SUMMARY

The text you are reading delves into the journey of an artist on the path of creating her artistic life. An artist who faced with what she perceives as crises[1] strives to utilize what surrounds her and what she possesses as material to not only create art but perhaps find a way to transcend the turmoil around her using the potential of her knowledge, experience, and artistic skills. An artist who perceives the world's destiny in becoming and has found the process of creating art to be therapeutic.

I am an Iranian artist who used to draw her material from the tapestry of everyday life and was going to write her thesis and create an exhibition as a final study project. This period is marked by a social and political movement in my country, Iran. As an artist living in Finland and connected with Iran, the only means of connection was through social media. I read messages and received news via social media every single day. I meticulously recorded everything, capturing every detail. They would pass through my mental filter and were then documented by using printing techniques to reflect the effects they had on my life as an artist.

Exhibition: "Tell my mother that she no longer has a daughter." The artworks displayed at the White Studio in the Mylly building for the Kuvan Kevät Exhibition 2023 on May 5, 2023, included two handmade artist books, a video titled "Raised Courage" (duration: 2 minutes and 34 seconds), and a floor piece titled "6 Months" (print on paper, dimensions: 73.128 cm).
Written Component: "Printed Echo: A Melody of Healing Through Art"

In the text, I explore how I used Social Media as a transition from disarray to meaningful impact, as well as the ways it has served as primary visual and inspirational sources in my artistic practice. Then, I noticed the integral roles of both space and installation in my artistic practice and became familiar with my approach to creations with a curatorial mindset. Another section in the text discusses the connection between the chosen materials and execution method, and the reasons for using each printing technique. Additionally, there is a section about my process of interviewing Iranian visual artists in the same situation, followed by a story from one of them.

[1]The **Women, Life, Freedom movement** in Iran which is a protest movement that started in September 2022 after the death of Mahsa (Jina) Amini, a young Kurdish woman who was arrested by the morality police for not wearing hijab correctly. The movement demands the end of compulsory hijab laws and other forms of discrimination and oppression against women in Iran. The movement has been met with brutal repression by the Iranian authorities, who have killed hundreds of protesters and arrested thousands more.The movement has also gained international support and recognition, and has been awarded the 2023 Freedom Award by Freedom House. en.wikipedia.org

Printed Echo:

A Melody of Healing Through Art

University of The Arts Helsinki
Academy of Fine Arts
Department of Printmaking

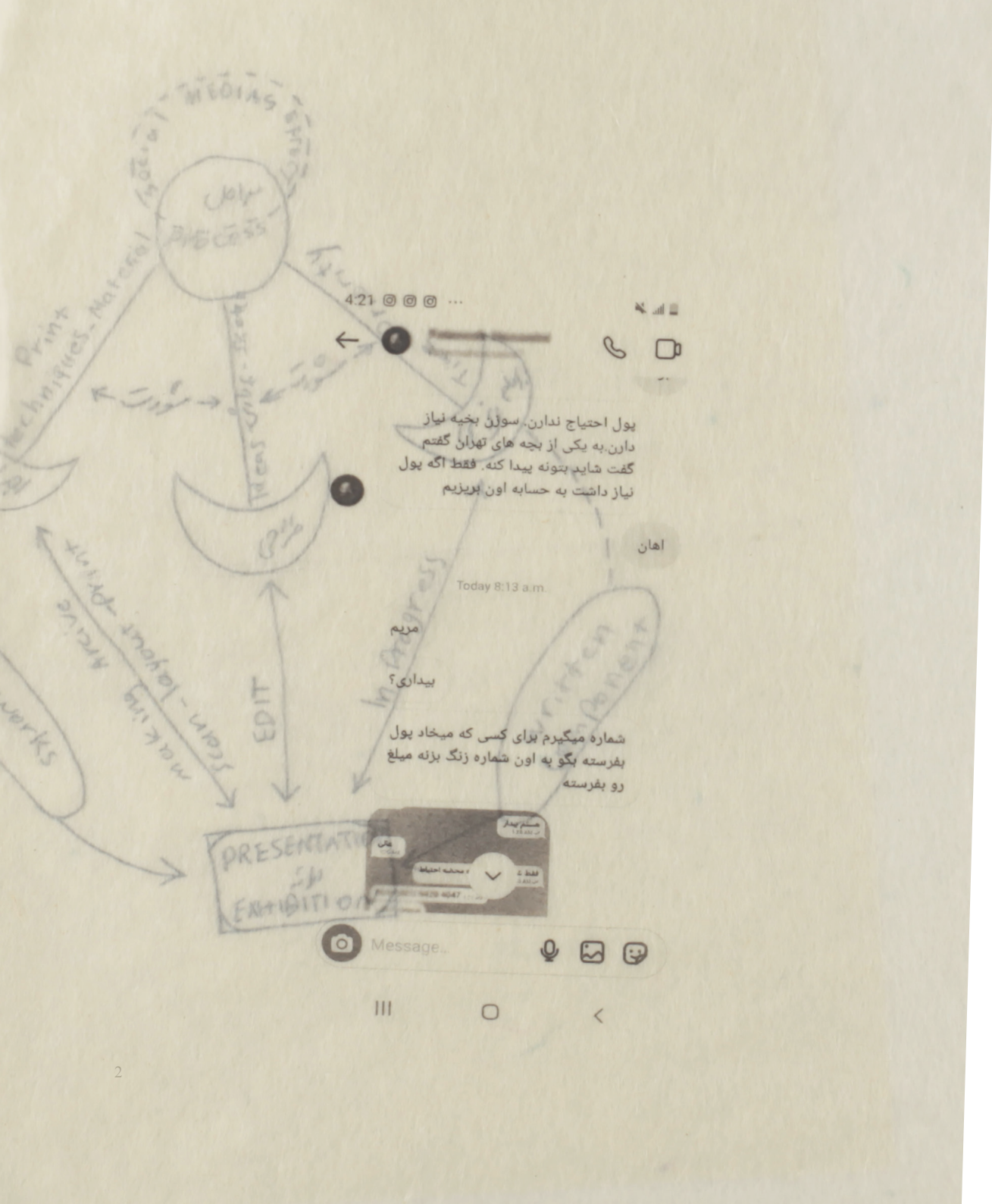
Supervisor: Irma Tonteri,
Matthew Cowan
Examiners: Anita Seppä,
Jaana Kokko

- screenshot by Maryam S
website. Kuvan Kevät 2023

Master's thesis
10. April 2024

Maryam Sajedi

UNIARTS HELSINKI
ACADEMY OF FINE ARTS



Master’s Thesis: Written Component and Photographic Documentation of Exhibition.

Title of the Exhibition: “Tell my mother that she no longer has a daughter”[1]

Artworks were exhibited in White Studio on the 1st floor of the Mylly building, Kuvan Kevät exhibition, 2023.

Artworks:

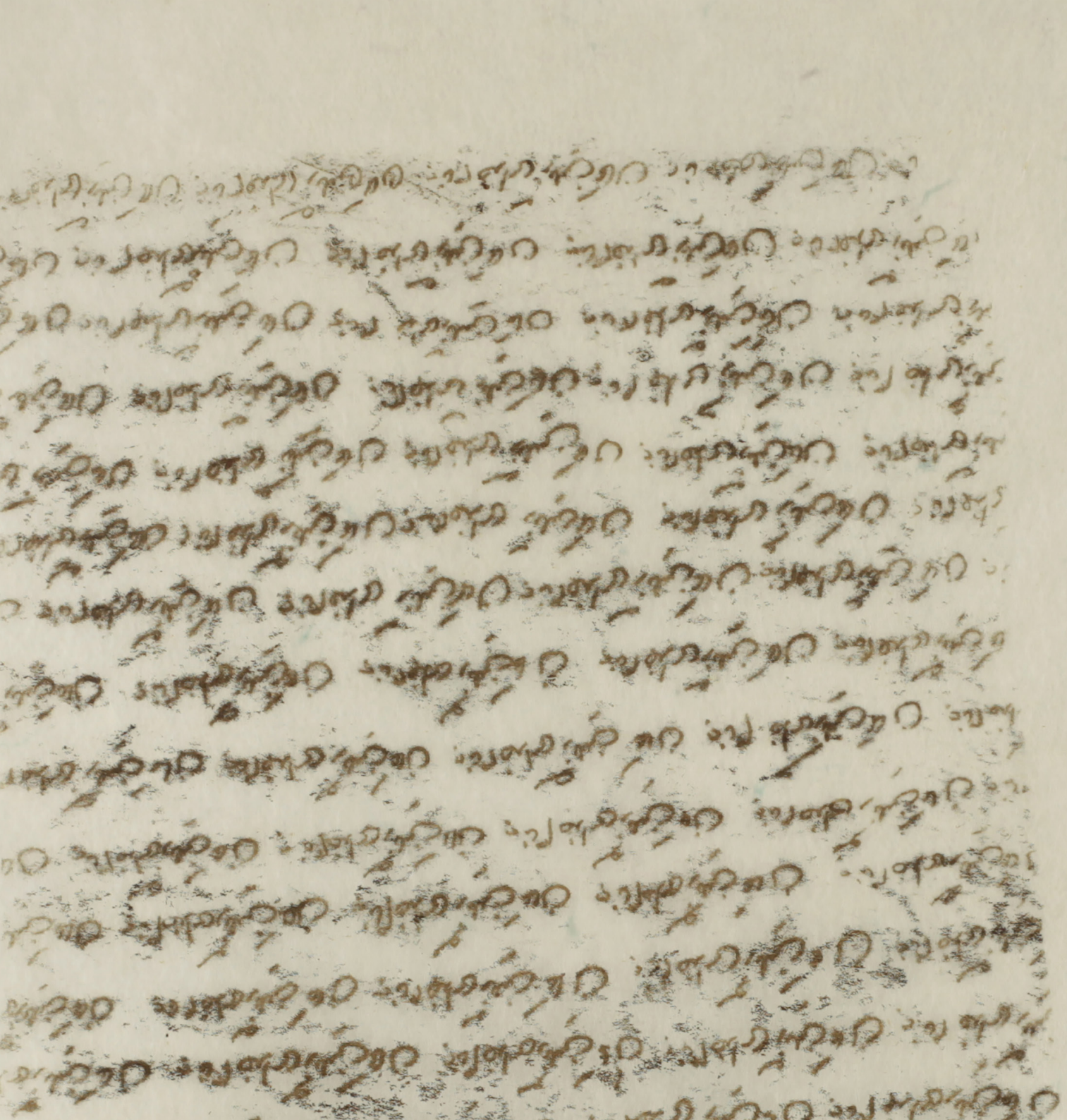
Sensitive content, 2023, Artist book, Handmade paper.

Tell my mother, she no longer has a daughter, 2023, Artist book, Print and transfer on gampi paper.

Raised courage, 2023, Video, 2:34 min

6 months, 2022-23, Print and drawing on gampi paper, 128.73 cm.

1 This is a political slogan* and the book title as well.The slogan was used by women in Iran during the “Woman, Life, Freedom” protests in the streets.



Thanks to all the people
I have met in my life.

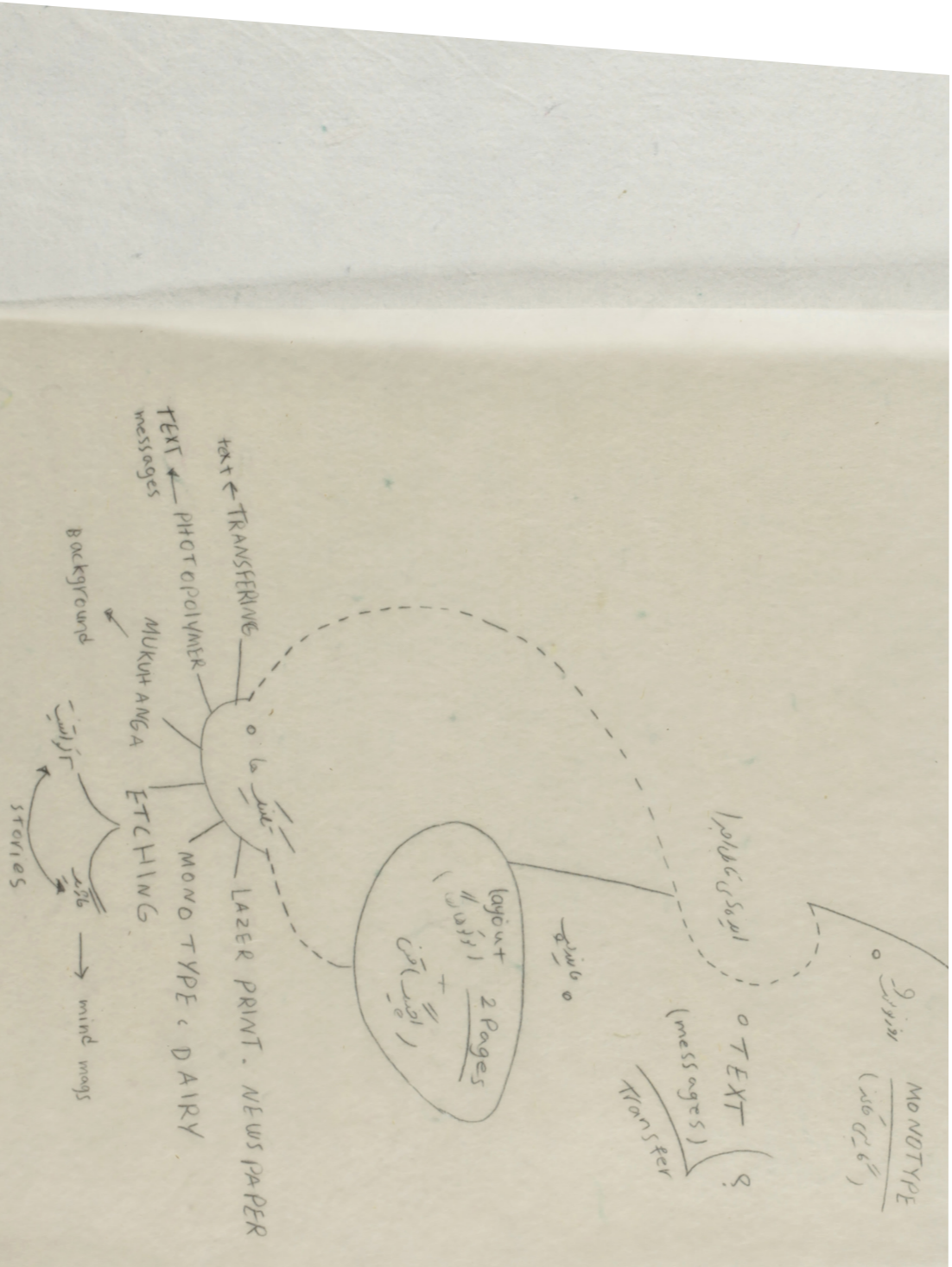


TABLE OF CONTENT

Appendix

INTRODUCTION

It doesn't matter much whether I'm thinking, writing, painting, or doing anything else. It often starts from nothing, from emptiness, darkness, and silence. Inside a big and cold cube, I sat alone. In the center of the place filled with nothing, I holded my knees and put my head in my hands. There was nothing. I called out my thoughts. I did not see anything except scattered points in the distance. I got anxious. Confusion overwhelmed me. I could not overcome the loneliness of this task. I needed to find myself. I closed my eyes, squeezed my eyelids together. It got darker. I called out, "Myself!" My voice came out choked. I nervously looked around. There was a distant murmur. Among the crowd of nothing, I saw myself hanging in the air with messy hair. I cautiously approached, taking her hand. I assured myself that she is safe with me. I invited her to take a few steps. She was worried. Together, we returned to the center of the cube. I have found myself. I sat down beside her on the ground hand in hand. What you are reading from now on is the result of a collaboration between me and myself. My exhibition was also the result of teamwork. Collaboration between me and myself.

I admit that starting work is always with myself. She has a special enthusiasm. She comes from darkness, from absolute light, from afar. She comes from the reservoir of memory and feeling. She is playful. Sometimes she cries, and sometimes she laughs out loud. She dances carefreely, and sometimes she angrily throws everything away. But here I am, in the present. We are a great team. We share our possessions together. I told her, "These are my Materials," and she proudly said, "These are mine too." I laid them all out on the ground. I stood and looked at them,

Now I can think better. Some are tangible and some are not. I see them, feel them, hear them, and even smell them. I have a treasure. Materials that are valuable in themselves. Each has its own personality. I organized them. I arranged each group on a shelf. I have collected a set. It is beautiful. Myself got excited. I walked among the shelves. It is a valuable reservoir. Their magic has enchanted me. I went to have a cup of coffee and refresh myself.

I tidied up my hair. I grabbed my suitcase and an old wooden chair and entered the cube. By the way, I have a suitcase full of tools. My father gave me this suitcase when I first left home. Over the years, it has become heavier and heavier. I entered. I can identify the shelves. I placed the chair between the shelves on the ground. I opened the toolbox. Myself keep talking to me non-stop. She was sad for a moment, and a few moments later, getting angry, screaming over the materials, tearing something apart. She picked up a piece of cloth and covered one of the shelves. Maybe there is something She did not want to see there, maybe she was scared, or maybe she wanted to hide something. I am used to her actions. I made a list of the inventory in the storage. I need to prepare a work plan as soon as possible; some Mind Maps. She mumbled something to herself. I barely hear her voice. I have to organize all my work.

A voice echoes in the intricate room: "I have forgotten the names of many streets. I have forgotten the addresses of many houses... Is it not because of this simple reason that no more letters reach

their destination?"[1] It's a familiar voice that repeats itself.
My journey in the process of exhibition and writing the component was full of filling up. Change and transformation. We grew, we stretched, and we lived. These days, I ponder over what has passed in the past year. I pat myself on the back and cheer for what we were, endured, and became. We experienced, suffered, felt, learned, and made memories. My suitcase has become heavier, and I have become stronger. I am no longer the old me. I "myself" have become calmer. As I reached the last pages, I saw her, she put down her pen and stood silently facing the window view. I was writing alone. Sometimes, I read the text aloud to her. She didn't say anything. Her face with her silky black hair looked more beautiful but seemed a bit restless. However, I am busier than thinking about these things. I need to finish my text as soon as possible. While my eyes were on the words I typed rapidly, I asked her, "Don't you want to add anything?" Without turning around, she replied: "It's time to go. If you had something to do with me, you know where to find me." And slowly, with light steps that could barely be heard, she walked away. But I am busier than thinking about these things. I type quickly. I feel good. My brain works like a clock, and I am here. Ready for another journey.

1 from a poem by Seyed Ali Salehi, contemporary Iranian poet and writer.

THE DECISIVE TEXT

“A large amount of data, information, and news. My mind is constantly seeking a way to classify this volume of information. The news is waiting in a long queue to be categorized. The capacity is complete. A warning sign has been lit for a while. The employees are anxious and restless, moving from one side to the other. New information is arriving. There is a buzz behind closed doors. Some are shouting. There is not enough space.
I can’t breathe. I need fresh air.”[2]

The air in Tehran and my home was always polluted in the fall. I would cry. I would curl up in my bed. I wanted a blue sky.
“I could not... no longer could I (persian: و یاسم از صبوری روحم وسیعتر شده بود)

And my despair had grown greater than the patience of my soul.”
Today is September 16, 2022.

I want to document everything. Recording and documenting. The details are valuable. I need to prepare pen and paper. I’m writing. My hand and mind are not in sync. My fingers don’t work as fast as my brain. I write faster. Faster and faster to the point where it’s no longer readable. How can I write? About what, exactly? I have no idea. I have become more confused.
I stood up from the desk and pulled aside the curtain.

---

2 The text that are enclosed in quotation marks are referred to as the authors inner voice.

As an artist living in Helsinki and in connection with Iran, what can I do? Who are my audiences, and what tools will I provide for them to connect with my work? What were the conditions I was in as an artist during the project?

"It seems like the most important question to be answered, but honestly, I don't feel like doing it at all. Questions are valuable just when they are raised for us to think, not necessarily to answer. Answering questions that have as many answers as there are people is more exhausting than anything else. Why should the audience know how I think? Today, I might think one way, and tomorrow, another. Who really cares about the answers I gave to these questions in my thesis? Our answers change, and so do our interpretations. However, I like asking questions. Questions for contemplation. A question is a window to creativity. But when you answer, the window closes, and we become prisoners of our answers. Now begins the laborious effort to prove our recorded thoughts. How merciful is someone trying to validate their changing thoughts."

I draw my material from the tapestry of my everyday life and transform it the way I desire. Being distanced from friends, family, and my cultural community, my only means of connection is through social media. Social media is intricately woven into my life. I can not separate art from my personal existence.

Put simply, I live through my work, occasionally deciding to document a portion of my life as an artistic piece and share it with others. Art galleries have never been the sole favored place for displaying my work. Often, after completing each project, I explore various venues to showcase what I was working on. Like many visual artists, I utilize social networks and online

platforms for communication to display the stages of my work. After completing a project, I decide how and with whom to share it, considering the medium and type of work.

Methods I have experimented with include online galleries, physical exhibitions in traditional art galleries, public and urban spaces, personal Instagram pages, websites, collaborative efforts with artists and professionals from other fields, sharing portfolios with fellow artists, and, of course, friendly gatherings. In many of these forms, I provide no exact information to the viewer, as what matters to me is generating questions in the viewer's mind.

This specific project was related to a thesis presented in a gallery space[3]. Following the conventional form, I placed the title and catalog text, relevant information, and the key to entering the core of the work for the curious viewer. However, I positioned the title in a less conspicuous location so that one visitor questioned the reason behind the title's placement in that area, and another asked what prompts me to have the inclination to hide and shadow a part of the information. I often evade a straightforward response, keeping it clear yet having no desire to express it explicitly.

Many questions are emerging: What considerations should I keep in mind when reproducing social media posts? Among the thousands of posts shared on the social media accounts I follow, what makes some stand out? Do the owners of these pages know that I intend to use their shared posts in my artistic work? How can I ensure that I have rights to use them in my archive?

3 White Studio on the 1st floor of the Mylly building.

My mind is more tired than it can handle thinking about all of this – archives, reproduction, authorship, audience, and more. I know they are important, and I must adhere to principles, not only ethical, social, and legal principles, but also principles that are necessary to take care of myself and others.

I woke up to messages from K, who lives in a city in America. She said her friends in Iran are looking for a way to send medicine from Tehran to Javanrood city . The roads are blocked, and they can only do it through smuggling. I asked for the account number to deposit money. She said they don't need money; they need **needles and thread for surgery on the wounded at home. Hospitals are not safe**… I informed my friend in Tehran; maybe she can find a way. My friend was concerned about whether she could trust K and her friends in Iran or not. I didn't know what to say. I was in a hurry for a meeting and couldn't read the rest of the messages. Later, I found out that K and B were able to contact each other. I felt relieved, I got a screen shot from our chat and saved it on my google document. Then deleted all the messages.
November 22, 2022.

"Every night, B goes to the streets for protests, and if she gets arrested with any suspicious messages on her phone, it will be very bad for her."
The situation was strange. That night, I drew a portrait of B, shed tears, and wished for her to return home.

Social Media: Transitioning from Disarray to Meaningful Impact

I chose news and messages that had a significant impact on my mind from the beginning of the movement, stirring intense emotions within me, for use in my work.

These news and messages are not inherently a part of my work; rather, **emotions** and **feelings** are the primary materials attributed to my work. I didn't intend to make the viewer an audience by sharing the news or convey information to them. Influencing the audience based on the story and message was not my goal. That's why I had no insistence on readability or translating the writings in my artworks. I was seeking a common language for connecting souls in the world of perception and empathy. Where one soul takes the extended hand offered and presses it warmly.

Social media networks, including Instagram and Telegram, have served as primary visual and inspirational sources for me. We are well aware that exploring social networks is a growing and evolving research. There are different opinions regarding its advantages and disadvantages. On one hand, some studies indicate negative effects, such as increased anxiety levels among users.[4] On the other hand, the results of other research suggest that social media can be a tool for personal expression and catharsis, considering it useful for promoting mental well-being and advocating for its targeted use.[5] During this project, I experienced both the negative and constructive impacts

4 Karim 2020.
5 Ulvi 2022.

of social communication networks.
My circumstances were not ordinary and routine. I was experiencing a crisis through social media. Conditions where social media can be very beneficial but also hazardous. I believe it is essential to consider the crucial role that social media plays in crisis situations. Social media can act powerfully in times of crisis, rapidly disseminating information across a broad audience in real-time. It also provides the possibility of sharing information among users. Certainly, these advantages can be somewhat challenging. Due to the high speed of dissemination, there is a significant risk of spreading misinformation. The emotional intensity that may be created collectively sometimes goes beyond the real level and leads to group psychological pressure. In certain situations, it can trigger emotional, impulsive, and risky reactions. Overall, social media in crisis situations can be highly valuable if used with thoughtful consideration and smart choices.

Talk of choice was brought up. Did I really have another option? I am far from my homeland and family. Credible global news networks do not normally cover news from another country. Internal news networks in Iran are tied to the government and manipulate news in the direction of their political interests, facing strict censorship in disseminating information. In the Mahsa Amini movement in Iran, the society faced severe censorship and periodic and widespread internet shutdowns by the Iranian government. This indicates how much power and influence social networks have in leading and shaping movements. For a long time, this was my only means of communication and, in fact, a dark messenger.

I agree with Forugh who said “ There is no shortage of ugliness in the world ”[6] but also I believe our minds need beauty for liberation. My redemptive approach in personal life and artistic work involves transforming ugliness and negativity into something delightful. I sometimes alter them, occasionally combine them, and at times, scatter them apart and rebuild them, making them bearable for my mind, acceptable for my soul, and visually pleasing to my eyes.

Generally, there is a deep connection between engaging in artistic work and my mental and physical well-being. Through art, I connect with my inner self, and this alone is a source of self-awareness and healing for me. A few days ago, I was watching a documentary film on YouTube about one of my favorite artists, Louise Bourgeois. The artist said a sentence that stuck in my mind: “Artist has the privilege to be in touch with his or her unconscious mind. It is really a gift. A definition of self realization.”[7]

As far as I know, in the face of a crisis, there are several ways to choose: escape, denial and ignoring, or confronting and facing it. I have chosen the third way.

I challenge what affects me and turn it into tools and materials for my work. Then, I have control over the situation. I decide

6 Farrokhzad 1963. A sentence from the film’s narration.
7 December 2021.

what to do with it. I can write it down on paper and then tear it into pieces. I can draw it in any way I like. I can highlight some parts and darken others. I am the director of a scene being created. I decide where to say what dialogue and how the light should shine on the scene. At this moment, everything is in my hands, and it gives me a sense of liberation.

I feel the need to write more about this part. The words are so many that my mind is concerned it may not be able to express what has happened to me. I cannot write in a report-like manner. Everything is poetic. I cannot shorten the text, yet I do not want to be overly verbose. My heart wishes to have several years to write a 400-page book. I am not a writer. It does not matter how I write. I am now at peace with myself, my thoughts, and my work.

I want to write about the impact of social media on a popular uprising, a sorrowful people, all poets. People who, when silent, shed tears, and when they speak, they also shed tears. People who have been strangers in their own homeland for years. I, too, am saddened and shedding tears. You see, these people, while writing their Thesis, might shed tears.

If you ever wondered about the conditions I was in as an artist during the project, I will tell you in detail. This time, it's necessary to provide a full explanation because the circumstances I experienced had shaped the entire narrative. My life and personal situation played a significant role in the emergence of all the emotions I went through, and ultimately, I tried to find mental liberation from those challenging conditions. This is a brief note after days where I had undergone immense pressure. I was tired and physically unwell. Simultaneously, I intended

to work on my thesis text to graduate on time. The medical diagnosis revealed psychological pain due to stress and mental pressure.

"I need more time for writing, but it doesn't always happen as we wish. I wish I could write everything down every day. I wish I weren't an international student who recently migrated to an entirely new country. I wish I didn't face the challenge of using a second language and learning a third. I wish I weren't a mother who is alone with a myriad of worries for her lone child, far from all his attachments. I wish the value of my country's currency was higher, and after a few months, my savings weren't depleted. I didn't have to work simultaneously with studying, perhaps having more time and energy. This is sorrowful to say, I wish I were born in another country and hadn't been entangled in various traumas for years. I wish I weren't this sad. Oh, I wish I could write about it and create an artistic piece. I wish I had a few years, enough money, and a room full of tools and long silence..."

DIALOGUE INSIGHTS

I've been immersed in the women-life-freedom movement for some time now, and life is rushing by with a tumultuous force. During the few hours I manage to sleep, I'm haunted by nightmares. I spend my entire day browsing through Instagram and news networks for the latest updates. The internet is limited, and I'm out of touch with my family. Only a handful of people with access to more advanced software share updates. It feels stifling. My eyes ache from crying too much, and my whole body is tense with anxiety.

I reside in a city that's kilometers away from my home. The calm in the city sharply contrasts with the inner turmoil I'm experiencing. Do I really belong here? Can I open up about the torment that has become my home to someone in this city? Is there someone in this city who can truly listen to my stories? And, do I even need to share? And the question is, Why should I expose another person to stories of pain? "I have friends here who are better than flowing water."[8]

(من اینجا دوستانی دارم بهتر از آب روان:persian)

January 14, 2024. Today, Elaheh Mohammadi and Niloufar Hamidi, who were temporarily released from prison on bail of several billion tomans for reporting on the death and burial

8 The translation of a fragment from a poem by Sohrab Sepehri (1928 –1980) was a notable Iranian poet and painter.

ceremony of Mahsa Amini, who had been detained for 16 months, were released.

January 15, 2024. Today, Elaheh Mohammadi and Niloufar Hamidi were summoned to court for the second time on charges of unveiling after their release, just one day after being freed from prison. We are people for whom everything is temporary, even our freedom from prison.

Elaheh Mohammadi recited a poem in prison and shared her voice on social media. I used her voice for the video available in the project, selecting the best music I could find.

"The constant inner dialogue has left me helpless. My hands and feet are motionless, and I can't work." I reach out to my Iranian artist friends living inside the country or abroad, seeking collaboration and finding a way out of this crisis. I compile a list: Elahe Amini, a visual artist, Afsaneh Sanei, an Illustrator; Maryam Khalilzadeh, an animation filmmaker; Hadi Rahmati, a graphic designer and art teacher; Fatemeh Hosseini, a filmmaker, and others. The list gets longer; many Iranian artists have left the country in recent years, either willingly or under compulsion. We talk to each other countless times.

Now, as I write my report, I want to reconnect with them. This time, we'll talk about what they experienced during those days. It's not a formal interview; I don't need any questionnaires. It's not my first time interviewing artists for my research. I interviewed Iranian visual artists for my undergraduate thesis project. I was in Iran at the time, either meeting them at art

galleries or visiting their personal studios. Armed with paper and pen, I had a seemingly important list of questions. I was younger, and they were established artists whose answers felt like precious gems. Today, I am no longer that young, ambitious student. I've come a long way, hoping to find an opportunity to live my art. I have no specific questions. I'm simply in search of a refreshing breeze to surrender myself to, carrying me wherever it pleases. Now, lighter than ever, I prepare a short and straightforward message, pick up my mobile phone, and send a collective message to them.

Hi, how are you? Do you have a few minutes to chat?
Waiting for your response.
Hello, thanks for asking. How about you? Sure, what's up?

I am writing one of them here, and I will preserve the rest in the form of an artist's book.
(persian:من اینجا دوستانی دارم بهتر از آب روان)

Maryam Khalilzadeh, a filmmaker and animation artist; residing in Finland, remembers those days:

"The movement began with the death of Mahsa Amini, followed by the deaths of many young people on the streets. At that time, I was mourning the loss of my mother, whom I had tragically lost just three months prior due to the side effects of the COVID-19 vaccine. The concepts of life and death took on new meaning for me, and I found myself researching and writing a screenplay for an animated documentary about my mother's death. The deaths of two mothers during the movement, Farzaneh Ahmadi, the mother of the young girl "Bavan" from Mahabad, and Minoo

Majidi, the mother of a young girl whose impactful image of her shaved head and long hair on her hands was published on her mother's grave, had a profound impact on me. I felt like I had lost my mother all over again during those days, as the reason for my mother's death, like theirs, was the Islamic Republic government. When Iran's leader declared the import of vaccines into Iran forbidden and the entry of low-quality vaccines resulted in the deaths of thousands of people in Iran due to COVID-19.

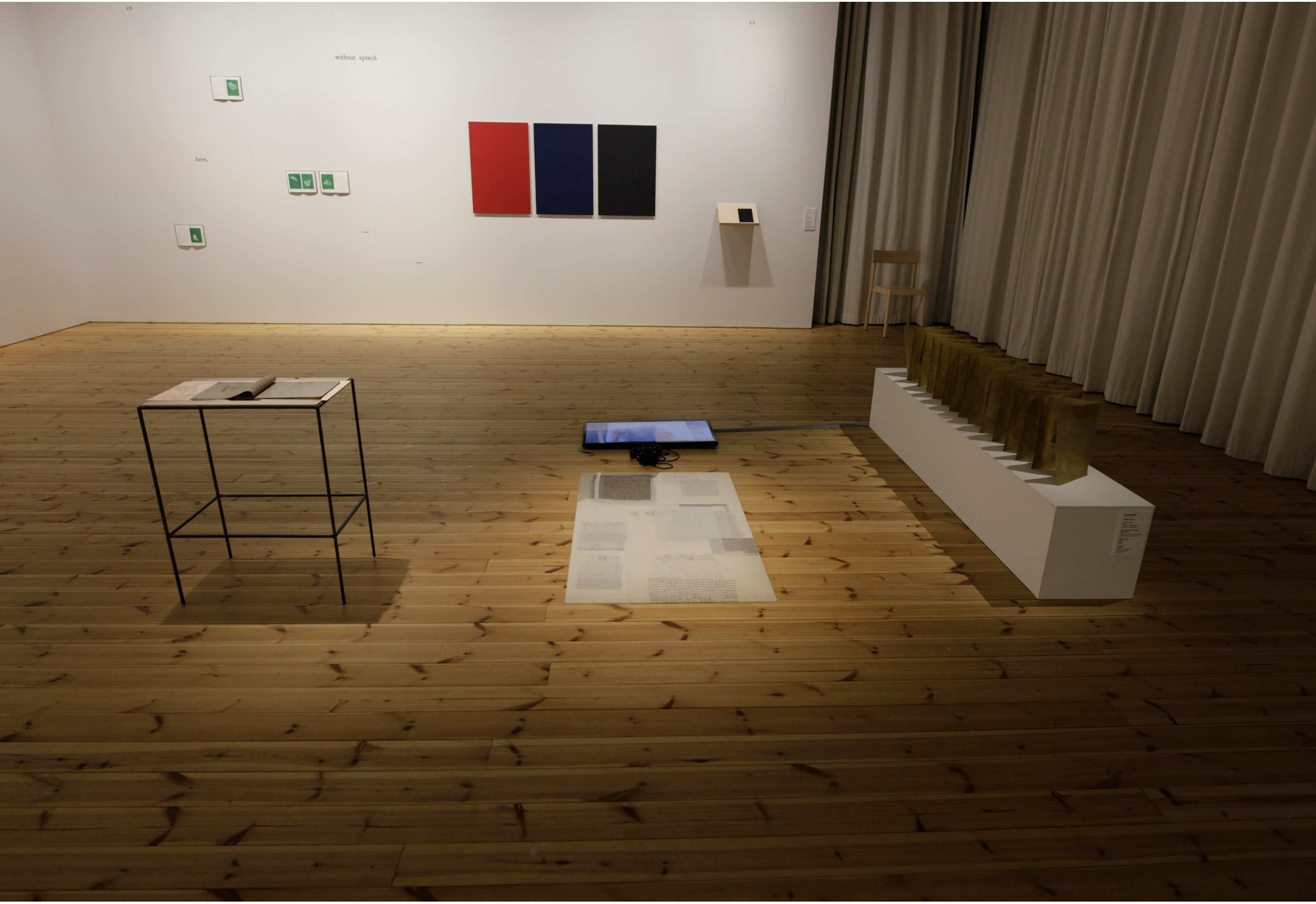
In the early weeks of the movement, the Islamic Republic, unprepared for these protests, began brutally killing people in the streets. Despite the grim news of the casualties, the "Women's Freedom Movement" was like a ray of light that grew larger in everyone's hearts day by day, instilling a sense of hope and liberation. Now, I felt that I was not alone in overcoming the great mourning I was experiencing and had a significant impact on maintaining a hopeful outlook on my work.

At that time, everyone was trying to do whatever they could to advance the revolution. Memories and images of the deceased had to be reproduced through art in the world, and this was the responsibility of the artists, which had a significant impact. During that period, I was involved in working on a project about my mother's death, and although it didn't seem like a specific artistic work about the revolution, it was my personal and artistic statement about all the suffering and pain inflicted by the Islamic Republic government on the people of Iran, which we witnessed affecting every family.

I believed that the Islamic Republic was responsible for my mother's death, like thousands of others who had died during this time, and now my personal grief had turned into collective mourning. Through my film, I tried to immortalize my mother with memories, pain, and fear of forgetting her, and perhaps find some peace. This was something that all artists did during the movement to keep the revolution alive."

In response to my inquiry about whether I could include his statements in my thesis text by using her real name, I received a resolute "yes."

My friend is grieving and feeling angry.



Exhibition view, 2023, Kuvan Kevät exhibition, White Studio, photo by Maryam Sajedi.

EXHIBITION

In my artistic practice, both space and installation play integral roles. Typically, around 80% of my work is crafted within the studio, while the remaining 20% evolves in the actual exhibition space. I approach my creations with a curatorial mindset, viewing myself not solely as an artist presenting individual artworks but as a curator shaping an overall experience.

In the art world, there are many examples of artists behaving differently in presenting their works at exhibitions. Some artists also curate their own artworks or those of others. Extensive research and numerous articles exist on this subject, such as the anthology titled "The artist as curator" edited by Elena Filipovic. I would like to refer to an article in this book titled "Mel Bochner, Working Drawing And Other Visible Things On Paper Not Necessarily Meant To Be Viewed As Art, 1966." This article makes the artist's approach to materials, the process, and ultimately, the exhibition concept tangible and familiar to me.[9]

Bochner, who was an instructor at an art school in New York, was asked to organize an exhibition. He requested some of his favorite artists to provide him with drawings that were not in fact Artworks. The article in question is written based on how this exhibition was set up. He had a considerable number of drawings at his disposal, and he needed to decide how he would showcase them considering the available resources and budget. Ultimately, he used technology and photocopied them and presented them in the form of several books at the exhibition.

9 Filipovic 2018, 35-50.

I don't think it's necessary for me to analyze my own work. However, reading sentences from the article reminds me of my own work and the repetitive stages of photographing printed screenshots in the reproduction studio, followed by design, and then re-photographing, using a copy machine to make laser prints and transfering. In each stage, a new work was created with a fresh identity. It seems that the issue was not in the images and their nature but in the path they traversed, and at each stage, a new identity was formed throughout the creative process. Or, as mentioned elsewhere in the article: "My project has always been a kind of research based on bracketing," Bochner has recently said. "When you bracket you set something aside, you don't eliminate it." To bracket, to set aside, is to detach the object from its usual context to render it unfamiliar.[10] Bochner placed his books on pedestals, and the viewer was compelled to stand and flip through the pages of the books. He made the viewer uncomfortable.

I also implemented this idea in the curating of my exhibition, placing the viewer in a situation where they couldn't easily see the pages of the book. The images placed between two handmade paper layers were only visible under specific lighting conditions. Often, the writings were mirrored, and the pedestal on which the book rested was lower than the table's surface, forcing the viewer to bend down and make an effort to read the fine and hidden text, sometimes in a language other than the host language. Another piece was on the ground, and the viewer had no choice but to sit on the floor to see the details. Or a book placed on the table consisted of delicate paper pages, allowing the audience to flip through it, but with the concern of

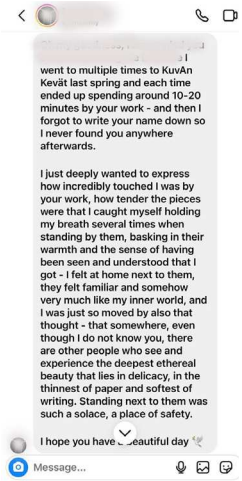
10 Filipovic 2018, 45.

unintentionally causing damage to the artwork. I intentionally considered these conditions in the arrangement of my work and, in a way, conceptualized my work as a form of curating.

The concept was not about comfort. Its transmission should not be easy either.
I wanted the viewer to question why the artist had put them in uncomfortable conditions. Fortunately, exhibition visitors asked me this question, and I realized that I had achieved my goal of creating this kind of question in the viewer's mind.

With all this, I'm pleased to say that during the exhibition, I received very heartening feedback. Audiences from various cultures and languages, even without knowing the main theme of my work, were able to connect with the spirit of the piece. Some were moved by the delicacy and vulnerability of the work, expressing that they perceived the subtlety, sensitivity, significance, and simultaneous power of th subject.

Some visitors saw the work in a poetic light, and I observed people spending long minutes beside the piece, as if engaged in meditation, listening to the sound of the video. Later, a few found my profile on Instagram and wrote about the impact the exhibition had ont them. One mentioned returning to the exhibition multiple times to re-experience that feeling.



Screenshot from phone, 2023, taken by Maryam Sajedi.

I was able to communicate with Finnish audiences and people of various backgrounds emotionally.

Iranian visitors to the exhibition, familiar with the theme of my work, had different reactions. They would silently gaze at the work, their faces expressing a familiar sorrow. They didn't ask any questions, as if they didn't need an explanation for what was evident. Then, they would avert their gaze from the work and congratulate me with a bitter smile or even with eyes full of tears.

We experienced a common Trauma.

Exploring Sources of Creative Influence

I reflect on the role of language in my work. I have unconsciously delved into the realm of language as a material. We know that language serves different functions, such as informing, updating, expressing, and addressing. It takes various forms in my work: written, spoken, English, Persian, Finnish, text, mystery, emotions, and more.

I wonder What do I want from it? I am a Persian-speaking artist studying in a Finnish-speaking country using English. Am I feeling at home when I speak, write, or work in my mother language? The concern of using language and expressing desires and opinions in different languages is always with me. Sometimes, I feel tired and incapable of communication. Sometimes, I only speak by relying on body language or showing my feelings. I am in constant pursuit of discovering languages that are common among us all. In this project, I used both Persian and English, yet I haven't used either. Words and texts are not readable. Sounds are not translated into the host language. I have allowed art to find its way into the viewer's mind, and the language of my art is emotions.

The poetic use of situations and language in Iranian culture is not something new or distant. Iranians often use poetry or lyrical sentences in their daily conversations, or they choose words in an artistic way to find imaginative and visual meanings. Forugh Farrokhzad, is a clear example of these artists. In the film The House is Black which I have mentioned, Forugh artistically

portrays a leprosy sanatorium in a poetic manner, guiding the viewer to see beyond the unsettling layers and appreciate the poetic beauties that wouldn't be possible in an ordinary documentary film.

The film is a look at life and suffering in a leper colony and focuses on the human condition and the beauty of creation. It is spliced with Farrokhzad's narration of quotes from the Old Testament, the Qur'an and her own poetry. The film features footage from the Bababaghi Hospice leper colony. It was the only film she directed before her death in 1967. After shooting this film she adopted a child from the colony, her son Hossein.[11]

I am interested in a phrase that suggests doing art as if you've never seen it before, but I'm conscious of the reality that there are always people walking ahead of us, holding a lantern. I can mention artists who have been dwelling in the back of my mind for a long time, such as Louise Bourgeois. Louise Bourgeois is recognized for the emotional expression she employs in her art, intertwining her art with her private life. Her art serves as a means to heal her pains.

I recently found a book: The Return of the Repressed, Volume II: Psychoanalytic Writings, in the Academy of the Arts Helsinki library. The volume of unpublished psychoanalytic writings by Louise Bourgeois. Bourgeois has written extensively in the forms of Letters, diaries, notebooks, process notes, loose sheets and on the back of some drawings. Her memories are her documents. That's a beautiful definition. Everyone has their own documents.

11 Farrokhzad 1963.

Our specific materials. Something special.[12] “Bourgeois is compelled to remember everything in order to hold on to her past, and at the same time wants to forget the past in order to live in the present. Her past has never lost its magic, mystery, and drama precisely because it is also the site and origin of the trauma to which she must eternally return.”[13]

Additionally, during the movement, unknown emerging Iranian artists started creating content and sharing it on social media. Virtual pages were formed, and artworks were widely seen.
Less-known Iranian artists living abroad were also published with the mention of their names and references. Meanwhile, some works produced by individuals inside the country were anonymously shared on virtual pages created for security reasons, and their works were posted.

12 Larratt-Smith 2012, 10.
13 Larratt-Smith 2012, 12.

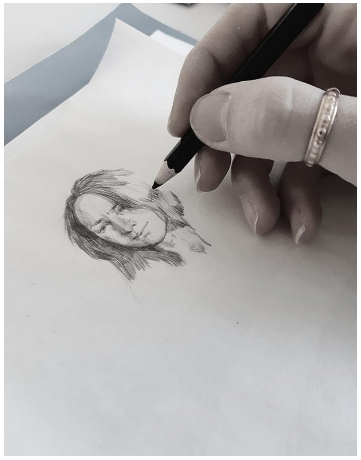
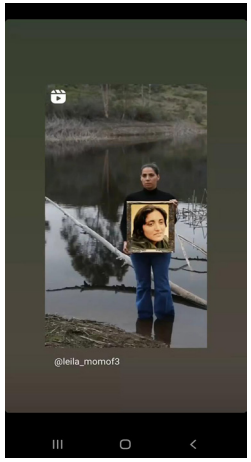


Photo from the process, 2022, Helsinki,



Screenshot from the phone, 2022, taken by Maryam Sajedi.

An interesting and important point, in my view, was that some artists directly allowed the audience to use their work without mentioning the artist’s name and without considering copyright in favor of the movement. For example, through this, posters were created for popular protests inside and outside Iran and quickly circulated. People could use created music for revolutionary content and make their own videos and share on social media.

I, too, drew inspiration from this creative movement and used the published voice on an Instagram page of one of the movement activists for my video project, demonstrating my support for the movement.

An artist who has profoundly influenced me through her approach to the subject is Leila Safidgri, an Iranian artist currently living in the United States. Although she hasn’t explicitly mentioned it, based on similarities, she might draw inspiration from the tradition of mourning mothers who have tragically lost their children in recent years due to political reasons, much like I did in creating my portraits. Leila has executed numerous art pieces, showcasing her works on Instagram.

Each artistic creation that was made and shared on virtual platforms was like a revolutionary slogan. It was a shout heard from one person’s mouth, urging you to repeat it. Every artist, upon seeing the artistic works being produced, finds the motivation to create their own piece.
Below, I’ll mention two examples of virtual pages:

An Instagram page named “Iranian Pop Art” has been created. The owner or owners of the page explained their activities

as follows: “The activity of ‘Iranian Pop Art’ focuses on introducing ‘Pop Art’ in the field of visual arts, where the works are produced by other individuals and republished on this page with proper attribution... Paying attention to current social issues and people’s sensitivities is crucial for us ... In this collection, some works are masterful, and others are experimental but boldly presented.” Regarding collaboration, they mentioned: “For collaboration, you can get in touch through the following methods: sending high-quality images of your work to Direct, tagging when uploading posts on your pages, mentioning in your post’s caption, sending your post to Direct...”[14]

This page provided users with the opportunity to easily publish their works, and the artworks were widely seen, inspiring many artists, including myself.
The second example that strongly caught my attention in terms of visual quality, conceptual value of content, and publishing approach, and I could collect rich and powerful visual resources through this way, is an account named “ Ettelaat” which means Information. It has been active anonymously on Instagram, Twitter, and Telegram. This social media platform started its activity on October 22, 2022, and for one year every night, it has covered daily news related to the movement, publishing a page similar to a newspaper, called “Shabnameh.” Currently, it continues regularly, and Shabnameh is published at specified intervals.[15]

The following text is from the page owners’ writings that they

14 Iranian pop art. Date joined 2019.
15 Ettelaatn. Date joined 2022.

have published on their pages:
“ Many people in society do not have access to the internet and information, and the filtering of social networks and news platforms is intensifying every day. In the current situation, Shabnameh is considered one of the most effective civil movements.

“Ettelaat” every night (Central Iran time) covers important news from the previous day.

Publish information in the city:
- Among the snow, clean the machines
- In the mailboxes
- In the yards and between the doors of houses
- Among the pages of newspapers
- Also, share it on social networks.

“Ettelaat” is an independent media not affiliated with individuals or various parties. Our ideal is the freedom and liberation of Iran from any form of dictatorship, realizing a government of the people by the people. In “Information,” we strive to reflect on significant and impactful events of the “Woman - Life - Freedom” revolution based on honesty and diversity. It serves anyone who considers themselves comrades in this struggle.”

Several recommendations for printing and distributing “Night Letters” on the Telegram page were provided, which had a profound impact on me. I have read each sentence multiple times, creating a new image in my mind each time. With confidence, I can say that for each sentence, I can create an artistic project. Due to their importance, I have listed all the sentences here.

"Several recommendations for printing and distributing "Shabnameh Information":
1. It is better to convert the jpg file to pdf to use less ink and avoid quality loss.
- The reason for not placing the pdf file in the channel is **for our security and yours.**
2. Use inexpensive, lightweight paper for higher circulation and easier transport.
3. If possible, using a copier is better than a printer.
4. **Use gloves** when printing and distributing.
5. Place Shabnameh more inside homes, by shop shutters, under snowplows, or in taxis and buses. It's better to stick less to walls and public places.
- The metro has **surveillance cameras**. Please do not distribute in the metro.
6. Before distribution, ensure the status of regional cameras where you intend to distribute Shabnameh. Also, repeated distribution in the same location increases **the likelihood of detection**.
7. It is better not to distribute Shabnameh in **your place** of residence.
8. After printing or distributing Shabnameh, refrain from posting about your activities in cyberspace where **you can be identified.**
9. Don't forget the goal of Shabnameh distribution, targeting the gray area of society, those distant from the news and unfamiliar with the virtual space, especially middle-aged individuals.
10. Limit the informed circle of your activities **to those you fully trust**. The narrower this circle, the better.
11. Delegate tasks. In all stages, from purchasing tools to printing and distribution. Delegating tasks with **trustworthy individuals** strengthens your **security**.
12. Do not distribute Shabnameh from inside your car or while riding a personal motorbike that may be identifiable. However, park your vehicle near the distribution location **for quick access**.
13. **Prioritize your security** and always wear a mask.
14. Use a backpack for carrying Shabnameh, and **do not hold all the papers in your hands.**"[16]

"I can't believe these sentences were written in 2022. My heart is pounding. I am thinking about the people who wrote these sentences. How much hope and fear are hidden in each of these sentences! I think about them, those I don't know, and feel deep love for them in my heart. I embrace their thoughts to find peace for both of us." Zanyar entered the room. I was sitting on the bed, with the laptop, lost in my thoughts, looking at him with knitted brows.

- Mom, I am hungry.
Today, he didn't go to school and is resting at home. Last night, before sleep, he complained of a sore throat, and now he has a headache. I mixed honey and lemon with warm water for his breakfast and gave it to him. I looked at him in his beauty. "He's a brave boy. He has told me many times how difficult it was for him in the first 6 months when we first came to Finland and he couldn't speak Finnish in kindergarten. In the times when they played in the kindergarten yard, he found a two-year-old friend who was so small that he couldn't speak but played together.

16 Ettelaatn. Date joined 2022.

A boy who has no particular mindset about his country, but his only wish is to return to his homeland one day.”I try to maintain my focus. I can’t. I am thinking of my childhood. My mind is empty of memories of my childhood. But I love my hometown.

On February 26, 2024, I met my Turkish friend, Doga, at the library. She intended to talk to me about her art project. Whatever I said, she recorded it. The start of the war between Palestine and Israel connected her to faint memories of her childhood. A memory related to Iran. When she realized that I spent my childhood in the war, she was amazed. I was one year old when the Iran-Iraq war started. We lived in a city that bordered Iraq, and more than 8 years of my childhood passed in a crazy war. I don’t remember anything from those years except a few faint memories. She was excited to talk to someone who had direct war experience. I told her about the difference in the experience of a child compared to what their parents go through in the same conditions. That a child experiences the emotional feelings of their parents.

“I don’t know how I felt when we were forced to leave our homes many times because of the war and what my parents did. I don’t remember a time when we lost our home and all our belongings in the bombing. I don’t remember what my mother said. Did we hug each other and cry or not? Maybe I was busy playing at that moment with my friends, and maybe I was a bit or very alone.”

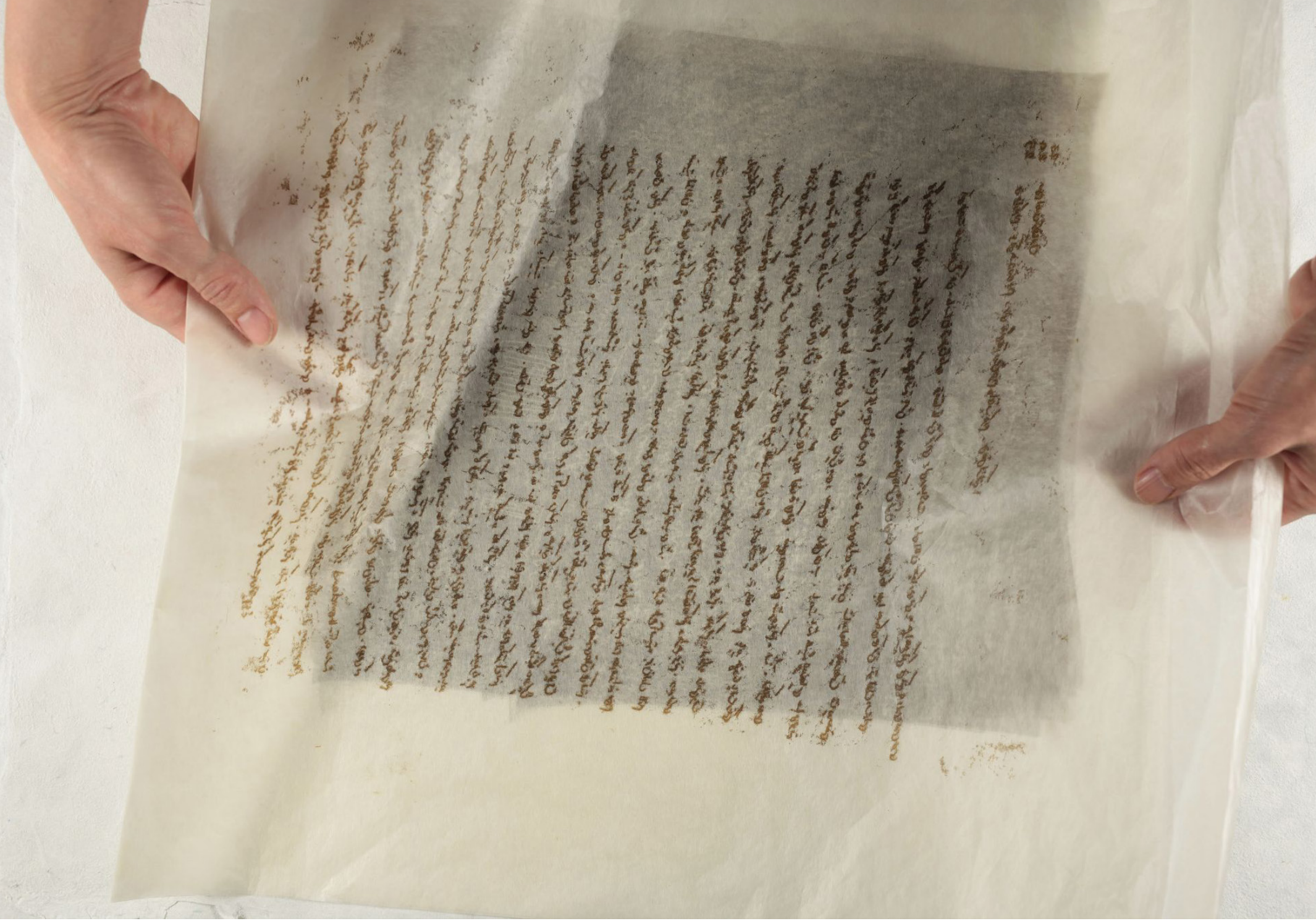
I often think about memories I don’t have, and a past I don’t remember.

MATERIALS AND TECHNIQUES

The purposeful use of media is the reason for choosing various techniques in my work. The techniques I have used in the practical section include etching, monotype and monoprint, transfer, lithography, digital printing, as well as papermaking , photography, video, and performance. I have utilized the features I need in each of them, some of which are listed below:
What is the connection between my chosen materials and execution method? Why do I use printing techniques? Why paper, and why choose bookmaking?

*“*A desperate attempt to focus on writing my thesis. It’s 1:50 PM. I have three more hours to finally write something useful. Then I have to pick up my son from school. The weather has been getting warmer for the past two days, the snow has melted, turned into ice, and walking has become difficult. Yesterday, it took me 15 minutes to cover the distance from home to the laundry room, which is a few houses away from us. I had the possibility of falling down at any moment. December 18th, 2023.”

Historically and traditionally, printing techniques have been used to convey messages. Sometimes, there is a need to transfer



Daily Notes, Picture from the process, 2022, photo by Maryam Sajedi.

How did I come up with the idea? The idea for my project came to me by using things from my daily life and the world around me. I gathered materials by using various tools that I have in my everyday life. Additionally, I paid attention to social media and used the information I found there. This helped me shape and develop my idea.

Among many moment-to-moment news, I captured screenshots or saved what mattered most and had the most impact on me. Eventually, I categorized this information and considered a specific medium for each of them. Most of the news came from the virtual pages of news agencies and news media. Some were also from the pages of bloggers who intended to share news or independent reporters. I used a portion of messages selected from personal pages anonymously, blurring the profile pictures and names to maintain the individuals' privacy.

In the end, I had a powerful archive of events and messages, which could serve as a valuable source for artistic work over the years. This data **collection** method may be inspirational and a fundamental part of my professional artistic endeavors in the future.

Mind Map

Given the abundance of visual resources and the scattered information at my disposal, and considering the significance of the process in my project, I decided to use mind maps at the project's outset. Organizing thoughts and designing the path forward were the main reasons for creating these mind maps. I used gampi paper for this task to implicitly demonstrate the value of **thoughts** and planning in my work. The visual aspect

of the work was essential when placing multiple copies on top of each other.

Daily Notes

Within the first month of starting the project, I decided to record daily notes. For this task, I used gampi paper and the monotype technique. This technique, requiring no special equipment, allowed me to work in a personal space and start each day easily. My handwritten notes were directly transformed into printed works. Besides maintaining spontaneity in the process, this method produced visually appealing and satisfying results. It also helped me transfer my thoughts and **feelings** to paper, reducing mental burden and pressure, leading to mental tranquility. On the other hand, initiating the project and having a presentable piece significantly reduced stress as a student, indicating an improvement in my mental well-being.

Considering my personal interest in improvisation and my fondness for creating artist books, I plan to continue using this method for daily and occasional recording of my thoughts and feelings, utilizing it as a material-producing technique for artistic works. Due to its quick learning ability and readily available materials for the general public, there is potential for expanding and extending the project in a larger target community.

Portrait

"The last word I had typed, I sent, and deleted the entire message. 'B' was heading to the street. If caught, a severe punishment awaited her, and any message on her mobile could worsen her crime. I looked at her smiling face in the profile picture. I closed my eyes and sat in front of her in my imagination. We chatted and laughed together. I opened my eyes and closed them again,

This time she was on the street, shouting angrily, and I... I wasn't there. I was in a dimly lit room, worried, embracing my bent knees, and staring at my mobile phone. My son was sleeping in the adjacent room. As usual, I went to his room and checked his breaths. On the way back, I picked up a piece of paper and a pencil, and meticulously designed her smiling face. We shed tears together. When it was all done, she smiled. I intricately folded the small design of her face in white paper, placed it between the pages of my unwritten book, and went to bed. I imagine having my friends with me forever when they smile, even in my thoughts and on the blank pages of my book. With this calming thought, I rolled over and went to sleep."

Print

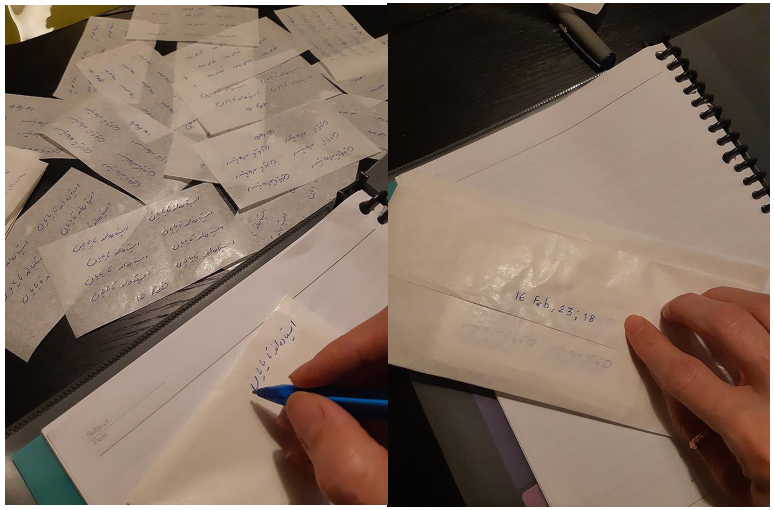
Technique; Etching and Drypoint. I chose the Intaglio printing technique to capture some of the images that were being published on Instagram. The contrast of the subject and the precise and delicate etching process fascinated me. When I use a traditional printing technique, I feel a greater sense of artistry. It makes me feel like a professional and serious artist. Sometimes, aspects of my personality need this feeling.

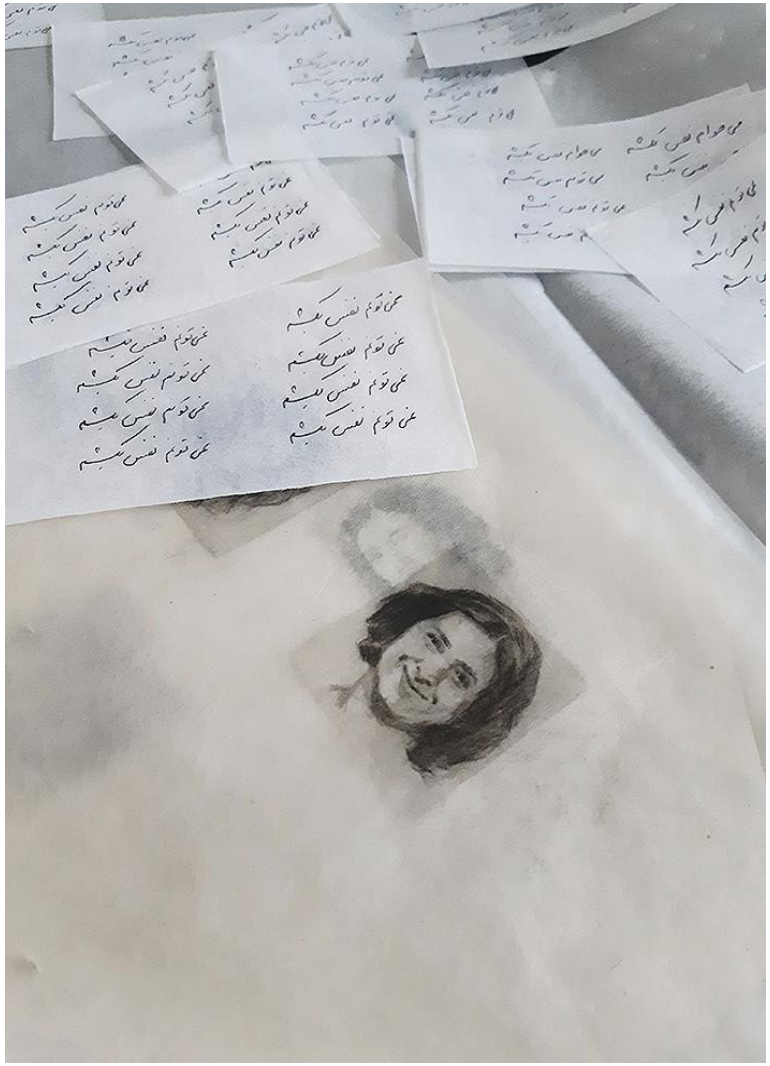
Etching is a traditional and intricate printing technique that requires precision and caution. It requires specific equipment and takes time. My approach to the technique and simplifying it was to use a marker for drawing on a copper plate. The simplicity of the drawing method and the speed of transferring the image to the plate were important to me. Because I chose images inspired by the streets and people's demonstrations. Sketch-like drawings from images captured on the streets and shared on social media...

"Everything happens quickly. People die quickly, and we quickly receive news of their deaths from the media. My heart tightens, and I retreat into myself. How can this pain be healed quickly?..."

The acid and the corrosion of copper have the same effect on my soul. What I experienced in those difficult moments was like copper staying in acid. The mark it left on my soul and mind is like an imprint forever etched on the plate. And in the end, an image printed on paper, adding a page to my memoir that will never narrate the heaviness of what happened but serves as a visible reminder of the profound impact.

Tracts, Picture from the process, 2022, photo by Maryam Sajedi.





Portrait, Picture from the process, 2022, photo by Maryam Sajedi.

Tract

Iran is a large country with a population of over eighty million. Many people, due to various obstacles, couldn't participate in street protests during recent movements. They contributed in various ways, and one of the methods used was writing and distributing tracts. I followed a personal page on Instagram where the admin helped the movement by sharing images of tracts written by people. Individuals secretly prepared handwritten messages or news using home printers in large quantities and distributed them around the city.

Screenshot from phone, 2023, by Maryam Sajedi.

These messages sometimes contained a call for a gathering, revolutionary slogans, or just an impactful and poetic sentence. This method was a complete combination of tradition and the use of modern technology through social media networks,

connecting hearts to each other.

I put a few minutes aside to replace the writer and my heart started beating. A person in the corner of their house, using only words and paper cuttings, tries to play a role in a revolution. What goes through their mind and thoughts? They seek a temporary mental rest and tranquility. Maybe they want to prove to themselves that their existence is meaningful. I found this method so poetic and powerful that it might **save me from the feeling of helplessness and the uselessness** of salvation away from home. So, I got to work... I chose words from my mind and repeated them until I felt calm.

Transferring, Picture from the process, 2023, photo by Maryam Sajedi.

Transferring

A collection of gathered images, they were images from social media that were converted into a digital file through screenshots. The goal was to use them directly without altering the sources, obtained through a mobile phone, which was my only means of communication with my country. A large number of image sources required a technique that was fast enough and at the same time captured all the details just as it was. Transferring is one of the available methods for this purpose. The image size matched that of my mobile phone.

Next, I took all the materials I had collected using various techniques to the repro studio and carried out the photography and filming process. For this, I used the method of photographing on the table and installed another camera to film the photography process from above.

Laser-cutting

I also engraved some pages of the Night Letters [17] using a laser machine. Two distinct aspects of this technique are burning and separating due to the intensity of burning.
"The words burn my soul, and there comes a time when the burning power is so intense that a piece of me separates and its absence still hurts. I need to think more. How do I relate to it? Have I become separated due to moving to another land and due to the language difference? Have I been cut off from my background? No, I don't want to get involved in this now."

Papermaking

This topic can be briefly stated, and if necessary, expanded separately to present the concept of healing . Or perhaps it might not be necessary that much. Choosing to make paper manually plays a crucial role in both the process and the final outcome, as well as the distinctive visual characteristics of the paper. This aspect is significant in achieving my goal for this project. I'll briefly mention a few of these characteristics here.

During the project, papermaking became a new skill for me, something I had recently become familiar with and experienced. The excitement of learning a new skill and the resulting thrill had a considerable impact on increasing my inner satisfaction.

17 The name of the news prints produced by "Ettelaat" is "Night Letters" .

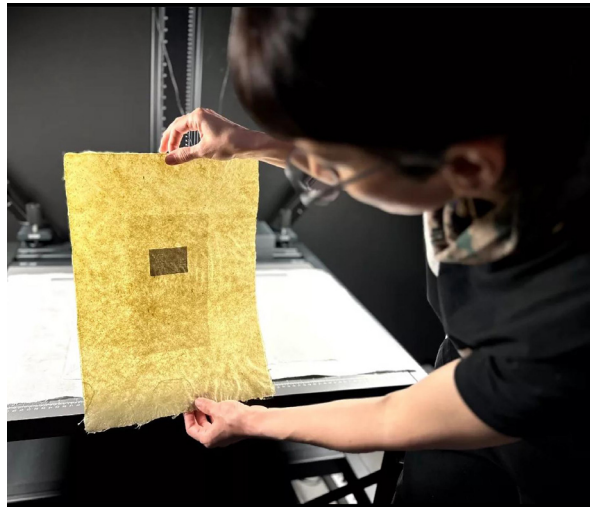
Learning a new skill contributes to mental well-being. Physical activity and working with hands, along with the satisfaction of engaging the sense of touch, were another important factor in this experience. The physical fatigue resulted in reducing mental load and increasing concentration. The feeling that I could use natural materials to create the main body of my work was very satisfying. I believe there is a magical feeling hidden in the use of **sustainable and organic materials** that helps bring peace to the mind.

The next step was making paper using flax linen. In the papermaking studio, I placed the printed pages between two layers of pulp, creating pages for the book. “Now I feel more at ease. My documents are in a **safe** place and will be **secure** forever, my butiful Night Letters.” After the pages dried, I glued them together with wheat starch glue, pressed and bound the book.

The long process of making paper, coupled with the sweet anticipation and a bit of stress in seeing the dried papers, I believe, greatly contributed to my mental peace. And finally, the incredible feeling of satisfaction came from touching the textures of the produced papers and seeing the tiny plant particles visible on the paper’s surface, which was truly delightful.

Book and book binding

The features of a book, such as its documentation capability, easy preservation, being a suitable medium for conveying messages, the intrinsic value of a book, the use of narrative nature, and my academic background in book illustration were some of the reasons for choosing this medium, and I deeply believe it was the right choice.



Book page, picture from the process, 2023, reproduction studio, photo by Maryam Sajedi.

I learned bookbinding during this project. The excitement and satisfaction from acquiring this **new skill** had a significant impact on enhancing my overall happiness. It became clear to me that I have a strong ability in working by hand, and this deeply delighted me. I was so engrossed in the progress of the work that I didn’t feel the passage of time. My mind was at peace.

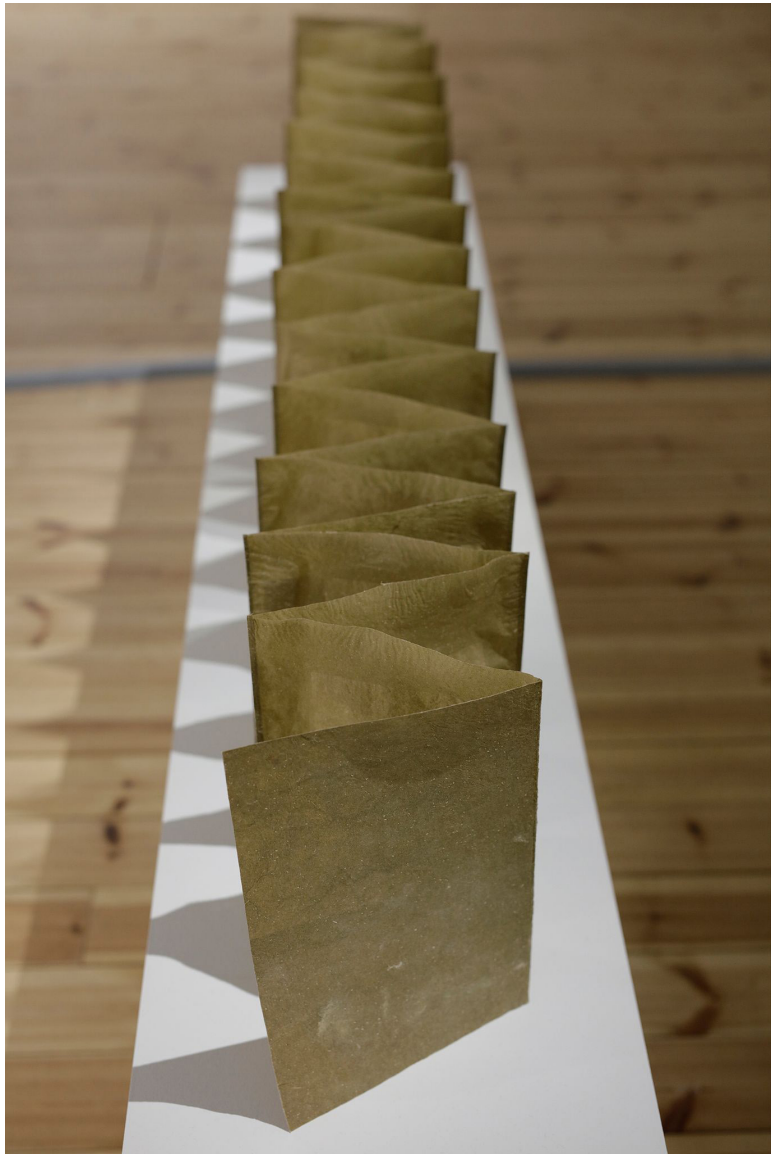
For the second book, I used a traditional Japanese method for bookbinding. This method is typically used when gradually adding pages to a book or notebook that is still in the process of completion. I used Copper for the book cover and etched the book’s title using the etching technique.

Type of paper

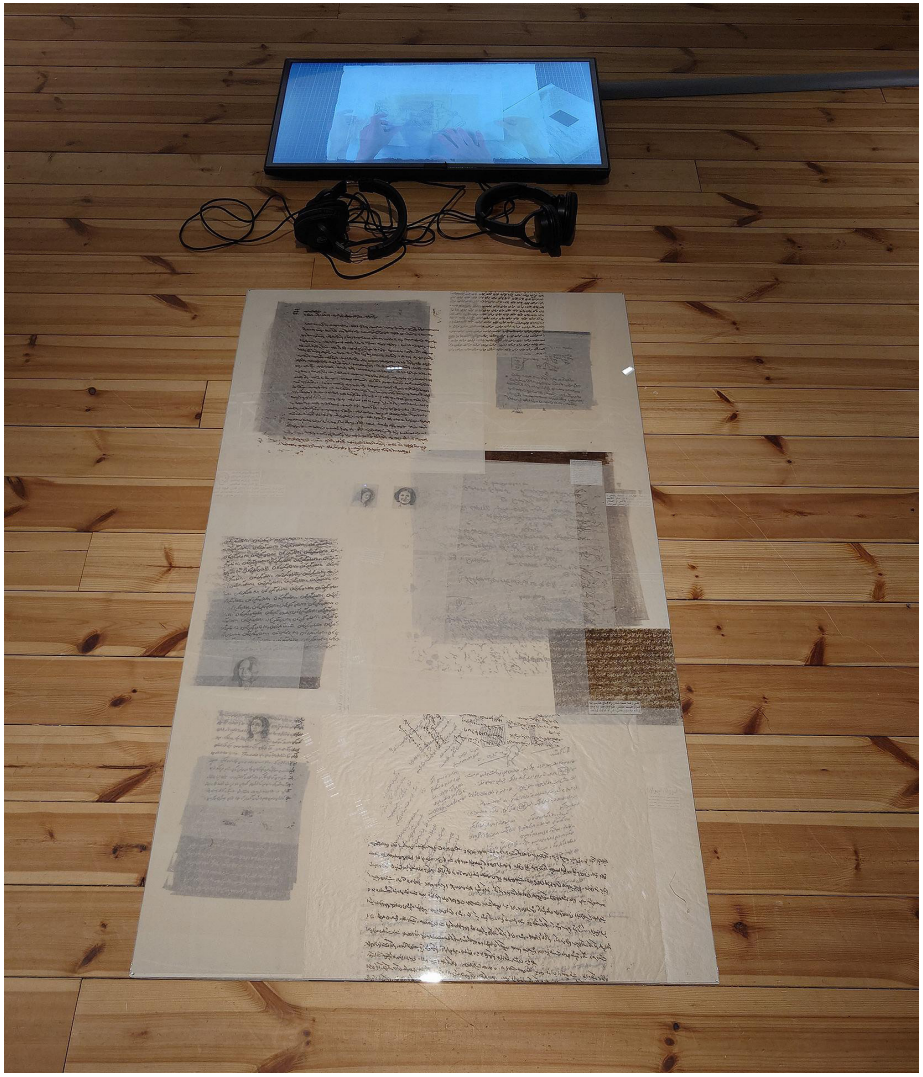
The paper I extensively used was Japanese Gampi paper. Its unique qualities, including delicacy, apparent fragility, transparency, material value, visual beauty of the result, high sensitivity, an aged color resembling skin tone, and the tactile sensation when turning the book's pages, were compelling factors that led me to select it.

Video Production

To create a video, I utilized footage captured during the photography session aiding the concept and narrative of the project. The video provided the opportunity to use original materials, especially the sound captured in the film, and allowed me to engage the audience's auditory sense, serving as a substitute in the absence of the artist to narrate the story. The video's audio features the recorded voice of Elahe Mohammadi, reciting a poem by an Iranian poet and sharing it on social media. This is the link to watch the video: 2:34 min.
https://drive.google.com/file/d/12_6rfogWxsYBu7HfDmfKVf-gk1b_a5V5s/view?usp=sharing



Sensitive Content, 2023, Artist book, White Studio, photo by Maryam Sajedi.



6 months, 2022-23, 73.128 cm, Kuvan Kevät exhibition 2023, White Studio, photo by Maryam Sajedi.

"This is a tomb, just a grave. Sit and read something."

ALL THINGS CONSIDERED

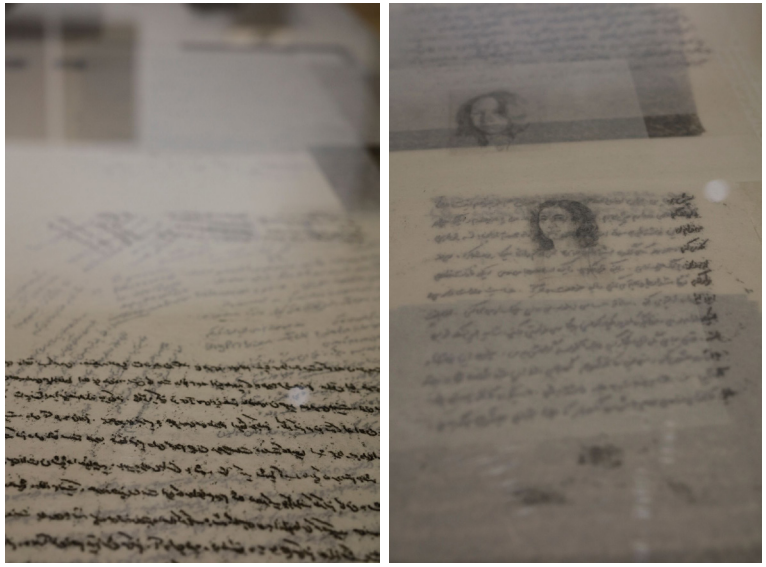
By writing this text, I have created my own personal material. Now, I have material ready to serve as a starting point for embarking on a creative journey of production, transformation, and becoming something else. Materials are always transitioning from one form to another. This journey was all about how I confront my surroundings and what exists within and around me. It was about facing current conditions, discerning, choosing, separating, and owning what is in the process of becoming. It was about personalizing everything that surrounds and engages the artist. It was about taking control, combining, transforming into other materials, absorbing or eliminating, and turning into something fresh, ready to find new life.

In my artistic work, becoming never ends. There's no finality to it. I only choose when to present it as an artwork. I've used language, words, concepts, knowledge, technology, my body, my perspective, memories, and personal experiences to write this text and create my material, ready to enter a new artistic process and another becoming. Another birth. I am surrounded by materials. When I exhibit my work, my artwork becomes material for creating another piece, which itself becomes material for creating a physical object or experience, memory, knowledge for the next artistic work and practice. And perhaps it even transforms into other materials.

Is my work political? I don't intend to delve into that realm, but I can't deny that I am a political being, and my life, past, future, and of course, my work, are influenced by politics. From another perspective, if I consider myself and my human being as a material, then yes, my work is political.

Sensitive Content, 2023, Kuvan Kevät exhibition, White Studio, photo by Maryam Sajedi.

Tell my mother, she no longer has a daughter, 2023, Artist book, White Studio, Print and transfer on gampi paper, photo by Maryam Sajedi.



Details from 6 months, 2022-23, 73.128 cm, Kuvan Kevät exhibition 2023, White Studio, photo by Maryam Sajedi.

REFERENCES

Ettelaatn. Date joined 2022. (There is no name mentioned on the name of owner or owners). Instagram Account based on not shared. https://www.instagram.com/ettelaatn. (Persian)

December 25 - Louise Bourgeois About her Art. 2021. https://www.youtube.com/watch?v=4SFCbIH3teI. Momentum Acting Studio Meisner Ireland. Youtube. 5:34.

Farrokhzad, Forough. 1963. *The House is Black*. Directed by Mehran (There is no last name mentioned on the website). https://www.aparat.com/v/4fCTS. Iran: aparat. 21:23.

Filipovic, Elena (Editor). 2018. *Mel Bochner, Working Drawing And Other Visible Things On Paper Not Necessarily Meant To Be Viewed As Art*. 1966. The Artist as Curator: An Anthology Paperback, 35-50.

IRanian pop art. Date joined 2019. (There is no last name mentioned on the name of owner or owners). Instagram Account based in Iran. .https://www.instagram.com/stories/highlights/17973652624745606/. (Persian)

Karim F, Oyewande AA, Abdalla LF, Chaudhry Ehsanullah R, Khan S. *Social Media Use and Its Connection to Mental Health: A Systematic Review*. Cureus. 2020 Jun 15;12(6):e8627. doi: 10.7759/cureus.8627. PMID: 32685296; PMCID: PMC7364393. https://pubmed.ncbi.nlm.nih.gov/32685296/. Accessed 7/1/2024.

Larratt-Smith, Philip (editor); Louise Bourgeois (Contributor), Elisabeth Bronfen (Contributor), Donald Kuspit (Contributor). 2012. *The Return of the Repressed, Volume II: Psychoanalytic Writings*. Violette Editions.

The House Is Black. https://en.wikipedia.org/wiki/The_House_Is_Black. This article related to an Iranian film is a stub. Wikipedia.

Ulvi O, Karamehic-Muratovic A, Baghbanzadeh M, Bashir A, Smith J, Haque U. *Social Media Use and Mental Health: A Global Analysis*. Epidemiologia (Basel). 2022 Jan 11;3(1):11-25. doi: 10.3390/epidmiologia3010002. PMID: 36417264; PMCID: PMC9620890. https://pubmed.ncbi.nlm.nih.gov/36417264/. Accessed 12/1/2024.

IMAGE LIST

Appendix

PROJECT RELATED TO THE THESIS SUBJECT

The school manager, whom I had chosen for my internship, invited me to participate in the annual school project planning session. He was enthusiastic about hearing my ideas as an outsider to the school's regular team. I presented the idea of creating artist books by the students of the school in the session. Their response was very positive and encouraging. As a result, they suggested that I execute the project with a group of students after completing the internship. We have initiated the project based on the defined project idea, and it is currently has complited.
Project: Make your personal artist book
Age Group: 9-11
Students of Espoo Art School
13 Students
Project Duration: Two Months; 4 session. 2024
This project was conducted collaboratively by me, as an artist, and the school teacher, Sirpa Kärkkäinen.

Storytelling has long been recognized as a potent tool for conveying our innermost thoughts. Across ages, storytelling has fulfilled diverse roles, from educating and nurturing to contributing to mental well-being. Nowadays, storytelling is making a comeback, showing that it's still important in our lives. An artist's book is a unique story told through art. Making one lets people express themselves in their own way, helping them

discover their personal style.

The key features of the project was that, during the process, children become more aware of their thoughts, feelings, and emotions, bringing them closer to themselves. It also enables them to find a way to express and articulate these inner experiences. The emphasis was on recognizing the importance of their emotions, acknowledging their significant role in shaping the overall existence as individuals.

The project started with presenting the project to the student by artist, initially, various artist's books and similar examples were shared with them so everybody could have a more effective role in the project process. Then, the artist and teacher coordinated and planned the agreed-upon sessions. Children have created personal boxes to collect materials throughout the project process. The aim was, throughout the material collection for book creation, children would develop a focused observational skill. They will develop a heightened awareness of the details in their surroundings and cultivate curiosity about their connection to the environment and their inner selves as human beings. The working process has demonstrated how to organize and give value to a seemingly disorganized collection, a skill we believe we all need.

This project also contributes to the growth of artistic skills in children as art students. With increased motivation and interest, students will purposefully advance their artistic activities. At the end of the project, diverse and unique books were created by groups. Students have noticed that everyone has a valuable and unique story, and despite differences, they collectively created a library. Each book is a part of the library, with its specific

audience, reflecting the same diversity we experience in society. Our focus was on learning to pay more attention to the details of their surroundings and become curious about their connections with. Also, the work stages show them how to enjoy the creative process of an artistic project from start to the end.

As an artist The experience gained from creating personal artist books and discovering its value inspired me to expand and share this experience. I am excited to discover how enriching and sometimes comforting my experience might be for others. Will the path I've taken be inspirational for someone else? Can it spark a thought in someone else's mind and light up a new understanding? Can I bring someone along on my journey?

Collaborating with teacher Sirpa Kärkkäinen, who has extensive experience in teaching art to children and managing group classes, was invaluable to me as an artist concerned with planning and executing artistic projects in society. Personally, I am intrigued by the topic of materials and the diverse discussions in contemporary understanding of materiality. One fascinating aspect of the project was observing the materials collected by the students for collaging inside the book. I am eager to hear their individual narratives about this during the upcoming exhibition from the artworks.

In process-oriented projects, the focus lies not on the end result, but rather on the experiences and discoveries made throughout the project. Encouraging children to think critically and explore, while emphasizing the significance of their internal reflections and connections to their environment, is a key consideration in designing and planning these projects.

In the end, students have become familiar with expressive methods and tools through engaging in artistic activities, which they can pursue in the future based on their needs and interests. This project serves as just a starting point on the exciting and captivating journey of creating artist books, with the hope that students will eagerly utilize these expressive tools in the future.

My desire throughout the process was that children will become more aware of their thoughts, feelings, and emotions, bringing them closer to themselves. Also they could find a way to express and articulate these inner experiences. The emphasis was on recognizing the importance of our emotions, acknowledging their significant role in shaping our overall existence as individuals.

FUTURE PLANE: in Continuation and Related to the thesis

In my current learning phase, I've become increasingly drawn to matters of materiality. My next exploration could involve discovering materials that resonate with my identity as a Middle Eastern artist, with a focus on sustainability.

Hosting an exhibition in collaboration with the Iranian community in Helsinki, at the public space in the city.

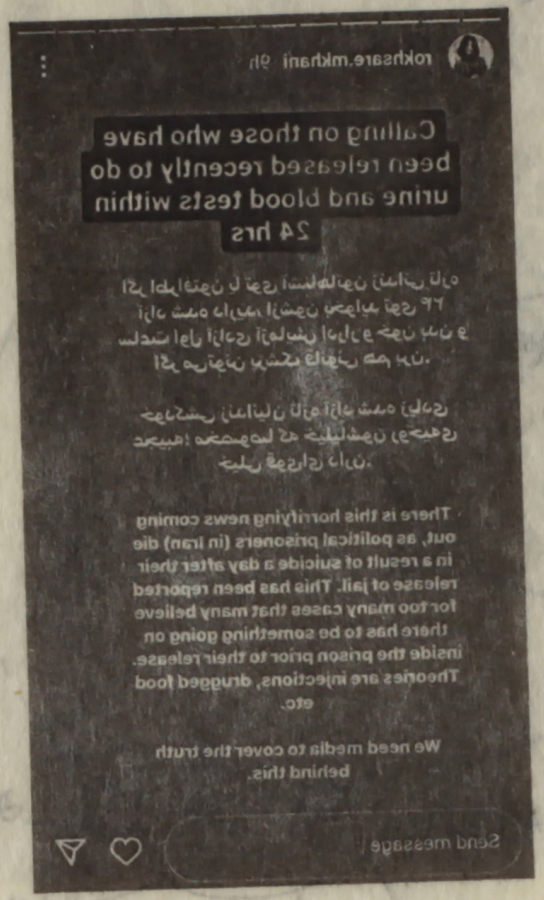
I have decided to expand my work and share my experiences on my personal journey. If being an artist is a privilege, I want to offer this privilege to others as well. Transforming individual experience into a collective one can be inspiring for both me and others.

Currently, my connections with the Iranian community residing in Finland are strong due to cultural proximity and shared backgrounds. The events during the women, life, freedom movement have impacted all of us and can serve as a foundation for creating collaborative artistic work.

Furthermore, I have a specific technique and a somewhat clear path on how to proceed, which can be a good starting point. What changes is the nature of the project, like a job that requires thoughtful and clear planning to keep the target group on the right track. I will not only play the role of an artist but also that of a curator, organizing an exhibition in collaboration with Iranian volunteers residing in Helsinki. In this project, we will

collectively prepare materials, and I will be responsible for the procurement and coordination of the necessary raw materials and project management. The main focus will be on using the potential of art to enhance the mental well-being of individuals. It is essential to be flexible on this path and consider collective satisfaction.

In my previous personal project, I used information gathered through social media and its impact on me to create material. In that project, I shared my inner feelings and emotions with the audience. However, in this project, my primary material comes from direct interaction with individuals. I intend to act as a mirror to reflect the emotions of others. We will meet in person, engage in conversations, and share our experiences, which will play a key role in shaping the content and form of the artistic work. Although the main theme and structure of the work are defined, the interaction and choices of the participating group are expected to have a significant impact on the process, creating an aura of ambiguity around the final result. Ultimately, I hope that even a small collective improvement will serve as a ray of solace and healing for the group.



TEXT (messages) ?

Transfer

2 Pages

text ← TRANSFERIVE

ZER PAINT & NEWSPAPER

TEXT ← PHOTOPOLYMER

messages

MONO TYPE & DAIRY

MUKHANGA

ETCHING

Background

→ mind maps

STORIES

10:36

Tweet

Ghazaleh Ghaffary Retweeted

+۱۵۰۰تصویر
@1500tasvir

The agents of the Islamic Republic have the Sharif University surrounded, are shooting at the students and arresting anyone who steps out of the university.
#MahsaAmini

6:40 PM · Oct 2, 2022 · Twitter for iPhone

1,906 Retweets **67** Quote Tweets **2,503** Likes

Tweet your reply

Reply

Nick @Nickismyname100 · 3h
Replying to @1500tasvir
Students is Sharif univesity in Tehran, Iran