

ONLY AN INCH AWAY

TO

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M.



P A R I S A G H A D E R I
2 0 1 4

ONLY AN INCH AWAY
PARISA GHADERI

THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS OF THE DEGREE OF
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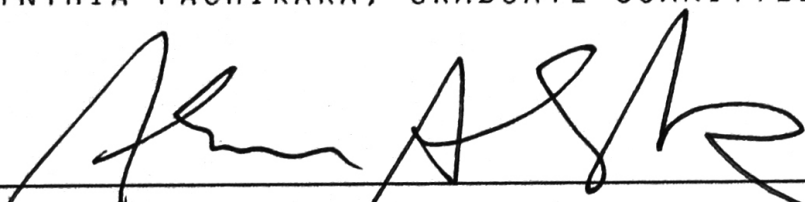
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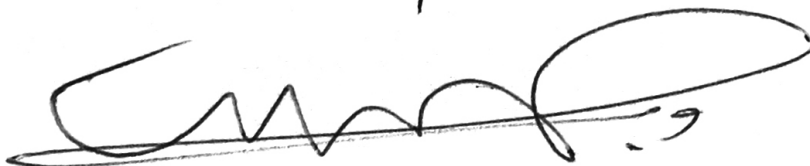
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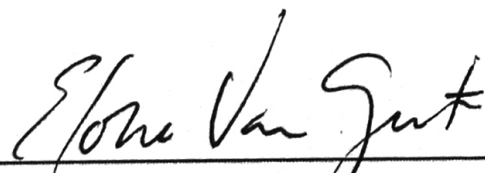
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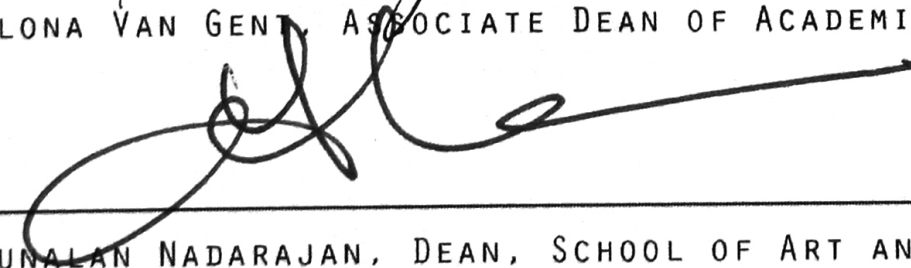
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ABSTRACT

OVER TIME, GEOGRAPHICAL DISTANCE SLOWLY BECOMES EMOTIONAL DISTANCE, AND LOSS IS COMPOUNDED. THE PIECES IN ONLY AN INCH AWAY SPEAKS ABOUT DISTANCE, AND ABSENCE AND PRESENCE, TO HOLDING ONTO MEMORIES OF PEOPLE WHEN THEY LEAVE, MOMENTARILY OR FOREVER.

~~KEY WORDS~~

LOSS, DISTANCE, ABSENCE, PRESENCE, MOVING, LANGUAGE, TIME, DEATH, LEAVING, RETURNING, MIGRANT, TRANSLATION

INTRODUCTION

I GREW UP READING, WRITING AND LOVING POETRY, SO WRITING HAS ALWAYS BEEN AN ESSENTIAL PART OF MY PRACTICE. GOING BACK TO MY GRAPHIC DESIGN ROOTS, I DESIGNED MY THESIS BOOK AS A COMPILATION OF MY CREATIVE WRITINGS, POEMS AND REFLECTION ON OTHERS' IDEAS ABOUT DISTANCE, LOSS AND LANGUAGE. I SEE THE BOOK AS AN EXTENSION OF THE WORK EXHIBITED IN THE GALLERY, WHERE ALL FIVE COMPONENTS BECOME PART OF AN EXPERIENTIAL SYSTEM.

SINCE IT IS NOT A LINEAR NARRATIVE, THE BOOK HAS NO PAGE NUMBER. THE READER CAN ENTER THE NARRATIVE AT ANY PAGE AND ENJOY FLIPPING THROUGH IT WITHOUT THE NEED TO FOLLOW A SINGLE LINE STORY. THIS IS THE STORY OF IMMIGRATION, SO THE HOPE IS EVERY IMMIGRANT CAN RELATE TO IT.

DISTANCE

MOVING IS NOT REACHING TO SOMEWHERE, IT'S THE DISTANCE, TO GROW INTO A NEW SELF THAT YOU ARE NOT AND NEVER WILL BE IN ANOTHER PLACE.

SINCE I MOVED FORM IRAN TO THE US FIVE YEARS AGO, DISTANCE, LOSS, AND LANGUAGE HAVE BECOME THE MAIN THEMES IN MY WORK, AND EACH TIME I HAVE TRIED TO APPROACH THEM WITH A DIFFERENT MEDIA.

DISTANCE IS OFTEN COLORED BY GEOGRAPHY, TECHNOLOGY, TEMPORALITY, AND EMOTION. FOR ME, DISTANCE IS NOT ONLY PHYSICAL OR EMOTIONAL, BUT ALSO PSYCHOLOGICAL: IT'S PARALYZING, HEARTBREAKING, NUMBING, AND NAUSEATING. DISTANCE IS SURREAL. YOU CAN NOT RELY ON MILES AND HOURS, BUT YOU HAVE TO FEEL IT YOURSELF TO SEE HOW FAR YOU HAVE GONE.

HAVING LIVED IN TWO PLACES MADE ME REALIZE HOW MY IDENTITY IS FLUID

AND CAN CHANGE BASED ON DECISIONS, FACTS, AND HASSLES ATTACHED TO IT CAN AFFECT AN IMMIGRANT'S LIFE AND HOW PIECES OF MY LIFE CAN BE EASILY MOVED WITHOUT MY CONTROL OVER IT.

THE OTHER ASPECT OF DISTANCE AND IMMIGRATION IS ASSIMILATION AND THE ABILITY TO BLEND IN. HOWEVER, HYBRIDIZING AND THE ACT OF COMBINING TWO COMPLETELY DIFFERENT ELEMENTS IN HOPE OF MAKING SOMETHING BETTER, DOES NOT ALWAYS WORK, AND THE ENDING RESULT CAN BE IMPRACTICAL AND PAINFUL.

EXPLORING IN BETWEENNESS SPATIALLY, I CHOSE THE AIRPORT. MARC AUGE, THE FRENCH ANTHROPOLOGIST, IN HIS BOOK "NON PLACES", REFERS TO THE AIRPORT AS SOMEWHERE WHICH IS NOT A NEUTRAL PLACE, BUT A FRONTIER, A PLACE OF CONFLICT, QUARANTINE, REDEMPTION, DEPARTURE AND DETENTION.

TO VISUALIZE ALL THESE CONFLICTING EMOTIONS AND MIXED FEELINGS PEOPLE EXPERIENCE EVERY TIME THEY ARE IN THE AIRPORT, I DECIDED TO REENACT THIS MOMENT. VIDEO IS SCULPTING IN TIME. THE SLOW MOTION STRETCHES THE TIME AND LONGING FOR THIS MOMENT TO LAST, NOT FOREVER, BUT MAYBE A BIT LONGER. AS SOMEBODY WHO LEFT HER HOMETOWN, I AM QUITE FAMILIAR WITH A RANGE OF EMOTIONS HAPPENING AT THE DEPARTURE AND HOW EACH ONE IS UNIQUE IN ITS NATURE; THE MOMENT I LEFT, THE MOMENT I RETURNED, THE MOMENT MY FAMILY CAME FOR A VISIT, THE MOMENT THEY LEFT, AND THE MOMENT I COULDN'T FIND MY LOVED ONE IN THE CROWD.

TOUCHING THE BARRIER INSTEAD OF THE REAL THING, LIKE TOUCHING OR KISSING THE SCREEN, WHEN YOU SKYPE, HAVE BECOME A VERY NATURAL ACT IN THE VIRTUAL WORLD. IT'S ALWAYS PAINFUL NOT TO REACH OUT TO THE REAL PERSON. IN THIS 3 CHANNEL VIDEO, I USED PROJECTION ON THE WALL, TO MAKE THE SECOND BARRIER, THE WALL, LOOK LIKE GLASS, TRANSPARENT, AND ALMOST INVISIBLE TO US, TO CREATE A REALISTIC ILLUSION.

THE MOVING IMAGE ALWAYS TRANSFORMS THE SPACE IT OCCUPIES. IN THIS PIECES, I ALTER VIEWER'S SENSE OF TIME AND PLACE, TO PERSUADE THEM TO TAKE UP RESIDENCE IN AN ALTERNATE SETTING.



I'M INSPIRED BY THE WORK OF DORIS SALCEDO, A COLOMBIAN SCULPTOR AND ARTIST.

AND SHADI GHADIRIAN, A PERSIAN PHOTOGRAPHER, WHO DEAL WITH DISTANCE AND LOSS IN THEIR WORK, EACH IN A UNIQUE AND POETIC WAY.

DORIS SALCEDO EXPLORES THE ISSUES OF DISTANCE AND EXILE IN A WIDE RANGE OF MEDIA. HER WORK IS VERY POETIC, SHE IMPLIES VIOLENCE AND FRAGILITY, THROUGH HER USE OF MATERIALS. SHE TRANSFORMS OBJECTS, EXPLORING THE POSSIBILITIES OF EXPRESSING THE NON-VISUAL, AND MAKING THE INVISIBLE, VISIBLE.



USING METAPHOR, GHADIDRAN JUXTAPOSES VISUAL ELEMENTS TO EXPLORE ONGOING SOCIAL AND CULTURAL ISSUES IN IRAN, THE GAP BETWEEN EAST AND WEST, DUALITY, CONTRADICTIONS, PHYSICAL AND EMOTIONAL DISTANCE AND THE AFTERMATH OF WAR ON THE LIVES OF IRANIANS, YEARS AFTER IT'S OVER.

ON PHOTOGRAPHY

THERE IS A AN INTERESTING RELATIONSHIP BETWEEN PHOTOGRAPHY, MEMORY AND NOSTALGIA. TO TAKE A PHOTOGRAPH, IS TO PARTICIPATE IN ANOTHER PERSON'S VULNERABILITY. PHOTOGRAPHY ACTIVELY PROMOTES NOSTALGIA. IN THE BOOK "THE FURTHER OF NOSTALGIA", SVETLANA BOYM, A RUSSIAN WRITER AND A MEDIA ARTIST, DESCRIBES NOSTALGIA A HISTORIC EMOTION, A SENSE OF LOSS, WHICH HAS BECOME LESS AND LESS CURABLE, WHERE A RETURN HOME DID NOT ALWAYS TREAT THE SYMPTOMS. NOSTALGIA IS THE REPETITION. IT IS NOT A LONGING FOR A PLACE BUT ACTUALLY IT IS A YEARNING FOR A DIFFERENT TIME.

SHOOTING PHOTOGRAPHS AND HOME VIDEOS OF OUR RELATIVES IS ONE OF OUR MOST PERVASIVE AND ENDURING SOCIAL CUSTOMS. SONTAG DESCRIBES A PHOTOGRAPH AS BOTH A PSEUDO-PRESENCE AND A TOKEN OF ABSENCE. THERE IS

ALWAYS A DISTANCE BETWEEN ONESELF AND ONES' REPRESENTATION. WE BECOME ACCUSTOMED TO OUR REPRESENTATIONS THROUGH PHOTOGRAPHS, WHICH MAKES IT DIFFICULT TO SEE THE REALITY.

LIKE CARTIE BRESSON, I LOOK FOR THE SILENCE IN THE PORTRAITURE. THE FACE IS ABOUT HUMAN CONSCIOUSNESS, IDENTITY, ROOTEDNESS, COMMUNICATION AND A RANGE OF CULTURAL PHENOMENA, THE FACE IS A FLUID FIELD RATHER THAN A FIXED OBJECT.

THESE ALL TRIGGERED "THE SHEER PRESENCE" SERIES, WITH 10 HANGING PIECES OF 4 FT. BY 9 FT. BLACK AND WHITE PRINTS ON VOILE.

FOR THIS PROJECT, I ENTERED THE LIVES OF MY FRIENDS IN ANN ARBOR WHO ALSO LEFT THEIR FAMILY IN IRAN, TO CAPTURE THEIR LONGING FOR HOME AND FEELING OF NOSTALGIA. LOOKING AT THE LIVES OF OTHERS CAN BECOME VERY FASCINATING, BECAUSE THE COMMON WOUND COULD BECOMES A COMMUNITY BOND. HOME AND MOST DOMESTIC SPACES WHERE PEOPLE RESIDE, THE COLOR, AND FURNITURE, TELL US A LOT ABOUT THE CHARACTERISTIC OF THE PERSON. HERE, THE CHALLENGE IS TO MAKE VISIBLE THOSE THINGS THAT BECOME INVISIBLE TO US. HOW TO MAKE AN ABSENCE PRESENT AND EXPERIENCEABLE.

USING TRANSLUCENCY AND LAYERING EMPHASIZES THE YEARNING FOR THINGS TO OVERLAP, THE TIME DIFFERENCE, GEOGRAPHICAL AND EMOTIONAL DISTANCE. IT HAS THE SAME QUALITY AS IN BETWEENNESS. IT'S ITSELF A DISTANCE BETWEEN TRANSPARENCY AND OPACITY, A HYBRID CONNECTION. IT ABSORBS AND AMPLIFIES LIGHT, A PARADOXICAL COMBINATION IN ONE ELEMENT: OBJECTS ON THE OTHER SIDE NOT CLEARLY DISCERNIBLE, IT IS NOT A FIXED STATE, PARTIALLY REVEALED, PARTIALLY HIDDEN. VOIL IS A FRENCH WORD FOR VEIL, A METAPHOR WHICH DEFINES OUR PRIVACY OF SPACE AND BODY. TO VEIL MEANS TO COVER, DISGUISE AND CONCEAL. IT'S THE SIGN OF DECEPTION, INVISIBILITY, DIM SIGHT, AMBIGUITY AND DYNAMIC FLEXIBILITY.

WE CAN ONLY BE IN ONE PLACE AT A TIME, BUT IN OUR IMAGINATION, WE TRAVEL THROUGH TIME, WE SEE THROUGH BARRIERS, AND WE HAVE A SHEER PRESENCE IN EACH OTHER'S LIVES. WE PRETEND WE ARE THERE, AND WE TRUST OUR EARS MORE THAN OUR EYES. THE FLEXIBILITY OF THE MATERIAL, MOBILIZES THE LAYERS SO EVEN WITH A SLIGHT MOTION, THEY BECOME CLOSER OR DISTANT, REFERRING TO ALL INVISIBLE FACTORS WHICH CAN AFFECT THE DISTANCE BETWEEN US AND OUR LOVED ONES.



MY WORK IS INFORMED BY THE WORK OF PORTRAIT AND STAGED PHOTOGRAPHERS WHO OFTEN CAPTURE PEOPLE IN A DOMESTIC SETTING, ALONE, OR WHILE DOING THEIR ROUTINES.

~~PHILIP GARCIA DI LORCA~~, IS THE MOST IMPORTANT FIGURES IN CONTEMPORARY ART PHOTOGRAPHY. HIS STAGED PHOTOGRAPHY TAKES EVERYDAY OCCURRENCES BEYOND THE REALM OF BANALITY, TRYING TO INSPIRE IN HIS PICTURE'S SPECTATORS AN AWARENESS OF THE PSYCHOLOGY AND EMOTION CONTAINED IN REAL-LIFE SITUATIONS.

~~RINEKE DIJKSTRA~~ IS A DUTCH PHOTOGRAPHER. SHE CONCENTRATES ON SINGLE PORTRAITS. THE MINIMAL CONTEXTUAL DETAILS PRESENT IN HER PHOTOGRAPHS AND VIDEOS ENCOURAGE FOCUS ON THE RELATIONSHIP BETWEEN VIEWER AND VIEWED.

~~JESSICA BACKHAUSE~~ IS REGARDED AS ONE OF THE MOST DISTINGUISHED VOICES IN CONTEMPORARY PHOTOGRAPHY IN GERMANY. FOCUSING ON QUIET MOMENTS AND EASILY OVERLOOKED DETAILS. BY APPLYING TEXTURE, AND LAYERS, HER VISUAL LANGUAGE IS INTIMATE AND DELICATE. SHE ALSO SHOWS HOW PEOPLE'S ABSENCE CHARACTERIZES THEIR PRESENCE.

~~ELIZABETH HEYERT~~, ALSO A WRITER, IS OBSESSED WITH PEOPLE. "MY PORTRAITS AREN'T ABOUT DEATH, BUT ABOUT PEOPLE'S LIVES,". SHE INVITES US TO REFLECT ON THE BEAUTY AND COMPLEXITY OF ORDINARY LIVES.

LOSS

HOW TO SHOW DENIAL WHEN A LOSS HAPPENS? HOW TO MAKE AN ABSENCE PRESENT? THE FOLLOWING PIECES ARE IN RESPONSE TO A QUOTE BY EMILY DICKINSON "DISTANCE AND DEATH ARE THE SAME, ONCE YOU ARE GONE, YOU ARE GONE"

FOR THIS PURPOSE, I USED CINEMAGRAPH, A TECHNIQUE, WHERE STILL PHOTOGRAPHS ARE COMBINED WITH A MINOR AND REPEATED MOVEMENT.

HERE, THE DEGREE OF ACTION IS SUBTLE TO ACCENTUATE THE TIMELESSNESS OF THE LOSS AND ONGOING PSYCHOLOGICAL DIFFICULTIES WITHIN AN ABSENCE.

DISTANCE IS NOT JUST A MATTER OF SPACE, BUT ALSO INVOLVES TIME. AN IMMIGRANT EXPERIENCES TIME DIFFERENTLY, THE TIME OF HASTE, WAITING AND UNCERTAINTY.

THE CINEMAGRAPHS ALONG WITH THE 3 CHANNEL VIDEO ARE ALL PART OF A FRAGMENTED NARRATIVE ABOUT DIFFERENT MODES OF FAREWELL TO OUR LOVED ONES.

LANGUAGE

THE SIGN OF BEING AT HOME IS THE ABILITY TO MAKE ONESELF UNDERSTOOD WITHOUT TOO MANY DIFFICULTIES, AND TO FOLLOW THE REASONING OF OTHERS WITHOUT ANY NEED FOR LONG EXPLANATIONS.

BUT WHAT IS LANGUAGE? IF IT TALKS TO YOU, IT'S SOME KIND OF LANGUAGE, IF YOU CAN READ IT, IT'S LANGUAGE. WHAT ABOUT WHEN IT SOUNDS LIKE IT'S SPEAKING BUT IT'S NOT MAKING ANY SENSE?

TRANSLATION MAKES YOU NAUSEOUS AND NUMB; YOU BECOME A DIFFERENT PERSON IN ANOTHER CONTEXT; YOU SILENCE THE THINGS YOU ARE GOOD AT AND BECOME SHY, APOLOGETIC, AND SELF CONSCIOUS. YOU ARE NOT EVEN FUNNY ANYMORE. YOU TRANSLATE AND TRANSFORM TILL WORDS BECOME SOUNDS.

BUT HOW MUCH WE LOSE IN TRANSLATION? WHAT IS UNTRANSLATABLE?

USING GOOGLE TRANSLATE, I TRANSLATED A FAMOUS POEM FROM FARSI TO ENGLISH. I CONTINUED TRANSLATING SEVERAL TIMES TILL IT MAKES NO SENSE. THERE ARE WORDS WHICH ARE UNTRANSLATABLE OR COMPLETELY LOSE THEIR MEANING WHEN TRANSLATED, WHEN THE POEM BECOMES A LIST OF WORDS.

MY IDENTITY IS IN MY LANGUAGE. MY ACCENT TELLS ME WHERE I FALL ON THIS MAP. LANGUAGE IS A MEDIUM OF EXCHANGE, BUT IT IS ALSO A DISTANCE ITSELF. IT IS NOT TRANSPARENT...

IN MY WORK, LANGUAGE AND TEXT ARE A METAPHOR FOR MY DISPLACEMENT, WHERE I BELONG AND WHAT I MISS.

MY LOVE FOR POETRY AND LANGUAGE CARRIES THROUGH THE VISUAL POETRY SERIES, WHERE I VISUALLY INTERPRETED THE POEMS OF FORUGH FARROKHZAD, THE EMINENT CONTEMPORARY PERSIAN POET. I INTRODUCED LANGUAGE AS A FOREIGN ELEMENT IN AN ELABORATE CUT OUT FORMS ALONG WITH SELF-PORTRAITS TO EXPLORE VULNERABILITY, SILENCE AND CONTRADICTORY FEELINGS THAT ONE CAN EXPERIENCE WITHOUT BEING ABLE TO VERBALIZE IT.

AGAIN, IN A DOMESTIC SETTING, THESE SELF PORTRAITS ARE ALONE, WITH A FIXED GAZE. THEY ARE PRESSED INTO THEIR BACKGROUND WHERE THERE IS NO DISTANCE BETWEEN THE SUBJECT AND THE VIEWER. ALSO, THE ACT OF REMOVING THE WORDS IS A METAPHOR FOR TAKING AWAY THE ACCESS, AND LET THE AUDIENCE'S IMAGINATION FILL THE GAP, QUESTIONING THE NEED FOR TRANSLATION.

LANGUAGE CAN ALSO BE A VOID. WE USE WORDS TO COMFORT EACH OTHER, BUT THERE ARE MOMENTS WHEN WORDS DO NOT PROTECT US, AND IT RESULTS IN HOLES AND WOUNDS, WHEN THE LANGUAGE FAILS TO COMMUNICATE.

ALSO WHEN THERE IS NO TRANSLATION, LANGUAGE BECOMES PATTERN, WHEN LINES AND CURVES WEAVE INTO EACH OTHER TO FORM A COMPLEX SYSTEM OF MEANINGS, OPEN TO ENDLESS INTERPRETATIONS.

XU BIN HAS MADE LANGUAGE VISUALLY INTERESTING. HE EXPLORES THEMES SURROUNDING LANGUAGE AND WRITING AND HOW THEY HAVE AFFECTED OUR UNDERSTANDING OF THE WORLD. CHANGING THE FORMS OF WORDS, HE MISLEADS THE AUDIENCE BY GIVING THE PERCEPTION THAT YOU MIGHT NOT UNDERSTAND IT WHEN YOU FIRST SEE IT, BUT AFTER A WHILE, YOU FIND YOURSELF ABLE TO READ IT. HE IMPLIES THAT WRITTEN TEXT MAY BE AN INHERENTLY DECEPTIVE MODE FOR COMMUNICATION.



ANOTHER EXAMPLE IS CHRISTOPHER WOOL, A CONTEMPORARY AMERICAN ABSTRACT PAINTER, WHO EXPLORES HIS LOVE FOR LANGUAGE IN HIS PAINTINGS. THE SERIES "PSYCHOPTS," PRESENTING SEVERAL 2-WORD PAIRINGS THAT ARE SIMILAR IN APPEARANCE BUT CONTEXTUALLY DISPARATE, THE VIEWER CAN DECIDE WHETHER TO READ THE WORDS OR TO APPRECIATE THEM AS AN IMAGE.

MOVING THROUGH TIME AND SPACE, I KEEP ON SCULPTING MOMENTS WHICH ARE IRREPLACEABLE AND MEMORABLE, HOPING TO REMOVE THE BORDERS LIKE STITCHES, CREATING AN EXPERIENCE WHICH IS NOT OPAQUE, FAR AND UNTRANSLATABLE.

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تذکرات:
۱- چلی تعداد ۲۴ قانون گذارنامه ، این قانون برای مسافرت به
جبهه جنوبی یا اعتبار دارد. کار به کشور مالکیت دولت در حوزه قضایی
مسافرت اتباع این را به آن کشورها ممنوع و یا محدود شود باشد .
بر صورتی که بعد از صدور گذارنامه مسافر بیگانه شود ، و چلی بر مبنای
قانوننامه از مسافرت ممنوع شود و خود به مکان مستقر میگردد .
۲- بر نامه گذارنامه موقت است بر جلد و نگهداری گذارنامه فرستاده به صورت موقت
و یا محدودیت ضمن آن اثرات را در صورت وقت به مراجع مربوط اعلام نماید
مسافر گذارنامه بدهد مسافر و چلی بر اصل قانون است .
۳- بار نامه این گذارنامه محل مسافرت به گنجانندگی نام دارد .

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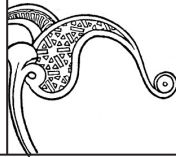
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TWO SUITCASES, ALL THE MONEY YOU
HAVE SAVED, YOUR LOVED ONES, THE TEARS,
THOSE WHO CAN'T COME WITH YOU,
THOSE WHO ALWAYS STAY ON THE OTHER SIDE...
AND THEN YOU ARE GOING TO COMPLETELY
DISAPPEAR...





I HATE **BUBBLE WRAP,**
IT SMELLS LIKE DISTANCE.
WHEN IT POPS, I CRY.

I ONLY TAKE THINGS I CAN'T FIND HERE.

I WISH

I COULD

TAKE

YOU

WITH

ME...

NOW THERE ARE 6359.4 MILES, THE NORTH ATLANTIC
OCEAN AND THE MEDITERRANEAN SEA BETWEEN US.

I HAVE AN EXTRA 8.5 HOURS TO REST AND
THINK...

IT'S WARM HERE, THERE IS A CHANCE OF RAIN
TOMORROW...



یک سال در سکوت گذشت، دلم برای شنیدن صدایت
تنگ شده است...

YOUR HAND ON YOUR SUITCASE
AND MY HEART BEATS FAST...

HEART

DISTANCE IS PHYSICAL, IT'S EMOTIONAL, IT'S
PSYCHOLOGICAL, IT FALLS INTO ALL SORTS OF
CATEGORIES. AND I HAVE A FEW MORE:
IT'S PARALYZING, ☹️🌀📺🔹BREAKING, NUMBING,
NAUSEATING,

IT TASTES LIKE BLOOD IN YOUR MOUTH.

YOU CAN FEEL WHERE HOME IS BASED ON YOUR HEARTBEAT.
IF IT'S FAST, YOU ARE CLOSE.
IF IT'S SLOW,
YOU HAVE GONE, MAYBE, TOO FAR...

DISTANCE MEANS YOU HAVE TO TRUST YOUR EARS
MORE THAN
YOUR EYES



I HATE THAT CLEAR GLASS BETWEEN US.

I SEE YOU, □□□□ □□□ ME,

BUT WE CAN NEVER REACH ONE ANOTHER.

IT'S ONLY AN INCH WHICH KEEPS US APART.

ONLY AN INCH...

DISTANCE CHANGES THE NATURAL ORDER OF DAY AND NIGHT,
EVEN DAYS,
WEEKS,
MONTHS.

IT'S MORNING HERE, NIGHT TIME THERE,
WE NEVER LIVE IN THE SAME TIME,

ONE OF US ALWAYS LIVES IN THE DARK.



THE SADDEST THING IN THE WORLD IS ~~THE ONE WAY TICKET~~➔



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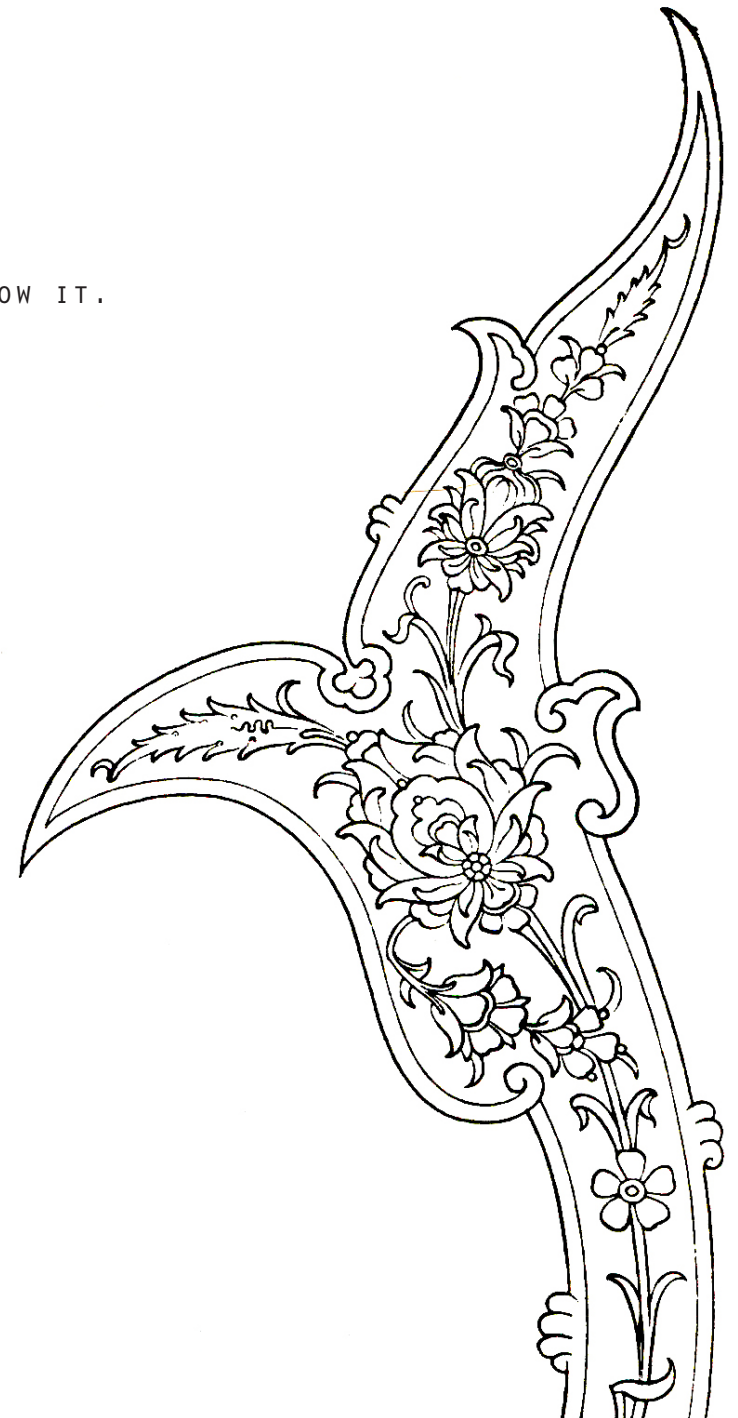
I LEAVE

AND

I LOSE HALF OF THE WORLD

MAYBE THERE IS NO DEATH AS WE KNOW IT.
JUST DOCUMENTS CHANGING HANDS.

(DON DELILLIO, WHITE NOISE)



THIS IS MY SIXTH SENSE;

SENSE OF SOME PARTS MISSING...

I

S

I READ SOMEWHERE IN A BOOK ABOUT EMILY DICKINSON THAT
DEATH AND DISTANCE ARE THE SAME.
DISTANCE = DEATH
ONCE YOU ARE GONE, YOU ARE GONE.
THERE IS SOMETHING ABOUT DISTANCE WHICH IS [REDACTED]
IT [REDACTED] AND WIDENS APART.



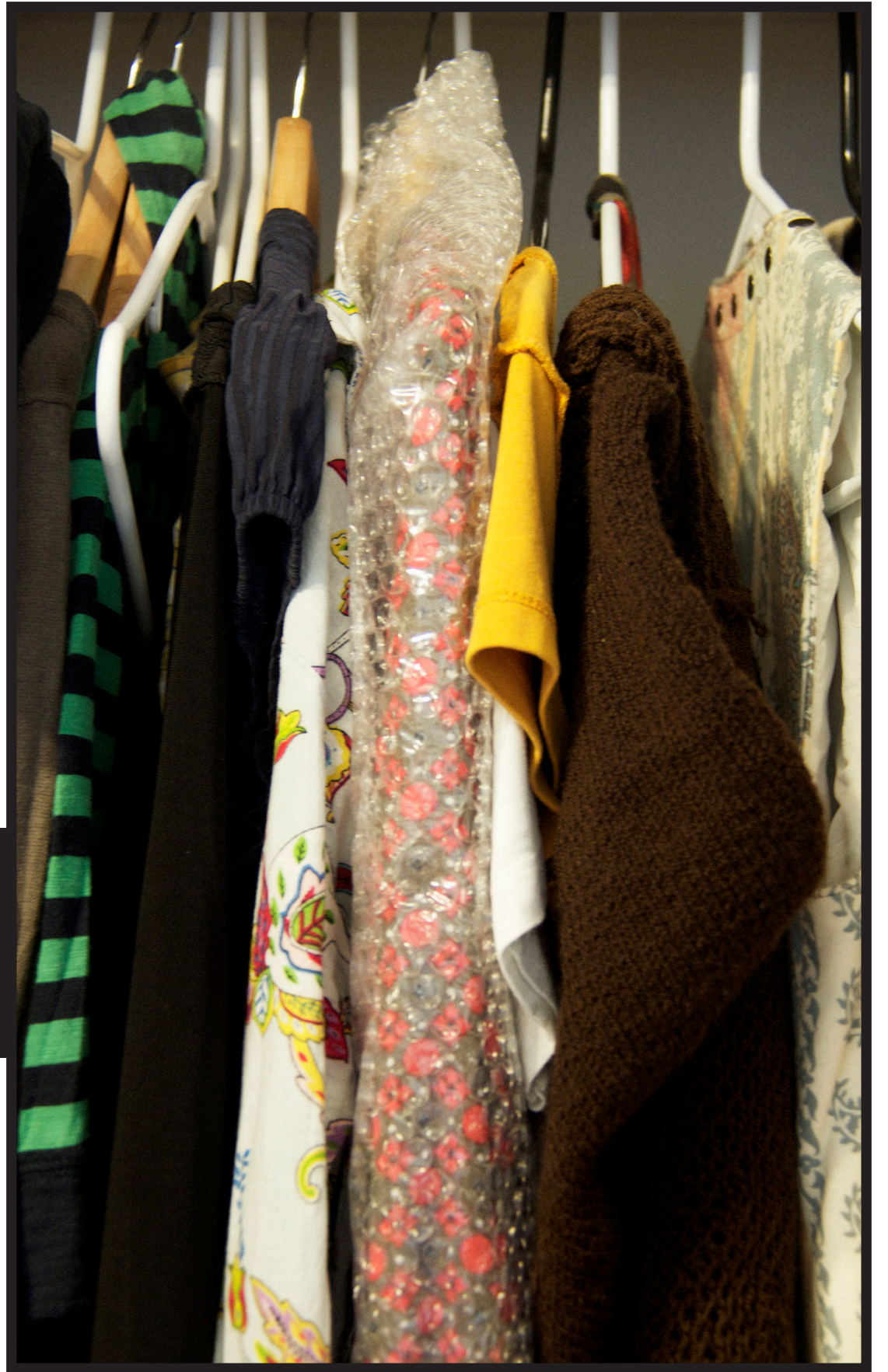
I WAS GONE LONG BEFORE SHE WAS...

1. TO LIVE, MEANS TO LEAVE TRACES (WALTER BENJAMIN)

TO LEAVE IS TO DIE, YOU GO FROM THE KNOWN TO THE UNKNOWN

WHEN ONE LOSES HIS HOME,
THE THING THAT PROTECTS
IN THE END
IS
CLOTHES,

{KSUKE TSUMURA}



I KEPT ALL OF YOUR CLOTHES...

YOU WON'T FIND YOUR HOME UNTIL YOU LOSE IT.

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from **Love in the Ruins** Jim Moore, b. 1943

I remember my mother toward the end,
folding the tablecloth after dinner

so carefully,
as if it were the flag
of a country that no longer existed,
but once had ruled the world.

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Poetry
in
Motion



Arts for Transit

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PRESENCE	REQUIRES	LANGUAGE
PRESENCE	REQUIRES	ANOTHER



EVERYTHING IS ALWAYS ALRIGHT

ON THE OTHER SIDE...

EVERYTHING IS ALWAYS ALRIGHT

ON THE OTHER SIDE...

دوبلن

سعدی
از دست خویش
فریاد

عباس کیارستمی



نشر دوران



انتشارات نیلوفر

حفظ



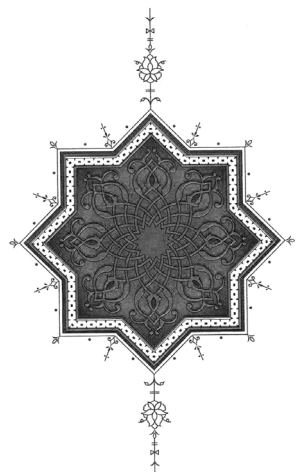


DEATH RESIDES IN THE VACANT

SPACE OF WORDS.

MILES RICJARDSON

HOME IS WHERE YOU NEVER ARE.



NNNNOTHING IS AS FRESH AS DEATHHHHH



YOU NEED A GOOD REASON TO LEAVE,
YOU NEED A BETTER REASON TO STAY.



FOR WE ARE WHERE WE ARE NOT.

DOES

WEST?

EAST?

EVER MEET



EVERYTHING ABOUT IRAN * BECOMES POLITICAL

IRAN, NOT I RAN, NOT I RUN.



WHO, WHAT, WHERE IS "OUTSIDE"?
WHO, WHAT, WHERE IS "INSIDE"?

WHO, WHAT, WHERE AM I ?

SHOULD I
LOOK LIKE
THEM?

DOES THE
REST OF
THE WORLD
LOOK LIKE
THEM?

DO THEY
LOOK LIKE
OTHERS?





THE EAST IS FULL OF
MYSTERY:

WAR, REVOLUTIONS,
□□□□ AND PAIN.

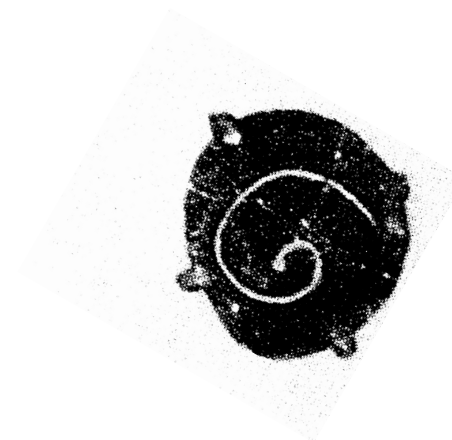
THE EAST IS
SILENT AND CALM.

...LIKE YOU...

A PAIR OF SHOES, A PAIR OF EARRINGS, A PAIR OF ...
SHOES EARRINGS

MY SUITCASE IS NOAH'S ARK

{(GAROUS ABDOLMALEKIAN)}



THE WAR IS NOT OVER.

WHEN YOU MOVE,
YOU ARE IN A NEW BATTLEGROUND.

YOU ARE NEVER
AT PEACE...



TAKE CARE OF YOURSELF

DE TACH MENT

I PACK UP ALL OF MY LIFE

IT FITS INTO A SUITCASE.

KEEP TALKING
OVER TEA
OVER TIME



IF IT TALKS TO YOU,
IT'S SOME KIND OF LANGUAGE,

IF YOU CAN READ IT,
IT'S LANGUAGE.

WHAT ABOUT
WHEN IT SOUNDS LIKE IT'S SPEAKING
BUT
IT'S NOT MAKING SENSE?

(AN ART OF LIMINAL, ~~GARY HILL~~)

صورتت ورم کرده بود. قشنگ شده بودی. هیچ وقت چاق نبودی. حالا صورتت کمی پر شده بود و چشمهایت قشنگ‌تر از همیشه بود. قهوه‌ای نه خیلی تیره، نه خیلی روشن. خیلی با من حرف نزدی. نگران گرسنگی من بودی. دو روز بود چیزی نخورده بودم. حتی نخوابیده بودم. اما نه گرسنه بودم. نه خواب آلود. در بهت فرو رفته بودم. برایم به عنوان غذای همراه قیمه سفارش داده بودی. گفته بودی دوست دارم. لب به غذا نزدم. انگار گلویم بسته بود. موهابیت را شانه کردم. با وسواس خاصی مراقب بودی تا روسریت عقب نرود. سر به سرت گذاشتم. ابروهایت پر شده بود. آخرین بار با نگاهت اتاق را مرور کردی. من بودم، پیمان، لیلا و آرزو... بابا را راهی کرده بودم بروم. احساس کردم کلافه است. پرسیدی بابات چرا رفت؟ گفتم خانه‌ی مهبین جون است. بر می‌گردد. انگار می‌خواستی تمام ما را بیاد بسپاری. همیشه فکر می‌کنم که این بی‌مزه‌ترین شوخی زندگی با من بود.

بعد تو دیگر آن پریسای شاد و سرحال نیستم. حوصله‌ی آدمها را ندارم. حوصله‌ی گلایه‌ها، تعریف‌ها، قهرها، آشتی‌ها. بعد از تو در گذشته‌ای دور زندگی می‌کنم. عصبانیم، هیچ‌چیز خوشحالم نمی‌کند. حتی نمی‌دانم دنبال چه چیز برای لبخندی کوتاه بگردم. بعد از تو همه چیز در یک مه غلیظ فرو رفت. همه چیز گنگ شد، همه در سکوت خودشان فرو رفتند. و این سکوت برای هر کس تعبیر متفاوتی دارد... تا یک ماه دیگر که سال تو میشود کسی از این سکوت بیرون نیامده است.

YOU HAVE TO CARRY THE DISTANCE
IN YOUR SUITCASE,
IN SILENCE
I GATHERED LOVE'S ADJECTIVES
INTO A SUITCASE
AND FLED FROM ALL LANGUAGES*

*NIZAR QABBANI

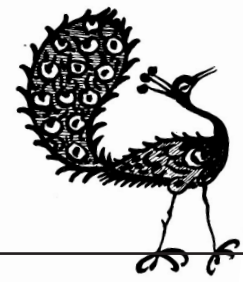
"MY LANGUAGE; A THREAT ALONG WITH MY LIMBS,"

YUYANDA, IN WHAT LANGUAGE



NON PLACES





TRANSLATION MAKES YOU NAUSEOUS AND NUMB; YOU BECOME A
DIFFERENT PERSON IN ANOTHER CONTEXT; YOU SILENCE THE
THINGS YOU ARE GOOD AT AND BECOME SHY, APOLOGETIC, AND
SELF CONSCIOUS. YOU ARE NOT EVEN FUNNY ANYMORE.
YOU TRANSLATE AND TRANSFORM;
THE {PAIN} TO SILENCE,
THE SILENCE TO (SCAR).)

“

A STUDY OF PAIN
MUST INCORPORATE A
STUDY OF SILENCE
AND
OF THE ABSENCE
OF
THE LANGUAGE OF PAIN,

BUT MOST
FUNDAMENTALLY,

IT SHOULD
CONSTITUTE A STUDY OF
THE TRANSACTIONS
BETWEEN LANGUAGE
AND
THE BODY.

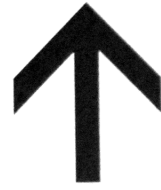
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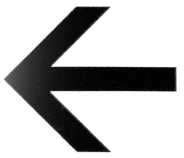
REGARDING THE PAIN
OF OTHERS
SUSAN SONTAG

}

A MIGRANT IS
A TRANSLATOR



Eggzit



Too de left

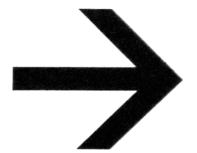
|MIGRATION IMPLIES A RADICAL WAY OF EXPERIENCING UNCERTAINTY |||



...>{) AND THE PASSAGE FROM ONE WAY OF NAMING AND SPEAKING TO ANOTHER.””

"EACH CRY IS IN A DIFFERENT TONGUE"

TRANSLATION IS A REDEPTIVE MODE THAT ENSURES THE SURVIVAL,
: : : : : : : : : : WALTER BENJAMIN



Too de raayt

WANTED: A TRANSLATOR



D I S

O R I E N T

A T I O N

LANGUAGE IS A

D I S T A N C E

“““THE SIGN OF BEING AT HOME IS THE ABILITY TO MAKE ONESELF UNDERSTOOD
WITHOUT TOO MANY DIFFICULTY,
AND TO FOLLOW THE REASONING OF OTHERS
WITHOUT ANY NEED FOR LONG EXPLANATIONS”””

SPELLING THEM OVER AND OVER AND OVER,

TILL THEY MEAN □□□□□□,

NOTHING

NOTHING

N
O
T
H
I
N

AT ALL



IT NEVER TASTES LIKE HOME...

I TELL THE BIGGEST LIE OF MY LIFE:
I'M ALWAYS THERE, ALWAYS...

THE COMMON WOUND
COULD BECOME
A COMMUNITY BOND.



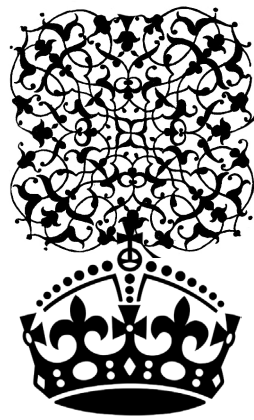
>> JIM CAMPBELL <<

PICO IYER)

((LONELY PLACES ARE THE PLACES THEY DON'T FIT IN.
THEIR LONELINESS MAKE THEM STRANGE,
THEIR STRANGENESS MAKE THEM LONELIER.

RE MOTENESS [REDACTED] PRESENT TENSE.

LONELY PLACES [REDACTED] SMALL COUNTRIES,
BECAUSE SMALLNESS [REDACTED] FORGOTTEN.
LONELY PLACES ARE DEFINED [REDACTED]
RELATIONS TO THE THINGS THEY MISS.



KEEP CALM AND WAIT, FOREVER.



WHEN I PRONOUNCE THE WORD "SILENCE"
I DESTROY IT.

(WASILAW ZSYMBORSKA)

BUT IT'S <{(NOT)]\ SUPPOSED TO FEEL LIKE HOME

SAFFRON SKY



SIST RE

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T
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NGU

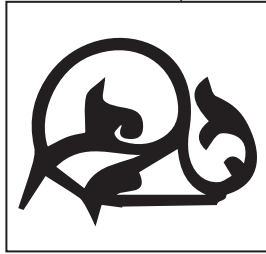
AGE

.



SHOOT
THE FAMILY

SOMETHING BECOMES REAL TO THOSE WHO ARE ELSEWHERE
BY BEING PHOTOGRAPHED.



AN EMERGENCY IN ~~SLOW~~MOTION

VIDEO IS AN ELECTRONIC LANGUAGE
PHOTOGRAPHY IS A FOREIGN LANGUAGE

[{PETER GALASSI)>

{("VIDEO USES LIGHT AND TIME AS
SCULPTING MATERIAL.

VIDEO DIALOGUE IS THAT IT DOES NOT
TALK BACK, IT EXISTS AS A
MOVING STATUS, A ONE SIDED
DISCOURSE, LIKE A TRICK MIRROR
THAT ABSORBS INSTEAD OF REFLECTS.
"}}

SLIDE SHOW

DARSIE ALEXANDER

.....RINEKE DIJKSTRA:.....

..... I DISCOVERED THAT IF YOU WANT TO GIVE A GENERAL IMPRESSION, YOU SHOULD BE VERY SPECIFIC.....



IN A PORTRAIT,
I'M
LOOKING FOR
THE
SILENCE
IN
SOMEBODY,

*

(HENRI
CARTIER-
BRESSON-
)

AUGUST SANDER

THE FACE IS ABOUT HUMAN CONSCIOUSNESS, IDENTITY, ROOTEDNESS,
COMMUNICATION AND A RANGE OF CULTURAL PHENOMENA,
THE FACE IS A FLUID FIELD RATHER THAN A FIXED OBJECT.
NO EMOTIONS, NO MARKS OF TIME,
TURNING THE CAMERA ON THEMSELVES. DESIRE DORLON,

...PHOTOGRAPHS
ARE A NEAT SLICE
OF TIME,
A PRIVILEGED
MOMENT TURNED
IN TO A SLIM
OBJECT THAT ONE
CAN KEEP AND LOOK
AT AGAIN...



THE ART OF PORTRAITURE, IT SEEMS
GREW OUT OF THE PROBLEMATICS OF DESIRE
AND TRAVEL.
THE PORTRAIT OCCUPIES A POINT
OF ORIGIN, A HOME,
PRODUCED TO
GIVE MEANING TO THE JOURNEY ON WHICH
THE YOUTH EMBARKS. IT MAKES POSSIBLE THE
TRAVEL.;, IT SECURES AN ECONOMY OF MOVEMENT. THE
DISTANCE THAT
THE YOUTH TRAVERSES INTO ANOTHER COUNTRY MEASURES
THE BREACH BETWEEN HIMSELF AND
HIS REPRESENTATION.
THE POTENTIAL TO DISRUPT THE
MEANINGS OF THE HOME HE HAS LEFT WILL BE
REALIZED IN THIS BREACH,
THE GROWING
SPACE OF
INDETERMINACY.

JANE

BLOCKER

CAMERA HIDES MORE THAN IT DISCLOSES

 CAMERA'S CRUELTY PRODUCES ANOTHER KIND OF BEAUTY.

THE CAMERA MAKES EVERYONE A TOURIST IN OTHER PEOPLE'S 
REALITY AND EVENTUALLY IN ONE'S OWN.

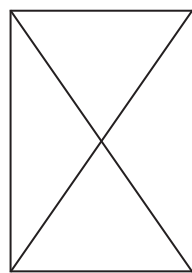
 TO ALTER VIEWER'S SENSE OF TIME AND SPACE, TO PERSUADE
US TO TAKE UP RESIDENCE IN AN ALTERNATE UNIVERSE.

“THE SPECTATOR’S EYE DETERRITORIALIZE PHOTOGRAPHY”

CHRISSIE ILES: THE MOVING IMAGE ALWAYS-
TRANSFORM THE SPACE IT OCCUPIES-

IT MAYBE WORTHWHILE TO SET THE REPETI-
TIVE AGAINST THE UNIQUE AS A WAY TO
PRODUCE AN ACCOUNT OF THE SPECIFIC TEM-
PORALITIES THAT STRUCTURE THE EVERYDAY-
UNIQUE IS REPRESENTED BY THE MOMENT-
THE REPETITIVE REPRESENT WHICH IS INES-
CAPABLE-

WHEN WE ARE AFRAID, WE ~~SHOOT,~~
WHEN WE ARE NOSTALGIC- WE TAKE PICTURES



PHOTOGRAPHY ACTIVELY PROMOTE NOSTALGIA, TO TAKE A
PHOTOGRAPH, IS TO PARTICIPATE PARTICIPATE PARTICIPATE
PARTICIPATE IN ANOTHER PERSON'S MORALITY, VULNERABILITY,
MUTABILITY-

REGARDING THE PAIN OF OTHERS-
SUSAN SONTANG-



TO BUILD A HOME AWAY FROM HOME,

WHEN THERE ARE PHOTOGRAPHS, THE WAR BECOMES REAL

(SPIELMANN)

CHARACTERIZED .

VIDEO, THE REFLEXIVE

EVIXEJFER MEDIUM (YVONNE SPIELMANN())

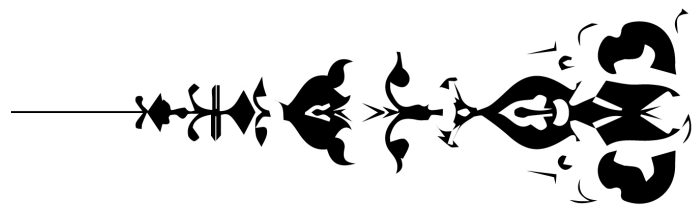
A PHOTOGRAPH IS BOTH A PSEUDO-PRESENCE AND A TOKEN OF
ABSENCE. LIKE A WOOD FIRE IN A ROOM, PHOTOGRAPHS- ESPECIALLY
THOSE OF PEOPLE, OF DISTANT LANDSCAPES AND FARAWAY
CITIES, OF THE VANISHED PAST-ARE INCITEMENTS TO REVERIE.
THE SENSE OF THE UNATTAINABLE THAT CAN BE EVOKED BY PHOTO-
GRAPHS FEEDS DIRECTLY INTO THE EROTIC FEELINGS OF THOSE FOR
WHOM DESIRABILITY IS ENHANCED BY DISTANCE.

//////////.....\\SUSAN SONTAG, ON PHOTOGRAPHY



STILL MOVING

METAPHOR)) MEANS TRANSPORT IN GREEK,
IT HAS A NATURAL ASSOCIATION WITH TRAVEL , MIGRATION
AND OTHER MODES OF DISPLACEMENT.



IT'S BETTER NOT TO GO BACK ,
BECAUSE IF YOU DO, YOU WILL NO
LONGER BE ABLE TO MAINTAIN THE
ILLUSION OF HAVING A HOMELAND.
JAMES BALDWIN:.....

MY FINGERPRINTS ARE ALL OVER THIS WORLD,

MIGRATORY EXPERIENCE & THE EXEMPLARY OF THE
PRESENCE OF THE PAST WITHIN PRESENT.

(THE FUTURE OF NOSTALGIA.

SVETLANA BOYM)

◀↑⇨ ↓↘↙↓→△⇨⇩◀□▽ desire ◀↕ imitate ↙⇨⇩→▶⇨→⇨ ↘⇨↗⇨▽ ▲△⇨▽⇨⇩◀ ◀↑⇨ ⇨▲⇨⇨↓◀▲ ◀↕ ↙⇨⇩→□□□□
□□□ □□□ □□◀△⇨⇩▽↙⇨◀⇨⇨↙⇨ △⇨▽idue.

NOSTALGIA IS THE RESULT OF A NEW UNDERSTANDING
OF TIME AND SPACE. TO INTERNALIZE THE DIVISION
BETWEEN **LOCAL** AND UNIVERSAL
NOSTALGIA IS A HISTORIC EMOTION. IS
A SENSE OF LOSS, AND HAS BECOME LESS AND LESS
CURABLE,
WHERE A RETURN HOME DID NOT ALWAYS TREAT THE
SYMPTOMS. NOSTALGIA IS THE REPETITION. IS
NOT A LONGING FOR A PLACE BUT ACTUALLY IT IS A
YEARNING FOR A ~~DIFFERENT~~ TIME

THE FUTURE OF NOSTALGIA
:SVETLANA BOYM

ART AND VISIBILITY IN MIGRATORY CULTURE: CONFLICT,
RESISTANCE, AND AGENCY*
EDITED BY MIEKE BAL, MIGUEL Á HERNÁNDEZ-NAVARRO

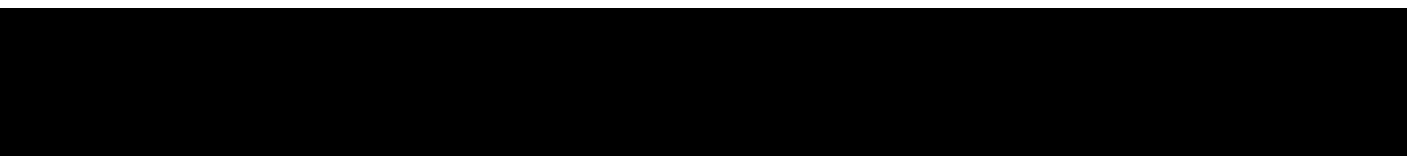
*THE IMMIGRANT'S DESIRE TO IMITATE LANGUAGE
MAKES PRESENT THE OPACITY OF LANGUAGE AND ITS
UNTRANSLATABLE RESIDUE.

AIRPORT IS NOT A NEUTRAL PLACE,
IT IS A FRONTIER,
A PLACE OF
CONFLICT
AND
QUARANTINE,
REDEMPTION,
DEPARTURE
AND

DETENTION

| MARC AUGÉ |





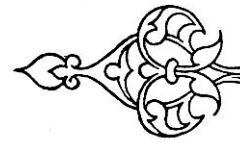
I CAN'T SAY IT.

BUT I FEEL IT



AND IT'S HEAVY

ART AS A VISUAL LANGUAGE OF TRAUMA AND OF THE EXPERIENCES OF
CONFLICT AND LOSS
TRAUMA-RELATED ART IS BEST UNDERSTOOD AS TRANSITIVE RATHER THAN
COMMUNICATIVE. IT OFTEN TOUCHES US , BUT IT DOESN'T NECESSARILY
COMMUNICATE THE "SECRET" OF PERSONAL EXPERIENCE.
EMPATHIC VISION, JILL BENNETT



R[^]ROOTS AND R[¨]OUTES

ALL MOVEMENT INVOLVES TIME, BOTH A SEQUENCE AND A
DURATION , A PASSING AND AN EXPERIENCE. THE MIGRATION
IS ALSO AN EXPERIENCE OF TIME. THE TIME OF HASTE AND
WAITING, THE TIME OF MOVEMENT AND STAGNATION, THE TIME
OF MEMORY.
(MIGUEL A., HERNANDEZ NAVARRO)

NOSTALGIA SEDUCES RATHER THAN CONVINCES
(...THE FUTURE OF NOSTALGIA)

THERE IS EVIDENCE THAT THE IMPACT OF MIGRATION ON WOMEN
AND THEIR ROLES DIFFERS FROM THE
IMPACT OF THE SAME PROCESS ON MEN *



*(ESPIN 1987, SALGADO DE SNYDER 1987}]



THERE IS SUCH DIFFERENCE BETWEEN HOPE AND
EXPECTATION, HOPE BELONG TO THE SOUL AND
EXPECTATION BELONGS TO THE BODY | _ ~~DAVID WINTER~~ } } }

FEELING CAN BE UNDERSTOOD PHYSICALLY AND MENTALLY,

E
M
P
A
T
H
Y

HAS THE ABILITY TO CONSTRUCT BOTH, AFFINITY AND EFFECT.

ONE PLACE AFTER ANOTHER
: SITE-SPECIFIC ART AND
LOCATIONAL IDENTITY /
MIWON KWON.

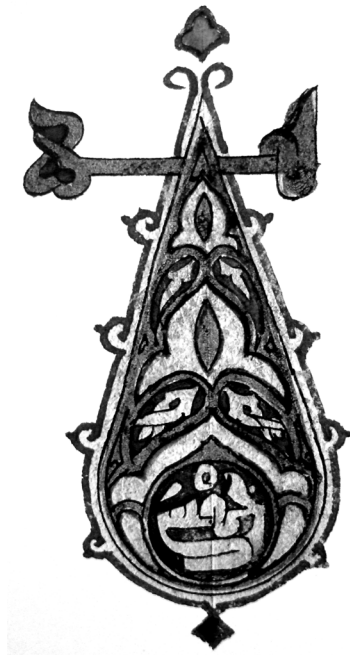
PEOPLE ON A BRIDGE

THERE ARE TWO KINDS
OF NOSTALGIA: RE-
STORATIVE AND RE-
FLECTIVE:
RESTORATIVE
STRESSES NOSTOS AND
ATTEMPTS TO RECON-
STRUCT THE LOST
HOME. REFLECTIVE
THRIVES IN ALGIA,
THE LONGING IT-
SELF AND DELAYS THE
HOMECOMING-WIST-
FULLY, IRONICALLY,
DESPERATELY.

RESTORATIVE
NOSTALGIA PROTECTS
THE ABSOLUTE TRUTH,
WHILE REFLECTIVE
NOSTALGIA CALLS
IT INTO DOUBT.
NOSTALGIA IS
REBELLION AGAINST
THE MODERN IDEA OF
TIME.



FREUD: HOME IS A
CONCEPT RELATED
BOTH TO FEELINGS
OF BELONGING
AND TO REPRESSED
MEMORIES OF
ALIENATION.



FARSI LIKE, LEFT TO RIGHT FROM READING ARE YOU NOW

THERE IS NO PLACE WITHOUT SELF AND NO SELF
WITHOUT PLACE.

THE WORLD IS LARGE, BUT IN US, IT IS DEEP AS
THE SEA. R.M.RILKE

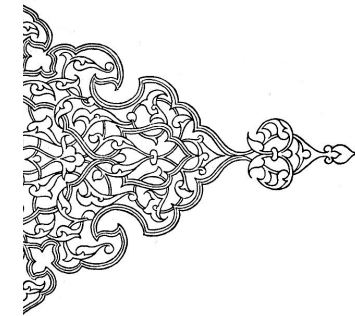


SHEER PRESENCE

TRANSLUCENCY: TRAPPING LIGHT, PRIVACY, SKIN, POETIC, HYBRID CONNECTION, ABSORBS AND AMPLIFIES LIGHT,,,,,,,,,,,,,,,,,,,,,
OTHER SIDE NOT CLEARLY DISCERNIBLE, NOT A FIXED STATE, MYSTERY, AMBIGUITY, TO AWAKEN THE IMAGINATION,;;;;;;,,

,,,,,,,,,,,,, PARADOXICAL COMBINATION IN ONE ELEMENT: LIGHT TRANSMISSION AND OBSCURATION OF VIEW, OBJECTS ON THE
,,,,,,.FULLY REVELED TROUGH TIME. SOLIDIFIED LIGHT, DUALITY....."SCOTT MURRAY".....

VEIL=VOILE
VEIL=COVER
DISGUISE
CONCEAL
DECEPTION
INVISIBILITY
DIM SIGHT
SCREEN
AMBIGUOUS



TRANSLUCENCY IS A DISTANCE BETWEEN TRANSPARENCY AND OPACITY,
PARTIALLY REVEALED, PARTIALLY HIDDEN.

TRANSLUCENT BUILDING SKINS : MATERIAL INNOVATIONS IN MODERN AND CONTEMPORARY ARCHI-
TECTURE / SCOTT MURRAY.

THE CHALLENGE IS TO MAKE VISIBLE THOSE
THINGS THAT BECOME INVISIBLE TO US.
HOW TO MAKE AN ABSENCE PRESENT
AND EXPERIENCEABLE.

>>>ANN HAMILTON<<<

(FADWA EL GUINDI)}}]: *

* VEIL IS LARGELY ABOUT IDENTITY, ABOUT PRIVACY ---OF SPACE AND BODY.
IT ALSO SYMBOLIZES AN ELEMENT OF POWER AND AUTONOMY AND FUNCTIONS A S A
VEHICLE FOR RESISTANCE

SHE SAID "I WILL BE BACK LATER THIS EVENING"

IT'S BEEN ALMOST
20 YEARS.



FADE TO BLACK