

Exploring Special Collections and Archives: The Architecture of Books: The Artists' Books of Golnar Adili

SUMMARY KEYWORDS

book, arts, architecture, persian, accordion, chest, form, opens, letter, poem, piece, language, artists, paper, wanted, typography, modular, center, cut, work

SPEAKERS

Sonia Yaco, Pam Scheinman, Fernanda Perrone, Golnar Adili

Sonia Yaco 00:02

Good afternoon. I'm Sonia Yaco. I'm the associate director and head of Special Collections and university archives here at Rutgers. A couple of housekeeping details we are recording. I'm asking everyone to mute yourself and turn your video off. Of course, as soon as I did that, my, my screen went black. Alright. I want to remind folks that we will be having a wonderful 27th annual New Jersey book art symposium event, November 4, and fifth, we haven't sent out the registration information yet, but we'll be doing so later in the week. And we welcome you to join us at that time. But tonight's event, I'm delighted to say this is another one in our continuing series on exploring Special Collections and university archives. Tonight, the topic is the architecture of books with the artist books of Golnar Adili. Golnar is a mixed media artist and educator and designer with a focus on dysphoria, identity and artists books. She holds a master's degree in architecture from the University of Michigan and has attended residency at the Rockefeller Foundation for arts in philosophy, Italy, the Center for Book Arts in New York City, smack Mellon in Brooklyn, the fine arts work center in Provincetown, the McDonald colony Ucross Foundation for the Arts, the Lower East Side print shop, Manhattan Graphic Art Center, the women's studio workshop and the lower Manhattan Cultural Council workspace among many others. She is currently exhibiting - this is pretty exciting - at the Victorian Albert Museum as part of the Jamil prize poetry to politics. In January. She will have a solo exhibit at the cue Art Foundation curated by Kevin Beasley. Her past venues include nurture art, craft and Folk Art Museum, LA and international print center in New York City. She's received a number of grants including Pollock Krasner Foundation grant, the NYFA fellowship in printmaking, drawing artists books, and the Jerome Hill Finalist Grant. Her artists books are collected by the Library of Congress, Yale University and University in Michigan. And I am delighted to say my Rutgers Special Collections and university archives. Without further ado, I will turn it over to tonight's artists speaker Golnar Adili.

Golnar Adili 03:08

Hi, everybody, thank you so much for that wonderful introduction, Sonia. Can everyone hear me and see me? Yes. Okay. Awesome. So it's such a pleasure to be talking to you because I have two of my books collected by writers and I consider myself a late comer to the book arts but I'm very fast and furious one because I just found my tribe and this is wonderful. How do we say discipline perhaps. So I'm going to just jump right in and start to screen share with you because I nothing is like the visuals. Um, so I will do this. And now Can everyone see the work the work? That is being? Yes, yes. Okay, perfect. So I'm gonna just jump at the to the Victoria Albert piece because it's not unrelated to book

arts. And it encompasses a lot of my interest in arts in general. So I'm a mixed media artist who found a home and book arts because I brought in a lot of my interests and they intersected there. So one is language. Two is my diasporic identity, looking to the past and processing the past for future healing or for healing in general. And also, architecture is one of my passions. Language is explored both in my archives of my father and mother, their handwriting's, as significant signifiers of their emotions and what happened in the past, but also in Persian poetry because it carries a lot of longing in it, which is, has marked my has marked my existence. We're going to say something, Sonia or everything's good.

Sonia Yaco 05:12

Could you speak up just a bit? I'm having trouble hearing you. And I'm not sure if other people are too.

Golnar Adili 05:17

Sure. Sure, sorry, just talked about this. So, um, so there are different kinds of language that are explored here. One is like from my archives, from my parents' handwriting and letters and correspondences and travel documents, kind of looking at this immigration issue and my splits life between US and Iran, which has marked me, but also a Persian poetry because it's filled with longing. And so it encompasses this, this this past, and it's or expresses it, and also in language as architecture. So I'll go through it and kind of look at that. But also, I'm very interested in material and different processes. So for me, Book Arts kind of brings everything together. Here we're looking at so this pieces at the Victoria outbreak's is 24 by 36. We're looking at all the Yes, which is the last letter of the Persian alphabet extracted from one of my father's long letters, he expressed himself very much in writing. And when he passed away in a sort of an early, you know, not not, you know, kind of before his time, let's say, I'm an only child, and I inherited all of his belongings, which had our family archive, kind of in letters and documents, very meticulously organized. And because I didn't live with him, and I didn't grow up with him. I was very surprised. And I was an I'm an only child, I kind of inherited everything. And so I said, What do I do with it? I did with it, what I do with everything, which is deconstruction and reconstruction. So I hear I, because I love the gesture of the year. Formerly, I extracted all the years and put them together chronologically. And look at the small variations in between. Then I put the letters that they were coming from, and it kind of made a redacted poem, then I made that into space because I with very tight parameters. And it was kind of a feat of an engineering, it's like a, it all comes apart and gets collapsed. But basically, I made the letter R my investigation of the letter into space. This is a bunch of yes, that are connected together through surface treatment. This is the airplane, which is covered by paper strips, which emulates the year in a way, and I'm obsessed with airplanes, you will see the theme coming up. So these things that I explore just keep manifesting in different materials. This is my mother's letters to my father. And every time a year occurred, I made a typographical cut. So it just goes down and I made therefore it makes two letters, one that's stepping down and one that's stepping up the opposite. This is a Rumi poem. Like I said, I'm very interested in Persian poetry because of the longing. And, and here with my background in architecture and landscape. I wanted to make this stanza come into life through through movement and show it as landscapes. So I made the foundations with the actual words of the stanza. And then I started to build over that with paper strips. Here is a very quite an opposite way of handling language. So there where you have handwriting and cursive. Here, I just wanted to look at the structure of the language and I was very much inspired by a Hafez poem, which keeps revolving in my head for years now, which has many interesting verb pairings. So and the opening line is as the jasmine scented one sits, they set out the

desk of sorrow. So it's and then it goes on and on. And these verb pairings kind of play off of each other. Sometimes they're identical. Sometimes they're totally different. And just that tension and layered ness and that column I wanted to express and visually right so here, you're moving from right to left and Ben Shimon and Ben Shana to sit and to settle, I just criss crossed them. So they they switch spots just to look at the forms and compare again. I was to do a workshop I learned how to silkscreen so I took those verbs and I screen silkscreen them on tissue paper and patterns and lattices with them is another interest I have. So here, we have the verb to coral. And I was just interlocking these patterns. Here's a close up of that. And here's the process, which I find very beautiful. Then I 3d printed that same drawing, and as like a landscape where it elevates in the middle. And here, when COVID happened, I was kind of going back to the fundamentals. And so with my interest in Persian alphabet, and my I have I had a toddler now she's older, she's four and a half now. And I always want her to surround her with the my alphabet. So I made a set with these cubes that I had. And then I said, What do I do next? I don't know. But I wanted to keep going. And this sentence came to my mind father gave water this is a book that Sonia collected for about a special collection. And it says Father gave water Baba up dot. And why this sentence? Well, I thought this would be a good starting point. And I after eight months of prototyping, and I will show you the prototype steps, I came to this form. And it it unfolds. So you see the top right is closed, then it opens up. And I when I was doing research on the sentence, I came across this wonderful man who was a co founder of the nomadic schools of Iran, but also did a lot of contribution to the first grade book. And he as I mentioned, and he is nowhere celebrated and you know, on a formal scale. So I wanted to highlight him. He also has an interesting background, he started school in the third grade because he couldn't afford to go to first grade or he was far away from it. And it's interesting and ironic that he becomes this expert in first grade, when He also appears in mathematical moves movie Gabin. Because mathematic box, Iranian director would choose these real real characters for his movies. So he appears as a rug, colorist herbal rock colors, which he was and also a first grade teacher. Um, anyways, this is and so here in the book, I have a panel that shows you the whole Persian alphabet, and all big deer are highlighted in blue. So you know, kind of you're diagramming where everything is coming from. And it's interesting because Persian and English are connected, because Persian is an indo European language. And all babies start with our bed debt. And maybe that's why Bob Bob does is one of those sentences that we start with for first grade. So you see, it's deconstructed in the middle, you put it as you open the book, you put it in its grooves. And so from there, I want to talk about my newest addition, which I did at women's to do workshop, and this book is a kind of a postcard fold book. And Barbara mauriello, I took her class at the center of robocars. And I am so indebted for it to her wonderful class for showing us these boxes. And so this opens up. And in it, I have covered all the panels with imagery from the early 80s When the political situation in Iran forced my father to leave Iran. Because we had done a reverse migration. We had gone from the US when I was four to Iran to because my parents were leftist to have this revolution. And then And then things just turned in a different way. And the war happened with Iraq. And so anyways, my dad since he was still active, he had to leave. So the imagery of the airplane, the letter, my dad, my mother wrote to my father that I discovered years after after my father passed away, all those is what makes this book so this book is kind of my story of those very difficult few years. That's my mother's passport photo. You can tell by the way she's looking from her eyes, what is happening, what is unfolding, and I just wanted that to tell this story and her piece of letter where she writes to my father gone there. She feels your she feels your absence deeply. So that's the name of this book. She feels your absence deeply at a family history book blog. And then there's a description there that explains everything. This is a letter that

same letter that my mother wrote to my father, I reproduced it in a way to be able to Make the surface into false, because that's just how my brain works. But also, after I did it, I realized that this, this form really translates my connection or my relationship to this letter, because it was very difficult to read. But at the same time, I wanted to read it. So in order to read this, you have to walk around it bend. And, and that's kind of how I did my relation with that letter was like, I don't, I can't read it, but I really want to read it. And so this is the side view. So you can see how everything is folded, and many layers. Back sort of, to the typography that I came up with, which is very, very fundamental, which is just squares. And why I did it that way is because I wanted to look at without looking at calligraphy because I'm not interested in that. Just looking at the structure of the language and looking at its form. So here again, from that poem, to hug this poem, and I borrow dust of sorrow, and I laser cut my mom's eyes from it, and the eyes are litho photo litho. So light goes through it. This is another book that the Rutgers University collected, it's it's unique, actually, this one, there's only one of it. And like I said, you know, I made the piece on the left a while ago. And then there was residuals, the ones on the right, and I wanted to throw it out. But you know, I usually keep things and then when I stalked them, they were like, Oh, this is a piece. And in fact, I really liked this piece, maybe more than the chest. But then I wanted to exhibit them together, it was always contrived, in to, should I put it in two separate frames, together? No, in one frame, no. And then I took Barbara Marilla has passed because I was doing a residency at the Center for records. And the clamshell form brought them together and the most perfect way. So you close them and the chest becomes complete. Here's another book that is a nesting, I love nesting things, nesting clamshell, again, you see the imagery repeated through different surfaces and in different ways. Another clamshell comes out with my father's back of the ticket airplane photo that opens up, it opens into landscape of the chest and the opposite. And then the opposite of that landscape becomes I connected through accordion, I love the accordion form, you open it up, it stretches the form. And speaking of stretching an accordion. Here's another example. When I became a mother, I was stuck at home happily but stuck at home. And I wanted to do work. But I had to come up with ways to do work with less material. So I had one prints. And I said instead of stacking, which I used to do of prints, how can I make one prints have that look or come apart in that way. And this was my way just to cut it and put it on different kinds of platforms. So I use a lot of my architecture and that kind of thinking and layering. Here's the accordion. And as you can see, I made it with whatever I have hide around which makes this quilt of different colors and material. Speaking of what I had around, this is another book that I made at that time. And the accordion, again is not one that is using many images, it's just using one image and the filler becomes the accordion becomes the spine, which I use all the leftovers of my of my studio for and you can infinitely open it because every slip that you see opens opens up and as you go to the edges the accordion becomes smaller. And as you go to the center it becomes larger because of how it's made. It closes into this and that is my presentation but I have more to share with you and physical work. So I would love to show you let's see if this Mirroring is working or not okay, for some reason, my screen mirroring is not working. So, the Ababa update book. This was the first iteration there was just an odd I left or right. And I was like, Oh, this is cool. Yeah, I think it's fitting into things alphabets, and then a cover, right? But then, um, this is where we ended up. After seven months of prototyping, right? This is the second piece after that one that I showed you. Again, things come out. Okay, it looks like a waterfall. It's cool. It's cool. And what do I do with this? Then I said, I think I want this to be a folded, folded thing. So from there, I went to actually I did a little detour, where I changed ideas. And I said, All is a a is like equivalent to A and I was going towards water. I don't know why it was just going towards water blue, I wanted water. And I was thinking about that. But then I said, all the

different ways of saying ouch and Persian off off i? And then I was like, Okay, no, that doesn't look so good. Then I went back to this kind of indicom show didn't really correspond to this idea of that I was pursuing which I said, okay, it should be Baba AB dot. And this is the first, you know, first for the iteration, right? It's very ripe, but the files outside. But you know, it's pretty nifty. But I said, you know, I want to I want to finish your look for it. And so from there, that's when I went to the one that is very similar to our form now, right, but it didn't have the flop, which at the end I said oh, I really really want this to happen because I think you'll just make a nice magnetic closure. So I did that. So you open it and then I said I really want to have this guy highlighted. So say vs saya he is his full name. If you watch kaput you will know Him He's very sweet. And you and you place these one by one in the groups and that's how you understand language through tactility and play inspired by my daughter then the color fun is hidden there and so we go this is the the alphabet box just if I thought if I handled it by video, it might make more just understanding the scales of things and this is just an unsteady face right? Um, so I'm just kind of I did that in the middle in the midst of trying to figure out what do I do with this language stuff before I really knew Baobab that would be a book on its own. And you know, kind of doing gymnastics with the idea of the book because I'm really interested in kind of stretching and challenging the the form the forms of the book right. So this is instead of a spine I thought what if it was just magnets and inside of it, I like I said the book form really gave housed my my sculptural pieces. So this is a ceramic cheese that I had done at Gutenberg just pressed on the letterings in in ceramic and then again you are confronted with the chest which is which then if you flip this I'm disoriented because it's not sitting fine. Anyways, I made the hand with magnets and kind of made it into a home for another piece that is fragile. Um, and then let's see. Here is the the nesting clamshell, right and this piece you saw it and the imagery and maybe that was a better way to show it but I just wanted to show it also holding it. And again I take out The inside. And that piece opens up to this back to the different prototypes that I made for the, for the book by Bob dad. Um, there were many, many different models that I made that kind of were played with language played with material for a long time I wanted to use this paper, but it just adjust was too raw, it didn't work. So, um, you know, in in an iterative process which I do a lot, which I've learned in architecture and design, you make everything that comes to your mind. And then you sit there and put them together and compare and you say, Okay, well not this, not this, not this, and then I think I'm going to pursue this. But because of that training, I kind of have to go through the process of making everything that just occurs to me. Which in a way, it's interesting, because maybe each of those avenues will become their own projects at some point or some. Yeah, some some starting points for something. So, for example, where up this is water occurs in the final iteration, I was looking at the capital bit and a little bit, which is the connected band loan alone. And thinking, Well, what is the value this this was very, about very much about teaching about teaching my daughter about the small bit and the big bear. But it did not find its way into the, into the final piece. So many, many of these iterations just lying around in my studio, at you know, at different points. And then for example, here's a another iteration where I said, What if I make the of the water devolve into something blue? Right, and, and vary the color of the background? And so, um, so that's, that's kind of what I did over here. Um, and I see a raised hand um can I take the costume or if

Pam Scheinman 28:08

it's me, Pam Scheinman. I'm curious because you speak of your work in very technical and mechanical terms. But it has posted of all I wonder what kind of reaction you're looking for from, from an audience who cannot read the calligraphy or understand the context of it. And second of all, you refer to your

breasts as chest pipes, sexualized and a lot of the folding gives that the illusion of veiling. So I wonder if you could address those issues or be interesting. There is.

Golnar Adili 28:47

Yeah, thank you so much for asking. This is actually you bring me to a point which I wanted to talk about, but it escaped my mind. So that's great. So the first thing is, what do I expect from the English reader with Persian? It's not Calligraphy is language and I'm trying to stay away from calligraphy and that's why I have the modular, very strict modular form. I don't expect anything that is my own expression and living in a non Persian speaking country. With this with my given audience, I have no way but to follow my passion and that's kind of the artists integrity. I try to open it up to the English reader and speaker because I want to let them in. And so for example, if you if you hold the book here I have drawn lines that take Baba to father and I show you the pronunciation up and so if you're willing to spend time and then there's also this graph is precisely for the the non Persian speaker, the Alphabet where I put the where I put the phonetics, and I highlight and diagrams of it. So if you are willing to spend time with this, it will give you back some information. And also the history of the gentleman is then gives you a bit more context, right? It explains pretty clearly where the sentence comes from why is important to me and who this person is, in terms of the chest is a very good question. So, when I read a poem, a contemporary Persian poets first line it said 1000 pages of chest and 1000 pages of mirror, one body is finite bodies become infinite. And I love this guy's kind of way he handles language and Persian, of course, it's my own trans translation. But, um, I love the body. And I love the imagery of 1000 pages of chest and 1000 pages of mirror. So it's this reflection and this repetition. And I said, how would I show that? And so, I went, I keep going through different iterations. And yes, I wanted to do something sexy with a body. And I Yes, I wanted to make myself vulnerable and put it out there because one why men can and we can't, and it's kind of self portrait. And, and but I keep to the chest because of that poem. And because in Persian, we have this expression, you say, um, my chest is tight for you. It's a literal translation. But I always thought about that, because I guess I grew up bilingual. I said, What does a tight chest look like and why, you know, it's an expression of missing missing a person or a place, but we say, a tightness of chest. And so, um, and I always felt the tightness of chest having grown up the way I did, and so for all those, and so that becomes the, the context and the kind of the vernacular of the sites that I'm really talking about. Right. Does that answer some of your question?

Pam Scheinman 32:22

Yes, thank you.

32:24

You're on? Um,

Golnar Adili 32:35

yeah, if you have any questions, I would love to elaborate on any of the visuals that we looked at.

Fernanda Perrone 32:47

We have a question in the chat. This is from Denise Stevenson. She says I was fascinated by the accordion used in a topographic way for one of the last chest books in the slideshow. Can you talk more about the process of figuring out that typography?

Golnar Adili 33:04

Absolutely. If that's okay, I will pull the imagery up.

Fernanda Perrone 33:09

Yeah, please do. Okay.

Golnar Adili 33:14

Um, so I believe that we were looking at these pieces. So I've done a lot of work with as you can imagine, with typography, coming from an architecture and landscape background, and I bring that to the image. Um, because I think as a culture that doesn't have much depth in terms of having so many pictures all the time, I crave that depth and texture. And so here after cutting a lot of topographies, from found topographies, or actual places, I just said, what if I come up with my own right, I start to draw lines, I make reproductions and I started to draw lines and I cut them in this specific case, I ran my line. So this is totally my hand, you know, mind made, I just made it up as I went, I just was thinking about different stepping and areas and steps and a hill, right. Um, and I teach this method I mean, it's really a once you get a hang of the idea is pretty simple to then make up your own typography. Here I ran it through the sewing machine without the thread and I got some poking and I started to tear him and then I I stacked them and therefore you get two opposite topographies one that You see here, towards the top of the chest, it goes down. And then here towards the top of the chest, it goes up. The one that's static here, it's all glued and static, it doesn't move. Here, it's kinetic. There are little accordion Z accordions in between each layer. So when you open it, you don't see the Z accordion, it just functions as a hinge. Right? And what that does is that it stretches damage, abstracts it extrudes it. And all that good stuff. Does that answer your question? That is? Actually I was, you've got a book beyond this. The next where where the cuts are of a single? So one more? One more who there it is. That's the one. Yes. Or this is the one you're asking about. I'm sorry. That's okay. That's alright. I'm fascinated by both. Okay, good. And your question was, I'm curious. So you had the single image, but then you cut it into this typography, right, and, and worked out the the accordion to elevate it. Exactly. So the cutting, as you see is just straight, vertical lines. Right. So the image is just cut into strips, then the math, and the figuring out comes where the first accordion, which is at the most bottom is the longest, right, and this is just at the edge of it. The next accordion, so I just have to figure out that that Z, right. The next accordion stops a little shorter, because it has that next strip, writing on top of it. So is this pretty fuzzy, as you can imagine, pretty fuzzy, step by step process. That's why this is a unique piece. Right? Yeah. And so I wanted to surprise you that you literally when you open the chest, you were surprised by my father's letter to my mother, by the New York subway map. And in a way that is my portrait, right. It's fabulous. Thank you. Thank you. And so let's see the next one. And it expands even more, right? I mean, it just keeps going. Because each strip is is a is two panels that opens up

Fernanda Perrone 37:36

to so there's a question from Elisa crowd. I appreciate the crossover between learning poetry and play exploration. I would love to hear more about your feelings around passing on cultural slash heritage to the next generation through hands making and language.

Golnar Adili 37:55

I mean, that is my imperative impetus for doing this work. Especially now that I have a child. And you know, I looked at her play blocks. And that was when I was completely intrigued to make the family history woodblock book, you know, because a lot of you know, her blogs were so intriguing to me, they have giraffe and nature. And I was like, what if I put my story in there. And and so she really allowed me to think about my history in a more playful way, and a more modular way, and in fact, kind of be able to incorporate architecture back into it. So I'm all about that. Because, you know, when you look at a child, that's how they learn. That's how that's how they engage by play, and by tactility. And I feel like, again, we live in a world that we have less of that, especially the tactility stuff. So and I'm because I'm inherently interested in structure and questioning and challenging what a book is, then all of those things combined. This kind of gave birth to this.

Fernanda Perrone 39:17

Thank you. Just wonderful. Thank you. Oh, we have no painter raised her hand. Yes. Do you want to go ahead now? Yes. Can you hear me now? Yes.

39:34

Yeah, I'm just talking on a phone. Thank you very much. The work is absolutely intriguing. I am just experiencing it visually and enjoying it very much. But I hear you saying over and over again. And I've seen it in the work, how your background as an architect plays and you've also mentioned a little bit that you're You're a landscape architect, how does landscape How does nature play into your work? That's what I wanted to ask. Thank you.

Golnar Adili 40:09

Sure, sure. Um, you know, I always think about what EBA has said that my work belongs, or my art belongs to the interior or to the inside. And I really connected with that. I'm not really inspired by nature. I love going out into nature, but the work is very, very modular, very, like, it's more like buildings than trees. However, the pattern in my work, for example, and the poetry in these works, you know, there's this something that we, as human beings want to make patterns. And, and I really feel that in my core, and also to interlink and to make lattices. And so in that way, I think that maybe there is something about nature, but on a much more molecular level rather than organic. Because everything is very, as you can see, modular and Angular. So does does that at all answer your question now? Or?

41:28

Yes, very much. Thank you.

Golnar Adili 41:30

You're welcome.

Pam Scheinman 41:36

Can I just ask, how did you make the leap to lead from architecture to artists books, you said that you came to this late what was in between?

Golnar Adili 41:46

Yes. And between was that you know, being an artist is just not an option. Because I come from a culture even though I had very progressive parents that, you know, you did something functional, you, I don't know, study, engineering, or become a doctor and fix problems. And, but, you know, I was, I was always loving to do art. So I tried medical school, I didn't go and then i. And then I thought architecture is a good. So I did architecture very intuitively. I loved education, the education was wonderful. It really taught me how to think systematically, because I'm a very emotional, right brain person, but then I can become obsessive. And so architecture really organized me. And when I read when I started working in architecture, I hated it. I absolutely hated it. And so I gave myself 30 at the time and gave myself some, you know, deadline, I said, if you apply for this grant, and you get a travel grant, then you're out of architecture and take that money and do your thing. I can't go back to school because I had too many loans. I just got that grants, and I did collages with it and started my I started the beginnings of exploring my artistic language, which took many years to develop right and see figure out what it is. But I only did it through artists, residencies and fellowships. So I applied religiously, and I was relentless. I had no rejection could could, you know distract me and book arts always, you know, I did any residency I could and book ours was so curious and I was already working with paper. I was sewing I was you know, I love paper kind of fabric paper stuff. And so I was rejected from the Center for a book arts residency for seven times for you artists out there who are applying said seven times or eight times. The last time I was pregnant, I called I said, Do you have a rotating committee? And the woman said, yes, please apply and I said, Okay, so I applied and I got it that time. But um, so I I gave birth the day day after my first workshop, so it was but I felt so hard and luck with it because it brought the sculptures that I already had, like I said for the chest and it gave a context it put it together and the most amazing way and Barbara Morello said when I said my background is in architecture in her class she said Well, Book Arts is a small architecture is architecture in small scale which is absolutely right. And that's the kind of branch i I pursued in it

Fernanda Perrone 44:29

thank you that's fascinating there any other questions? On now, you want to go

44:49

okay, can actually ask another question from just what I heard. I too love working on paper. But I'm also fascinated by artists to work with fabric, can we hear a little bit more about the different feeling the results the impetus of working on paper as opposed to fabric?

Golnar Adili 45:19

Right, so for a long time, I've been trying to make paper

Fernanda Perrone 45:26

act like fabric.

Golnar Adili 45:30

not vice versa, because because I can, I don't know, it. That's what I've been doing. And I found that Japanese paper does that. I mean, I do have pieces that I can actually show you. But I didn't put it in this presentation. But I print digitally on on Japanese paper and then start to embroider put back batting behind it, and give it that cushiony look. And you would be shocked to see that what you thought was fabric is actually paper. And I just I think that paper, maybe it's my architecture again, or something like that, or is just so basic. It seems so basic. And so every day, I mean, you know, fabric is also every day, but it just like that crispness of it I love the fact that you can actually make impressions I love and that's why in fabric, I love the pleats. They're really crisp pleats, but you can and I guess it's also about taming taming the material. So I love the challenge of taming paper to do what fabric does and it's like a never ending challenge and you have different kinds of paper and different thicknesses and all that stuff does that Oh also like you know, because these documents and and letters and my specifically in my work are the carriers write the paper is the carrier of this information is what you write I guess that is also a big part of part of my fascination with paper but but then I want to make it sometimes into fabric

Fernanda Perrone 47:18

so we have a comment from the Mannone says beautiful work, I love the architectural structural elements, and how your works communicate. Thank you so if if there aren't any more questions, um I'd like to thank you for for fascinating, a fascinating presentation. And it was wonderful to see your work, both in the PowerPoint and in. In the, in the live version.

Golnar Adili 48:24

You're so welcome. It's it's been really a pleasure to to share my work because again with the whole prison and those aspects and I really appreciate and I know that you know, it is the work is appreciated somewhat on a formal and visual level. And whenever I hear that feedback, it makes me really happy because it again, you know, these are all translations for example, that that poem that half as the as the jasmine scented one said that they said all the dust of sorrow, I mean, that is such a mystical deep poem that an each stanza kind of references something else and something else and super layered and mystical. That you know, I don't think even I can really reach to the bottom of it. But I was kind of liberated to work with material and form to express my feelings about it. And that way in a way it's translating it for the the English speaker because they don't have access to the language the Persian language but they have access to the form colors and movement and repetition so so thank you for for engaging me and indulging me.

Fernanda Perrone 49:45

Well, there's a lot of people commenting in the chat. I don't know if you can see it. Says I Love to work in the interiors, spatial aspect. Someone Denise says I will think about your work for A long time to come. Now says I love the big XPS, among many others. Wonderful work in presentation. Thank you so much. Fabulous work. So happy to listen as you share your background influences thinking and process. Beautiful, thoughtful work.

Golnar Adili 50:23

Thank you it's really a pleasure. I'm so glad that you guys love it.

Fernanda Perrone 50:31

Actually, there's one more question.

Golnar Adili 50:33

Um,

Fernanda Perrone 50:36

your work is so thoughtful and I love your structural creations. You spoke about trying to tame paper. And I wonder if you have ever experimented with using handmade paper.

Golnar Adili 50:46

Okay, so that is my next passion. And I would love to do that. And I'm applying to do it every year, but I actually got his diagnosis identify this year and the year before. But um, but that is my next question, because I just find it. So there's no other word delicious, to, you know, have this Paul, and be able to sculpt it and form it and mix it. And so I look forward to that day that there's some time and space opening up for me to explore that. But I would just I would just love that. I'm I'm waiting for that. I know that I can do it at home with a blender. But trust me, I have so much going on in here. Do that. But hopefully soon

Fernanda Perrone 51:38

one day. Yeah. Well, we'll look forward to seeing seeing that. Well, so on that note, thanks again. And did you have anything else, Sonia, that you wanted to say?

Pam Scheinman 51:57

Oh, just thank you very much. It's been fast and a working with you going there. And I look forward to your participation in the New Jersey Picard symposium, and your continued work with Rutgers.

Fernanda Perrone 52:07

Thanks for

Golnar Adili 52:09

signing out. You just opened a whole door and I just love, love Rutgers. Thank you so much.

Fernanda Perrone 52:14

Thank you.

Pam Scheinman 52:16

Thank you all.

Fernanda Perrone 52:17

Bye,

Golnar Adili 52:17

everybody. Thank you so much.

52:19

Bye