

Untitled, 2021

The art practice of Tarlan Lotfizadeh can be understood as a kind of memory work whose goal is to document the artist's exploration of her own memories. However, throughout this process, we also note the existence of other public memories which seem to flow within and through the artist's own explorations. Indeed, in Lotfizadeh's works, the personal and the public appear to serve each other; they function to shape, to influence, and to complement each other. For example, as the artist deals with her own family history – with the biography of her grandfather who lived in Paris – a space emerges at the edge of the narrative, a space in which public memories oscillate between a definite presence and a mere appearance. This inventiveness is a feature of her art.

A further characteristic of her work is that her art practice is based on a meticulous observation and calculation of time. On the one hand, this might be considered a logical consequence of dealing with memory work and with historical records and archives, and therefore with a need for great attention to detail and documentation; however, in the case of Lotfizadeh, it also underlines the interest of a person who has studied physics. Indeed, it seems that Lotfizadeh's preoccupation with the calculation of time is the artistic method itself. To achieve this level of detail, the artist generates her working material from different sources including literature, film and archive, which themselves are processual media and thus are concerned with time as a concept.

The project, *Probably Approximately 1,303,050 Times*, is an example of one of Lotfizadeh's works in which all these characteristics are simultaneously present. In an exhibition space, the artist was provided with an area of unrenovated hallway. She set herself the artistic task of finding out how many people had passed through the hallway in the past 105 years – since the building had been in existence – and additionally, and perhaps less obviously, how many memories did the hallway still retain of the people who had passed through it. For this purpose, the old floor pavers made of natural stone were identified as the correct object of investigation. The artist therefore measured the broken and eroded corners of all the floor pavers and, through a casting process, reproduced the lost parts in the metal, brass. In the context of the work, the resulting formed objects can be understood as a memory store or as a visualization of the past time. Finally, the artist calculated all possible erosive factors, listed these in a series of statistics and contingencies, which were then filed in a folder to show how many people had passed through the hallway. With this methodology, the question of how many memories are still retained by the hallway of the people who have passed through it, can be approached.

A similar approach can be seen in the work, *Untitled*. This extensive project emerges from an exploration by the artist of the potential for the material stone to function as memory and as archive. On the whole, *Untitled* is an interwoven memoir in which the boundaries between illusion and reality are erased. The sub-project *Untitled* here

consists of a six-part collage work, a video and a photograph of five 3D-prints. In a research-oriented process, the artist located photos of broken stones on the Internet which she then put through a blurring process. These photos were then printed and from these prints, 3D computer models were created which were themselves finally 3D-printed in a white material. The original prints of the found stone images were then destroyed and so all that now remains are the 3D-printed simulations. In doing so, the formal language used in *Untitled* reflects the possibility of duplication in the digital age. In addition to combining time-based media, such as video and music, the project uses the merging of "screenshot of a screenshot", and following the methodology of "copy of copy", the artist generates the visual materials that serve as the basis for other parts of the project. Lotfizadeh's work raises questions about authenticity and reproductions in an age of digital technology.