

Elegance of Fire

The world has become my country. I travel around it as a photographer and witness the way it drifts between war and peace. My home base is Paris, but I bear witness to the wounds of our humanity as a whole.

In 1987, I was invited to Baku and was very much looking forward to seeing the city. I knew that I would find an echo of my childhood there. This was my first time in Azerbaijan, and later I went there often, covering the decisive, tragic moments of the country's history in 1990 and 1992 for the international media.

Over the following decades, I met people from the towns and the mountains as I walked across a country that I wanted discover and explore with my own eyes.

The Elegance of Fire is a visual and poetic journey, a pictorial witness of how the country is evolving, and of the variety and wealth of its ancestral cultural identity.

Azerbaijan, Elegance of Fire by REZA. Text by Rachel Deghati.

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Size : 450×345 mm

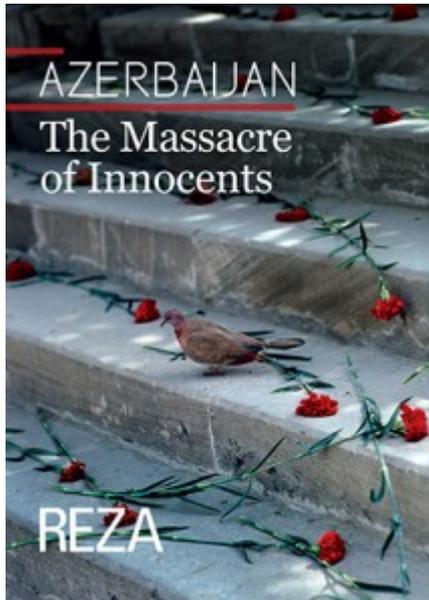
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The Massacre of Innocents

The world has become my country. I travel around it as a photographer and witness the way it drifts between war and peace. My home base is Paris, but I bear witness to the wounds of our humanity as a whole. Since 1987, when I first went to Baku, I have visited Azerbaijan several times as a photojournalist. I've covered the decisive, tragic moments in the history of the country for the international media, including Black January in 1990, the Armenian-Azerbaijani Nagorno-Karabakh conflict and the massacre in Azerbaijani town of Khojaly in 1992. A few years later, while on an assignment for the National Geographic Magazine, I spent some time investigating the troubled lives of refugees and displaced persons, among other topics. I have often returned to Azerbaijan as an observer and witness of a country undergoing rapid change. In every village, town, and city I traveled through, I noticed the presence of a place of remembrance, often to mark the memory of a tragedy. In *The Massacre of Innocents*, I wanted to pay tribute to these women and men, all powerless victims of the geopolitical chessboard.

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