentary writing and formalistic attachments, both of which can be studied in Mehran Mohajer's works. All of the features of Mohajer's works at least in the field of photography represent unique works, and no one has been able to apply this method simultaneously. Therefore, it is possible to gain a better understanding of this artist's creative look by investigating his collection of works. This study aimed to discover the artistic expression in Mohajer's photographs that reaches a specific expression with specific elements. To this end, it was attempted to identify the modes of expression in photography using linguistic possibilities. Since there is a dearth of research on criticizing Mehran Mohajer's works, the literature on the topic was investigated in this study. The article entitled "Investigation of the Importance of Semiotics (Semantic Implications) in Conceptual Photographs" by "Freshteh Dianat" (2017) addressed the role and position of photography as one of the fundamental and expressive elements of conceptual art. This study seeks to highlight the role of semantic implications in conceptual art by evaluation and analyses of the position of semantics in conceptual photographs based on Pierce's theory. Therefore, the main question is: what position does the photograph have in the semantic implications of conceptual art?

Keyword:
Mehran Mohajer
Artworks
Photography**Methodology**

This qualitative study was conducted based on a descriptive-analytic approach. The data were collected using library resources and the photographer's analysis of photographs.

Findings

What can be considered in the works of Mehran Mohajer as his most personal approach is the inclusion of linguistic understanding into the discourse of photographic representation. In other words, this part which seems to be an interdisciplinary discourse of "linguistics-photography", is the most creative feature

of Mohajer's works when confronting photography. Furthermore, by taking photos from words, he seeks to penetrate the symbolic layers of our understanding that lie before the formation of the object. This is what can be presented as the concept of "object" in the works of other photographers. In recent years, given the gradual digitalization and weakness of the objective authenticity of the photography, as well as the strengthening of the subjectivity, and therefore, the form in this medium, we can clearly see the dominance of the form and the diminishing of the linguistic view in Mehran Mohajer's photos which is his most personal approach. Consequently, the words that formed our elementary symbolic understanding are gradually replaced by the same objects that other photographers have always been photographing, and the very essence of photography is reflected in this objectivism.

Following are some photos from this photographer's collection.

Conclusion

Mehran Mohajer has attempted to incorporate linguistic understanding into an image representation. In other words, his work acts as a bridge between linguistics and photography. Mohajer has used photography as a visual expression format to convey his message to the audience. According to Mehran Mohajer's collection of photographs, it can be said that his works have been associated with a formalist approach from now on. In most of his works, one has to stare at the picture conceptually with great reflection, which may be repeated and repeated to reach the concepts he intends to convey. This kind of investigation provokes the audience's mental involvement and raises countless questions in mind. In fact, Mehran Mohajer seeks to work with the elements, concepts, and symbols in the art of photography, and his mission is to reflect on photography itself and the mechanisms of photography that are related to the fundamental concepts of linguistics. Mehran Mohajer uses photography as a visual expression format to communicate with his audience by shaping the message and expressions. His approach, which takes a deeper and more conceptual view of the photographic profession, brings to the forefront the understanding and process of common grounds in the concepts of language and art. This approach can be of utmost



Figure 1
Ball, 2006
Source: Mehran Mohajer



Figure 2
Past history, 2006
Source: Mehran Mohajer

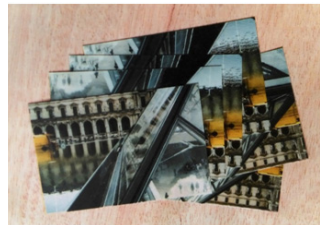


Figure 3
The museum album
Source: Mehran Mohajer



Figure 4
The past present album
Source: Mehran Mohajer



Figure 5
The past present album
Source: Mehran Mohajer



Figure 6
The past present album
Source: Mehran Mohajer



Figure 7
Tehran at night album
Source: Mehran Mohajer

PAYKAREH

Journal of Art Faculty Shahid Chamran University of Ahvaz
Analysis of the works of Mehran Mohajer: A contemporary photographer
Vol. 8, No. 16, Summer 2019, P. 38 - 53

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importance in humanities, the arts, semantics, and the formation of the basic concepts. The employment of artworks in Mohajer's works requires a strong and professional understanding of photography that has been the focus of most young photographers today.

References

- Dianat, Freshteh (2017), Investigation of the Importance of Semiotics (Semantic Implications) in Conceptual Photographs, the Fundamental Theories of Visual Art, No 4:71-84.



Figure 8
Tehran at night album
Source: Mehran Mohajer



Figure 9
Tehran at night
Source: Mehran Mohajer