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Anahita Razmi: Challenges, Experiments, and Irony

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Installations, moving images, photography, objects and performance, Anahita Razmi uses art as an expressive, communicative and political instrument. The exhibition *The Riff*, the fourth personal exhibition of Razmi in the gallery of Dubai, presents some of her recent works. In the series *No National Flag Uses a Gradient* (2022) the German-Iranian artist offers flags in shaded colours to indicate a refusal of clearly divided borders. The theme of national identity returns in *The Empire* (2022), a series of three vinyl records. A playful experiment, between national anthems and guitar riffs, which produces a universal code, repetitive, captivating and viral, in which identities dissolve, becoming irrelevant. In the single-channel black-and-white video, entitled *I Wanna Be Part of the Non-Aligned Movement* (2022), the artist is filmed as she carries out, with the right and left sides of her body, movements which are not perfectly aligned, to the sound of a speech by Rajiv Gandhi at the eighth summit of the Non-Aligned Movement in 1986 in Zimbabwe. There's more black and white in the large-sized series of photos, *World Music* (2022), potent visual depictions of abstract and imagined sounds.