

FFOTO

Sanaz Mazinani: Imminent Infinite

Imminent Infinite is the latest in a series of works that draws from Mazinani's now decade long cataloguing of imagery sourced from the World Wide Web. For *Imminent Infinite*, she reconfigured photographs from NASA's Hubble Space Telescope to create compositions that act as portals to metaphysical exploration. Central to Mazinani's practice is the study of digital photographic propagation and its impact on representation and perception. For the artist, visualizations of deep space infer the latent beauty in the unknown. The imagery of the cosmos becomes a metaphorical contrast to the limitations implicit in networks and systems of the post internet age.

In one work, *Eclipsing Binaries*, a dark quadrilateral rectangle hovers an inch away from the wall. The panel is divided into two parts: on the left is a dark segment of the night sky with hundreds of pinprick stars. The right shows dust clouds and a sparkling cluster of nearly three thousand stars in the Milky Way. The two parts come together much like the eclipsing binaries of hot O-Stars which are perpetually bound to one another by their gravitational forces. The motivation behind this work is the observation of the unknown and its potential for achieving insight — reached through the appreciation of the vastness of the invisible and the intangible. Together, the two discrete portions of the known universe presented in *Eclipsing Binaries* reference the observable realm as a poetic symbol that creates a palpable feeling of expansion and shifting.

Mazinani is interested in the delicate visual aesthetic of these highly imagined representations of outer space, and their infinite potential synthesized by a powerful resonance in the psyche. Dynamic geometric forms and vivid colours in the series unveil musings on space, perception, and connection. They aim to emphasize the relationship between simplicity and clarity, while simultaneously building a sense of movement that contrasts and resonates in a manner similar to hard-edge painting. By further manipulating these highly processed images, Mazinani raises questions about the existential, or “the imminent infinite” as she defines it.