

# Crisis of History Part 3: Beyond History - Exercise in Imagination'

Framer Framed presents the third and final chapter  
of the Crisis of History exhibition series.

In #3 '*Beyond History - Exercise in Imagination*',  
artists voice their ideas on how to deal with past,  
present and future, beyond the normative paradigm  
of the great historical narratives.

**Ibrahim Abumsmar** *Saudi Arabia* # **Omit Ghajarian**  
*Iran* # **Mohammad Ghazali** *Iran* # **Liane Al Ghusain**  
*Kuwait* # **Babak Golkar** *Iran/Canada* # **Barbad Golshiri**  
*Iran* # **Majid Koorang Beheshti** *Iran* # **Payam**  
**Mofidi** *Iran/Canada* # **Mandana Moghaddam** *Iran/*  
*Sweden* # **Aman Mojadidi** *USA/Afghanistan* # **Mehrdad**  
**Naraghi** *Iran* # **Eric Parnes** *USA/Iran* # **Slavs**  
**and Tatars** *Eurasia*

## **Curatorial Statement - Elham Puriyamehr**

We live in an era marked by a multiplicity of narratives, whose only common feature is the fact of being discursive. Although these narratives proliferate and metamorphose, they remain within the framework of the historical meta-narrative. Local narratives seem to be in search of a kind of pluralistic state, in which the apparently incompatible worlds co-exist; a situation which seems to be possible. The structure of these local narratives is very similar, but their contents depend on the geographical context and are bound by historical definitions; these historical and geographical boundaries seem to be the prerequisite for their status as 'historical narrative'. Therefore we face a paradoxical situation: the disintegration of history inside history.

Iranian contemporary art consists of micro-narratives that talk about a historical doubt. In most of contemporary Iranian works of art, history is depicted as a heavy object and its meta-narratives are skeptically redefined; these meta-narratives are mostly born out of Iranian modernism. Constitutionalism, nationalism, Tudeh Party, fundamentalism, etc., have become historicized in a manner and have let theoretical and practical history find their way into our lived experience.

The amount of exhibitions in relation to Iranian history within the last few years provides good evidence for this claim. As if a group revision of history is being realized in the form of exhibitions. However, going beyond this seems to be unlikely now; possibly the only way to approach 'beyond history' is collecting the micro-narratives which look at this from different points of view. All artists of this exhibition have approached the concept of 'beyond history' from a different angle. Through their works of art they pose this question: "Is 'beyond history' another utopia or it is the reality in which we live?". This exhibition tries to collect various narratives in a non-framed space; to proliferate concepts and create a different discursive experience from contemporary uncertainty.

## Curatorial Statement - Robert Kluijver

With their back against the present, the artists in this exhibition investigate the landscapes outside the historical narrative; what they see is in a past, in a present or in a future, not in the past, present or future. To move beyond history one must start by giving up the definite article in relation to collective experience of time.

Indeed, 'beyond history' may well be the state we are living in, rather than some kind of utopia. This is not a state we must reach by some kind of revolutionary struggle against 'The System', but by flicking a switch in our mind. It is not a minor operation, because by erasing 'the great narrative of History', we are pulling the rug under many certitudes that have organized the vision of the world that we were taught at school.

To be clear: by suggesting to erase the narrative of history, I do not suggest to erase history, or advocate any kind of hostile attitude towards the past. No need to pulverize public museum collections, as Malevich advocated and Islamic State radicals do. I am simply suggesting to free the field of historical interpretation to more narratives, other ways of connecting the dots of the past, leading to other futures.

Maybe it is time to proclaim, as Nietzsche did about God, that 'History is Dead'. This is preferable over Fukuyama's ideological assertion 'The End of History' which assumes that Western history has reached its climax, its final and definitive state of bliss, some kind of neo-conservative Nirvana. Fukuyama's History reigns supreme, unchallenged, whereas it seems urgent to abolish it altogether.

The artists participating in Beyond History: Exercise of Imagination can no longer find comfort in the tired imagined identities of the past. They spearhead research into a history which has no role for nationalism or such vague catch-all concepts such as 'the Middle East' or 'the Islamic World'; or a history written by the forgotten or vanquished actors of the past. They imagine a history that calls for a new type of politics.

## ARTIST BIOGRAPHIES

### **Ibrahim Abumsmar** *Saudi Arabia*

Ibrahim Abumsmar, born in Saudi Arabia in 1976, is a visual artist and photographer. Initially an accomplished athlete, Abumsmar decided to pursue a career in art and photography. To this end, he followed several courses on a range of subjects, including painting, design, sculpture, photography, and calligraphy and interior architecture. He studied at Beit Alt-Ghouri and at the Helwan University in Cairo, Egypt.

In his practice, Abumsmar recreates everyday objects as sculptures with the aim to question the essence of their identity. He questions the practicality of manufactured objects and investigates their impact on people's lives on a subconscious emotion level. His minimalist sculpture therefore carries a socio-political message. Abumsmar's work has featured in several international exhibitions in Saudi Arabia, Dubai, Qatar, Italy and Istanbul and the artist completed a two-month residency at the Cité des Arts in Paris.



*Ibrahim Abumsmar*

*Qebalah Kite, Saudi Arabia, Paris, Kabul, 2013*

*Installation with kite, photographs, information panel*

---

Islam used to be a religion associated with many ways of life and cultural backgrounds. Now it seems to be taken over by those wanting to impose a single way of life on all believers, while erasing their cultural backgrounds. The holy mosques of Mecca and Medina used to be surrounded by many schools, Shia, Sunni and Sufi, of all persuasions. Now they have all been swept away by the single voice of Islam followed in the Saudi desert. On the other end of the scale, uprooted fundamentalists are killing fellow Muslims and destroying historic artifacts to impose their culture-less religious persuasions. In between these opposing forces, the Islamic world is in a terrible turmoil. The Qebalah indicates, throughout the Muslim world, the direction of Mecca, towards which the believer must direct his or her prayers. It is usually found as a sticker or other marker in hotel rooms and public spaces. By placing the symbol on a fluttering kite, the Saudi artist Ibrahim Abumsmar comments on the discord in the Muslim world. But as he flies the kite trying to face it in a specific direction - like here in Paris - he also recalls the spiritual struggle to find the way among adversely blowing winds - a highly individual struggle which, if all engaged in it, might make for a more tolerant and culturally diverse religion.

## Omid Ghajarian *Iran*

Omid Ghajarian is an Iranian artist who was born in Iran in 1976. He attended the Art University of Tehran, where he graduated in 2001. His work is tactile and mainly consists of ceramics. The work of Ghajarian has featured at several exhibitions in Tehran. Between 2002 and 2010 Ghajarian was a member of the art faculty at Esfahan.



Omid Ghajarian  
*The Narrative of Present Absence, 2015*  
Installation & four videos

---

These letters were written by Iranian soldiers on the frontlines during the Iran-Iraq war (1980-88); they were to be sent to their beloved ones after their death. The videos show footage of soldiers writing these letters. But they never reached their destination as they were not sent or were returned to the Army unit, address unknown. Like the lost lives of the young soldiers, they symbolize discontinued histories.

The artist proposes to give a continuity beyond history by inviting the audience to reply to the letters, writing to the dead soldiers. The visitor can then take home one of the letters that had never reached its destination, fixing a loose end of history. Some of the audience's letters will be included in a future publication.

Example of a letter:

*To all my beloved ones. This is my last letter for you and will reach you after my death. It can evoke painful memories in you. I wish the whole world will live in peace and prosperity, and expect a glowing and guaranteed future. You will be fortunate, and I am contributing to this fortunate future of yours. I will die young, very young, but there is one thing that will never die, my dreams! Never have I felt them so bright, magnificent and near!*

# Mohammad Ghazali *Iran*

Mohammad Ghazali is an Iranian visual artist, born in Tehran in 1980. He attained his BA in photography from the Azad University in Tehran, Iran in 2004. Ghazali works as a photographer. His art has been part of several international solo and group exhibitions, including his solo exhibition *Where the Heads of the Renowned Rest*, Assar Art Gallery, Tehran, Iran (2011) and the group exhibition *Contemporary Istanbul* in Istanbul, Turkey (2013).

*Mohammad Ghazali*

*Three photographs from the Where the Heads of the Renowned Rest series, 2009-2011*

*Analog photography, cross process, Lambda Print*

These photographs are taken from the point of view of statues in Tehran's public spaces. While passers-by always see these national heroes from the outside, mostly ignoring them as they go about their daily lives, the artist breathes life into them by looking at the city from their vantage point. What would they think of life in Tehran today? How does the historical narrative that these statues embody interact with the present?

*Mohammad Ghazali*

*Khajeh Shams ed Din Mohammad Ibn Baha ed Din Hafez Shirazi, 14th century poet*

Hafez, 1325-1390, was a Persian poet who lauded the joys of love and wine but also targeted religious hypocrisy. His collected works are regarded as a pinnacle of Persian poetry and are found in the homes of most people in Iran, who recite his poems by heart and use them as proverbs or for divination purposes.

*Mohammad Ghazali*

*Seyyed Hassan Modarres, 20th century cleric and politician*

Modarres (c. 1870 - 1937) was a progressive Iranian Shi'a cleric and a notable supporter of the Iranian Constitutional Revolution. He has been called "brave and incorruptible" and "perhaps the most fervent mullah supporter of true constitutional government."



*Mohammad Ghazali*

*Reza Abbasi, 17th century painter*

Reza Abbasi (c. 1565-1635) was the leading Persian miniaturist of the Isfahan School during the later Safavid period. He is considered to be the last great master of the Persian miniature, best known for his single figures of beautiful youths.

## Liane Al Ghusain *Kuwait*

Liane Al Ghusain is a writer, teacher and cultural organizer from Kuwait. She received her BA and MA in English literature and creative writing from Stanford University. She continued her studies at Ashkal Alwan in Beirut, working on art, technology and performance in her postgraduate training.

She has taught creative writing and served as the director of the Contemporary Art Platform in Kuwait during its first year, from 2011 to 2012.



*Liane Al Ghusain*  
*Don't Let This Be A Record*  
*Of Our Times, 2015*  
*3D printed object*

---

There is a celebratory mood about the age of social media, where each person can address a seemingly unlimited audience. It is argued that advances in information and communications technology have broken the physical barriers to communication, and some speculate that a new human society, globally interconnected, is emerging.

The Kuwaiti artist Liane Al Ghusain, in her research on ancient rock carvings from the Saudi and Jordanian desert, discovers, however, that the purpose and tone of many of these inscriptions is very similar to the messages conveyed by Twitter and the like today: they contain little valuable information and are characterized by self-congratulatory exclamations.

In the amnesic mood the Gulf countries are in, however, such similarities are not noticed; unquestioningly, the engravings are spirited off to fill the empty halls of the new museums being built around the Gulf. In response, the artist has designed a 3D inscription printer, which prints trending topics on Gulf social media directly on to 'stone' in ancient Arabian script. These inscriptions are shown in a museum display case, as a commentary on the museum policies in the Gulf today.

Designed for this exhibition, Amsterdam and Kuwait, 2015.

With thanks to the Museum of Contemporary Ancient Arabia.

## Babak Golkar *Iran/Canada*

Babak Golkar is a visual artist who was born in Berkley in 1977. Until 1996 he lived in Tehran, after which he migrated to Vancouver. In 2003 he obtained a BA in Fine Arts at the Emily Carr Institute and in 2006 he received his MA in Fine Arts from the University of British Columbia.

Golkar works from a research-based practice in which he draws on a variety of forms, such as drawings, prints, ceramics, sculpture and installation. The overarching theme within his work is an investigation into the human conditions of contemporary times.

Golkar has presented works in various solo and group exhibitions; most recently presenting a commissioned installation at the Victoria and Albert Museum in London, as well as taking part in an exhibition at the Macedonian Museum of Contemporary Art, Thessaloniki, Greece. Golkar was shortlisted and selected as one of the finalists for the 2011 international Jameel Art Prize in London.

Babak Golkar is currently living and working in Vancouver, British Columbia.



*Babak Golkar  
Throw(n), 2014  
video projection and  
audience participation,  
part of Of Labor, Of Dirt  
series*

---

Red clay symbolizes the earth of which the first man was made, as well as the ground tainted by blood to which he returns - the alpha and omega of human existence. In this world we are prisoner not only of the human body but also of the complex superstructures we have created - a society far removed from the original earth. Throw(n) offers the illusion we may momentarily escape this prison and dominate its matter, by touching it, molding it, and throwing it far from us to observe which shape it will take. The mark left on the wall symbolizes the representation we leave on the canvas of existence, while the lump of earth hitting the ground is our reality.

## Barbad Golshiri *Iran*

Barbad Golshiri is an Iranian visual artist, born in 1982 in Tehran. Golshiri studied painting at the School of Art and Architecture at the Azad University in Tehran. He works in various media, including video, digital media, installation, photography, internet-based art, graphic novels and Lettrism.

*Aside from his practice as a media artist, he also works as a critic of the current socio-political situation in Iran. Golshiri is the son of the famous Iranian writer Houshang Golshiri. Golshiri's art is often language-based and contains evocative critical elements.*

### Artist statement by Barbad Golshiri

My biggest challenge as someone who creates grave markers (you see one of them here) has been to tackle certain obsequies and undermine hallowed grounds with my sarcophagi, gravestones and cenotaphs. I may not have succeeded, for no other human activity is as unalterable and old as funeral rites and redundant moralities and virtues of the epitaph, namely what one says over or at a tomb or engraves on a stone. Grave markers are full of petty puny stratagems albeit devious. They are like Vanitas that symbolises death and perishability of our lives with to-be-perished elements. Yet those elements like the painting itself or the sculpture or the video shall not perish. The ruse of vanitas lies beneath vanity of vanities and thus vanitas is highly self-referential. The same can be said for a grave marker that merely symbolizes death, say, with an upside down torch or with the epitaph **هوالباقى** (Perpetual is He), meaning "we will all die, yet He is perpetual." And the same can be said for any disturbance on the plane of moralities one should observe when one is in a hallowed ground.

Death, obsequies (be it inhumation, sky burial or cremation) and grave markers of all kinds are surrounded with halos. There is little difference between a believer who washes first the right side of the corpse then the left side maliciously with sidr, camphor and pure water and piles an earthen pillow under the cadaver's head and hits its right hand on the right shoulder and places his left hand on its left shoulder and shakes it hard to recite the Talqeen with those nonbelievers who alter the appearance of the dead with make-up or carefully scatter petals in the grave. They all preserve their crafted halos, needless to say that all halos were once crafted.

Examining burial grounds one learns that they are highly legislated. Both written and unwritten laws reinforce these constructed grounds. Cemeteries are perfect heterotopias of time and confine diverse entities; architectural styles, morbid eroticism, different beliefs, diverse artistic and architectural styles, yet these heterotopias are not true to themselves; some corpses are forcibly included in divisions that contradicts their way of life and thinking (you see some of them here) and some are forcibly excluded. Broken tombstones in oppressive regimes usually show this exclusion and again you see some of them here. Cemeteries only forge valleys of peace, they are but throttled tumults.



Barbad Golshiri  
*On Hallowed Grounds, 2015*

---

Installation made for this exhibition with photographs depicting tombstones, cenotaphs and sarcophagi. Some photos are taken by the artist; some show grave markers that he himself has created, both for cemeteries and museums.

Barbad Golshiri

**Arin Mirkan's Cenotaph, 2014-15**

*Photographs of a sculptural installation made by the artist in Iran*

Deilar Kanj Khamis, known by the nom de guerre Arin Mirkan, reportedly ran out of ammunition during a clash with IS troops near Kobanê. She ran towards an IS position and blew herself up with a hand grenade, killing dozens. Since her death, papers, news channels and agencies are unanimously calling her a suicide bomber. Yet if one cares to contemplate on her last action, one sees that any brave fair-minded soldier would have done the same. Needless to say that suicide bombings do not take place in wars and IS would have decapitated her if they caught her alive. The grave maker is in six shattered pieces and for now is considered a cenotaph, a grave marker to someone buried elsewhere. The number of the stones hides the gender of the deceased person. The cenotaph is inspired by different traditions of tombstone making from Rojava (Western Kurdistan) and Rojhilat (Iranian or Eastern Kurdistan) to Sefid Châh Cemetery (Mazandaran, Iran); from Persian gereh-sazi (knot making) to cement blocks that mark the graves of the Peshmergah in streets of Kobanê. The epitaphs are in thuluth, a calligraphical script found largely on noble Ottoman and Iranian tombstones and mausoleums.

These photos show her temporary resting place among ruins of an abandoned Iranian military site, in the middle of nowhere. The intention is to move the cenotaph to Kobanê to mark the very grave of Arin Mirkan.

# Majid Koorang Beheshti *Iran*

Majid Koorang Beheshti is a visual artist, born in 1967 in Isfahan, Iran. He studied Painting at the Tehran Azad University, where he attained by BA. Majid Koorang Beheshti seeks to illustrate his unique vision of reality through his dramatic monochrome photographs. His work often documents expansive space punctuated with stark architectural structures, capturing the clean angular and curving lines of these constructions. These foreign landscapes take on an abstract quality, and are at times also reminiscent of Bauhaus and Surrealism.

Beheshti's work has been exhibited from 1998 onwards in Iran and in collective exhibitions from 2004, featuring in exhibitions in the United States, Italy, France, the UK and Germany.



*Majid Koorang Beheshti*  
*Untitled, from the Inverted*  
*Statues series, 2007*  
*Digital print on canvas*

---

*Majid Koorang Beheshti*  
*Untitled, from the Nowhere series, 2004*  
*Digital print on canvas*

Is what lies Beyond History post-apocalyptic? That may seem quite an easy conclusion, grounded in Hollywood representations of cataclysmic upheavals. This point of view ties the historical narrative up with civilization itself; beyond history then becomes 'beyond civilization', maybe even 'beyond humanity'. This total identification with the prevalent historical narrative is of course an ideological statement.

Beheshti however takes his photographs in 'naked reality' as he puts it. There is no artifice, just the place and the light, the angle and the frame. It is the vision of current reality by the individual who is already beyond history, who has freed himself of cultural interpretations.

## Payam Mofidi *Iran/Canada*

Payam Mofidi is an Iranian painter and animation filmmaker, born in 1980 in Tehran, Iran. Mofidi studied at the Azad University Tehran, where he attained his BA in Graphic Design in 2005. He continued his studies at the l'Ecole Nationale Supérieure des Arts Décoratifs in Paris where he received his degree in animation with honors in 2009.

Mofidi works with various media, mostly painting, illustration and animation. His work has featured in various group exhibitions throughout the years and the artist was awarded several prizes for his work, including the M.A.I.-PRIM Grant for video installation together with Ila Firouzabadi. Mofidi is currently living and working in Canada.



*Payam Mofidi*

*Cohesive Disorder 3, 2014*

*Video, 7'37"*

---

While the blindfolded man stumbling around the undergrowth in Mofidi's video is a metaphor for the influence of religion and political powers on the human individual, the video takes on multiple meanings in the context of this exhibition. Will the human be able to perceive his surroundings beyond history? Maybe we are already beyond history, in this landscape featuring only nature, but cannot see it? Can music, the most impenetrable cultural product, guide us through the post-history landscape? On which side of the blindfold lies the historical narrative? In our minds or in external structures? Are the hands appearing ex nihilo to blindfold us the tools of the superego or a figment of our imagination?

## Mandana Moghaddam *Iran/Sweden*

Mandana Moghaddam is an Iranian-Swedish artist who was born in Tehran in 1962. The Iranian Revolution broke out when Moghaddam was 17, severely interrupting her education. Eventually, Moghaddam's father was executed after the Islamic Revolution. After fleeing from Tehran, Moghaddam was granted asylum in Sweden.

Moghaddam is well known for her installation work. Her exposure to the political unrest, strong nationalism, violence and the instability of the Iranian Revolution impact her work significantly. Moghaddam's works generally discuss themes such as alienation, communication and gender, attempting to bridge cultural boundaries, inspire cultural dialogue and to memorialize contentious aspects of the Iranian life.

Moghaddam currently lives and works in Tehran and Göteborg.



*Mandana Moghaddam*  
*Exodus, 2012*  
*Video, 3'*

---

Exodus tackles the mass flows of people all over the world trying to survive war, poverty and social injustice. The abandoned baggage floating on the ocean reminds us of how personal lives are destroyed in the exodus, and how personal histories drown, as some kind of junk residue, in collective history. The image makes us wonder: what new lives have the owners of this abandoned past embarked on over yonder, on the far side of the sea?

## Aman Mojadidi *USA/Afghanistan*

Aman Mojadidi (born 1971) is an American artist of Afghan descent known for his public art projects exploring Afghan politics and cross-cultural identity. Mojadidi has referred to himself as "Afghan by blood, redneck by the grace of god." His work has been shown internationally in contemporary art exhibitions such as dOCUMENTA and the Kochi-Muziris Biennale.

With his art, Mojadidi says he aims to make something that "disturbs identity and challenges authority." For one of his first performance art installations, in 2009, Mojadidi set up a fake checkpoint in Kabul. Dressed as an Afghan policeman, he filmed himself searching cars and offering drivers \$2, in what he described as a "reverse bribe."



*Aman Mojadidi  
Squatters, 2013  
Brick of straw  
and mud,  
photographs  
and text*

---

During a residency in Dubai, the Afghan artist Aman Mojadidi decided to contribute to Dubai's search for authenticity. He first became member of the local archaeologists' association, which apparently required no previous knowledge or experience. He then toured the 'heritage' sites of the city, all reproductions of largely imagined pasts, with little connection to the real history of the area.

Not only the past, also the present is ruefully absent from Dubai's heritage - the South Asian laborers reconstructing the official past form more than 50% of the population, but they remain a largely invisible presence in Dubai's cultural self-projection. So the artist imported mud and straw to make an authentic Afghan mud brick, baked in the Emirati sun. He made enough mud bricks to build the ruin of a wall behind Traffic, the gallery where he was doing his residency.

One day Aman discovered mattresses and blankets next to this wall, indicating squatters - probably of Afghan origin, judging by the style of the linen - had adopted the place, as if they longed

for this bit of 'cultural heritage'. But this short taste of home in a foreign country did not last. Shortly after the whole site, including part of the gallery, was demolished to make way for the expansion of the adjacent highway, characteristically for Dubai. The last time the Afghan wall was seen before being buried in the rubble - to be discovered again in a distant future? - an Indian laborer was sighted examining it.

With thanks to Rami Farook of (formerly) Traffic, Dubai

## Mehrdad Naraghi *Iran*

Mehrdad Naraghi, born in Iran in 1978, studied at the prestigious Sharif University of Technology. While he initially studied to become a metallurgic engineer, photography grabbed his attention in 2002 and prompted him to complete courses in this direction.

Naraghi focusses on the significance of human existence by photographing places and objects that have been affected by human experience. His images often show silent and still places that are left behind in an urban atmosphere. His work has been shown in many international group exhibitions, including at Photo Quai (Musée du Quai Branly, Paris) and at That Shimmering Beast (The Empty Quarter Gallery). Photographs by Naraghi have also featured in publications such as *Connaissance des Arts* (no. 21) and *Different Sames: New Perspectives on Iranian Contemporary Art*.



*Mehrdad Naraghi*  
*Three untitled photographs*  
*from The Fairyland series, 2012*  
*Inkjet print on Hahnemuhle*  
*Photorag ultra-smooth paper*

---

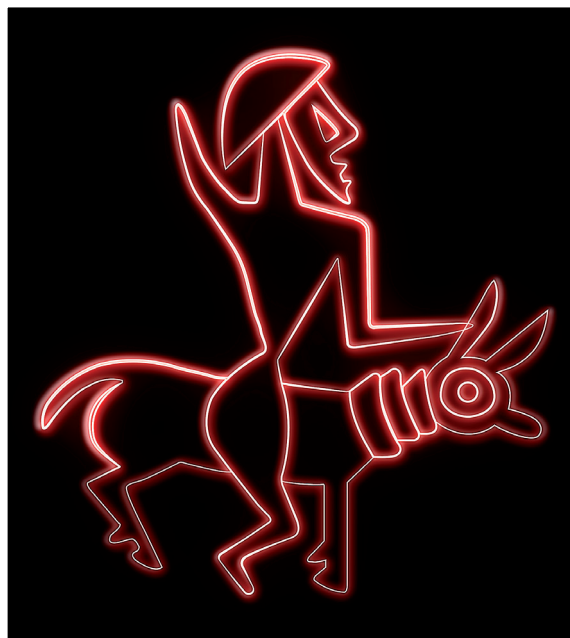
These photographs can only be known with the exercise of imagination. They investigate a Nature that is both beautiful and frightening; a Nature buried by the progression of history and culture, a Nature often seen (from the window of a car or in a TV documentary) but rarely experienced. In an obvious sense, nature has always been beyond history; it escapes religion, politics, and historical definitions. But although our experience of nature may be inspired by our primordial feelings, it is also culturally determined. What provokes the feeling of angst experienced when one stands alone in a forest by night?

## Eric Parnes *USA/Iran*

Eric Parnes (1979) grew up in New York and studied for an art Undergraduate and MA degree at New York University.

Parnes works in several media, including mixed media, sculptures, paintings, photography and installation art. In his conceptual work, Orientalism is an important element and he uses well-known logos and corporate branding to explore Middle Eastern culture and its relationship to globalization. Ancient and modern history, mysticism, war and fashion of only a few of the subjects that recur in Parnes' work.

Parnes's vision is based on his experience as an American-born artist with family roots in Iran and the struggle to define identity. Parnes currently lives and works in New York.



*Eric Parnes*

*Dubious Ancestors: Hajji Baba,  
2014-15*

*Neon work made for this exhibition,  
New York and Amsterdam 2014-15*

---

This work is inspired by a seal from the Dilmun period (about 2200 BC) found on the island of Bahrain, and displayed in the island's National Museum. Bahrain, known in Mesopotamian antiquity as an abode of the Gods, even paradise, remained a vibrant cultural and trading hub throughout its history.

In his *Dubious Ancestors* series the artist investigates imaginary affiliations to ancient individuals portrayed in the region's art history. Given the discontinuity between Islamic history and what preceded it, these ancient peoples have been cut off from their progeny; the artist, searching for cultural roots beyond Islam, operates an art historical 'return of the prodigal son', establishing linkages with a largely unclaimed past. Here he recognizes the mythological Iranian joke figure 'Hajji Baba' in the 4000 year old seal.

The red neon sculpture, produced in Amsterdam, additionally provides a transversal link to Bahrain, still known as a relatively permissive pleasure island in the region.

With thanks to the Museum of Contemporary Ancient Arabia.

## Slavs and Tatars *Eurasia*

Slavs and Tatars is an art collective that was founded in 2006. It produces a wide variety of works in different media and disciplines, such as installations, lecture performances, sculptures and publications. The collective is committed to contemplating the similarities between the belief systems and rituals of the peoples in the Caucasus, Central Asia and Eastern Europe.

Slavs and Tatars started out as a reading group in 2006, when the group lived and travelled throughout the region. Exploring the region's historical narratives and transnational relationships, the collective uses an unconventional research-based approach and designs wildly different projects to relay their findings, combining 'high' and 'low' culture in the process. The collective's first two cycles looked at the Caucasus and Iran/Poland, respectively. The current cycle, *The Faculty of Substitution*, (since 2012) looks at a range of topics including language politics, syncretism, and the medieval genre of advice literature called mirrors for princes.

*Slavs and Tatars*

*Help the Militia, Beat Yourself Up, 2011*

*Silk-screen and cross-stitching on cotton*



*Slavs and Tatars*

*Self-Management Body, 2011*

*Embroidery on screen-printed cotton*

These two banners are from the *Friendship of Nations: Polish Shi'ite Showbiz* series. This project offers an understanding of history and politics through the notion of hospitality: be it translation as linguistic hospitality or the sharing of best practices between Solidarnosc-era Poland and the Islamic Republic of Iran, post-2009, in their respective quests for self-determination. The artists ask: what can Iranians in the fourth decade of political Islam learn from the Poles' final decade of struggle against communism? What contours does history take beyond geography? Slavs and Tatars is an art collective and "a faction of polemics and intimacies devoted to an area east of the former Berlin Wall and west of the Great Wall of China known as Eurasia".

# SIDE PROGRAM

**Every Tuesdaynight 20.00 hour  
free admission**

## **17th of March**

Lectures: A Glimpse of the Notion of History in Contemporary Iranian Art: From Correction and Revision of Past to Temporal In-Between-ness, by Hamid Severi (Iran) and Works of Art: Field of Discursive Struggle door Farzan Sojoodi (Iran).

## **24th of March**

Exclusive exhibition tours by Iranian curator Elham Puriyamehr. Starts 20.00 and, depending on demand, another at 21.00.

## **23th - 29th March**

### **Voice over Noord**

During the week of 23th to 29th of March, a public program related to 'Crisis of History III' will find place in the form of performances in public space and buses in Amsterdam North. This program wants to artistically remap and give a voice-over to Amsterdam-Noord. A similar project was done for the first time in Sanandaj, the capital city in the kurdish part of Iran, initiated by Elham Puriyamehr in 2013. Elham with an artistic team, including auteur Özkan Gölpinar and performance artist and filmmaker Ehsan Fardjadniya, will translates this project from Iran to the dutch situation relating Amsterdam-Noord to Sanandaj.

### **Part One Performances in public space: Voice-over Noord**

**DATES:** Mon March 23rd to Thu March 26th between 17:00 to 18:30 hrs

**LOCATION:** Meet at 17:00 sharp at Bus stop 38 Buiksloterweg.

**ARTISTS:** Ehsan Fardjadniya, Ohad Ben Shimon, Annasami Karim, Darryl Danchelo Osenga, Ras Motivated, Heidi Lobato, Mercedes Zandwijk, Miguel Peres Dos Santos, Pendar Nabipour..

### **Part Two Bus Tour: Re-mapping A'dam-Noord with artists and poets**

**DATES:** Friday 27th March at 18:00 hrs and 28th March at 16:00 hrs

**LOCATION:** Gathering at THT Café-restaurant, departure from the ferry stop across from Tolhuistuin

**ARTISTS:** Wouter Corduener, Lino Hellings, Chris Keulemans, Ibrahim Selman, Olfa Ben Ali, Marta Pisco, Dr Ekim Tan, Ivan García-Romero, Jorinde Seijdel, Pendar Nabipour, Ohad Ben Shimon and Ehsan Fardjandiya.

### **Part Three Panel discussion and screening of the project documentation**

**DATE:** Sunday 29th March **Location:** Framer  
Framed time tbc

How to re-map Amsterdam North? What can art in public space do? What is the responsibility and the role of art and culture during radical urban transformation and gentrification?

**ARTISTS:** Elham Puriyamehr, Özkan Gölpinar and Ehsan Fardjadniya and the participating artists and authors.

## **ALL EVENTS ARE FREE OF CHARGE.**

Reserve your spot on the bus tour and during symposium by sending an email to [\*\*reserveren@framerframed.nl\*\*](mailto:reserveren@framerframed.nl)

If you want to hop on the bus (Saturday 27th & Sunday 28th March) later call 06 309 596 53 to know where we are at.

### **31st of March**

Book presentation of the first monography by artist Said Kwaish Alfraji (Iraq), published by Schilt Publishers and edited by Nat Muller. Also showing accompanying artist films and a discussion between the artists and Nat Muller.

### **14th of April**

Showing of the documentary 'From My Syrian Room', in cooperation with Festival Cinéma Arabe , in the presence of director Hazem Alhamwi. The Syrian Hazem Alhamwi retreated into his own room, and discovered freedom in drawing. When the revolution broke out in 2011, filmmaker and artist Alhamwi was not yet able to face his inner demons directly. Instead, he explores his childhood memories - and in the process, his nation's longing for freedom.

### **21st of April**

An event in cooperation with Dancing on the Edge and Cineblend. Drawing from a variety of film scenes, artists from several disciplines comment on their art and their background.

## **OPENING HOURS**

Wednesday to Sunday  
14.00 - 22.00 hour

## **LOCATION**

Framer Framed in de Tolhuistuin  
IJpromenade 2  
Amsterdam

## **ROUTE**

From Amsterdam Centraal Station with the ferry 'Buiksloterweg'. The entrance is located directly at the IJ riverside. When inside walk through the THT restaurant and go left.

## **MORE INFO**

[www.framerframed.nl](http://www.framerframed.nl)  
[www.crisisofhistory.nl](http://www.crisisofhistory.nl)

*The exhibition is supported by the Amsterdam Foundation for the Art, the Mondriaan Foundation, Stichting Doen and the VSB Foundation*

t: +31 (0)20 763 09 73  
info@framerframed.nl  
www.framerframed.nl

FRAMER  
FRAMER

M

mondriaan  
fonds

**VSBfonds,**  
iedereen doet mee

TOLHUISTUIN

AF  
AK

amsterdams  
fonds voor de  
kunst

