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Selected 11

Transcript

SPEAKERS

Roxy Rezvany, Aoibheann Greenan, Katayoun Jalilipour, Ian Haydn Smith

Ian Haydn Smith 00:03

Hello, my name is Ian Haydn Smith and I'd like to welcome you to the first of two discussions in the Selected programme taking place over the course of the next month. Selected is an opportunity for recent Jarman award shortlisted artists to nominate early career artists who they think deserve greater attention. The film London Jarman award now in its 14th year, recognises and supports artists working with moving image and celebrates the spirit of experimentation, imagination and innovation in the work of UK based artist-filmmakers. The shortlisted artists who chose the Selected programme are Michelle Williams Gamaker, Hannah Quinlan and Rosie Hastings, Jenn Nkiru, Project Art Works, Larissa Sansour, and Andrea Luka Zimmerman. Selected is organised by videoclub, the artists' film and digital culture agency supporting and showing artists' work to audiences in the UK and internationally. In partnership with FLAMIN, launched by Film London in 2005, as a one stop resource to provide London based artists working in the moving image with access to funding, guidance and development opportunities. I'd also like to thank the Arts Council England and Film London for supporting this programme. For the 11th edition of Selected the nominated artists are split across two sessions - on the 26th of August Spike Island's website will host the discussion with Gaby Sahhar, River Yuhao Cao and Sam Grant. While this discussion is hosted by Nottingham Contemporary, and our selected artists and works today Aoibheann Greenan with Dingbox, Katayoun Jalilipour with Soosk, and Roxy Rezvany with Wi Fi rider. So welcome to you all. Thank you. And thank you for joining us today. I should also say that any works that I mention over the course of the next hour or so, are either available on the artists' websites, or on YouTube, or Vimeo. I thought the best place to start is with the genesis of each of your projects. So Katayoun, would you would you mind starting with talking about how your project came together?

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Katayoun Jalilipour 02:10

Yeah, so Soosk is a retelling of an Iranian folktale children's story. Which is like something kind of like a bedtime story, I guess that I was read to as a kid. And also, when I was growing up in Iran, we did a play of it in my preschool. So it's been kind of like a big part of my childhood. And it was only until I was telling the story, like I was just talking about it to my girlfriend who is English, and she was just quite horrified by how like violent it was for a children's story. And I guess it's a kind of a story that is originally called Khale Sooske, which means like, like aunty cockroach. And it's the story of a female cockroach who is looking for a husband, and she asks all of them the same question, which is if we get in a fight, what would you do? And all of the answers are very violent. And she ends up choosing the guy who isn't violent. So it's quite an interesting story. And I think I've just, I've just been thinking about it a lot. And I made it with very, like limited resources, I guess, made it in kind of my like home studio/office. And I was interested in exploring it from more of a queer lens. And taking some inspiration from people like Kathy Acker and looking at like, plagiarising and retelling stories. So, I was interested in rewriting it and weaving my own narrative into it through like queerness. And also the like absurdity and like the gore and the violence that is kind of hidden in this like children's story. Yeah, that's, that's kind of what it's about.

Ian Haydn Smith 04:28

Aoibheann, let's let's come to you.

Aoibheann Greenan 04:32

Yeah, I guess similar to Katayoun, mine was made with very limited resources as well. It was kind of sort of came out of the lockdown situation because I was in the middle of the Master's in artists film and moving image at Goldsmiths, and was planning for my degree show to make this quite large scale, live performance thing with like, big installation and collaboration and all the non COVID things and so I was kind of forced to basically go back, like start from scratch again with about two months before my submission. And I had to kind of just be really resourceful and figure out what I could do in like, yeah, two months and no budget essentially. And so unboxing kind of provided this perfect solution in a way it was like a way to bring sort of my earlier like objects sculpture making practice together with moving image. And yeah, just kind of, it was a really great exercise because it kind of taught me

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how to kind of work sustainably within moving image. It's actually my first film. But there's a real kind of nice freedom and flexibility that comes with knowing that I can do just like set things up in my studio now and make whatever so. Yeah.

Roxy Rezvany 05:53

Yeah, on my end, I guess I've been working with moving image having come from like a documentary background. And so the first film that I'd done where I tried to kind of combine, maybe like a more like visual art approach to documentary filmmaking had been a film I'd done about a North Korean refugee living in the UK called Little Pyongyang. And it kind of, for me, was kind of opened up for me, I think, an interest in continuing that kind of practice and saying, like, okay, there is something here in terms of telling these stories where they, you know, hopefully have like journalistic value, and there's research involved, but also where, beyond maybe, to, not to it, it's not so much going around or like absconding the way that you should treat stories in terms of journalistic ethics and thoroughness. But more I was just like, just in terms of the visual language, I think that there are some things that you can't just convey with words, either in print or like, just in terms of a simple kind of q&a, right, or just seeking to format your film in a way where you're just kind of like, here are some facts, here is some information, here are headlines or it, that kind of thing. So having, maybe for me, whereas I really found it as well, in terms of covering someone's experience where they're coming from North Korea, I thought that was really important, because I think that often the diplomatic and like political issues around North Korea end up dwarfing the kind of humanization of people coming from there, when people are trying to tell their stories. For me, I immediately after that, when I was thinking, what do I want to do next. And I kind of was like Palestine is just another place where people's identity is inherently politicised in a way that I think prevents you from telling, rather providing a platform to people to be able to talk about themselves and their experiences that inevitably will be tied to the political, but in a way that isn't just reducing them to kind of like, a bit of, do you know what I mean, a means to an end, we're just talking about like a political situation. And so that's how I came, I guess, with WiFi Rider to kind of go, I know, I definitely want to make this next piece with, with a kind of, with Palestine in mind. And I've been lucky in that I had already been working on a few other, like actually written articles to do with, I wanted to look at Palestinian creatives, I wanted to look at Palestinian creatives, who were working within,

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how would I put it? For me, what I thought was really what I thought was really interesting is that trying to find ways to capture what's lost, when you don't have, when there is this kind of essentially like occupied territories, or there's this idea of where, there is a struggle to point on a map to a place that is Palestine for people. What's lost beyond that for people and I thought in terms of with creatives who have this amazing ability, right to create something out of nothing, there is still a loss there. And then that's how I came to meet Shukri and essentially, like settle on the story, because I thought he did an amazing thing. And his story did this amazing thing of showing how he was able to kind of both overcome that, but at the same time really carries with him a loss of something that he communicates through his work as well.

Ian Haydn Smith 09:34

I want to stay with you on the idea of creation and identity. When you first approached Shukri how open were they to your idea of documenting their life beyond their online presence and beyond the control that they would normally have of how they projected themselves?

Roxy Rezvany 09:54

Oh, yeah, that's I was gonna say that is interesting. Well, I will what I'd say is that I think definitely for anyone that is used to, as you put it, curating an online presence, is that I think that is a level of, and I'd say that maybe again, for me, it's the first time maybe covering through work, someone who's grown up with the internet in a way that maybe I'd say I'm around the age where like, I didn't, you know, again, all those things like Facebook, social media platforms didn't really come about until I was, you know, close to 18. So, you know, by that time going into adulthood, whereas he's part of a generation that has been growing up with the internet. So I think that there was, I wouldn't say on the, on the one hand, there wasn't any preciousness or difficulty, because I think that's what was amazing for me was how, like, how Shukri had this real ability, I think, for someone so young to want to convey his experiences, and was able to, at the one time, feel everything so viscerally, but at the same time, understand, I don't know how else to describe it other than to understand that that was part of the process. He just needed to feel things and be really honest, in as the best way basically, to kind of allow other people to understand exactly what he was going through. And I think that you said, that, for me was really rare in someone that's grown up with the internet, but I

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wouldn't put that down in a funny way to him being just the Wi Fi rider. I think that that's just something that I've noticed, at least with a whole generation that's grown up around the internet. But I but I think as well, like maybe it's just new, I put it down to maybe I feel similarly in terms of like, some people are just shy. And then what I really appreciate with Shukri is that I know that his personality type isn't one, despite and maybe everyone who is an artist can really sympathise is it like, part of the reason you go into this medium maybe is because you're like, I don't want to put myself out there, but I have a lot to say, and I'll do it through the work. And so that's why I think I felt a lot of empathy where I'm there. Or it's something that I do always hold in mind with, with the practice of kind of working with people and where you're recording interviews, which is essentially like I'm asking them maybe to do something that I myself struggle and feel pretty nervous with as well. But yeah, it was an interesting process. And that's why it always for me. Whilst a lot of people, I think maybe from a within documentary practice, I think at least when I was coming up, it was seen as it was seen as something that you would only have to do if it was so required by getting filming permission with someone to show people the final product before you put it out somewhere. And I didn't know quite what that was. I always think like it's not so that you give people the possibility of eliminating things, changing stories, influencing you. But I do think that when you're I don't know, at least I felt like I have, I feel it's part of something I want to get out, which is showing someone something. And if I haven't conveyed something clearly, I want to be able to actually record more and understand more. And so there was a process as well of working with Shukri, where we, when I presented the final film to him before it went online, and we had like another discussion about certain elements. And there were times where there were certain things that you know, I just understand with hindsight, are we should we could we there is more we could go into here. There's less, maybe again, this is something that is fast becoming out, you know, outdated, there's a bit there's something else here. So yeah, it was nice to be able to work with him in that way and him want to and have that interest as well.

Ian Haydn Smith 13:50

I just want to stay with something you mentioned earlier about not going completely down the avenue of sort of a journalistic profile. And if someone's watching this film, and watching Little Pyongyang, it's almost as though the idea that a deeper truth can exist outside that sort of cinema verite, fly on the wall, we're just going to watch what you do and not engage in any way.

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And one of the things that struck me watching both of those films that comes across really strongly is the emphasis on the mise-en-scene, the objects and the surroundings that are created around the people, whether it's their own, or whether in some way they've been set up with that, that fantastic pink room in Little Pyongyang with all the different artefacts from the past or representing aspects of the past. And likewise, we have the bedroom in this film, which is just decorated with with so many images and icons. Could you talk a little bit about how you, because both are heavily narrated by a subject but at the same time we're being given a huge amount of information through the things that you shoot.

Roxy Rezvany 14:55

Yeah, yeah, I guess that's, again, like you said for me, part of, how do I put it? I think there are so, there's it's so difficult even through words to express experience. And if what I was trying to capture with both the films was a lot of an experience, but also context, placing it in a point in time. And also being really wary of audiences' preconceptions, and sometimes how like, I think that you have to, I don't know, I'll give you an example, going back to Little Pyongyang to kind of understand how it then influenced what I did with WiFi Rider, which is with Little Pyongyang, I know that we often do see refugee testimonial shot in a specific kind of way, or it's just in expected language for stories about trauma, that you shouldn't have lots of colour, that it should be something that should be dark and moody. And also that there are things that you just expect when you hear about people escaping from dictatorship, human rights crises, oh we're going to get a lot of violence and horror and I'll wait for this story and that story. And for me, I was like, those will be true to some extent, and there is a reason why that's become like a norm. But for me, where I just really felt the urgency, particularly with it, it's still today, like, I just kind of have an ongoing frustration with that, where I'm like, a lot of people are so aware of the human rights crisis there, but don't feel really motivated to listen and don't know, you know, everyone will know about it, but no one actually knows the specifics in detail. So I was like, if I'm going to as a filmmaker, I really want to show this person's experience, the full respect that I think it deserves, and also do my job as a filmmaker to try and get eyes on it. That's where it all began, in terms of like, you know, I think it's powerful enough that I could just play the hours and hours of recordings that we, that were just Joong-wha speaking about his experience. But if I'm gonna put some visuals on it, that's why I was like I got to give you more. So part of the

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room was trying to again, do what I could, like a real influence that I had with that actually was also, I'd gone to see Ai Wei Wei's reconstructions of his experience being held in China, and how I kind of was like with experiences like that, and I felt, you know, I had the link with something that happens, both what was happening in North Korea, but also this idea that when you're often again, going through these traumatic experiences, there is a subjectivity to this thing that becomes so consuming, and where I don't think we should be worried about acknowledging that as well. And that's why I had, there was this idea of let's construct this room, because your reality is constructed, and your experience is constructed, and it has this context and not shy away from the fact that there is a particular lens through which you're seeing everything. And for me, what became increasingly clear with Joong-Wha's experience is that really much at the forefront, was that he was a father and family. And that was something. And that's how that's how everything kind of came to be. And then bringing that through to WiFi Rider, I was like, for Shukri, and something that obviously, I could really identify with, is that a place, a lens through which he was experiencing all these things was as a teenager with that kind of youthful creativity and energy and his room. And even though like when we kind of were talking about [inaudible] trying to say like, what do you have control over when you know, you're like, I'm Palestinian, but there is this idea of when you're looking for a place to call home, you can't necessarily point to places, which I very much sometimes identify with where both my parents weren't born in the UK. And when people I guess were saying to me all the time asking where's home, you know, sometimes I'll say London, sometimes you say the UK. But if you look, if you ask me for a place where I felt like, undeniably was mine, you suddenly point to your home. And maybe for me, it becomes even smaller if you haven't had the benefit of a cohesive home environment with just your bedroom. And that's what became for me like Shukri's anchor, and that's why the room became so important. And you can kind of see how much he was projecting onto there, and all those kind of little details. And so for me, it was really important that when you were hearing all his words and his description of his life, you understood both what's hopefully conveyed in the film is like the amazing visual physical space, which happens in Little Pyongyang as well. You have the contrast of the room and the enclosure and this kind of place where someone goes when, when you're talking about what's theirs and on their own, versus then how they have to be out in the world as well and the kind of contrast with that. And so yeah, that was how the kind of process lead from one to the other for me.

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Ian Haydn Smith 20:03

Katayoun, looking at your previous work in advance for this talk, I was quite taken with one of the exhibitions, Accessibility note number three, which was an exhibition you had in Prague in late 2018, which engages with as the exhibition notes describe the day to day life of a genderqueer, trans, femme presenting person of colour. And thinking about that and your other works, can you talk about you placing yourself as one of the central roles, if not the central role within your work? I think the word control, the phrase controlling the narrative is not right, because it doesn't leave it open for questions, and the ability as an audience member to engage with it, but just just generally, how you engage with yourself within your work?

Katayoun Jalilipour 20:53

Yeah, I think it's definitely changed throughout the years like that exhibition just feels so old now. And yeah, I think when I first started making art, I just felt like, if I wasn't in it, something about me was being erased. So I became a lot more interested in performance. And I think that was kind of the gateway into kind of like centering myself in everything I make. And just kind of how powerful it is to have your face there. And it gives you like a freedom to also play with perception. So I'm very much interested in like, fact and fiction and playing around with that. And in a lot of my performance work, like live performance, where I speak, I'm very interested in kind of giving people fragments of truth of what's happening. And I think that's the power in like, being that because people believe that's you because, you know, I'm not like putting on a costume most of the time or making myself look different. So that's me. So everything I say, then must be true. And I really enjoy playing with that. And I think I was in, in kind of taking that into moving image and the exhibition that you're talking about, I was interested in kind of capturing those moments where you can't really tell what's the performance and what isn't. So with the gifs, I would film myself if I was like harassed, or I would go back to a space where I have like, you know, experienced harassment and film myself using also texts or words that were said to me, and then I would also do a series where it wasn't based on things that had happened to me. So I'm very much interested in kind of playing with that perception. And like, yeah, I think with Soosk, as well, like it was, I think one of the first things I've made in a long time where I had kind of props to play with and that was really fun. But I still felt the need to like be in it, because it felt it just I don't know how to not be in the work. And yeah, it

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was it was really fun to kind of create props that could be characterised, and animated, and yeah, I still kind of, I am interested in kind of doing that maybe a bit more in the future, as well. But yeah, I think it's interesting. Something that I find really weird is when I yeah, like look at kind of old stuff, or even, yeah, like a performance or whatever. And it's kind of I look at it and I'm like, that's really not me anymore. And I think that's the weird thing about being in your own work constantly, because you're constantly changing and growing and your identity changes. And if you're an artist that uses identity as like the core of your work, you have to be very solid in that and like say yeah, this is me and I'm very like 100% certain that I'm all these like, Oh, I'm all these like tick box identities. And then it kind of can be a bit restraining if you then say, Oh, actually maybe I'm not this anymore. Like I didn't particularly identify as femme anymore. But that was such a big part of like my work and like in my bio and everything. And even if you like update your website, people are still gonna remember that and that's still part of your work, and you have to, like live with it. So it's like definitely a challenge, like on a personal level as well. And like I watched, like the first film I made, and I'm just like, I don't know who this person is. And yeah, I'm sure that's an experience a lot of people who are in their own work have, but it kind of, yeah, I think it's kind of like weird on a personal level. But yeah, it's also kind of exciting to kind of document that like, changing, like ever changing identity that I have. That's definitely like not solid. Yeah. Does that answer your question?

Ian Haydn Smith 25:40

Yeah. I want to follow up with something else. There was a line in the notes to an earlier piece. Again, it's on your website, Dear Woody, documenting oppressions can be an act of empowerment in performance making, and thinking about the opening lines of the voices speaking in Soosk, which tell us of fears of telling story, fears of not being believed. And I'm just curious about the power and that idea of creating a work that challenges the denial by some of stories that are being told, and how that sort of feeds into your work?

Katayoun Jalilipour 26:14

Yeah. Oh, wow. That's a really good question.

Ian Haydn Smith 26:19

I've got some completely superficial questions later, so don't worry.

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Katayoun Jalilipour 26:23

No you've like really dug like, into my website to read these things. I'm like, wow. Yeah, because that piece is from 2017. Yeah, I think, um, yeah. So when I started making these gifs, where I was like, filming myself in public, I was very interested in this idea of like kind of archiving your experiences so you have proof of like, oppressive behaviour. So like street harassment, or whatever, you kind of feel like you need to have proof. And also as like, kind of, like, I guess a younger artist, I was very interested in kind of like, oh, if I've had this, like horrible experience, I'm gonna make something out of it. So I can kind of use that to like, deal with the trauma, which I don't necessarily think that's like the healthiest way to deal with stuff. But um, yeah, I was very interested. Yeah. And this idea of having like, a creative archive of my experiences, so if someone kind of turned around and said, Oh, I don't believe that happened to you, then you can kind of show them these gifs. And to be like, yes, it did, and that's the time and place that happened. And so I guess I'm, yeah, I guess I'm very interested in kind of, like, again, it goes back to that thing of like, what's truth and what's fiction? Yeah, I think I think with Soosk, I think because it deals with, like, stories of like, domestic violence. Again, it's that thing of like, is this a real story? Or is it fiction and in some ways, it is fiction, but then in some ways, like, those are things that happen every day to people. And so I guess I'm kind of also interested in kind of, like, allowing a space for the audience to like, make up their own mind of like, what's also the truth. But yeah, I kind of, I did this performance once where every time I did the performance, I changed the stories and pronouns of people. And like, I would say, Oh, this happened to me and my girlfriend, and then I would say, Oh, you know, this happened to me and my partner, or it happened to me and my boyfriend. And I remember I was like, with a friend after a show and someone came up to this, like, random friend of mine was like, was it you is, Oh, my God, were you the person in the story? And I kind of love that and I love like, taking that and running with it. Because people can be kind of so like, trusting and like too trusting sometimes. Yeah, and you can kind of use that kind of tongue in cheek or kind of like humour of like, is it true, is it not true, to kind of also talk about like, quite serious like, difficult things. Which I kind of really enjoyed doing with this film.

Ian Haydn Smith 29:36

I want to come back to humour in all of your work in a short while but

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Aoibheann, identity in your film watching it was sort of at one remove. We've got this idea of dealing with this kind of craze for unboxing videos, but here the object and the person opening the object kind of become one. Could you talk about that?

Aoibheann Greenan 30:04

Yeah, that definitely was intentional. I was kind of I was looking at, like, I think cybernetics was a little bit of a kind of in the background touchstone for me. So I kind of, and also things like, you know, body horror, and even like under the skin like this kind of scene with the like Dark Void, because I really am very drawn to this kind of imagery where it becomes difficult to discern, like what the ontological status of the thing is. So, like, while the piece is quite analogue, in a way, it's kind of it was fun for me to sort of set this thing up, because it's, you know, your eye can discern the sort of reality of the thing. But then if you make very, very subtle digital tweaks, it's kind of, it starts to kind of dissolve, and like, there's a moment where the hands on this, the image of the hands get folded back into the object itself. And so yeah, I kind of, I don't know, I was just sort of toying with this idea of like, sort of, almost like the bodily desire getting sort of co-opted by the objects somehow, or are those things conflating?

Ian Haydn Smith 31:19

It's also about the fetishistic element of it, of not just in any conventional terms of how someone might perceive, not really a conventional term for fetishism, but how someone might perceive fetishism. But in the idea of the way the commerce.

Aoibheann Greenan 31:39

I mean, I was kind of tapping into what was already there, in a sense, because I went really down the rabbit hole with these videos. And it's kind of amazing, like I was reading about how companies now build really, really elaborate boxes. So that these like really, like unboxing stars essentially with like, tonnes of viewers will kind of like unveil this product and like there's such a kind of dramaturgy to the way they do it. Like this is the kind of narrative ark almost. And each unboxing unboxer has a very, very distinct visual style and like, they really like ramp up all the kind of like affective qualities with like ASMR, and like and so they they're already I feel playing into this like very human kind of

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like fetishistic sort of undercurrent and, yeah, even with ASMR videos, like I feel like it's strange, like the internet's becoming this space now with so many different tropes starting to kind of conflict. And yes, the idea with Dingbox was to kind of essentially, like, it's not, it's not about a product, there is no product revealed, it's all just about the act of the reveal. So like the box is kind of, it is about the performance and the site of the performance. And it's kind of like playing that logic to its logical conclusion. So it's just like this infinite loop of never, never revealed anything. It's kind of just like, a really actually, just thinking about how wanting to explore like, how these things work on you on your psyche, like, it's how they kind of like direct your attention and modulate it.

Ian Haydn Smith 33:35

It's interesting, watching the film that there's this fable element to it, sort of an if you go into the woods, kind of thing. Obviously, the fox is there. But this idea of the mystery that's opening up and I was thinking again, looking back, earlier work of yours, the 2015 installation Dunmurray, Mayday Conspiracy, which is about a Hawthorn tree that was in the DeLorean factory side in Ireland that was going to be torn down. And then a group of people built up a support for saving this tree and even going back to the work you did inspired by Wagner's ring cycle and George Bernard Shaw's critique of it, it just that I just got this sense that with this film, you were taking this very fable element fairy tale element, and sort of bringing it into the digital sphere, in a way.

Aoibheann Greenan 34:22

Yeah, I hadn't thought of that before. I think maybe it's just an unavoidable aspect of my aesthetic, who knows, but I guess I wasn't thinking so much about that. And like, for me, the thread that runs through all those works is just it's experience design essentially. Like I'm really interested in how companies craft and shape and curate our, like our attention our experiences of whether, I mean, in the earlier work, it was kind of event spaces. You know, that like psychedelic tourism, or like with Heritage Centre kind of, one that you're describing the Temple Bar one. And I guess as I've moved more into working digitally and video, I'm kind of seeking out those sort of arenas and online space. And but yeah, I'm not saying this to dodge the question. I think it's actually, maybe, well, yeah, I could say something, but I feel like it will just be a detour.

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Ian Haydn Smith 35:29

And Katayoun, you mentioned about Soosk being inspired by this earlier story. And again, so we have the tropes of a fairy tale, more fable in Soosk. But something that I found really fascinating, with that, not knowing that when I first watched it was a sense of the universality of it, the much wider experience of what that story is saying. Yeah, yeah, I think it's definitely my own interpretation of it. Um, so I was very interested in kind of, obviously, I have to credit that it was this story, his children's story, because that's also an important part of it, because that also kind of brings back that like, personal relationship. But I was very interested in kind of, like you said, like creating my own kind of like universe and creating, like bringing my own style into and bringing my own vision into it and reimagining it in this kind of, like, different way. But it was kind of also important, yeah it's quite, it's kind of weird when you have to give a description of what the work is, because you don't it's definitely like an art itself, and how much you like give away, but I think it is important to say where it came from, because it, yeah, I'm also interested in kind of, like, the effects that it had on me as a child, and like this kind of questioning, like, why was this like a story that I had to hear? And kind of, yeah, I think. Yeah, I was definitely interested in kind of making it quite unique. That I'd be interested actually, to show it to people who know the story, to then see what their reaction is. Because I think it is definitely like very, like visually different to like, how I had seen it, like performed. The story that you mentioned about the fact that it is based on this older story, but your own personal version of it, was it the text that came first and then the images came to you after it? Or had you fully written the text?

Katayoun Jalilipour 38:09

Yeah, Yeah, I did. Yeah, I did start by writing a text, which is what I often do with performative work. Yeah, definitely. Yeah, I started with a text. And I was just very interested in kind of, like, playing around with the words. And it was interesting, because I had to look at it in Farsi, and then, like, translate it. And that's also like, an interesting thing to do, because then words don't measure up or don't have the same kind of weight or the same meaning. Like, even kind of, yeah, kind of like even the words around kind of, like, what would you use to hit me with like, that is still doesn't have the weight that it does for me, like in the original language. So that was also quite interesting to kind of, yeah, I kind of did this thing of like, copy and pasting the story and then

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translating it and then like, messing it up, and using repetition and like moving around pronouns, and yeah, I then kind of, I'm very interested in kind of like free writing. So I would just kind of like write whatever comes to mind and see where it fits. So yeah, I started with this text. And then I was also just like playing around with making these little cockroaches quite kind of, kind of separately. I wasn't really thinking I'm making these for a film. I was just kind of playing around. It's like this past year, I don't know if the others feel like this. But I feel like this past year, my practice has just been like sitting on my laptop, mainly. I just really wanted to make something with my hands. So I just kind of started playing around and making these like cockroaches. And it all kind of just came together quite organically that way. Yeah. And then yeah, it was interesting because I was working with someone who also helped edit the film. So I realised I had to be very, like, very kind of certain about what I wanted and what it meant to have to explain to someone else, which is a challenge to do as well like, when you're not in the same room, and when you're a kind of artist like me who just kind of it's in my head, and then I just do it. And I kind of really love having like, all the control. It was kind of this challenge of like, actually, yeah, I think I'm very interested in kind of experimenting and seeing like just shooting things, and then seeing how it fits together. And when you're working with other people, that's like, kind of, you have to kind of be able to kind of make faster decisions, which is interesting, because in my other like moving image work, I kind of I just kind of look at it as like a collage, I just put things together and play around and then see what happens. So I'm very interested in kind of that. And what was good about working with something that was fictional and like, like, kind of more fictionalised than my other work was kind of having more of a structure. And kind of like a clear, beginning, middle and ending. So that was, yeah.

Ian Haydn Smith 41:31

Roxy, just thinking about the idea of telling a personal story and it speaking on a more universal level. One of the things that I find really fascinating about the film is exploring the shift against the hegemony of Western culture and values. But at the same time, pop culture, also having this huge personal impact.

Roxy Rezvany 41:54

Yeah, well, yeah, I think part of that was just, I think, what was so interesting about, kind of like Shukri's, self awareness, was this kind of narrated tale

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through his eyes of how growing up, I guess, growing up where he grew up in East Jerusalem, where you are just very aware, when you're in East Jerusalem, of how things are segregated, you're essentially like a kind of divide in cultures, and then moreso I think, as he was growing up, and realising that he was queer, and that was also part of his experiences, how that kind of isolated him even further and a real I guess, like a real how do I put it like, thing that was not that was not coming from the people around him that was definitely coming from the internet, was the sale of the West through the again, like, imagery, that through pop culture, through the world, I guess, sold by commercial artists was not just a, like, a place where everyone gets to be themselves and is incredibly happy and expressive, but in particular, was a place where people were really, you know, accepting of people of all genders and sexualities, and you could be whatever you wanted to be, essentially. And I think that a sort of marriage of like, lived isolation because of the political circumstance there, but also just, you know, growing up as a teenager, and getting shtick from like, bullies at school, combined with a sort of validation of this idea of like, it must be the place, it must be my culture, it must be also growing up in Eastern culture, as opposed to what I'm hearing and seeing experiencing through like the Lady Gaga videos, is that yeah, I guess like, what Shukri kind of realised by the time he was becoming a teenager, and he kind of had this real desire to like to leave. And I think he narrates in the film, like, go to Paris or somewhere else that he thought again, in the West would be much more of a kind of haven, was that this kind of love and enjoyment that he had of something that people might think is as innocuous as like a Lady Gaga song, had really kind of seated itself in a sort of like, self loathing and negativity towards actually something that's a massive part of him in the culture he grew up in. And so that was kind of part of something that, like you said, that I thought it was really important to convey just in terms of not just to convey as part of, because again, as part of this idea of, for me, increasingly as Palestinians have to live as part of diaspora, the end where a main way that people can communicate and live and experience, you know, supposedly a freer, both version of themselves, their experience, say what they want to say connect with people is through the internet was that I thought was really important to kind of acknowledge that the internet is the space that rooted in a lot of the time its own language and preferences. And in particular, I think in terms of, I guess, it's similar to some of the things that like, I guess, like Dingbox touches upon is just the subliminal ways in which things are constructed to kind of lead you to certain conclusions. And yeah,

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I think it was just so I think that the West often, or people in the West, and I kind of include myself in that just growing up myself in the UK, will kind of not be so aware of that influence, that the fact that again, like to treat this as a Palestinian story, it is. But also, it inevitably is like so much about the West and Western cultural imperialism. Shukri's actual, the arc of this kind of experience of growth that he's talking about, which was, I used to not even want to be here, I used to even hate being part of our culture, then I had to come around and fight that instinct. I was like that, that doesn't exist without Western cultural imperialism. And the thing that, I guess, like really drove me to make that part of the story was because that's it, I found that when trying to get the project off the ground and talking to people about it in its initial, at the genesis and trying to talk to people about it, I found it so interesting. Both that a lot of people were saying, when essentially, I was taking it round and pitching it to get support for funding is that people were like, we're really interested in the moment, I guess when was I trying to get it off the ground? 2018, 19? People were like, people aren't so interested anymore in stories from abroad, we're really interested in British stories, that's what we need to, we really need to put our focus on that. And that's what really struck me the idea that I was like that, that especially to do with again, like Palestine's history, but also in the modern day, the fact that again, Shukri communicates so much. In, he's connecting so much, as I said, with Instagram, or these platforms that are so much a part of most people's experience again, in the UK, I just thought it's so disappointing that people can't see the two is linked. And that was why some, a lot of that was expressed by Shukri, like as he does through the story. But you know, like what you were saying in terms of what does juxtaposing the audio of the interviews with images that were out of sync, so we didn't just play the interview recording is, we played other stuff that we were capturing is one of the things in my mind that was so important, was just that bit where he has just had this sort of night alone of kind of being out in the city. And he gets a kind of taxi home, and on the way he's picked up. And by the time he gets home to just kind of again, like work at his laptop, he picked up like McDonald's. And he's like going back to just kind of like to eat and for me, again, like we said, it just encapsulated everything in terms of like, where you have Shukri that is at the end of it. It's not like, again, putting trying to put it into words is that I was just like there's this pain that can emerge, and frustration that can emerge from knowing these things. And I guess it's like that whole thing of when you know, when people will, I guess like critique the lives we all have to live under capitalism, where

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you're just kind of like trying to find outlets to, to try and live your life by these kind of standards or escape, and like you said, That's why it's a hegemony, escape certain whether it's corporations or influences and it's so difficult to, and it's, it's become so embedded in that like convenience of life. And I think again, that's just something that I really noticed just from the thing again, like the what's the word, the kind of perennial nature of McDonald's even that you can go to Amman, and it's there and it's also the brand that teenagers who, when they're out late, or that that's where they'll go to get food, but but at the same time, Shukri feeling its frustration. You know, I again, it just, it stuck with me. It's something that when we were talking when we were there and viewing and and yeah, that's why for me, it was just really important to have all those, knowing that this one at the end of the day would be so important for you know, as I put it Shukri's audience, but also for me, it was like bringing it to the UK, is that I hope that that kind of comes across to people how much influence that we have, and we're having and our trends and what we're putting out there has on the lives of people that we might not even give a second thought about and think of their cultures are so different to ours.

Ian Haydn Smith 49:54

You mentioned cutaways obviously see we see the night shots of a man at the beginning of a film, but it struck me that as Shukri is becoming more immersed and flourishing in the world of fashion, we then get the cutaways to life on the street in Amman and the street tailors. And this sort of thing there is this industry, this rich, creative culture out on the streets, that it's moving away from online representations of the West, to the actuality, the reality of what's on the streets.

Roxy Rezvany 50:26

Yeah, yeah, like, slowly through the film, I think, even though I think, you know, I say that some of my favourite shots in the film are the kind of shots of Amman at night that we open on just because for me, I felt like it's something that I just so rarely get to see and enjoy, again, in like Western media, just portrayals of both the busyness and peacefulness of like a city in the Middle East. But the idea is over the film, what you see is that you go from this kind of night time, lonely, living to by the end, you have him with his friends at the Dead Sea, which still so much part of life in Amman, but it's wildly different. And then like you said in that kind of when he's making that leap, to actually

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start to work with people in real life and create, not just not just express himself through a kind of online account, but actually make things, make clothes. For me what was so exciting, I guess, for him, and for me to view as part of that journey experience is that you have to begin to interact with more and more people, and that there's a particular alley in Amman, which is where all the street tailors work that's been around, I think they were saying for since the like, essentially, for decades. And what I found really interesting was that they could, we obviously, the idea was to not make a big deal of it in the film. But I thought it was so important that it was there that what you saw was this, that you weren't seeing what I think what the media builds you up to expect, which is what Shukri was saying, that's why he had this negative view of the world around him that he was actually living in, which is where that they would look down on the kind of clothes that Shukri was trying to make or maybe on him or have the scepticism or there be this like slight homophobia that would naturally be there. But actually, there was none of that. In fact, people were like glad and still today are glad to work with him, are there enabling his process. And I think also, there's something really lovely about him adding to I guess, a long line of people that are going and interacting with that tradition of actually making what it is that you want to wear, which I think is a really something that has fallen away from urban living, I can definitely say in London, where you're expected more to go and buy stuff that's ready to wear. And so that for me was really good as well, in terms of combating again, like you're saying Western cultural narratives of this idea of self expression and expression within sexuality being something that the West has exported positively to like Asian cultures, rather than understanding that like a lot of what Shukri is doing and practising is not that, oh, he's a Western kid that's been allowed or is going against the grain. But actually, he's just doing something that a lot of other people are doing, and part of that's becoming more and more a part actually, of his environment, rather than staying isolated. And yeah, so that's why and for me, again, it was just some of the, yeah, as I said, it was just it was just, I think another thing that I've noticed, and is that there is when portraying again, like, the places in the film, there is a tendency, I think, for people to search for, like tropes. And as I put it, again, whether that's for people to like, you need to, you need to tell the audience where you are, you need to be able to like, give them something that they can recognise, make sure that there's a mosque in there, show them that all these kind of like differences. And that's also part of what I kind of enjoyed with choosing like you said, the cutaways or portrayals of the city that weren't always classically, like, let's go wide and go in and give

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them those kind of cutaways. Sometimes even when we're on the streets is that there's leading onto that is that you just see bodies passing or you just see some more kind of abstracted things. And I thought, that for me, again, was part of how you are getting so much information about this place and you are allowing things that are new, but hopefully without indulging the kind of tropes that we've been led or the way in which that you should communicate things about these places.

Ian Haydn Smith 54:45

Dreadful drone establishing shot, which I hope never to see ever again, but know I will. I just I've got a few questions regarding logistics. Aoibheann, I do think there should be some kind of addiction warning with your films, because I didn't realise at first it was playing on a loop. And I think it was on the third time, of watching it, one after the other, thinking, I've really got to stop in a minute. But it, really got to stop. Just how much was how much of it was generated by software or in post production, because I just couldn't figure out.

Aoibheann Greenan 55:23

It's super analogue actually. I mean, which could both be down to just necessity, and me also being quite new to moving image because I've made and edited the whole thing myself. And, but I was also Okay, so like the object itself is completely handmade, but then I have kind of like green screen inserts that allowed me to kind of like make some digital, like composite some other imagery. And, and other than that, it's just like, very simple like keying, the camera remained static throughout, more or less. And I was much more interested in the idea of like, the box being the moving image, it's kind of like a cine object. And because I was drawing some sort of like parallels between the unboxing process and like early cinema practitioners, like pre narrative cinema where they're kind of like, they were like, showmen essentially coming from like Fatherville, who were kind of finding out like what to do with this new like cinematic apparatus. They were really using it as a way to kind of like create heightened illusions. So I kind of wanted to bring in this sort of like, theatrical lineage. And really treat that, like it was made for a laptop screen, like one viewer in mind. And so like, really treat that screen on the box, like a kind of proscenium. And, and, yeah, it's kind of like, it's almost like, another thing I was thinking about was like multi plane animation. So it's just like layers get unveiled and kind of reveal a new image or backdrop. And so yeah, super

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low-fi. I kind of, in a way, I felt like it was necessary to sort of maintain like a very haptic kind of materiality and like tangible quality to the thing because I mean, unboxing videos are very low-fi anyway, but I didn't want to go super slick, and too digital with it, I felt like, I mean, in general, anyway, I like when things are a little bit off and a little bit awkward, because it's otherwise you're just completely reproducing the subject matter. And I feel like, you know, it's an artwork at the end of the day, like, I think it's more interesting when you can kind of riff off the aesthetic or like, performative aspects of the thing, but then kind of veer off and create your own rules within that logic. So create, like, a little bit of distance. Yeah.

Ian Haydn Smith 58:04

And this tactility to it, the textures, not just in, in the creation of this box, this wonderful thing, but but obviously also in the sound, which kind of feels like it's sort of heading down the ASMR road, but interestingly, listening to it with headphones on, you have some incredibly seductive sounds, but at the same time, when the knife comes out in the beginning and cuts away, I literally pulled my headphones off, because that sound went right through me. Just I mean, it's something that exists. I know in a lot of your work the way that you could incorporate sound into your work.

Aoibheann Greenan 58:43

Yeah, so I did work with a sound designer, towards the very, very end of making Dingbox. And so in a way, most of the natural sound kind of happens in those first few seconds. And then my sound of my hand, like beating on the top kind of becomes incorporated then throughout, and it sort of becomes the rhythm track. And then it sort of veers into very artificial sound from that point on. Yeah, I don't know what more to say about sound. Yeah.

Ian Haydn Smith 59:21

Actually, with one of your works that I watched, Switching, which was a film of Fionnuala Kennedy at Tate Modern, interacting with a performance by Laurie Anderson on the screen. Katayoun, I was actually wondering with your voice, it was so weird, just having seen your film and then seeing this performance of Laurie Anderson going, Why did that not strike me before?

Katayoun Jalilipour 59:47

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That was definitely a big reference.

Ian Haydn Smith 59:50

It's a good reference.

Katayoun Jalilipour 59:52

Yeah, that was like I was playing actually some of her work when I was talking to the sound designer, who's also my partner. And I was like, this is I really want I really like this. And but yeah, I'm, yeah, I was really interested in that thing of like, yeah, like paying with the voice and like, especially the bits where it sounds like a child, like I love, I love the uncomfortableness of this child talking about like this, like violence. And this old me and like, I loved kind of also that kind of aspect of it. Yeah, yeah, I yeah, I think sound is definitely interesting. I was very, I'm quite new to kind of thinking more about like, sound. But it's something I'm incorporating a lot more in my work. And I was very interested in kind of the sound of like objects and like, recording the kind of performance of it. So we did a lot of like, recording the sound of like knives and the sound of balloons and me playing around with the objects and yeah, that was, that was. Yeah, Laurie Anderson. Definitely a big fan of,

Ian Haydn Smith 1:01:20

Sorry, please go on.

Katayoun Jalilipour 1:01:22

Yeah, also, going back to Kathy Acker, who also loved like, Laurie Anderson's work, but apparently believed that it wasn't, she didn't like go far enough in in terms of the content of it. And yeah, like, she also created this album, which is like an album of like a novel, her last novel that she wrote, which is Pussy, King of the Pirates. And I was also very interested in kind of like, taking something like text, and then turning it into a moving image piece, and then turning it into music. And that just kind of stretching it out into like, loads of different formats and was different mediums. And that was also another kind of like, musical inspiration behind it. Yeah.

Ian Haydn Smith 1:02:10

I just, we mentioned before about you appearing in your work, but just thinking about all the different personas that you employ, do you have ideas of a

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character that you could be, that sort of float in the air? And you may turn to them when you're working on another project? Or do these personas grow organically out of the project as you're developing it?

Katayoun Jalilipour 1:02:44

I think it depends on the work, with this one, yeah, I was just kind of treating it as just, I guess another prop, just being another prop amongst all the other props that kind of moves things along. But yeah, I mean, are you referring to kind of like other character based work?

Ian Haydn Smith 1:03:12

Yeah, just thinking about, just in terms of your stage work?

Katayoun Jalilipour 1:03:16

Yeah. So um, yeah. So there's this character that I've been developing called, cool dad, who is a non binary leather daddy. And that has definitely just developed just throughout the years, just like performing it and developing it and improvising it. It actually started first as a like, character that didn't speak. And then speech came into it. And then definitely did that thing again of like, what gets a response from the live audience and then pushing that further. Which is something that I really miss not having been able to do live work. And it's very different when you're performing for camera, because it's only until you like, watch it and you're like, Oh, I need to redo it. I don't have time. Oh, what's going on? And it's kind of very different to like live work, where you can just develop it over like, a long period of time. And it's quite dependent on like, what reaction you're getting and where you're at, kind of with the work and like also the work just kind of like changing its meaning over time and becoming about like, different things. So yeah, it's all very different. But I'm very interested in just kind of being quite fluid with it, I guess. And just seeing how it goes rather than kind of like this is what it's going to exactly be like and I'm going to, obviously there's an element of that, but I'm not like I'm interested in kind of changing things up because it makes it more exciting for me as well.

Ian Haydn Smith 1:04:58

Roxy, how long was, was it one single shoot you did with Shukri? Did you go back and forth?

Roxy Rezvany 1:05:07

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Yeah, no, I think in total, I visited Amman three times. So yeah, over a couple of years. And yeah, so that's it. So that's why like, I obviously met Shukri through the internet and chatted to him beforehand. But I think that's it just in terms of actually going. And you just, it's just a different experience working with people in person. And actually, for me, I think that's it like, going to an actual place and taking that in and understanding that, and I think I, though is it's not the most, I guess with, it's not sort of often encouraged. You know, in terms of like with film, often people will kind of encourage you, I guess, to kind of perhaps shoot, edit, and then the film is done, I find at least like I really enjoy much more, being able to have the ability to go into the edit, pause, go, Oh, no, here, we actually might be missing something here. And now I think about it, I'd like to do a little bit more of this and that, which you can do with a piece of writing or something that is not moving image, a little, it's kind of enabled a little bit more. And so that's something where definitely through producing, why I find it really useful to again, like just produce my work be in charge of again, like, the process is that I've been able to then accommodate that in a way that I think conventionally with film, it might have been a bit more difficult because I think exactly what Katayoun was saying is it's part of I guess the game and the medium that you kind of often get squeezed by time. And squeezed by like, Okay, you've got this, you know, in a funny way that compared to my performance or things where, you know, it's embedded in it that you'll be able to kind of perform it again and again, and again. You think of that as fleeting because you do it once. And then it's gone. But I think for the artist, the creative, there's a fun in actually, no, I get to develop this thing and live with this thing for a little bit longer. But I think that with film I'm seeing unless it's a particular type of thing where you're rehearsing and you're going again, even then there is some sort of time limit that though the eventual product lives forever, the time you have to make it is actually quite fleeting. And under, you know, you're under a lot of pressure. And I think that's something that's definitely interesting. And what I definitely think therefore, that's why like with documenting reality though, obviously, there's always an element to which you're like staging and guiding that process. That's why again, I kind of feel like when you're experiencing something, you don't get that, get as much space to kind of take it in, and when it ultimately is going to be communicated with people through the screen. That's why I do think it's really important to have that distance with it to be able to think it through, though I like the very quick and fleeting process of capturing the material. It's just making sure that I've got enough cushion around it to make sure that it's

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communicating what it should do.

Ian Haydn Smith 1:08:19

I've got two final sort of general questions. The first one is about working, and creating over the course of the last 18 months with with the pandemic. And I know, this has been touched on slightly, but how is this affected the content of what you're producing, or the way that you're you're creating work, and particularly in terms of support around you and resources? Katayoun, you go first.

Katayoun Jalilipour 1:08:48

Um, yeah, I mean, it's massively changed what I do, but I think it's kind of been actually for the best, which, yeah, is a weird thing to say, I guess, because I think it's allowed me some more time to kind of sit with my work. Whereas before, I was just kind of constantly doing things and didn't have a lot of kind of brain space. So, I think in some ways, it has helped me with kind of the way I make work. And yeah, well, it's definitely been frustrating, um, in terms of resources, and I think with this film, there was definitely the sense of like, I'm just like really tired of waiting for things to happen. So I'm just going to do it, like with whatever I have in my house. And that was kind of great because, you know, it kind of just pushed me to just go for it and not like, stop like sitting around waiting for like funding applications or waiting to find a studio, whatever, I just kind of just wanted to make something. So I think in a way, that's good, because it's kind of like testing like your limits. Yeah, definitely kind of, I probably wouldn't have made this film if it wasn't kind of being in like the second lockdown. And yeah, definitely kind of using also like things like green screening, like I've been using that a lot in my practice and like moving image and actually in like, yeah, like when November time was tha the second lockdown? Me and my collaborator created this zoom show using green screens entirely and kind of this idea of like, pretending you're in a different space and pretending you're not in your house. So playing around with that, and that's become like, a very kind of big part of like, what I'm making. Yeah, I think. Yeah, I do. I do, in some ways feel quite supported. I was like, quite lucky enough to get a few bursaries before the pandemic had just happened. So I feel like I've had some kind of more support, which I've been really, really lucky to have. But yeah, yeah. What about you Aoibheann?

Aoibheann Greenan 1:11:32

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Yeah, everything you just said resonates with me. And I, I kind of mentioned it. But I feel like although Dingbox is, kind of, you know, it's a small gesture, but I feel like it's sort of set the template for the way that I want to make Moving Image work. And because originally, like at the beginning of my master's, I was coming at it, like through a different route, like I was more coming from kind of like large event based performance and trying to figure out how to kind of use moving image to encapsulate that, which I'm still very, very interested in. But I think making Dingbox, kind of, it's sort of allowed sculpture to sort of re enter my practice in a very foregrounded way. And it's, it's just created this other outlet where I can kind of make work very self sufficiently in very small space with very limited means and I think that's really, really crucial for me. And so yeah, it's just opened up a whole new avenue for making Moving Image work.

Roxy Rezvany 1:12:40

I guess on my end, I definitely haven't made anything over the last couple of years that has been actually like documentary based. And I think in a good way, it's open. Instead, what I've done was, the last few things I've made over the last couple of years have all been in a studio still. But where, I guess having like you said all this kind of time in one place, and I think a big, big part of documentary filmmaking where you are travelling was not physically in one place yourself, is that it was nice to be able to be in one place. And for the first time, then I worked on things where actually, there's one piece that I did called, Like a Fish out of Water, which has no dialogue at all. And I was like working with a performer to convey something. But, you know, in reflection, I was like, it's covering a lot of the similar themes that I've been covering before. But just in an entirely different way of where we were like, Okay, well, we'll have one day, we can kind of commune together, we've done some prep, and there are some ideas, but it's kind of like, let's do everything without dialogue and just through, I work with an amazing performer called Naomi Weijand. So it just, we did everything, just physically. And then. And then since again, it's been interesting that the whole time she stays in a seat, so that everything is locked off. And she's just in the one studio and it you know, in that whole way of like putting more restrictions on yourself meant that was able to kind of find different language to communicate things. Growing out of that, another piece that I've done that's not out yet, is called Photobooth. And the whole thing was working with two actors, where, where we do, again, keep the camera in one place. And it's the whole thing takes place inside a photo booth with two actors. And that was fun in terms of for me to, again, find ways that were that

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weren't, you know, we're not travelling in that film to the Dead Sea to all these, you know, different unknown amazing locations, but to still convey again, like similar themes that feel just as big and all encompassing. And where, for me just in terms of making that shift from working with you know, people living their lives to work with performance was just interesting in terms of I really wanted to keep a realness to it. So we also did thing of shooting everything in one take. And that was another way for me, to minimum, to with lockdown in mind and restrictions kind of go, that it felt like I was like this is something where I think I can still say a lot of, bring a lot to the table of what I would like to as a creative and a creator. But also kind of capture all those things that I like in terms of collaborating with people, which is like giving them space to have full run at things and contribute and have that kind of control as well. Or, you know, kind of remove the control from myself almost to kind of allow people that space to do what they want to do. And that was pretty fun. I think. Like we said some silver lining to, to all this is that I've just opened up new ways, I think expressing some of the things which has been really valuable.

Ian Haydn Smith 1:15:48

Finally, and Roxy I'll stay with you, first of all, for this. As I said the beginning, you've been nominated by Jarman award shortlist artists, and it could be said to be some of the leading artist filmmakers in the country at the moment. In terms of inspiration, who are your sort of inspirations or influences with regards to your work? It doesn't necessarily have to be filmmakers or artists, musicians, writers, activists, scientists. Huge wide array.

Roxy Rezvany 1:16:18

Yeah, well, on my end, well, yeah, I was nominated by Jenn Nkuri, who is an incredible filmmaker and artist. And she is someone who, just in terms of like, where I think it's really good, and I definitely have like people who are inspirations as creators, just both in terms of their work, but how they are making, working away I don't know how to describe like, you get to witness in real time, because you're around, you know, around that vicinities. Jenn Nkuri and another filmmaker called Aneil Karia, are both people that I really, I love the work, I think that the work again, like we were talking about is like contemporary British artists, they both make films that I'm like, this is stuff that I just am not seeing today. And like we were saying has this quality to it, that doesn't feel like it's just copying a template of things of how people have

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done them before. And I am definitely drawn to that. But also I kind of have appreciated how, as people in their, you know, in their practice, they're also filmmakers that are really just again, keen on creating a lot of space for other creators as well. But and then in terms of this wider reaching, I guess. Yeah, I kind of hadn't thought about it in a while in terms of with specific pieces of work, there'll be maybe specific pieces, again, of art or things that might have influenced that specifically, like I kind of mentioned with Little Pyongyang, it was a kind of a, just a mix of things that you know, I mean, would probably date back to even growing up. But then there were other things like Ai Wei Wei's work that kind of, I don't think you'd make the immediate connection, but definitely, like, played into what I was playing around with. And yeah, and yeah, otherwise, that's it like any, you know, in a funny way, I'd say like I don't in a good way, I think I've tried to like not I don't know, maybe it's not that's why I said isn't. It's not in my, maybe like character because I'm being well aware. And maybe this comes from again, like in documentary practice when you're so used to being like people are people. And that's like both an amazing thing, but also stops you maybe like deifying people, and that's why I was like, that's why maybe again, if I say like Jenn and Aneil I really appreciate being able to see people both as artists, but also how they operate in the space and interact with these people. And yeah, I appreciate them both very much.

Aoibheann Greenan 1:18:40

Aoibheann? Really difficult question. There are like so many people coming to mind, but I guess I'm going to pick two staples that have just been with me with me throughout. It is Mike Kelly and Mark Leckey's work for lots of reasons, but just namely maybe like the fluidity between like so many mediums and like, yeah, there's just a certain energy to their work that always feels to me. It's such a difficult question. I get stumped every single time someone asks me and I'm like, I'll remember for the next time, I never do. Yeah, but I will say that I'm more inspired by things in the world to like, and less looking at other artists, if that makes sense. Yeah. For my own enjoyment, and release, but not for necessarily my inspiration. Yeah, it's a cop out.

Katayoun Jalilipour 1:19:46

It's really hard. Like there's like some, there's just so many people but I think similar to what Roxy was saying, like being able to see some people's like amazing work and then kind of know them also as real life people and seeing

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how they're like operating and how they're making work, I think definitely, Andrea Zimmerman and Michelle Williams Gamaka, are people that I've found very inspiring throughout the years and just very grateful to know them in real life as well, and just seeing the way they make work and very, like, I think they're both very unapologetical and just have very strong visions. And yeah, another artist that I recently I'm very inspired by is another fellow Iranian artist Morehshin Allahyari, who is based in the US, and she makes a lot of like 3D animation work that explores Iranian mythology, and or like Middle Eastern mythology. And that's been really amazing to see. And it's always great when you find people who are kind of making things that you're like, Oh, I really get that. And I really, like relate to them, you know, kind of like mythology and like queerness within mythology, which is what I'm also interested in my work and just seeing kind of like, these, like new mediums of work as well. Yeah, it's like, yeah, I'm very excited by her work. Yeah, there's just like, there's so much so many people, but I think I'm gonna leave it at that.

Ian Haydn Smith 1:21:29

The next event is going to take place on the 26th of August, which is being run in conjunction with Spike Island. And for more information, go to videoclub.org.uk Thanks to video club and to Nottingham Contemporary for making this event happen. And thanks also, as we said earlier, to the Arts Council, England and Film London for this. But most of all, thanks to the nominated artists joining us today, Aoibheann, Katayoun and Roxy, thank you so much for joining us.