

The Body as Revolution

Ramak Bamzar

8 February – 29 March 2026



***A Warrior's Adornment*, 2023**

Pigment inkjet print

150 x 149.5cm

\$2700 framed



***Point-Blank – anatomy of impact*, 2026**

Inkjet print on backlit film

31 x 46cm

\$1000 not framed



***The Living Room, After Death*, 2023**

Pigment inkjet print

120 x 80cm

\$1900 framed



***Holding*, 2023**

Pigment inkjet print

120 x 90cm

\$1900 framed



***The Hero's Gaze*, 2023**

Pigment inkjet print

100.5 x 149.5cm

\$2700 framed



***Forever Names – what is recorded before it disappears*, 2026**

Installation

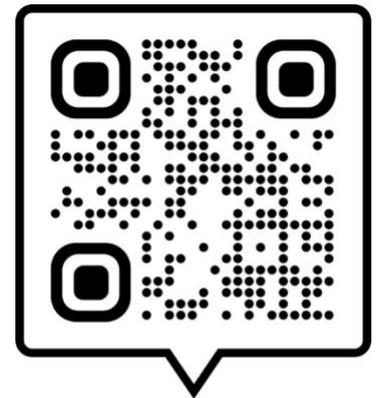
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***Absent Body*, 2026**

Installation

POA



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The Body as Revolution

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Ramak Bamzar's *The Body as Revolution* presents a series of photographic works in which the human body emerges as witness to political rupture and survival.

This work is built on a simple, devastating fact: the scale of killing exceeds the capacity of images.

During the recent uprisings in Iran, tens of thousands of people were killed in a short period. Bodies were numbered. Some names were recorded. Many identities remain unknown. In most cases, no photographs exist.

The photographs on this wall represent only a fraction of those deaths. They are neither representative nor complete. Some numbers correspond to images; many do not. In these cases, the body exists only as a number or a name recorded elsewhere, without a visible face.

This wall is not unfinished.
It is behind.

There is no space, physically or ethically, to display the full scale of loss. Images end where the violence continues. The index book records what the wall cannot hold.

Alongside this installation, a photographic series *Pro Femina Series* (2023–ongoing) made during the *Woman, Life, Freedom* movement documents the living body before disappearance, before numbering, before erasure. Together, these works trace the body as the primary site through which revolution passes, marked, exposed, and, in many cases, removed from visibility.

Born from women's bodies, through their visibility, their vulnerability, and their refusal, *Pro Femina* documents how no body remained untouched as the struggle for freedom unfolded. Women, men, children, all became part of the same rupture. In these works, the body carries loss, memory, and resistance. The body is not an image of revolution; it is its living remainder.

This work does not seek resolution. It bears witness to a catastrophe whose magnitude cannot be fully seen.

About the Artist | Born in Tehran and now based in Naarm/Melbourne, Ramak Bamzar is a visual artist and fine-art photographer whose practice centres on the body, memory and identity, examining how social and political forces shape lived experience. With a precise and poetic approach, she uses the image to register the tension between vulnerability and resistance, and alongside her visual practice she is also an emerging writer reflecting on the body, memory and human experience under conditions of pressure and transformation. Emerging from lived experience and collective memory, her work speaks to decades of repression endured by Iranian civilians, where dissent has been repeatedly suppressed, protests met with state retaliation, and cycles of imprisonment and execution have silenced generations, while coercive control over personal freedoms continues to police daily life.

