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Amir Zaki

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Amir Zaki's photographs are constructs derived from a zealous and independent vision. Zaki conceives his images not as precise documents to delineate space and time, but as hybridized moments that stem from a suspended reality. These images document the strange dysphoria associated with memory, how it shifts and mutates according to a highly personalized and unknowable private landscape.

Zaki's fractured depictions of chimneys bring to mind images of mausoleums and scared spaces; these images pivot on a strange fragmentation of reality, time and space. These central images of the facades of houses, chimneys and windows are framed vertically, elongating the distance between the camera's eye and the image. Zaki further distorts our sense of reality by blurring the foreground, creating yet another odd and disorienting hybridized perception.

Zaki prefigures a divine reality where verticality replaces the traditional horizontal perception. This effect brings to mind the question of how a photograph operates, both figuratively (what it represents) and literally (the actual image itself), and can an image actually substantiate our experience of the world? These images exist as much more than portraits of houses and bay windows. They operate suggestively, creating a direct link between imagination and memory.