

Perplexity Alloy

آلياز بُهت

Mehraneh Atashi, *Gulistan*, 2011

6 min 40 s, Color, Sound

The night was spent at the garden with a friend; such pleasant setting with tree branches meeting above, as if pieces of crystal and the cluster of Pleiades were hanging from its vines. In the morning, when the thought of return exceeded the desire to stay, I saw my friend ready to leave for the city with a lapful of flowers, basil, and hyacinth. I said: "as you know, flowers do not last and unfulfilled are the promises of the garden. Men of wisdom advise against attachment to that which is ephemeral." "So, what is to be done?" asked my friend. I replied: "*For the pleasure of observers and the delight of those present, I shall compose the gulistan ('The flower garden') whose pages the autumnal wind cannot rend and whose vernal bliss the passage of time cannot turn to the woes of winter.*"* Saadi 13th century

Rose Garden *

Bahar Samadi, *The Disappeared Eyes*, 2012

10 min 25 s, color and B&W – Stereo sound

"Found film and archival sound clips recount part of a life, pieces of the past of a grandmother suffering from Alzheimer's. As with the illness, the film's language, borne of its archival source, lacks continuity. The filmmaker reveals the fear of death when we are no longer able to recognize those around us."

Atousa Bandeh, *Lover*, 2016

4 min 24 s, Color, Sound

Come and pour your pain in my soul
My kind lover
God forbid that one day we are separated
God forbid, God forbid
God forbid
That one day we are separated
You are flower in my flower pot
You are in my blood vessels
I swear to God my life
Is depending on you
I will offer my life to you
You are my song's delight
You are my wings to fly
You are the keeper of my secrets
I am so gloomy
I am so gloomy

Without you I die
I will follow you where ever you are
Because
I won't let you go anymore
I will die if you are not there
I know you are loyal
God keep you alive
Come here
Pour your pain in my soul
Come here
My sweet one
I know your worth
God forbid
That one day we are separated
God forbid, God forbid
That you are not loyal to me
God forbid
That one day we are separated
God forbid
That you are not loyal to me

Anahita Hekmat, *Gah-Nameh [All the times to say goodbye]*, 2017
10 min (working version), Single Channel Video, Color

Today, informational images are affecting our everyday life. At the same time, everybody could be a citizen-journalist, a film-maker and tell the collective History from his/her own view. Here, a first person narration is mixed with images from the news to tell the story of a possible "Present" multiplied. Videos are coming from TV excerpts, personal youtube videos and artist's video diaries to give a glance on the actual state of the world and to deconstruct the narrative of the present by blurring boundaries of personal and public, poetics and politics.

This video is a journey, a letter, trying to catch up the ongoing time. How to be in the world and to tell the story of WHERE we are, WHEN we are.

Shirin Fahimi, *Tarigh-o-Shekl (Study of Path and Form in Persian/Arabic)*, 2017
7 min, Color, Sound

Taragh is a sound of stamping one's foot on the ground.
Taragh Taragh Taragh Taragh Taragh Taragh
With its repetition, *Tarigh* (path) is created.
Taragh
Taragh
Taragh
Taragh
The constant event of "the ground being trodden upon"

Taragh
Taragh *Taragh*
Taragh *Taragh*
Taragh *Taragh*
Taragh

The agreement of these paths take shape as a form;
leads to the apparition of *Shekl*.

Within borders space is perceived as a given, for the subject that orients itself towards its destiny. Falling out of its time, the subject becomes disoriented, out of form (*shekl*). This is when the agency of subject comes into play in order to reorient the existing forms and crossing the borders.

This project will study the formation of *tarigh* (path/borders) and *shekl* (form/subject) and its interpretation by juxtaposing geographical and geomantic lines in order to create untimely space where the two breach into one another.

Within Islamic cultures *Sihr* (magic/wondrous) and divination become an invocations of God or illicit powers such as demons and jinns, in order to facilitate the human agency in the cosmic course of events.

While lines in diagrams are attempting to map out conceptual territories, in *Sihr* (magic) such as talisman making, they seek to alter and manipulate natural order; which becomes a material disorientation in the cosmos.

The term geomancy, which is a translation of the Arabic *ilm al-raml* (science of the sand), refers to the foresight that the Earth holds with itself. Through its practice, this foresight is revealed; geomancy interprets the markings on the ground. This ground, however, is historical and it can be extended to other forms of mediation: from paper to the screen.

Thus, *Tarigh-o-Shekl* will use geomancy as a method to re-map the city with all of its existing spaces and routes. This would be possible by disclosing the interplay between *shekl* and *tarigh*, where they overlap and transfix one another.

[Payam Mofidi, *Cohesive Disorder \(part II\)*, \(2014\)](#)

13 min (extrait de 3 min), Animation – Colour – Sound

This video is one of a series of three videos in which the hands and the napkins are the principal components. They are metaphorical looks at the roles of religion and political powers; together these videos make a puzzle for the audience, yet also providing some clues. The hands and the napkins help the characters feel secure and comfortable, precisely at the time that they are getting drained, losing control of their own bodies and actions. Nonetheless, as with every metaphorical work, these codes are given to the spectator to make his/her own conclusion, and come to terms with an outcome, finding a unique individual meaning.

Mehraneh Atashi, *In – out*, 2 min 55 s, 2013

In - out is a video based on the form of Tazieh, or Condolence Theatre, that takes its inspiration from historical and religious events in Persian culture. Tazieh is from the root word aza (عزو and عزى), which means mourning, and leads to Pardeh* by transforming frequencies into different material, according to khayyam philosophy.

* Pardeh means curtain, screen, membrane, layer, tableau, veil.

Atousa Bandeh, *if you knew*, 2016

4 min 10 s, color, sound

If You Knew by Nina Simone

If you knew how I missed you
You would not stay away today
Don't you know I need you?
Stay here my dear with me

I need you here my darling
Together for a day a day
Together never parting
Just you just me my love

I can't go on without you
Your love is all I'm living for
I love all things about you
Your heart your soul my love

I need you here beside me
Forever and a day a day
I know whatever betides me
I love you I love you I do
Lover
Come and pour your pain in my soul
My kind lover
God forbid that one day we are separated
God forbid, God forbid
God forbid
That one day we are separated
You are flower in my flower pot
You are in my blood vessels
I swear to God my life
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Pour your pain in my soul
Come here
My sweet one
I know your worth
God forbid
That one day we are separated
God forbid, God forbid
That you are not loyal to me
God forbid
That one day we are separated
God forbid
That you are not loyal to me

Bahar Samadi, Displacement, 2015

14 min 30 s, B&W, Color, Stereo sound

It's only through the montage process that the work begins, takes shape and comes to an end. There is no predefined structure or script. The images as they are - or independent from their content which can be non-representational - create their own setting. Or they impose the necessity of repetition or as an indicator of their nature in a different arrangement. This repetition transforms an ordinary image to a mysterious matter. Images are in dialogue with each other and at the same time they compete to become the dominant image. One image invites another one, passes through it and returns to it. Image finds its own "other" presence, either in resemblance or in-distinction; introduces it, possesses it, releases it or is replaced by it.

The images are the main characters. The image of a tree is not a tree, but an image in which there is a tree. Here is the fiesta of dancing images.

Every fault and every coarseness is accepted. Coarseness is preserved and if possible is not modified; instead it will appear in another place and form to define a new identity and route. The next image: fast movement of camera from one place to the other, wherever it might be.

More information: <http://bit.ly/2y08BrO>