

# **P l a c e**

Nov 30 - Dec 10, 2018

Nazgol Ansarinia  
Michael Hakimi  
Shahla Hosseini  
Michael Johansson

Emkan's recent relocation and what it had been through during this period formed the main idea of this exhibition. In fact, the major aim of this exhibition is to avoid ascribing the experience to a mere personal sphere, rather it attempts to manifest an independent and pre-individual realm of appearance which conditions the experience and determines the milieu of sense.

Michael Hakimi's works explore the conditions of the appearance of an image from a certain point of view. "Frame" is the title of a rectangular-shaped work from which another rectangular frame is cut off to make room for an image. That's to say, dimensions of the image is already set and the frame would largely drive and determine our view. In another work entitled "pan-shot", a torn paper is used as a stencil and its ordered horizontal and vertical movements on a long narrow roll turns the latter into a measure of the height of the wall. Perhaps most of us who look at this work, would be able to associate the trace of that torn paper to a mountain landscape recorded by a camera; and that is only due to the fact that we all live in a modern society, being quite familiar with the representation of the mountains in paintings and the camera motions in cinema. To put it differently, all these planes of experience that have an existence by themselves act like that roll paper which determines what forms to be constituted. Nonetheless, not all modern human beings are living on the same and united plane of experience. In fact, that is the very question this exhibition seeks to pose: what are the "frames" that determine the meaning for us, becoming our perspective? For instance, what conditions are already set for us through living in a metropolis such as Tehran? Are we dealing with a same plane of experience and does "Tehran" appear identical to everyone?

Nazgol Ansarinia's drawings entitled "Attempts for building a wall" is a subset of a larger multimedia project called "Demolishing Buildings, Buying Waste". The main issue of this project was the never-ending cycle of building-demolishing in Tehran, a cycle which more often is interestingly called "construction". Through a careful registration and analysis of the whole process of the demolition, she gave evidence to the rapid transformation of the city's face. However, the existing collection of works in this exhibition aims to perform a reverse engineering of the whole process and to realize the construction, departing from demolition. A clay block simulated in engineering software is broken by entering different force parameters and then one piece has been chosen as a unit to build a wall with; an attempt doomed to failure which shows it is not possible to reach the same result when all you have is a defected piece; i.e. something has been lost in this cycle. But the physical forces are not the only types of force that are presented here. The naked skeletons of these flawed walls render visible another field of forces, the one that makes the permanent cycle of construction and demolition inevitable. In the specific force field, house does not appear

as a “place to live” but rather as a “source of perpetual investment and income”; a field of force in which some appear as “landlord” and some as “tenant” and the whole process results in a great number of empty houses and at the same time, the lack of enough living places.

Michael Johansson is a Swedish artist who accepts our invitation to take part in this exhibition with an art installation. During the relocation, we faced a mass of objects and furniture that lost their aesthetical and functional aspects and appeared more like a “massive, nerve-wracking burden”. This unsettling question of where to set all this stuff reminds us of Johansson’s works. His playful approach creates an appealing canvas out of a congested combination of ordinary things that at first sight seems like a coherent image. However by looking more intently, one could recognize familiar objects which found a new order and missed their usual functions in order to fit in Johansson’s puzzle: a simultaneous representation of our fantasies and real conditions of our lives, with the ever expansion of the former and the perpetual shrinkage and congestion of the latter.

Shahla Hosseini’s boxes open a space to reflect upon human as a being with a distinct perception of time and space. The vertical box has two holes. A heavy, sharp volume that looks like a sitting figure dwelled in the bigger hole and the small one is filled by a tiny clock with no pointers. At the bottom of the work, a handwritten script is installed that seems to be an ordinary buying list belonging to the previous century. This reference to history and material necessities of life as well as the existential aspects of human being would again raise the question of how different modes of “being-in-the-world” determine our human experiences. The square box has a diagram of a physiological cycle in the background and a sphere shaped object is hanged on it by an invisible thread. On the one hand, the work seems like an eye and on the other hand, it resembles a planet or a world to inhabit; one might say, we are facing an “eye-world” here. Having this work in mind, we could reformulate our question as such: how different phenomena such as “relocation” and “having a place to live” would appear differently in front of a certain “eye-world”.

By reopening Emkan with this exhibition we attempt to ask this essential problem: what other “forms of life” could be lived through which are capable of generating new experiences? Which ways of being-together-with-others haven’t yet been explored that could bring about possibilities that are impossible now?

Sahar Asgari

Nov, 2018



Nazgol Ansarinia

"Attempts for building a wall"

Rapid and Marker on Yupo paper

34×27 cm

2018



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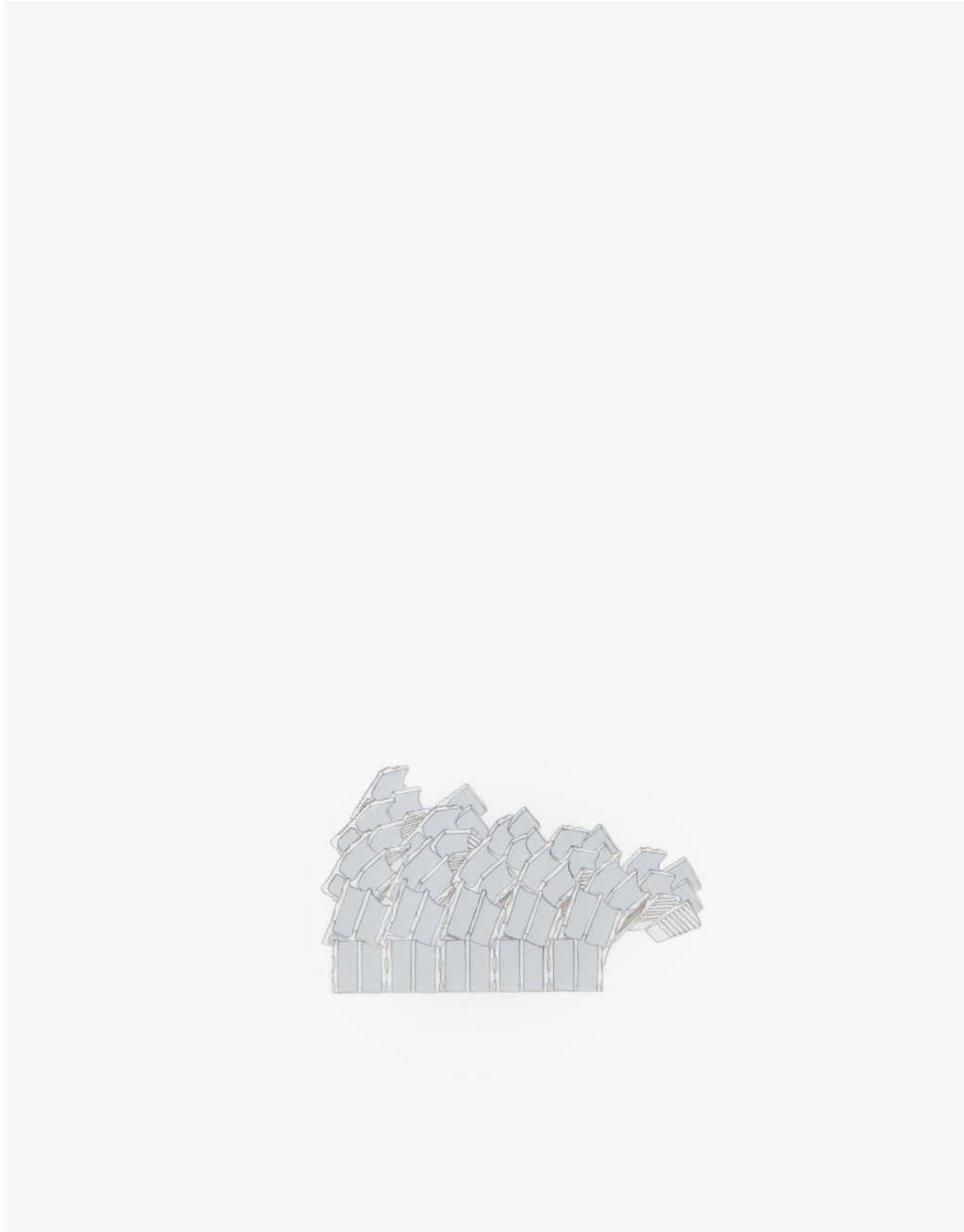
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Shahla Hosseini

Wooden Box  
124×40×15.5 cm  
2018



Shahla Hosseini

Wooden Box  
62× 55×14 cm  
2018



Michael Hakimi

"Pan-shot"

Paper, Spray paint

400×70 cm

2018



Michael Hakimi

"Frame"

MDF, Acrylic

92×76×1 cm

2018





Michael Johansson

Installation  
350×300 cm  
2018



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