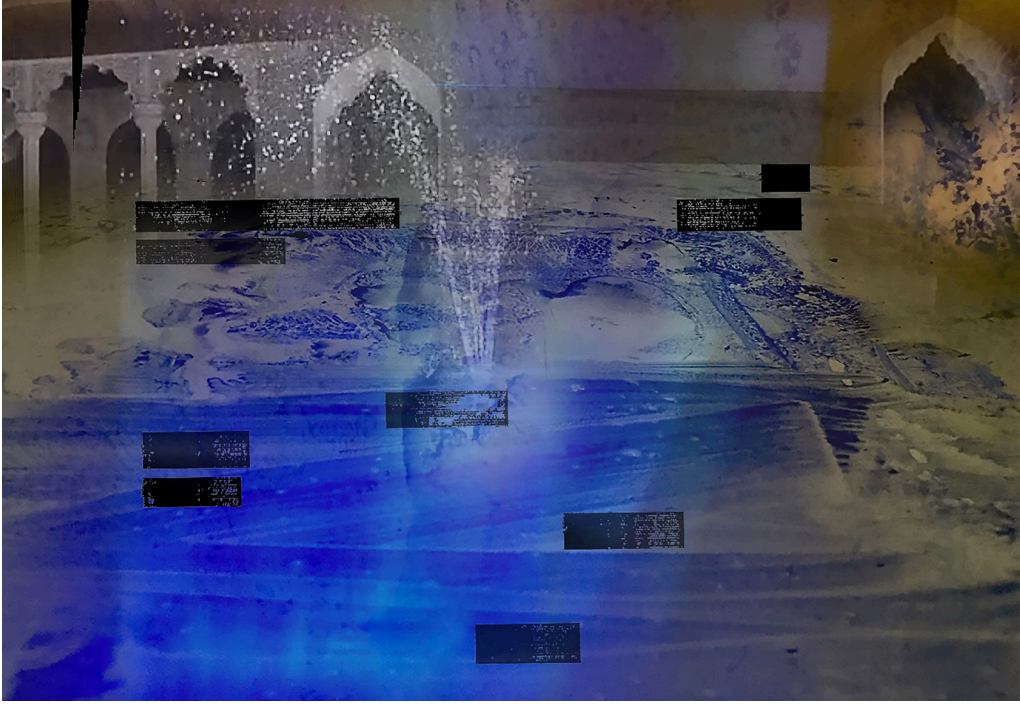


EMPAC



Bahar Behbahani, *We Were Missing A Present*, Performance Installation, 2019. Courtesy of the Artist.

BAHAR BEHBAHANI AND JON WANG

SHORT SHADOWS FRIDAY, MARCH 29, 7PM

AN EVENING OF PERFORMANCE AND MOVING IMAGE

Curated by Giorgia von Albertini, Drew Broderick, Susannah Faber,
Srinivas Aditya Mopidevi, Serubiri Moses, Suzie Smith, Thea Spittle.

SHORT SHADOWS

BAHAR BEHBAHANI AND JON WANG

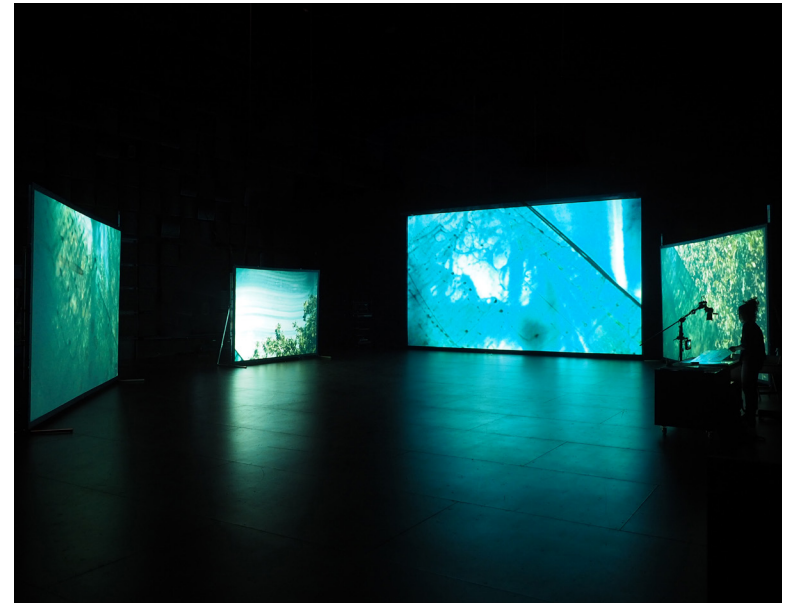
MARCH 29, 2019. 7PM ONWARDS

This event brings together the work of New York-based artists and filmmakers Bahar Behbahani and Jon Wang as part of *Short Shadows*, an ongoing moving image series at EMPAC curated by Vic Brooks. The evening will engage themes and processes of displacement and longing, as well as narratives of transformation that run through Wang and Behbahani's work. Whether anchored in real or fictional scenarios, each work presented in the *Short Shadows* series stretches beyond a singular moment or place to foreground the political importance of unexpected historical interconnections. Mostly produced within the last decade, the artists' films, videos, poetry, and performances presented here to shine a light on cultural and historical events that may otherwise remain in shadow.

CURATED BY

GIORGIA VON ALBERTINI, DREW BRODERICK, SUSANNAH FABER,
SRINIVAS ADITYA MOPIDEVI, SERUBIRI MOSES, SUZIE SMITH, THEA SPITTLE.

BAHAR BEHBAHANI'S work addresses her long-term conceptual dialogues with memory and loss. Through painting, video, and participatory performance, she revisits Iran's psychogeographic landscapes. The Persian garden, a contested space marked by colonialism and seductive beauty, is a reoccurring site for reflection and recovery.



Bahar Behbahani, *We Were Missing A Present*, Photo Courtesy of Mick Bello/EMPAC.

WE WERE MISSING A PRESENT (2019)

BY BAHAR BEHBAHANI

SOUND / MACIEK SCHEJBAL

TEXT / GHAZAL MOSADEQ

We Were Missing A Present is a meditative study on the social and topographical transformations of the cultural landscape. By exploring the site of the garden as a place of contest, Behbahani seeks an alternative dynamic between power and control. United by her research-based practice, the various components of this project including moving image, brush strokes, body movement, sound, text, and water are utilized by Behbahani to provoke spatial memory while observing the inherent complexities of material resources. *We Were Missing A Present* re-imagines the historical structure of landscape, botany, migration, and the processes of colonization.

Sincere gratitude to Imani's family for facilitating the garden visits in Shiraz, Iran.

Bahar Behbahani dedicates We Were Missing a Present to the people of Shiraz in the wake of recent flooding this week.

because at first, I thought every figure is a half
the southern hemisphere crescent

upside-down

it reflects okay on the water
but that's a reflection

3-meter wall and thick shrubbery
the garden is under the autumn sky
the garden is behind the brass
behind two brothers
the garden
textured
by the glass

hello Magnolia
wild flower
don't feel relentless
violence is passé
its time for the desert hibiscus
to come to us
rock hibiscus
hibiscus denudatus

it's time for the trees
their woody anatomy
their tall figures
the embodiment of visibility
even through rain
some must be from the same family
security makes them attractive

years are automatically divided
the way gardens are not

and we have consented
to the rule of others

we aren't alone
there are
leaf scars
on home plants
there are male flowers
the fan shaped leaves
dear comrade, dear Lilac

i have seen your purple anatomy, your microscopic cross section
you homogeneous
you harmonious
you belong to others

only one monkey puzzled tree survived in Chile
after 1973

pine needles in eyes

magnolia stellata

magnolia virginianum wood – purple dress. full of holes. done by Anni Albers. distribution of
vessels. how typical.

an anatomical structure

the last reflection of it

on waters

as a plant on a ship
far from home

i still Produced seeds inside the fruits

here's my growth ring

here's my heartwood

here I go down

plunging in water

what is your name Camellia? what is your alternative name?

i learned from your mouth

about the possibility of the imaginable

a reversed

detained

mediated

turned down

allusive suggestion of a pessimism

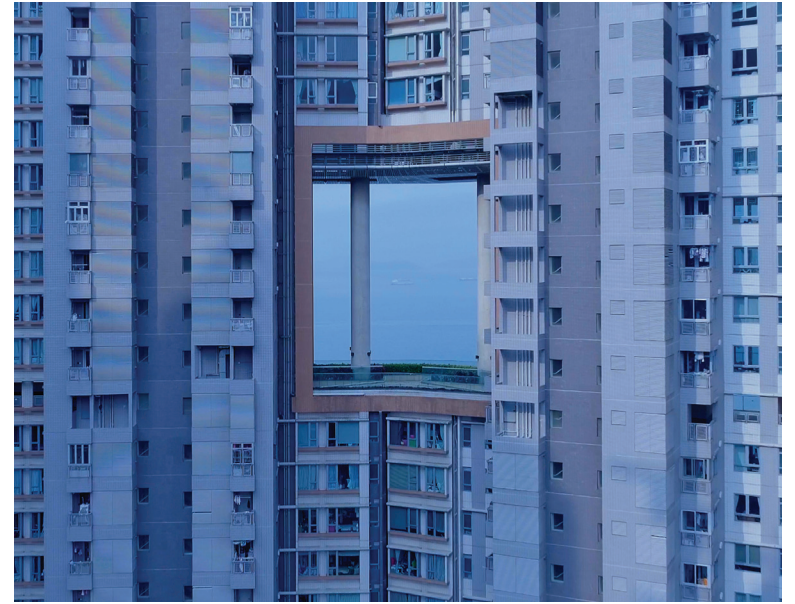
the streams of earth

floating in the veins...- i have to stop here

some journeys start in our veins

but you never heard it from me

flora/guava/walnut/ashok tree/tamarind/cardamom/lucky bamboo/cotton/piece
lily/jackfruit/birch tree/clm/hemp/karela/spider plant/pumpkin/desert tobacco
plant/nicotina obtusifolia lotus/sepidar/coffee/bonsai/ginger/pear tree/arghavan/boston
fern/am thinking of you/black pepper/sansevieria/orchid – orchid brings
prosperity/cocoa/jute/lilac/fungi/yarrow/apricot/basil/cauliflower/hibiscus/reed/Uruguay –
Uruguay is a flower, I love a woman there/Sage/wheat/sisal/oat/rabbitbrush/cherry/flax/ash
tree/salix alba/will be lonely without you



Jon Wang, *From Its Mouth Came a River of High-End Residential Appliances*, Video Still Courtesy of the Artist.

FROM ITS MOUTH CAME A RIVER OF HIGH-END RESIDENTIAL APPLIANCES (2018)

WRITTEN & DIRECTED BY JON WANG

JON WANG 1.0 / PLAYED BY CHARLIE MAI

AERIAL ASSISTANT / HERCULES LAU

SOUND / ALEX WANG, YLLIS WANG, ARON SANCHEZ

From Its Mouth Came a River of High-End Residential Appliances is comprised of drone footage of Hong Kong's dragon gates [a series of gaps in buildings which reveal the mythology of allowing dragons to fly from the mountains to the sea]. Originally shot for a documentary, the work has since taken on a life of its own. In its different stagings, the footage has masqueraded as a personal screensaver (MUBI), wallpaper in a Chinatown motel (Images Festival), and as a location for a live soap opera taping (Triple Canopy). At EMPAC, a new iteration of Wang's project will dematerialize into a wall of fog, finally revealing its true form as weather. As they describe, "fog is defined by a lack of visibility, but its opacity forms an image of its own."

The footage was originally developed with the support of Triple Canopy & Charlotte Feng Ford.

JON WANG generates films, sculptures, and performances that question notions of representation and desire. Wang's treatments of pace—at times drawing on techniques of voice-over narration, tenants of feng shui, and the day-to-day activities of silkworms—gesture towards the ways in which beings and their surroundings are in states of perpetual transition. In this sense, pace, as a techno-sensual material, both grounds and disrupts their atmospheric videos and installations.



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