Afterlife presents a reworking of a controversial photograph taken in Iran in August 1979. Eleven blindfolded Kurdish prisoners are shown being shot simultaneously by an-eleven member firing squad – one marksman per person. A state photographer had been brought in to record the event, and the moment-of-death photo was subsequently reproduced around the world, winning a Pulitzer Prize. The photographer, however, remained anonymous until recently.

Seeking out the newly-identified photographer, Jahangir Razmi in Tehran, Adam Broomberg and Oliver Chanarin found that he had in fact taken a total of 27 photos of the mass execution, circling the group as he clicked his camera. These had never been reproduced. The two artists received Razmi’s permission to work with the 26 neglected black-and-white images. After printing them up, they cut out and regrouped the figures in a collage process, so that each final image in the Afterlife series represents a single individual – photographed from various positions and at different moments in the execution process.

Broomberg has spoken of the uncomfortable sensation he had of physically cutting around a photographed figure with a scalpel to isolate it from its background. Once the small figures were sandwiched between two sheets of glass framed with aus-
tere lead beading, the *Afterlife* photographs were installed on a narrow white shelf, where the figures cast shadows on the gallery wall behind them. Thus the basic photographic concept of a single instant of light falling on film to record a photograph has been exploded into a more filmic concept, in which each image records a sequence of events.