

PHOTO EXHIBITION

TREES | ABSENCE, PATRICIA PARINEJAD

A visual ode to nature's beauty and to the impermanence of our existence.



© Patricia Parinejad, Birkenwald, Germany, 2009

“Trees | Absence”, the latest work of the German-Persian photographer Patricia Parinejad, invites us on a mystical journey into the heart of nature and its trees. Between an appeal to recover our lost affinity with nature and a quest for the sublime. The exhibition is from 4 April to 19 May 2012, at the Espace Imaginaid, Geneva. Opening on Tuesday, 3rd of April, at 6.30 pm

Patricia Parinejad's photographs express simultaneously the abstract attributes of trees and immediate physical presence.

The compositions capture both the concept of them as spiritual entities revered in ancient mythology and regarded by many primitive peoples as sentient beings in their own right, and the beauty, complexity and fascinating diversity of their evolution.

But these images also abruptly bring home to the viewer the startling contrast between the majesty of the tree's ecological role in the

environment and its helpless vulnerability to the destructive activities of mankind; activities that are becoming increasingly dangerous to the delicate balance of Nature through the rapid advancement of technology.

The further processing and digital manipulation of the photos aims to create a juxtaposition between two impressions: the power of the natural forces and the interconnection of all living creatures at the most fundamental level, and, on the other hand, the subjugation of nature by artificial ornamentation and decorative processes to the aesthetic whims of civilisation.

Patricia Parinejad's work is a cry from the heart – advocating a more responsible and protective attitude from humanity to the world around us, deeper understanding of our own fragile and fleeting place in universe and a realisation of our own dependence on the natural resources we are destroying.

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Her issue is the genocide committed against the world's trees - collateral damage caused by mankind's striving to maximize its own comfort and technological advance, the beginning of which heralded the incipient destruction of planet Earth.

Specifically, her work shows certain special tree species, which stand out because of their peculiar grain, their delicate aura or striking composition. Patterns, structures, textures are brought out and accentuated. Tree fungi mushrooming on bare, decaying branches convey the concepts of growth and decline. Some of the images were taken in the Mojave desert, honoring the Joshua tree, some in the Himalayan foothills showing the fragile Salforest, and some images feature the Jackfruit tree of the Brazilian rainforest at Mata Atlântica to adapt and overcome adversity against all odds.

The images were represented as Fine Art Prints on Hahnemühle William Turner with a water color structure which confers a special impression to the images.

What marks her work are a unique atmospheric intensity of expression and most intriguing perspective. Shape, texture and shading of the motif are explored until the most fascinating virtual manifestation of whatever is before her lens is found.

Resulting in truly great pictures, which are as intellectually inspiring as they are deeply touching and aesthetically pleasing.

Text: Amanda Edmonson, Hamburg



PATRICIA PARINEJAD

German-Persian photographer, Patricia Parinejad is today an internationally renowned artist. Her personal work is poised on the boundary between art and documentation, uniting meditative methods and an approach of resolute engagement with a critical view towards the decline of today's world. She has been exhibited in numerous individual and collective shows and her work may be found in various collections, both public and private. She is also well-known as one of the most respected architectural photographers in the world. Notably, her unique and in-depth work on Oscar Niemeyer architecture has attracted worldwide attention. The artist lives in Berlin.

www.patriciaparinejad.com

Une ode visuelle à la beauté de la nature et à l'impermanence de notre existence (in french only)

L'Art et la Nature ont dans leurs intimes connivences une lutte acharnée contre le passage inexorablement destructeur du Temps. Relancer la vie, la re-générer, la recomposer dans la ressemblance ou la différence, un principe universel et inévitable, auquel l'Homme n'échappe guère, malgré ses propensions à la destruction. L'art a été inventé pour conjurer lui-même le sort de sa propre finitude et aspirer ainsi à l'éternité divine. La Beauté, tel est l'Eros qui nous unit et ancre notre humanité dans l'esthétisme fonctionnel de la nature.

« TREES | Absence », l'un des tous derniers travaux de la photographe Patricia Parinejad n'est pas seulement une ode visuelle à la beauté de la nature et à ses arbres, dans ce que Gaïa a sans doute de plus sublime et de plus mystique. Bien que portée aussi vers une volonté de nous faire ressentir sa fragilité et nous amener à repenser notre relation ombilicale à elle, la photographe évite heureusement un discours par trop conservateur et maladroitement culpabilisant. Mais ce qui fait surtout la force et l'originalité de « Trees », ce qui permet à la fois de l'ancrer dans une démarche esthétique pure et d'inspirer davantage nos consciences, c'est qu'il nous renvoie à une représentation de l'existence humaine. À y voir d'un peu plus près, les arbres ne sont pas vraiment des arbres et leurs fantômes, dessinés ici numériquement, sont l'incarnation sans doute de nos spectres d'angoisses et de nos peurs liées au vide, au néant, à l'oubli et à cette mort qui rôde toujours quelque part, en nous ou autour de nous. « Absence », tel est d'ailleurs son sous-titre, évocateur évidemment d'un cheminement plus mental que biologique, d'une expérience métaphysique individuelle sur les parcours de la vie, à l'image sans doute d'un « Trees of Life », le chef-d'œuvre cinématographique de Terrence Malick. La manipulation digitale de la photographie est un procédé clairement assumé et souvent utilisé par l'auteur dans son oeuvre. Cela contribue à exprimer ce qu'elle nomme elle-même « la dimension fragmentaire, kaléidoscopique et infinie de notre monde et de notre vécu ».

Serge Macia, directeur de l'Espace Imaginaïd

TREES | Absence

Opening : 03. April - 18h30

Exhibition : 04. April - 19. May 2012

Espace Imaginaïd
pour la photographie documentaire

28, rue des Grottes
CH - 1201 Genève
We - Fr - Sa : 14h30 - 18h30
Th: 13h30 - 19h30
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