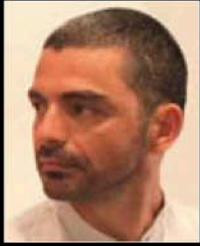


ShowCase



Jaber Alazmeh

- He is a Syrian photographer, born in Damascus in 1973.
- He has a Bachelor's degree in Fine Arts-Visual Communication from the University of Damascus.
- Jaber's view of photography is that the challenges that come with creating the work should be resolved before releasing the shutter.
- He is also passionate about painting.

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In *Metaphors*, Jaber has attempted to recreate the Syrian landscape through the lines created by the body of the horse.

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Metaphors, Traces and Wounds

Jaber Al Azmeh takes Conchita Fernandes on a journey to Syria, where he depicts the country's duality with the help of his photographs.

Imagine having to leave everything behind and relocate to a new place. When Jaber Al Azmeh fled from Syria, he took with him his images that best reminded him of a place he had called home for most of his life. Despite moving, he was firm about showing the world the Syria that he grew up in.

Creating from Visual Memory

In *Metaphors*, Jaber has acted on his visual memory to create a reflection of the valleys, hills and horizons of the scenery through the body lines of horses. However, this reflection is not something that strikes you immediately when you see the series. When asked about this, Jaber simply said ▶



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📍 In *Traces*, Jaber has managed to capture symmetry in the oddest of places.

that he wanted to bring out something beyond what there was to see. “To those who know the Syrian terrain and landscape well, *Metaphors* will not appear to be a stark contrast in terms of subject matter.”

The Other Side of Syria

After the elegance and grace of *Metaphors*, Jaber transports you to a landscape that was once beautiful. It is through *Traces* that

he has investigated the rubble and ruin in Syria. This series was created well before the Syrian Revolution which broke out in 2011, and he felt that in a way, the series served as a kind of prelude to *Wounds*.

Jaber has managed to weave beautiful stories of people that lay beneath the surface of Syria’s landscape through old run-down doors and metal scraps. “At the time I made *Traces*, everyone still existed

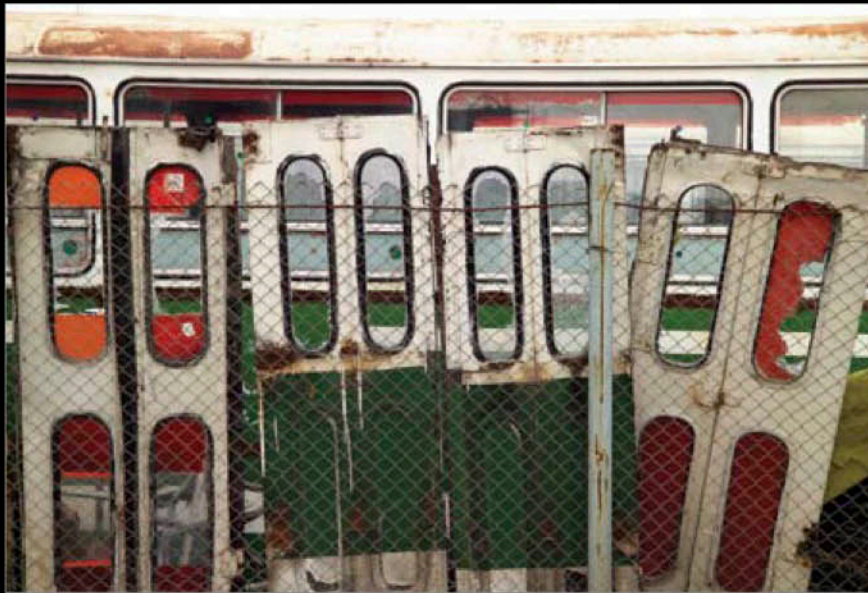


📍 Through rundown buses and metal scraps, Jaber has portrayed waste in a visually compelling manner.

GADGETS & GEAR

- Jaber has worked with a range of cameras, namely, the Minolta X-700, Yashica 6x6, the Canon EOS 1Ds Mark III among many others.
- However, he does not really have any kind of attachments when it comes to camera gear.

“The situation in Syria is such that the feelings associated with it have a different sense of urgency.”



Through dilapidated objects, Jaber has thrown a different light on the Syrian landscape.

in a state where speaking out was not an option. In a way, *Traces* was like the quiet before the storm.”

Turmoil and Hopelessness

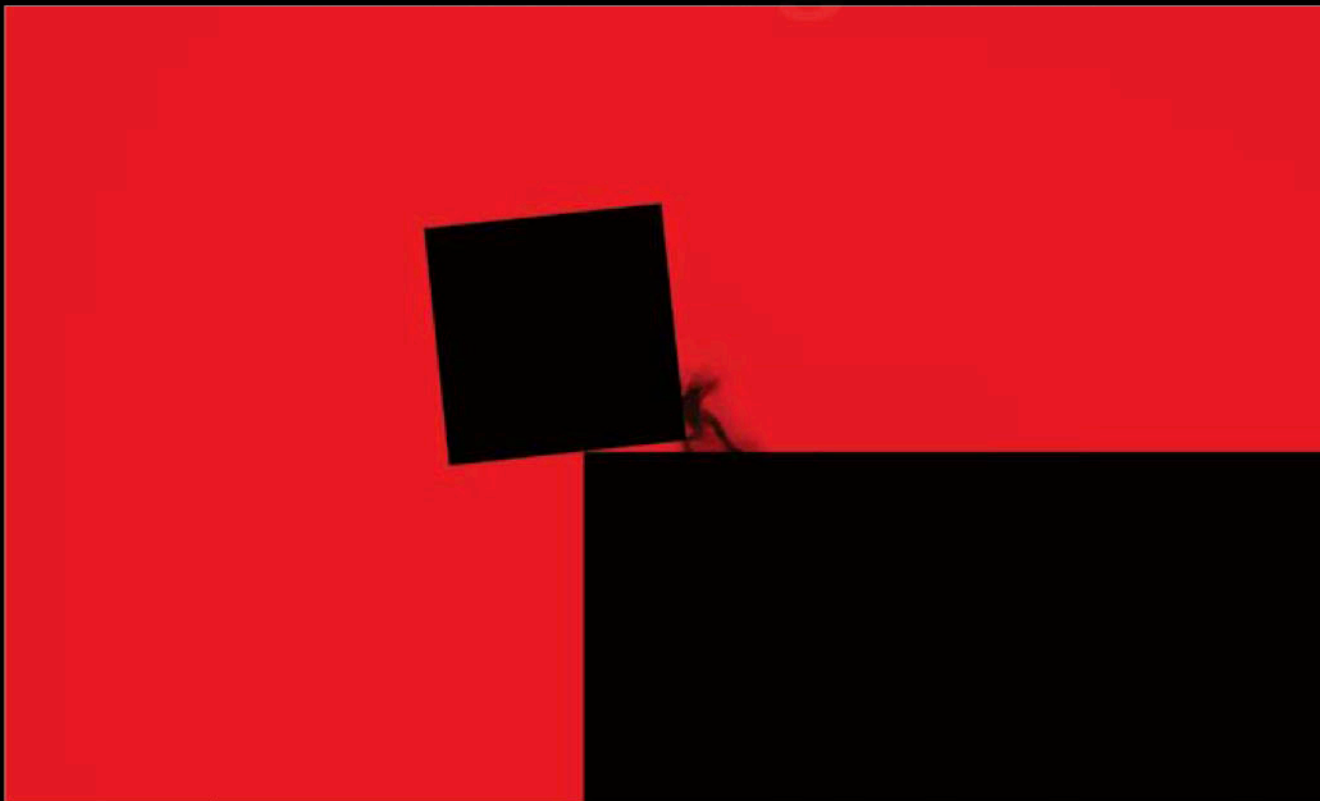
Jaber then brings the Syrian storm to you through his most striking work, *Wounds*, where he has managed to capture the feelings of hope, freedom and struggle

through the deliberate use of the colours black and red. He also features himself quite prominently in these images.

Unfortunately, while he was in the process of creating *Wounds*, he had to flee the country. “Speaking out about your political opinions in Syria was unheard of in the past. Suddenly, when you are surrounded by people speaking out, it is a ▶

Despite its rundown nature, the image manages to capture the subject’s unique and once beautiful past.





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📍 This image reflects the people of Syria and their pain and struggle fighting the revolution.

surreal and overwhelming experience.” The series therefore became an enactment of the emotions of the individuals who chose to participate in the revolution.

In terms of technique, he has used one source of red light and a very slow shutter speed to create multiple black shadows of human figures with several exposures and prefers to keep his work as close to his original concept as possible.

What the Future Holds

As the events surrounding the revolution escalated, Jaber found himself morph

from being merely a social observer to being a social activist. This metamorphosis culminated into a photo series, *A Small Group of Syrians* which is at its final stage. The photographs records people from the intellectual and creative sphere of Syria, summing up their visions, hopes and aspirations for the revolution.

It is very apparent that Jaber is driven by what affects him the most. Which is why all of his work revolves around his country. He believes that his home country will continue to be his muse for sometime, at least. “When a country is so rich in history



📍 Here, he has tried to be very symbolic and has portrayed creation, while still managing to associate it with the bloody revolution.

TIPS BY JABER

- Do not get carried away in the process of imagemaking. Rather, concentrate on the people or theme you are representing.
- The camera has a very small role to play; it is your eye and mind that you should really invest in.

“Contemporary art is actually the social commentary of our time.”



📍 This image brings out the hopes and aspirations of the Syrian people despite their ongoing struggle.

📍 Jaber has managed to cleverly use the colours black and red to emphasise extreme human emotions.

and culture, the stories that emerge from it and its people are endless.”

It is very unfortunate when the work you have created goes unnoticed by the very people who you have represented in your photographs. Jaber remains hopeful about

exhibiting his work in Syria, in the near future. I think it is only then, what he set out to do will reach a complete circle. 📍

To see more of Jaber's photographs, you can visit his website www.jaberalazmeh.com

