

# GHAZEL: MISMAPPINGS



GHAZEL: MISMAppINGS  
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*Me*, 2000–03, triptych video installation with color, black and white, sound, video lengths, left to right: 11 min. 21 sec., 13 min. 27 sec., 13 min. 44 sec. Courtesy of the artist and Carbon 12, Dubai. Photo: Martin Parsekian.

## FOREWORD AND ACKNOWLEDGMENTS

Susan Hapgood, Executive Director

ISCP was pleased to organize *Ghazel: Mismappings*, the first solo exhibition in the United States of this French/Iranian artist, who is a 2001 alumna of its residency program. Ghazel's recent work raised difficult and relevant issues, ranging from heightened states of international political strife, to assertions of Islamic female independence and autonomy, to extensive exploration of border crossings, and immigrant experiences. Her art spanned a wide gamut of methods and mediums, including performance, video, works on paper, and installation.

Ghazel's art speaks truth to power. In early 2017, the exhibition resonated against the new policies of the U.S. presidency of Donald Trump, who banned incoming travelers from seven predominantly Muslim nations, including Iran, where Ghazel was born and was planning to depart from for her flight to New York. Almost miraculously, Ghazel arrived for her installation and opening, due to the travel ban being struck down by a federal judge, and also after shifting her flights so that she came into Newark from Paris. The works in the show, especially Ghazel's live performance, *Road Movie 14* (2017), captured the attention of a rapt sympathetic audience with its disturbing narratives of the artist's and others' personal accounts of immigration officers' abuses of power.

Many individuals worked hard to bring this project to fruition. First my gratitude goes to Ghazel for persevering against great odds, to prepare such a strong exhibition and for her performance at the exhibition opening. I wish to thank Kari Conte, ISCP's Director of Programs and Exhibitions, for curating the exhibition and developing this publication, and Hamid Naficy for his insightful essay on Ghazel's work. ISCP thanks the publication designers, Other Means, for their innovative design of this exhibition catalogue.

The exhibition and publication would not have been possible without the support of many sources of funding, including generous grants from The Andy Warhol Foundation for the Visual Arts, and the Greenwich Collection Ltd. In addition, we are grateful, as always for the robust funding allocations from our city and state governments, including New York City Council District 34, the New York City Department of Cultural Affairs in partnership with the City Council, and New York State Council on the Arts with the support of Governor Andrew M. Cuomo and the New York State Legislature.



*Ghazel: Mismappings, 2017, installation view, International Studio & Curatorial Program. Courtesy of the artist. Photo: Martin Parsekian.*

## MISMAPPINGS

Kari Conte

For the past thirty years, Ghazel's art work has dealt with geographical borders and deconstructed what it means to belong somewhere. Today, in the wake of rising nationalism, political upheaval and ecological devastation, boundaries have become increasingly visible. Ghazel's solo exhibition at ISCP titled *Mismappings*, sparked timely conversations around imagining a borderless world and invited us to question preconceived notions about otherness. Since leaving Iran during the Iran-Iraq War in the 1980s, Ghazel has navigated her life—one of cultural hybridity—between Tehran and Paris. The entirety of her practice originates from her personal history and significant historical events that have intersected with her biography. At the same time, her work addresses the socio-political and cultural aspects of representation.

From the vantage point of a diasporic artist with transnational identities, Ghazel confronts issues of migration, exile, discrimination and displacement. Five distinct, yet overlapping bodies of work related to these issues formed *Mismappings*. Most of the works were produced by the artist in the past two years, while a video triptych from 2000–03 grounded the newer work. *Road Movie 14* (2017), the most recent work in the exhibition, documented a performance that took place during the exhibition's opening reception. Much like Ghazel's earlier "road movie" performances, the artist wrote accounts she heard of illegal border crossings on a dry erase board. The stories she wrote about in past performances were those she heard firsthand from Afghans and Iranians, particularly chosen in order to communicate with them in her native language. During the performances, the artist writes in black marker line by line, painstakingly wiping away the board once fully occupied with text, and then continuing the inscription in a repetitive act of writing and erasure. Number 14 of the road movies was unexpectedly urgent in its message, as the United States barred people from seven Muslim-majority countries from entering the country on January 27, 2017 just 19 days prior to the exhibition opening, and Ghazel responded by writing at ISCP, "In fact everyone here is an immigrant except for the Native Americans, BUT some immigrants are good, some are bad, some immigrants are as Orwell would say more EQUAL than others."

Interested in radical cartography—an activist approach to mapping—Ghazel's *Marée Noire* and *Dyslexia* series (2015–17) were prominently featured in the exhibition. Depictions of maps first

appeared in Ghazel's practice early on, later becoming material for the work in 2010, with a highly subjective approach to map-making. *Marée Noire* and *Dyslexia* are both drawings with pen and ink on Iranian-produced world maps, which the artist found in stationary shops in Tehran. The six *Marée Noire* (oil spill) works in *Mismappings* convey a simple and direct message, prompting the viewer to imagine a world without borders albeit one rife with environmental disasters. The artist covered the nation-state borders and the grid of national flags found at the bottom of the map in gestural marks with a watery black ink. Some also have entire continents covered in ink, and contain ballpoint pen drawings of trees and suns. Intentionally childlike, the drawings are also incorporated into the *Dyslexia* maps, with the addition of pronounced tree roots, suitcases and houses, illustrating the uprootedness of many people caused by unfortunate political events. More colorful than *Marée Noire*, the *Dyslexia* works in the exhibition include five single maps and two diptychs, and cover country names with ink, but leave loose, malleable borders.

A second video in the exhibition also incorporates maps as material. In a video reminiscent of home movies, *Untitled 4* (2016) documents Ghazel in a domestic space, where over the course of 67 minutes she folds and throws 51 paper airplanes made from world maps. She begins the folding exercise with great rigor and precision, and becomes increasingly tired as the performance transpires. Her mechanical and repetitive folding is shown in real-time, and a pile of paper planes fly a few feet before gradually accumulating in the room. While the planes futilely fly, they cannot escape the four walls of the small room.

Also produced in the style of one-take home movies are Ghazel's *Me* videos, a series that began as autobiographical in 1997, eventually expanding over the years to present more universal situations. Dressed in a chador while enacting everyday activities, Ghazel resists common perceptions of the veiled Iranian woman as physically limited and compliant, instead portraying her as active and self-determining. The *Me* series is currently comprised of over 750 minute-long scenes that the artist has committed to continue in perpetuity. These videos (each about ten minutes long, with various scenes strung together) have captions written in the first person that accompany and describe each situation. Ghazel is the sole performer throughout the series, which shows her engaged in pursuits such as swimming, ironing, sleeping, crawling and reading next to an army tank, all in a humorous

and absurd slapstick style. *Mismappings* includes a triptych of *Me* videos from 2000–03, some of which were filmed in New York City during Ghazel's 2001 ISCP residency, and deal with local issues that gripped her as she walked the streets. For example, in a response to pervasive homelessness, she wraps herself in a black trash bag in her ISCP studio, with the caption "Home is where the heart is." In another scene also shot in her ISCP studio "Save the world, recycle," she makes soccer balls from used piles of tin foil, commenting on both the mounds of trash and excessive consumption in New York City.

Ghazel has often said, "My work talks about the outsider I am in the West and the outsider I am in Iran." *Mismappings* pivots around this in-betweenness, relying on the critical distance needed to reflect on urgent issues that we face today, here and elsewhere.





*Ghazel: Mismappings*, 2017, installation view,  
International Studio & Curatorial Program.  
Courtesy of the artist. Photo: Martin Parsekian.

THE AGONY AND ECSTASY OF NAVIGATING  
ROOTS AND ROUTES  
GHAZEL'S VISUAL ART AND FILMS  
Hamid Naficy

The Iranian revolution of 1978–79, which ushered to power the Islamic Republic regime, created a massive exodus of Iranians to foreign lands, among them intellectuals and artists who in time created a thriving and dynamic diasporic cultural scene consisting of visual art, film, television, music, theater, and dance.<sup>1</sup> Since that pivotal moment of displacement, the traffic of people has remained unidirectional, flowing primarily from Iran to the West. The cultural production of Iranians, on the other hand, has become bidirectional, driven by Iranian exile TV and radio, primarily from Los Angeles; by Western governments' Persian language television channels, such as Voice of America and BBC; by independent filmmakers and media makers; and by high capacity Internet connectivity, which, stimulated by the growth of social media platforms, enabled a vast array of exchanges among Iranians across borders. The Islamic Republic, too, began its own global broadcast and Internet platforms to reach its diaspora populations and foreign publics. All these transborder media contributed to the emergence of unprecedented, wide-ranging multinational and antagonistic public diplomacy via the media.<sup>2</sup>

Soon after their relocation, diaspora Iranians began to produce a dynamic cinema, what I have called “accented cinema,” which has surpassed the production of all other Middle Eastern and North African filmmakers in diaspora, making 370 of 920 total films, tabulated in my *An Accented Cinema* book.<sup>3</sup> Most of these works were produced by independent filmmakers, unaffiliated with governments. To this first generation of émigré filmmakers was soon added a new, second generation of Iranians, who had either relocated to foreign lands in their infancy or been born and bred abroad. Because of ideological differences, political antagonisms, and personal and professional exigencies, few Iranian artists working in the diaspora ventured back home in order to create and exhibit their art. Many of these belonged to Iranian religious minorities who were routinely harassed and persecuted by the Islamic Republic (some of them had escaped Iran precisely because of such treatment), while the Muslim majority filmmakers in diaspora found the strident, monologic, and intolerant political atmosphere and sectarian politics in Iran uncondusive to filmmaking.

Ghazel Radpay, a visual, performance, and video artist, is

among the first-generation diaspora artists. She is an exception among this generation, for she returned to Iran from time to time to produce and exhibit her art, and eventually established a dual home, spending part of the year in Iran and part in France. It is no wonder that both home and exile, placement and displacement, roots and routes, here and there, and now and then are shaping presences in her artwork, which is marked by such iconographies as maps, globes, houses, suitcases, and roots. Like other Iranian female avant-garde visual artists working in the diaspora, such as Shirin Neshat and Mitra Tabrizian, Ghazel's visual, video, and performance art is both autobiographical and embodied. This is because their art emanates from the artists' own life experiences and the artists are often the diegetic subjects of their own arts.

Ghazel, who prefers to use her first name, was born to a well-to-do family in Tehran and attended Iranzamin International School for her elementary and middle-school education, where the language of instruction was English. Thus, she was already displaced in place by the language and culture of instruction (soon after the revolution, the school was closed as a vestige of Western “cultural imperialism”). At age 19 she moved to France, where she received her BA and MA degrees in visual arts from the École des Beaux-Arts, Nîmes, in 1990 and 1992, respectively, and another BA degree in cinematography from Paul Valéry University in 1994. Wracked by witnessing the bloody revolution and the long and devastating war with Iraq—Iran's longest national war of the twentieth century—home and homelessness became early motifs in her art, surfacing in *Red Home Installation I-IV* in the 1990s, which she installed and performed inside the ruin of her grandparents' home in the outskirts of Tehran.

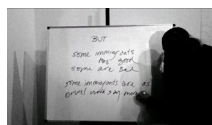
#### Installations and Agitprop Art

When Ghazel engaged in a variety of such installation works and agitprop performances in Iran, she was motivated by her own biography. Such art forms could be considered “underground” art, for she refused to obtain the official permission required for public art. As she told me, “I never did anything with permission there”.<sup>4</sup> In Europe, she continued with personal, agitprop public art that examined, critiqued, and parodied the kinds of disruptions that she and other non-Western émigrés were experiencing. In 1997, she posted or circulated, in various cities, *Wanted* or *Urgent* posters and fliers bearing her picture and seeking a husband who was a citizen. Different versions of these wanted posters



showed up in a variety of venues, including in 2006 in the Sydney Biennale. Her personal motivation for this form of art activism was the French government's refusal to renew her residency card. She was forced to maintain her student status for more than a decade until she finally established residency in France thanks to a new law that permitted independent artists to obtain visas on the strength of their art. She received her French citizenship in 2009. In another move that demonstrates her dark and ironic sense of humor as well as her personal immigration history, she created new *Wanted* posters similar to the previous ones, except that here she was not seeking a European husband but instead offering herself as a wife to an American man of color, even an illegal alien. In these posters, she described herself as "White, non-Western, 2<sup>nd</sup> class EU citizen, female," willing to marry "American of every color except for white" and "illegal aliens of every possible color." This poster also appears at the end of *Road Movie 14*, which she

[FIG 1, p. 19]



performed at the opening reception of her *Mismappings* exhibition (see below). In this way, she kept the plight of non-Western émigrés in France and other Western countries alive for decades.

### Me Films

The national reorientation brought about by both the Islamic revolution and the Iranian diaspora introduced another major iconographic element into Ghazel's art, the black *chador* (veil) or hijab. This motif is featured in more than seventy short films (each about ten minutes in length) under the general title of *Me* films, in which Ghazel is the

[FIG 2, p. 20]



on-camera performer. A majority of these were made in the late 1990s and early 2000s in various locations and countries, including Iran,

France, and the United States. Each film consists of about ten autonomous scenes, each a single shot bearing a title and featuring Ghazel performing, in a full black chador, the kinds of modern activities that are often considered incongruous and inappropriate with the hijab—emerging from the ocean on foot, doing aerobic exercises to a Jane Fonda video, water skiing, downhill skiing, ice-skating, diving, swimming, weight lifting, doing a ballet routine, boxing, and imitating the *Star Wars* villain Darth Vader. As a result, these film vignettes are performances that comment upon, critique, parody, and good-naturedly undermine the hijab that women are obliged to wear in public. In these videos, the black hijab becomes a graphic placeholder for women. Because the ten or so scenes that constitute each *Me* film are unrelated, each bearing its own title, they do not form a coherent narrative; rather, they embody the ideas of multiplication, repetition, fragmentation, and excess, all of which are attributes of both late modernity and its diasporic arts.

Moreover, although these films embody the filmmaker as a diegetic subject—they are about some of her own experiences—they are not documentaries about Ghazel or Iranian women. Rather, as noted elsewhere, the *Me* films “are bittersweet ironic and humorous moments, puzzles, aphorisms, sketches, skits, miniature tales, or visual asides conjured up, constructed, performed, and filmed by a hybridized filmmaker, who appears not to be at home anywhere”.<sup>5</sup> Despite its tribulations, unbelonging also offers a rare privilege—that of critical distance that enables criticism of the taken-for-granted ideologies and practices of society, whether at home or abroad. The *Me* films both offer a criticism of the official hijab in Iran and demonstrate that the wearer of the hijab is capable of performing physically rigorous and forbidden activities. In their artisanal and low-tech production, and their aesthetics of smallness and imperfection, these films also offer an embodied criticism of the dominant cinema, which relies on star power, polish, and narrative coherence.

### Mapworks

If her *Me* films and the iconography of the black hijab express the personal and biographical dimensions of Ghazel's art, her cartographic art tends to point to the collective dimensions of her identity. Maps, a graphic icon of displacement, appeared in Ghazel's artwork early, migrating from medium to medium and evolving over the years in form and range. She first started using maps in her art in 1990, when she was

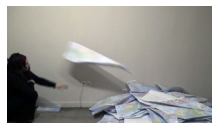


in art school in Europe. Unbeknownst to her, this early work at once encoded two motifs and narrative agents of the accented exilic and diasporic art: epistolarity and cartography. As I have noted elsewhere, “Exile and epistolarity are constitutively linked because both are driven by distance, separation, absence, and loss and by the desire to bridge the multiple gaps.” Whatever form the epistle takes, whether it is a letter, a telephone conversation, a video, an e-mail message, or a telex, as in Ghazel’s case (see following page), it becomes, a “metonymic and a metaphoric displacement of desire,” the desire to be with a loved one and to reimagine an elsewhere and other times.<sup>6</sup> Her first map art, which also included an epistolary component, referenced the destructive Iraq-Iran war, which had killed hundreds of thousands on each side and uprooted millions. It killed a close friend of Ghazel and pushed her out of the country. This first epistolary-cartographic artwork consisted of a telex (epistle) that her father had sent her about the Iraqi missile attack on Tehran in 1987, which she superimposed on an upside-down map of Iran (a sign of distress). While the father communicated in his epistle his fear and anxiety of war’s imminent destruction of their home, the daughter communicated in her art the sorrow and guilt that she felt for having abandoned her country and family in wartime.

Soon, maps migrated from that simple epistolary artwork to her *Me* films, giving her a vehicle to comment on specific social issues. In one *Me* film scene (2004), bearing the caption of *Global Warming*, Ghazel, wrapped in her all-black hijab, laboriously folds an unruly world map into a fan with which she begins to fan herself. However, she gives it up rather quickly, since the fan proves to be too unwieldy. In this one-minute scene, she parodies the ineffectiveness of measures countries have adopted to deal with the phenomenon of global warming. Not all of the map references in the *Me* series tackle serious issues, however. In another scene, called *Olé*, Ghazel in her hijab plays the role of a matador in a bullfighting arena, except that she is fighting an imaginary bull, using a map as her cape.

The map motif migrated yet again, from the *Me* films of the early 2000s, to become a key iconographic and narrative device in her later performances and films, such as in *Untitled 4* (2016). This is a real-time video performance, lasting sixty-seven minutes, in which the

[FIG 3, p. 21]



artist is seen making some fifty-one paper airplanes out of large world maps, which she throws across a small empty room (a bedroom in her family house in Tehran). However, as soon as she lets the paper planes fly they come crashing down into a pile, leaving the relentless performer exhausted. This video is a bitter commentary on not only the persistence of displaced persons trying to communicate and find new homes but also the risks of such communication, of traveling, and of homelessness.

The latest iteration of Ghazel’s use of maps occurred in a solo exhibition in the United States, at a converted factory housing New York’s International Studio & Curatorial Program (ISCP). Called *Mismappings*, the exhibition consisted of two cartographic installations, a series of *Me* films made in 2000–03, and two new videos made in 2016–17, all of which dealt squarely with maps, displacement, and traveling. In the context of the recent invasions, wars, uprisings, and destruction in the Middle East and North Africa, which have resulted in massive death and displacement of populations, these artworks are darker in tone. As cathected objects of diasporic life, maps help travelers, exiles, émigrés, and refugees to both navigate their routes through unknown and treacherous terrains and orient themselves geographically and psychologically vis-à-vis other places—of origin or of destination. As such, they encode not only horizons of reach, mobility, and routes, but

[FIG 4–5, p. 22]



also attachment, homeland, and roots. In the *Mismappings* exhibition, Ghazel mobilized the cartographic motif in order to explore these rooted and routing categories.

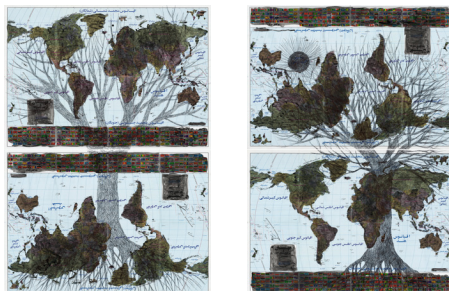
One cartographic installation, entitled *Marée Noire* (2016), has a double meaning, referring to both oil slick and black tide. It consists of six Persian language world maps in which the land masses of the earth are progressively covered over by a thick and ominous layer of black ink, leaving the oceans relatively intact. What does this overpowering darkness represent? Given the importance of oil to Iran and to other MENA countries, and its pivotal role in recent wars and conflicts, the ominous dark substances can be interpreted as giant oil spills or black tides that both benefited and betrayed these countries. They can also be read as symbolizing the waves of invasions, wars, corruption, terrorism, racism, and environmental calamities that have bedeviled Iran and neighboring

countries (and the rest of the world, for that matter). However these oil spills or black waves are interpreted, the real culprits are the humans who through their rapacious desires and destructive activities have unleashed this darkness over the entire planet. The only living thing is a lonely tree rooted in the southern hemisphere, somewhat near Iran. How long will the tree stay where it is before it is uprooted or covered over by the engulfing tide of darkness? There is no parody or humor here, unlike in Ghazel's videos and performances. All seems to be black and bleak. If the oil spill is read as representing the routing category, that is, the global circulation of oil, capital, and refugees, the tree can be read as representing the rooted category, that is, the lure of the homeland, heritage, and roots. In this latter reading, the tree, with its roots and branches, becomes, like the black veil, another graphic representation of Ghazel or her homeland. Ironically, the motif of roots crept back into her art only after she had received her French passport. It seems that, as she expressed in an e-mail, this was driven by "a guilty conscience for betraying my roots and father." This is an example of the personal and biographical nature of Ghazel's art, and the art of many diasporic artists.

Because they require spectator contemplation and time for their proper interpretation, these flat, cartographic artworks unfold more slowly than the *Me* films that inscribe maps. It is noteworthy, however, that the production of *Marée Noire* was anything but slow and contemplative, for, as Ghazel said, the maps "are all drawn in one go, like a performance."

In the second mapwork, *Dyslexia* (2015–17), consisting of seven maps and acrylic and pen drawings, Ghazel has both blacked out

[FIG 6–7, pp. 23, 24]



the country flags and covered up the countries' borders. In essence, she has depoliticized, even erased, these nation-states. This is a kind of prospective wishful thinking, one that many of us, particularly displaced people, engage in from time to time. Some of the *Marée Noire* and

*Dyslexia* maps exhibited in different venues feature not only drawn trees but also drawn houses and suitcases, expressing another form of the diasporic wish for roots.

Unlike many global artists and cultural theorists who celebrate the promise and predictions of the erasure of national borders, or their being overcome by means of technology, Ghazel is somewhat suspicious of such prospects. She aspires to a world free of borders, but she knows full well that borders and crossing of borders—and impediments to such crossing—are real. This understanding is reflected in her latest performance, *Road Movie 14* (2017), which she staged at the opening reception of the *Mismappings* exhibition. This was recorded in real time on video, and it shows Ghazel at a white board writing a series of phrases, which she successively erases to make room for new ones and which express a range of sardonic and ironic attitudes towards the complicated politics and poetics of borders and border crossings. It begins like a fairy tale, with the artist writing these words: "Once upon a time in the far West, some men arrived from across the ocean and invaded the land of natives..." a phrase she erases to write another phrase which she, in turn, erases to write yet another. These acts of writing and erasing, reminiscent of exilic presence and erasure, continue for about sixteen minutes. In writing these, Ghazel also refers to instances of real border crossings, or to impediments to such crossing, including the tragic case of an Iranian couple in the 1980s. The young husband smuggles his newly wedded wife to the United States inside a suitcase that he checks in as luggage at a European airport, only to discover upon arrival in the U.S. that she has been crushed to death inside the suitcase. He is traumatized by her gruesome death, is wracked by guilt for having had a hand in it, and is unable to bring himself to give the tragic news to her parents. Thus paralyzed, he opts for the only way out, suicide. This story became a cause célèbre in the Iranian exile media and was restaged, albeit in a different manner and with a more hopeful outcome, in Ghasem Ebrahimian's feature film *The Suitors* (*Khastegaran*), (1988). Because of the video's live ontology, the viewers of *Road Movie 14* can share the time-space configuration of Ghazel's live performance, as though they are present at the reception. Those who know some of the situations to which she refers on her white board, like the aforementioned tragic border crossing inside a suitcase, may enrich their viewing by recalling them. Ghazel has produced several versions of *Road Movie*, using different situations and stories, delivered in different languages, including French, English, and Persian.

Ghazel has been living bi-nationally since 2014. Because of this and because she travels frequently to different countries for her exhibitions, the issues of borders, border crossing, and impediments to such mobility remain fresh in her life and artwork. The latest example of impediments she encountered occurred in February 2017, when she was invited to open her *Mismappings* exhibition in New York and give a talk at Princeton University. Her initial plans were to fly on February 8th, in time to give her talk the following day. Unfortunately, this plan coincided with U.S. President Donald Trump's ban on travel from seven Muslim countries, including Iran. As Ghazel told me, there was some confusion and discrepancies among different airlines as to whether dual nationals were included in the ban or not, with Qatar Airways interpreting the ban as including dual nationals and United Airlines interpreting it as exempting them. So, to lower the risk of being refused entry to the United States, Ghazel changed her itinerary: she flew from Tehran to Paris via Doha on February 7th with Qatar Airways, spent one night in Paris, and flew the next day to Newark Airport on United Airlines. A lawyer friend of hers in New York engaged a volunteer immigration attorney to greet Ghazel at Newark and to intervene if necessary. The scuttlebutt was that Newark was easier to go through than JFK airport, in New York City. Luckily, that is how things turned out. Upon arrival, the customs official did not put Ghazel through a secondary inspection or questioning of the kind that has become de rigueur for travelers from Muslim majority countries. She sailed through. What a difference a night in Paris makes, and what a difference an airport makes! It is also possible that Ghazel sailed through because a federal judge had halted the ban a few days before her flight. The point is that the complexity and variability of immigration laws and their varied application and interpretation by national, regional, local, and even specific carriers are creating new exigencies that maintain the vexing nature of borders and border crossings.

Hamid Naficy, Professor of Radio-Television-Film and the Sheikh Hamad bin Khalifa Al-Thani Professor in Communication, Northwestern University

- 1 Hamid Naficy, *The Making of Exile Cultures: Iranian Television in Los Angeles* (Minneapolis: University of Minnesota Press, 1993).
- 2 Hamid Naficy, *A Social History of Iranian Cinema. Vol. 4, The Globalizing Era, 1984–2010* (Durham: Duke University Press, 2012).
- 3 Hamid Naficy, *An Accented Cinema: Exilic and Diasporic Filmmaking* (Princeton: Princeton University Press, 2001), 18.
- 4 Naficy, *A Social History of Iranian Cinema. Vol. 4, The Globalizing Era, 1984–2010*, 486.
- 5 Naficy, *A Social History of Iranian Cinema. Vol. 4, The Globalizing Era, 1984–2010*, 486.
- 6 Both epistolary references are from Naficy, *An Accented Cinema: Exilic and Diasporic Filmmaking*, 101.

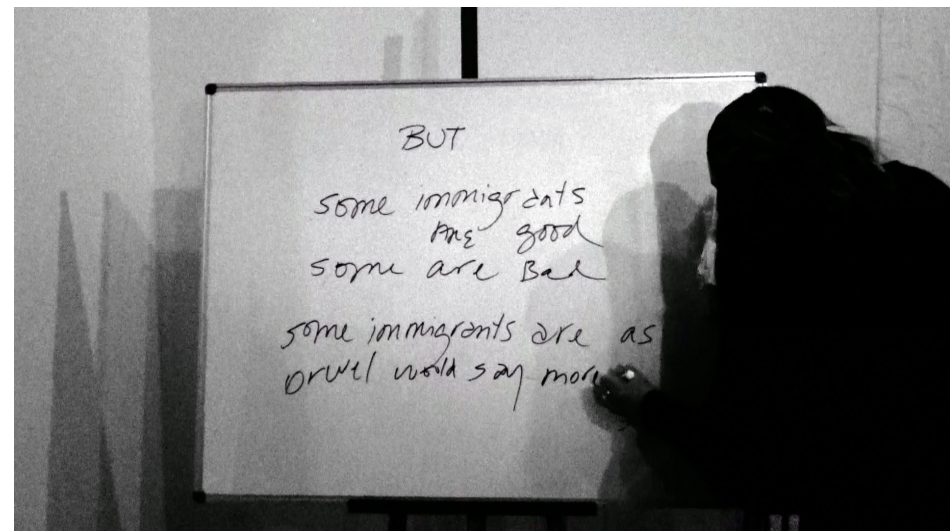


FIG 1 ROAD MOVIE  
*Road Movie 14*, 2017, video of original performance  
 filmed at ISCP on February 14, 2017.  
 Courtesy of the artist.





FIG 2 ME  
Still from *Me*, 2000–03, triptych video installation  
with color, black and white, sound, video lengths:  
11 min. 21 sec., 13 min. 27 sec., 13 min. 44 sec.  
Courtesy of the artist and Carbon 12, Dubai



FIG 3 UNTITLED 4  
*Untitled 4*, 2016, video, color, sound, 67 min.  
Courtesy of the artist and Carbon 12, Dubai



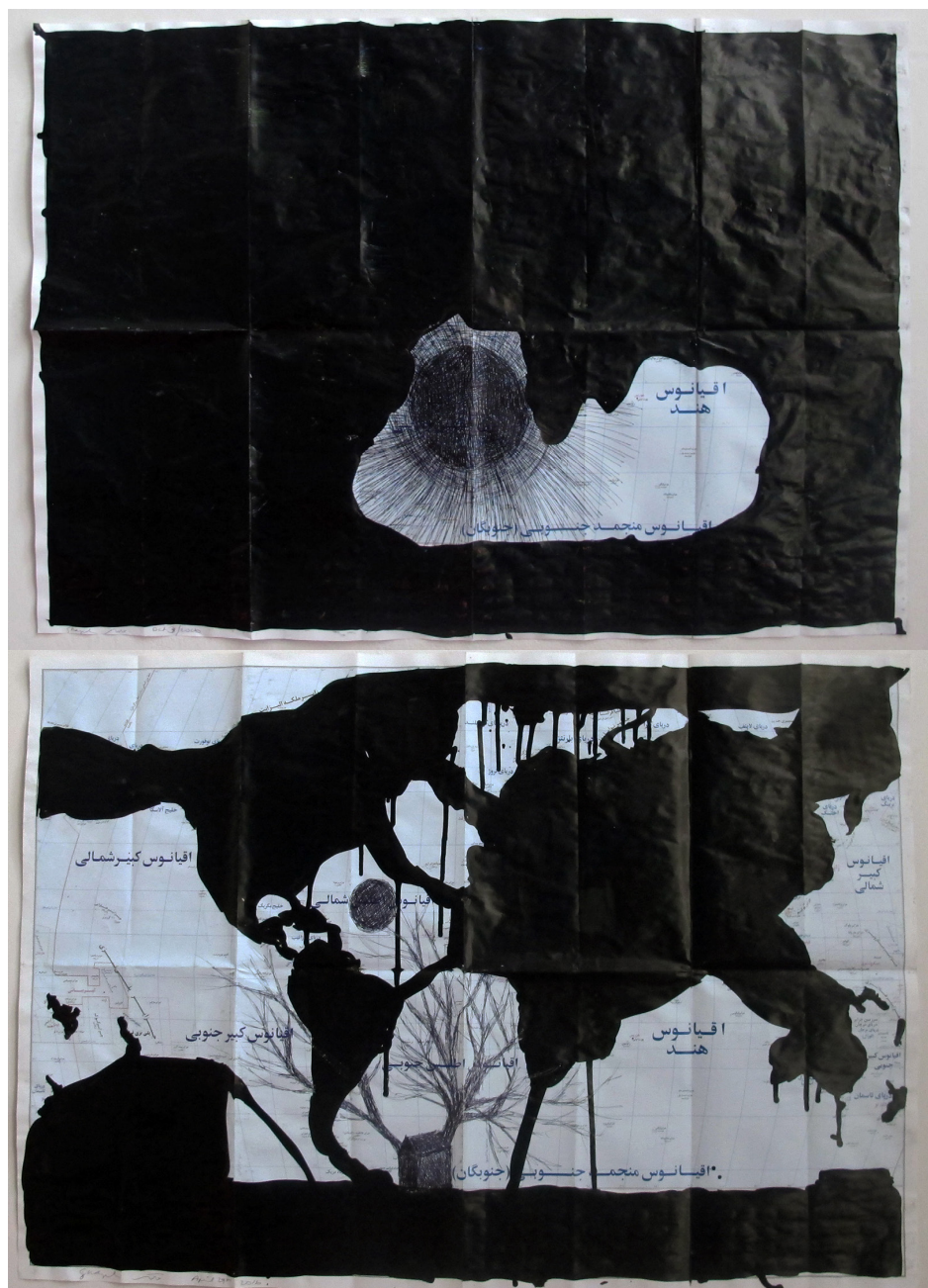


FIG 4-5 MARÉE NOIRE  
*Marée Noire*, 2016, acrylic and ink on paper map,  
 27 ½ × 39 ½ in. (69.85 × 100.33 cm).  
 Courtesy of the artist and Carbon 12, Dubai.



FIG 6 DYSLEXIA  
*Dyslexia*, 2015-17, acrylic and ballpoint pen on  
 printed Iranian world maps, 39 ¼ × 55 in.  
 (99.69 × 139.7 cm) each. Courtesy of the artist  
 and Carbon 12, Dubai.







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