

# The Everlasting

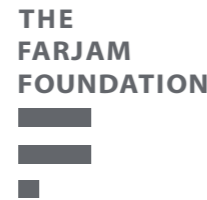
A Selection of Photographs by Abbas Kiarostami  
From The Farjam Collection



## Roots

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# THE FARJAM FOUNDATION

The Farjam Foundation is a private, non-profit, non-governmental organization. Engaging and fostering a cross-cultural dialog, inspired through art and culture, is an integral part of the Foundation's purpose and mission. The Foundation's private art collection, The Farjam Collection, accentuates the core of the Foundation's work, featuring Islamic and pre-Islamic, Contemporary Middle Eastern, as well as Modern and Contemporary Art.

Embarking on a timeless journey through the history of art, The Collection embodies a fusion of cultures and traditions between East and West. The Islamic section encompasses the entire history of Islam, assimilating an array of objects produced from Andalusia to Mughal Indian territories. The assortment of treasures includes: Islamic manuscripts, miniatures and illustrated books on science, mathematics and poetry, as well as finely decorated metalwork, lacquer, glasswork, tiles, glazed pottery, woodwork, textiles, coins, jewellery, and fine carpets.

The Modern and Contemporary Middle-Eastern section of the Collection is the foremost of its kind, comprised of iconic works by the modern masters of the region. From established to emerging to cutting edge, the artists featured mirror the rich, dynamic Middle-Eastern art scene.

The Modern and Contemporary section of the Collection includes major pieces from the Impressionist, Expressionist, Modern, Pop, Minimalist and Conceptual art movements. Its expanding

range of works embrace internationally recognized Modern and Contemporary masters such as, Pablo Picasso, Henri Matisse, Georges Braque, Pierre-Auguste Renoir, Joan Miro, Fernand Leger, Alberto Giacometti, Jean-Michel Basquiat, Anselm Kiefer, Anish Kapoor and Gerhard Richter.

The Farjam Foundation participates with local universities and international institutions to encourage and develop a cultural understanding through education and artistic dialogue. The Foundation hosts tours and specialized programmes for young scholars and universities. Its initiatives enhance a broader understanding of global differences through a curriculum of artistic programmes, promoting tolerance between nations.

Since its inception, The Foundation has collaborated in a variety of meaningful projects with renowned organizations, working alongside the United Nation's World Food Program, Dubai Cares, The Prince of Wales Charity Trust and other international charitable institutions. The Farjam Foundation is a patron of The Prince's School of Traditional Arts and underwrites the post of Farjam Curator of Islamic Arts at the British Museum. Its principal objective is to connect the world through cultural, intellectual, and educational experiences.

All exhibitions and programmes are free, non-political and open to the public. The Farjam Foundation's flagship DIFC space houses a series of alternating thematic exhibitions to showcase The Collection and related educational programmes to the public.

## PREFACE BY FARHAD FARJAM

It is a great honor to be able to celebrate the life and artistic contribution of the late Abbas Kiarostami, a personal friend and visionary in the filmmaking world. His work has both influenced and been influenced by wider movements in art, design, film and contemporary culture. As one of the world's most critically acclaimed filmmakers, Kiarostami is widely recognized for transforming the landscape of contemporary cinema, with mastery of different media and exploration of diverse themes that have resulted in international recognition and a distinguished catalogue of evocative work.

I grew up with Abbas Kiarostami's art. For years I enjoyed viewing his work in exhibitions, museum spaces and cinemas. However, it was much later that I had the privilege to meet him in person; one of my greatest regrets has been that we did not meet sooner. It was two other masters of contemporary Iranian art, Aydin Aghdashloo and Mohammad Ehsaei, who introduced me one evening to their life-long friend and colleague Abbas. We were so immersed in our shared love of art that conversation continued far into the night, till the break of dawn. From that night onwards, Abbas became one of the most cherished figures in my small circle of close friends. Each time we met and reflected together on his work, I found myself in a daze of creativity and imagination. We discussed his thoughts and views behind the artwork, sharing unforgettable hours of pleasure and forging irreplaceable memories.

A humble mastermind, Kiarostami had his own unique perspective on life, society and individuals, which was probably the very essence

of his genius. He saw heritage and history in every wooden crack and chip of paint. He tasted, with an unparalleled joy, the splendor and energy of life in every raindrop and every snowflake. Kiarostami's heart and mind would instantly harmonize with his surroundings, feeling the pain of old trees or the love of young birds, and seeing the essence of life and love through those feelings, which he would then magically capture through the "click" of a camera, the "cut" of a film, or the "rhyme" of a poem. These artistic punctuations created a metaphor that conveyed the deeper and true meaning of those unique moments. He was a philosopher whose enormous talent enabled him to connect with his audience through a seamless flow of emotions. Through his art he was able to project this uniquely personal take on life and death, love and emptiness, suffering and happiness within the intricate context of human relationships. Abbas's sudden loss will forever be felt by the art world.

It is an enormous privilege for The Farjam Foundation to exhibit the works of a true master of his art. This collection is a small glimpse into Abbas Kiarostami's vast array of work and a modest tribute to a friend who, like his art, was much larger than life. I wish you an enjoyable journey through his series of photography.

Farhad Farjam  
March 2017

## FOREWORD BY AYDIN AGHDASHLOO

Abbas Kiarostami's artistic career did not start out with filmmaking and photography, but was born out of his talent for painting. During his teenage years in high school his creative skills were encouraged and nurtured, and therein marked the beginning of his journey through the arts.

On graduating from the School of Fine Arts of Tehran University, he emerged as a gifted and accomplished painter. It was only when he began making films at the Institute for the Intellectual Development of Children and Young Adults that he began to focus on the field of photography. In the early days he pursued photography because of cinema, and his photographs, with all their intelligence, sophistication, perception and sense of space, were heavily influenced by the same sketches that he once drew with his coloured pencils. Many of his most memorable scenes from his most famous movies (such as the famous hill at the *Where Is the Friend's Home?*, with its zigzag path) are actually exceptional and everlasting photographs that reflect the whole sentiment and meaning that he was intending to portray.

In the last two decades, Kiarostami began to focus on photography as an important part of his artistic creativity and as a result he conducted several art exhibitions in Iran and other countries around the world, the last of which was the exhibition at the Aga Khan Museum in Toronto. Kiarostami's mostly black and white photographs focus predominantly on spaces, places, landscapes and man-made artefacts. They portray his passion, attachment and

admiration for simplicity and sheer reality. In his films, Kiarostami's ultimate focus was on exploration and reaching that same simplicity and sense of sheer reality; modesty and minimalism have the final word in his photographs as well. His thirty years of photography can be divided into specific seasons and subjects that include snowy landscapes and trees in snow, old perishing doors, beautifully curved plains and hills, droplets of rain on widows, tree barks, birds and so on.

Kiarostami's photographs are characteristically large in size; even in his last exhibition of the *Old Doors of Tehran*, he tried to ensure his images were faithful to the actual size of the doors he had photographed, which clearly signals his desire to portray their "sheer reality." This same characteristic was his primary and everlasting concern in cinema, photography and video art, and was the perspective he adopted all through his life.

Even if Kiarostami was not the most famous Iranian filmmaker and one of the world's most prominent and contemporary filmmaker, through his lyrical and brilliant photography (quite the same as *Wim Wenders*) he has secured an eminent position in the history of art.

Aydin Aghdashloo  
March 2017

## FOREWORD BY SEIFOLLAH SAMADIAN

A man who, in his seventies, was seeing the world through the eyes of a seven-year-old child.

The famous quote, “Everybody can look, but they don’t necessarily see” from the renowned Hungarian photographer, André Kertész, illustrates the fundamental difference between “looking” at things and actually “seeing” them; a difference that has always been (and will always remain) the main concern among photographers.

It is exactly that fundamental and elusive difference that makes Abbas Kiarostami’s creative presence in life and art so unique. Even in his seventies, Kiarostami was seeing the world through the eyes of a seven-year-old child, full of novelty and amazement, and without getting caught up in the routines of everyday life.

This characteristic was perhaps Kiarostami’s most important attribute; facing every moment of life and seeing both the visible and invisible secrets of the universe. Yet what certainly has turned him into a distinct and eminent personality in the world is his endeavor to stay unique in his ethics and his social and artistic approaches throughout his life.

As someone who knew Kiarostami and had the pleasure of being his friend for nearly three decades, I have witnessed how he devoted nearly 20 hours every day to photography, film making, poetry and modern arts. This included video art, installations and a wide range of opportunities made available in the field of art as a result of the digital revolution. I heard this many times from him “The best moment for me is when I hear the car doors closing, and I take refuge in nature, far away from the city and its urban formalities.”

From Kiarostami’s point of view, nature portrays its most beautiful visual image in winter, when everything turns white, and this is exactly where Kiarostami’s inherent minimalism blends the black and white photos with the amazing array of gray shades in his works.

In the meantime, Kiarostami’s *Snow White* series portrayed in this exhibition is an unquestionable proof of his visual creativity, as well as his mental and spiritual peace while approaching nature, and life as a whole.

Seifollah Samadian  
March 2017

# THE EVERLASTING ROOTS

“It’s said that in the beginning was the word, but for me the beginning is always an image. When I think about a conversation, it always starts with images. And what I love about photography is the inscription of a single moment: it’s completely ephemeral. You take the photograph, and one second later, everything has changed.”

- *Abbas Kiarostami*

Multifaceted and dynamic, Abbas Kiarostami (Iranian, 1940-2016) charted an artistic career that was not bound by a singular definition. Exploring inventive techniques and mediums, Kiarostami was equally skilled in painting, filmmaking, poetry and photography. Passionate in his life and through the lens, Kiarostami passed away last year in Paris, yet his work continues to be a reference point for many contemporary artists. His uninhibited expressions of the human condition, always laced with a persistent optimism, make his work unforgettable and everlasting.

His cinematic repertoire contains over 40 works, comprising of documentaries and short films made since 1970, including: *Koker Trilogy*, *Like Someone in Love*, *Copie Comforme* and *The Wind Will Carry Us*. His critically acclaimed film *Taste of Cherry* is a quiet hymn on intimacy and integrity that was awarded the Palme d’Or at the Cannes Film Festival in 1997. Praised film director and critic Jean-Luc Godard once commented on Kiarostami’s artistic prowess saying, “Film begins with DW Griffith and ends with Abbas Kiarostami.” (The Guardian, 2016).

Whereas his films tackle unconventional and philosophical questions through subtle contemplations from the lead characters, Kiarostami’s photographs tend to capture the more traditional themes of landscape and nature. His photographs have been exhibited at the Victoria & Albert Museum in London, the Centre Pompidou in Paris

and the Museum of Modern Art (MoMA) in New York, while The Louvre museum hosted an exhibition of Kiarostami’s photographs in November 2009. There was also an exhibition of his photographs at the Imperial City Art Museum in Beijing, and in the same year, Kiarostami’s two photo series *Roads* and *Snow White* were also exhibited in Turkey.

Although his international reputation was achieved mainly through cinema, he managed to expose a more intimate version of himself through photography. His photographs, mostly of the Iranian landscape, are a reflexive gesture, showing a deep searching humanism that forms the ethical heart of his work. The images of nature go beyond contextual boundaries and surpass the constraints of language and culture. His images blend symmetry and uniformity from the simplest prospect but ultimately guide the viewer into a discovery of “stillness” itself.

This exhibition embraces the many chapters of Kiarostami’s lifetime work and celebrates the artist’s achievements as a modern master. The display focuses mainly on his photographic compilations and encompasses over 30 photographs from Kiarostami’s series: *Snow White*, *Roads*, *Trees and Crows*, *Doors Without Keys*, *Wind and Rain* and *Windows*. Kiarostami’s biography is inextricably intertwined with his art. The exhibition examines key moments of his life, which further illuminate the artist’s methods and motivations.

# ABBAS KIAROSTAMI



Abbas Kiarostami was born in Tehran, Iran in 1940, and was educated at Tehran's University of Fine Arts. Having started out in advertising as a graphic designer and illustrator, the late 1960s saw him move on to create credit titles for movies and illustrated children's books. He then joined the Center for Intellectual Development of Children and Young Adults, where he started a film section and a program for youth, and simultaneously began his career as a filmmaker.

After working on features films including *Experience* and *Mosafer*, he directed short features addressing a variety of reflective themes, such as life and death, and spiritual and material journeys. In the 1990s, Kiarostami attracted critical acclaim and his film *Taste of Cherry* won the Palme d'Or at the 1997 Cannes Film Festival. His other masterpiece, *Close-Up* (1990), and later, the poetic *Life and Nothing More* (1992), ultimately led to Kiarostami's recognition in the West. He won the "Un Certain Regard" award for the latter at Cannes and received recognition from many great directors such as: Quentin Tarantino, Martin Scorsese, and Werner Herzog, among many others.

During the mid-1990s, Kiarostami began to produce around the

world and wrote scripts for his former assistant, Jafar Panahi, for *The Journey and The White Balloon*. Like Ridley Scott and Pier Paolo Pasolini, Kiarostami expanded his talent to many diverse mediums, such as poetry, painting, and photography. In between two books of poetry, he published his photographs in *Untitled Photographs*, featuring 30 pictures of Tehran in the snow, taken between 1978 and 2003. Kiarostami participated in many festivals and received several honours including the Federico Fellini Gold Medal (1997) from UNESCO, the Akira Kurosawa Award (2000), and the Fellowship Award of the British Film Institute (2005).

Kiarostami's films garnered numerous awards throughout his career and in 2004 he received the Japan Art Association's Praemium Imperiale prize for theatre and film.

Kiarostami passed away in Paris in 2016. A true visionary, Kiarostami's has brought an innovative interpretation to the world of art by drawing on the beauty of nature to further illuminate the human condition.





SNOW

WHITE

*Series*



# SNOW WHITE

The photographs of the *Snow White* series were taken along Iran's Caspian coast during walks Kiarostami had taken in search of filming locations. The images he took were spontaneous and unplanned; immediate reactions to the inspirations of his surroundings, impulses motivated by feelings of awe and wonder.

His own comparison between the *Snow White* series and Japanese sumi-e brush-painting best revealed the kind of thoughtful precision he sought, as well as the kind of relationship to nature he was stirring. Though very different than his socially oriented films, his photographs are similarly pared down and intensely focused, and should also be seen as an effort to get directly to the essence of being.

"Not being able to feel the pleasure of seeing a magnificent landscape with someone else is a form of torture. That is why I started taking photographs. I wanted to eternalize those moments of passion and pain." – Abbas Kiarostami

Abbas Kiarostami's *Snow White* series are bold, thoughtful and desolate natural landscapes that represent a significant departure

from his films and the messages conveyed in them. In the *Snow White* series, the political conversation has been replaced with philosophical contemplation. Kiarostami urges us to rise above the blinkered realm of material, human concerns, and embrace the majesty and permanence of nature; a force that outlives our fragile and short-lived existence.

The philosophical significance of these works rests on their qualitative contrasts between man and nature. The tree, corresponding to life and growth, is in symbolic conflict with the harshness and inhospitality of a snow-filled environment, but the resilience of the trees therein represents nature's ability to connect opposing elements within a seemingly harmonious whole. These photographs were taken between 1978 and 2003 - years during which several conflicts had happened all over the world, yet, Kiarostami's peaceful landscapes show no sign of any of this, a testament to nature's indifference towards mankind.



*Snow White Series*  
Abbas Kiarostami  
255 x 175 cm  
Photograph on canvas  
1998  
Edition 1/1

“How hard it is  
in the middle of summer  
to believe in snow.”

- *Abbas Kiarostami*



*Snow White Series*  
Abbas Kiarostami  
336 x 140 cm  
Photograph on canvas  
1998  
Edition 1/1



*Snow White Series*  
Abbas Kiarostami  
300 x 183 cm  
Photograph on canvas  
1998  
Edition 1/1



*Snow White Series*  
Abbas Kiarostami  
90 x 60 cm  
Silver Gelatin Print  
2005



*Snow White Series*  
Abbas Kiarostami  
272 x 163 cm  
Photograph on canvas  
2005

TREES &

CROWS

*Series*



## TREES & CROWS

For many people, the tree is symbolic of life itself and it retains that meaning when looking at images, while for others it is simply something to be admired and appreciated as a living specimen. *Trees and Crows* explores the interactive relationship between nature and man, stillness and movement and light versus shadow.

Trees have always played a significant role in Kiarostami's work, a fact that is clearly visible in his *Snow White* series, his movies that are more often than not shot in rural environments, and how he has often compared himself to a tree. He has said that he, much like a tree, has his roots planted in his homeland, and if moved, will cease to bear fruit. For Kiarostami, trees are symbolic of life, and oftentimes a metaphor for people.

"The *Trees and Crows* series is the documentation of meaning in the life surrounding us or perhaps the culmination of a nostalgic approach in the passage of time." – Alireza Sami-Azar

What is unique about the *Trees and Crows* series is the two-dimensionality of the works. Most of the other landscapes by

Kiarostami are usually overpowered with depth and even though, with the lights and shadows playing on the trees, one would think that the photos would keep their depth, the works appear to be flat surfaces. The composition of these photographs gives the works a post-cubist quality. The texture of the large old trunks creates an abstract feeling, while at the same time, gives us an insight into the trees' age and speaks of the passing of time, further illuminating the fleeting nature of beings.

As in the *Snow White* and *Rain and Wind* series, Kiarostami takes natural elements as the subject matter of his work, and with them, creates metaphors and associations. The aged tree trunks are the symbol of endurance, will and "stillness" within its presence.

"The tree is the sister of man. The palm tree is made of the remains of the mud from which man was made, and that is therefore of the same essence as human beings." – Ibn Arabi [12th century poet and philosopher].



*Trees and Crows Series*  
Abbas Kiarostami  
300 x 205 cm  
Photograph on canvas  
2009



*Trees and Crows Series*  
Abbas Kiarostami  
220 x 140 cm  
Photograph on canvas  
2006  
Edition 1/1



*Trees and Crows Series*  
Abbas Kiarostami  
220 x 140 cm  
Photograph on canvas  
2006  
Edition 1/1



“I am standing  
atop.  
Deep  
in the valley  
my shadow beckons.”

*- Abbas Kiarostami*



*Untitled*  
Abbas Kiarostami  
287 x 170 cm  
Photograph on canvas  
2009  
Edition 1/1

DOORS WITHOUT

KEYS

*Series*



# DOORS WITHOUT KEYS

*Doors Without Keys* was shot over two decades in various locations around the world including: Italy, France, Spain, Morocco and Iran. Over millennia, the door has become an inescapable icon of the human condition, simultaneously welcoming and closing down, able to greet you or disregard you. The mere outline of a door can trigger a variety of impressions; we are free to go as far as our minds can take us, or go nowhere at all.

Kiarostami's attraction to photographing aged and weathered doors stems from the "stately presence" that they possess, as they do not need to be "dressed" before he photographs them. He did however sometimes wash the doors in the morning, and return to photograph them in the afternoon, once they became dry. As in most of Kiarostami's work, his focus is in the detail, and seen in the *Doors*

*Without Keys* series, the washing of the doors allowed him to expose the minute details to his audience.

This series was exhibited in the prestigious Aga Khan Museum; it was the first solo exhibition the museum had, and it was already planned before the museum opened its doors to the public. The exhibition was more than just photographs on a wall; it was an experience for the audience. More than 50 photographs of life-sized doors were placed in a maze-like layout throughout the show, allowing the audience to wander through the space, discovering one door behind the next, yet not being able to enter any one of them. This speaks volumes about Kiarostami's work in general; from his movies to his poems, he likes leaving his audience filling in the gaps, because that way the viewer can finish the story however they choose.



*Doors Without Keys Series*  
Abbas Kiarostami  
348 x 230 cm  
Photograph on canvas  
2009  
Edition 1/1

ROADS  
*Series*





*Roads Series*  
Abbas Kiarostami  
214 x 140 cm  
Photograph on canvas  
1978 - 2003

## ROADS

“Two topics that have been always inviting for my photography – trees and roads.” – Abbas Kiarostami

The road in particular is a space where mankind can come together in a meaningful way, where status and social markers matter less. A road is something everyone uses, whether they are rich or poor, and it forces all levels of people to associate with one another. The road, furthermore, signifies mobility: one can take the road to somewhere new, where they can start over.

The *Roads* series suggests a boundless journey in that, both figuratively and metaphorically, the road and its travellers share an interconnectedness of sorts: the universe itself is a road, on which all souls travel. The open road instils people with happiness and invigoration as they experience friendship and bond with each other, and humanity is filled with a sense of contentment felt through the continuous experience of connecting along the road.

Kiarostami was never sure why exactly roads attracted him, and in fact, he hadn't even noticed until later in life when he looked back at the photographs he had taken over the last 25 years and saw he had accumulated more than 1000 images of roads in his archives. He draws them back to his childhood and films, believing that he subconsciously photographed them after they kept reappearing in his films. The paths carry with them memories of the past and what's more, images of roads appear often in classic Persian literature, in contemporary poetry, and Japanese haikus. For Sohrab Sepheri roads are “exile, wind, song, travel, and restlessness, and moonlight shining on a path it does not care to follow.”

For Kiarostami roads have a very symbolic meaning; each one of us is on our own road, leading us on our own path. The roads he photographed are not just roads, they have layers and layers of meaning to them, representing the roads and paths of our lives. Sometimes, straight and simple, sometimes curved with no end in sight, and sometimes leading nowhere.



*Roads Series*  
Abbas Kiarostami  
100 x 70 cm  
Photograph on canvas  
1978 - 2003



*Roads Series*  
Abbas Kiarostami  
100 x 70 cm  
Photograph on canvas  
1978 - 2003



“How good  
that everyone walks his own path.”

- *Abbas Kiarostami*



*Roads Series*  
Abbas Kiarostami  
100 x 70 cm  
Photograph on canvas  
1978 - 2003



“The result of my deviation  
is dirt roads  
for those who follow.”

*- Abbas Kiarostami*

*Roads Series*  
Abbas Kiarostami  
100 x 70 cm  
Photograph on canvas  
1978 - 2003





*Roads Series*  
Abbas Kiarostami  
100 x 70 cm  
Photograph on canvas  
1978 - 2003

*Roads Series*  
Abbas Kiarostami  
100 x 70 cm  
Photograph on canvas  
1978 - 2003



*Roads Series*  
Abbas Kiarostami  
100 x 70 cm  
Photograph on canvas  
1978 - 2003



*Roads Series*  
Abbas Kiarostami  
100 x 70 cm  
Photograph on canvas  
1978 - 2003



*Roads Series*  
Abbas Kiarostami  
100 x 70 cm  
Photograph on canvas  
1978 - 2003



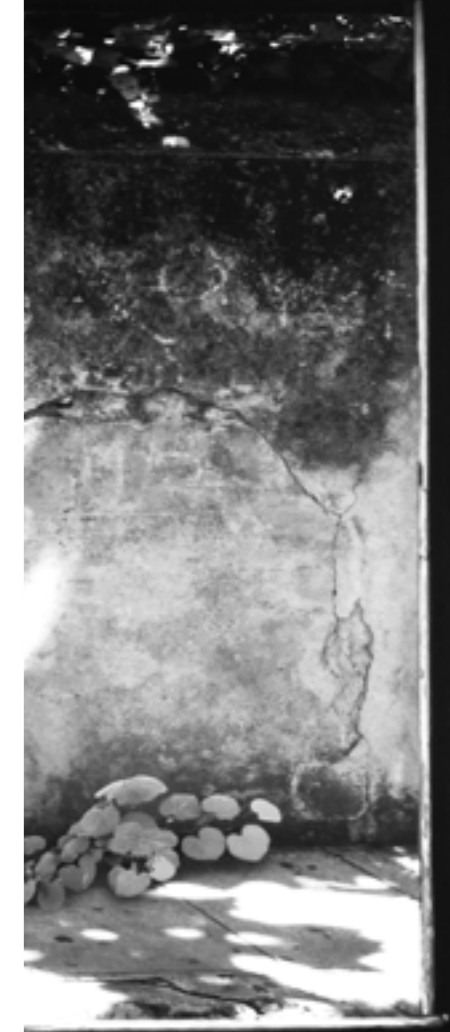


*Roads Series*  
Abbas Kiarostami  
100 x 70 cm  
Photograph on canvas  
1978 - 2003



*Roads Series*  
Abbas Kiarostami  
100 x 70 cm  
Photograph on canvas  
1978 - 2003

WINDOWS  
*Series*





*Windows Face To Life*  
Abbas Kiarostami  
220 x 140 cm  
Photograph on canvas  
2007  
Edition 1/1

## WINDOWS

When asked why Kiarostami chooses to photograph subjects such as windows he says “I started with walls, and then walls took me to windows, and windows to doors.”

One of the first camera subjects, the window is literally and figuratively linked to the photographic process itself. Even after the technical advances, the window has persisted as a compelling motif—both formal and metaphorical—for photographers.

We alone are the insiders of our interior worlds; within ourselves we feel safe and yet often isolated and sealed off. At the same time, hope is almost always contained therein; evident itself in windows, in the gates of the eyes. In the *Windows* series each window is a link, a step between the interior and the exterior. The window functions just as

the lens of a camera - it is the point between the camera obscure and the outside – the point where the light breaks through and thus illuminates another world.

As usual in Kiarostami’s work, the viewer is not as taken by what we see through the window, but rather with what we don’t see. We are left, once again, to fill in the bigger picture by ourselves. As we look at the images of the windows, we are left with several questions about the photographs. By not letting us see the whole picture outside the window Kiarostami has effectively thrown us into a world of wonder and guessing. Also typical to Kiarostami in these pictures is the play with light and shadow. The exterior and the interior seem to merge into one in these works, and flatten the image, once again giving it a post cubist feel.

“First autumn moonlight  
shining on the window  
shook the glass.”

- *Abbas Kiarostami*



*Windows Series*  
Abbas Kiarostami  
224 x 140 cm  
Photograph on canvas  
2009

WIND

& RAIN

*Series*





*Wind & Rain Series*  
Abbas Kiarostami  
201 x 151 cm  
Photograph on canvas  
2005

## WIND & RAIN

The photographs in the series *Wind and Rain* were taken through the windshield of Kiarostami's vehicle, with everything but the raindrops on his windshield in focus. Kiarostami has described his car as his "best friend," for it functions as his office, a comfortable space, and a "location for contemplation."

Kiarostami used his car windscreen as a frame, and turned off the windscreen wipers so as not to wipe off the rain. He wanted the raindrops to remain on the glass, so everything we can see in the photographs, the yellow-brown, the green, the black we owe to the light. It is the reflection of the light on the raindrops that gives the pictures these subtleties and nuances.

Kiarostami explained that the idea for this series is one he had a long time ago. He spent years looking through his car windscreen, admiring the rural landscape, the raindrops and the effect of light on them. He had tried taking photographs through the windscreen, but at that time, using film, he could rarely get the perfect light

effect to make the pictures work. However, when Kiarostami finally tried shooting with a digital camera on a project for ABC Africa, he resolved to make use of the camera for this specific project, allowing him to capture the colours he desperately sought to achieve the desired effect.

Kiarostami has said himself that "A good picture cries out its excellence at the moment it is taken. Occasionally, you feel this dissatisfaction after the picture is printed. You tear it up and throw it in the trashcan. For me there is no definite and clear-cut criterion for releasing the shutter besides my satisfaction of the image, and I am seldom able to offer a logical reason for my approving a photograph and rejecting another. It is often this feeling that guides me. If we put forth reason to interpret and describe this feeling, we have only mentioned a value that can be interpreted and described. But the real reasons which make us ponder in the face of an image are not easily discernible."

“On rainy days  
it does not rain  
enough.”

- *Abbas Kiarostami*



*Wind & Rain Series*  
Abbas Kiarostami  
201 x 151 cm  
Photograph on canvas  
2005

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“Burry

My heart separately.

How fragile it is.”

*- Abbas Kiarostami*

