Only an Inch Away
TO

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M.
ONLY AN INCH AWAY
Parisa Ghaderi

THESIS SUBMITTED IN PARTIAL FULFILMENT OF THE REQUIREMENTS OF THE DEGREE OF
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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, Ghadirian 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 BETEENNESS. 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 figure 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.
CONTEXTUAL INFORMATION AND LITERATURE REVIEW


- LIEDENKE PLATE AND ANNEKE SMELIK, PERFORMING MEMORY IN ART AND POPULAR CULTURE, NEW YORK : ROUTLEDGE, 2013.


- SUSAN SONTAG, ON PHOTOGRAPHY, NEW YORK : FARRAR, STRAUS AND GIROUX, C1977.

Falling off the map
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 گذرشت، دلم بی‌ای شنیدن صدایت
تنگ شده است...
Your hand on your suitcase
And my heart beats fast...
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, but I can only see 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.
I leave and I lose half of the world
MAYBE THERE IS NO DEATH AS WE KNOW IT.
JUST DOCUMENTS CHANGING HANDS.

(Don DeLillo, White noise)
THIS IS MY SIXTH SENSE;

SENSE OF SOME PARTS MISSING...
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
it 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.
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.

From *Invisible Strings* © 2011 by the author. Reprinted with permission from Graywolf Press.
presence requires another
EVERYTHING IS ALWAYS ALRIGHT

ON THE OTHER SIDE...
EVERYTHING IS ALWAYS ALRIGHT

ON THE OTHER SIDE...
Death resides in the vacant space of words.

MILES RICJARDSON
Home is where you never are.
Nothing is as fresh as death
YOU NEED A GOOD REASON TO LEAVE,
YOU NEED A BETTER REASON TO STAY.
FOR WE ARE WHERE WE ARE NOT.

PIERRE-JEAN JOUVE
Does ever meet 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?
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 tachement
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)
You have to carry the distance
in your suitcase,
in silence
I gathered love’s adjectives
into a suitcase
and fled from all languages*
“MY LANGUAGE; A THREAT ALONG WITH MY LIMBS,"

YUYANDA, IN WHAT LANGUAGE
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.

" 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 redemptive mode that ensures the survival.

WALTER BENJAMIN
WANTED: A TRANSLATOR
Language is a
DISTANCE
"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
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.
(Lonely places are the places they don’t fit in. Their loneliness make them strange, their strangeness make them lonelier.

Remoteness is present tense.

Lonely places are small countries, because smallness is forgotten. Lonely places are defined by relations to the things they miss.

Pico Iyer)
Keep calm and wait, forever.
WHEN I PRONOUNCE THE WORD “SILENCE”
I DESTROY IT.

(WASILAW ZYSMBORSKA)
but it's not supposed to feel like home
Saffron sky
Resistance to language age.
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. "}
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- )
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...
regarding the pain of others
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.

FOOTNOTE: )I DON’T REMEMBER THE SOURCE. BUT SOMEBODY HAS SAID IT SOMEWHERE(
"THE SPECTATOR’S EYE DETERRITORIALIZE PHOTOGRAPHY"
CHRISIE ÍLÉS: THE MOVING IMAGE ALWAYS TRANSFORM THE SPACE IT OCCUPIES.

IT MAYBE WORTHWHILE TO SET THE REPETITIVE AGAINST THE UNIQUE AS A WAY TO PRODUCE AN ACCOUNT OF THE SPECIFIC TEMPORALITIES THAT STRUCTURE THE EVERYDAY. UNIQUE IS REPRESENTED BY THE MOMENT. THE REPETITIVE REPRESENT WHICH IS INESCAPABLE.
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 Sontag-
(IN)VISIBILITY
TO BUILD A HOME AWAY FROM HOME,
WHEN THERE ARE PHOTOGRAPHS, THE WAR BECOMES REAL
Spielmann)

characterized.
VIDEO, THE REFLEXIVE
video, the reflexive 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 photographs feeds directly into the erotic feelings of those for whom desirability is enhanced by distance.

/////////......\\\Susan Sontag, On Photography
Still moving
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:...........

METAPHOR)) means transport in Greek, it has a natural association with travel, migration and other modes of displacement.
MY FINGERPRINTS ARE ALL OVER THIS WORLD,
MIGRATORY EXPERIENCE IS THE EXEMPLARY OF THE PRESENCE OF THE PAST WITHIN PRESENT.

(THE FUTURE OF NOSTALGIA.)

SVETLANA BOYM)
the immigrant's desire to imitate language makes present the opacity of language residue.
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. It 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. It is not a longing for a place but actually it is a yearning for a different time.

The Future of Nostalgia

Svetlana Boym
*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
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...
THERE IS EVIDENCE THAT THE IMPACT OF MIGRATION ON WOMEN AND THEIR ROLES DIFFERS FROM THE IMPACT OF THE SAME PROCESS ON MEN.
*(Espín 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,

EMPATHY HAS THE ABILITY TO CONSTRUCT BOTH, AFFINITY AND EFFECT.
There are two kinds of nostalgia: restorative and reflective:
Restorative stresses Nostos and attempts to reconstruct the lost home. Reflective thrives in Álgia, the longing itself and delays the homecoming—wistfully, ironically, desperately.

People on a bridge
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, ............
translucency: trapping light, privacy, skin, poetic, hybrid connection, absorbs and amplifies light, paradoxical combination in one element: light transmission and obscuration of view, objects on the other side not clearly discernible, not a fixed state, mystery, ambiguity, to awaken the imagination... fully revealed through 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 architecture / 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 AS A VEHICLE FOR RESISTANCE
She said "I will be back later this evening"

It's been almost 20 years.
FADE TO BLACK