

CALIFORNIA STATE UNIVERSITY, NORTHRIDGE

INVIOABLE MINDS

A graduate project submitted in partial fulfillment of the requirements

For the degree of Master of Fine Arts in Art,

in Visual Communication

By

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August 2012

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DEDICATION

“The only way to deal with an unfree world is to become so absolutely free that your very existence is an act of rebellion.” Albert Camus

This thesis is dedicated to my brave Iranian fellow citizens, my mom for all her support, the teachers and friends who are helping me to find my way in life, and to all who are creating freedom. In loving memory of my father, Jamshid Shakoori, who has helped shaped who I am today.

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ABSTRACT

INVIOABLE MINDS

By

Shilla Shakoori

Master of Fine Arts in Art, in Visual Communication

My work, *Inviolable Minds*, is about the freedom of speech. In particular, the thesis installation consists of a chair made with paper which symbolizes my thoughts and feelings about freedom of speech in my homeland, Iran. This installation demonstrates the suppression of any spoken or published voice by the Iranian government. The thoughts and ideas in the minds and hearts of the Iranian people are not heard because of the government. No government, or any other type of power, can force people to stop thinking and feeling. The installation includes interviews with Persian-Americans asking them to share their experiences and thoughts on the issue of freedom of speech in Iran. I used their voices as well as their words to create the piece. I carved out their statements in the paper chair and played the voices in the background to create a powerful combination of emotion.

INTRODUCTION

I was inspired to create my thesis project after witnessing fraud in Iran's presidential election and seeing the protests and demonstrations that followed. I had just moved to the United States and was witnessing post election violence 7,580.18 miles away from my homeland and people. The synchronicity of it all led me to create various works based on the issue of the freedom of speech.

I began interviewing Persian-Americans about the subject, editing their voices, and writing down their experiences. I explored different materials and techniques, from rebuilding a whole coffee shop setting to creating a single chair. I worked with sound and video, projector, paint, and wax. I implemented the techniques of cutting, burning, and carving. The last material I worked with was paper. As a graphic designer, I felt more connected with this medium and found effective potential with the use of white paper for this subject matter. All of these elements provided me, as an artist, with moments to ponder and discover ways to overcome the obstacles that forestall my self-expression.

BACKGROUND

A Brief History of Freedom of Speech in Iran After the Revolution

As I was creating artworks based on the issue of freedom of speech in my homeland, Iran, I found it necessary to know more about related events which happened over the past thirty years; especially after 1978 Iran's revolution. I started reading and researching Iran's history with censorship and the following are brief summaries of this research:

1979

In 1979, a popular revolution ousted Iran's monarchy.¹ Khomeini gave a speech asking the press to correct its attitude toward the "Islamic Revolution." Soon after, the Tehran daily newspapers *Ettelea'at* and *Kayhan* were taken over by religious groups. This incident was the first in a series of attempts to force the Persian press to conform to the new Islamic state.² Ratified in 1979, the Constitution of the Islamic Republic of Iran stated in article 24 that "publications and the press are free to publish their ideas unless they are injurious to the fundamentals of Islam or public rights."³

1980

Shortly after the universities had been violently shut down, the Islamic

¹ "Freedom in the World 2011, Iran." *Freedom House*. 2011. Forum One Communications. Web. 6 Apr. 2012 <www.freedomhouse.org/report/freedom-world/2011/iran>.

² Ahmad Karimi-Hakkak. "Censorship." *Encyclopedia Iranica*. 15 Dec.1990. Web. 6 Apr. 2012 <www.iranicaonline.org/articles/censorship-sansur-in-persia>.

³ *Ibid.*

Revolutionary Court of Tehran issued a decree stating that, in order to “print, offset, or mimeograph any books, booklets, periodicals, journals, newspapers, pamphlets, tracts, or any written material, a printing house must first inspect and verify the seal of the Ministry of Islamic Guidance (Wezarat-e Eršad-e Eslami) on the paper on which the writing appeared.”⁴

1981

The government began using various strategies to silence intellectual opposition. Extreme pressures were applied, including threats to the lives of individuals. There were organized attacks on bookstores by gangs of *hezbollahis* and the establishment of a state monopolized on the importation of paper, ink, print machinery, and equipment needed for the printing of books and journals.⁵

1989

After Khomeini’s death in 1989, the title of supreme leader was passed to Ayatollah Ali Khamenei. The constitution was changed to consolidate his power and gave him final authority on all matters of foreign and domestic policy.⁶

2000

There was a backlash by conservatives after the 2000 parliamentary elections, including the shutting down of over 100 reformist newspapers and the jailing of hundreds of liberal journalists and activists. Though students continued to protest,

⁴ *Ibid.*

⁵ Ahmad Karimi-Hakkak. “Censorship.” *Encyclopedia Iranica*. 15 Dec.1990. Web. 6 Apr. 2012 <www.iranicaonline.org/articles/censorship-sansur-in-persia>.

⁶ “Freedom in the World 2011, Iran.” *Freedom House*. 2011. Forum One Communications. Web. 6 Apr. 2012 <www.freedomhouse.org/report/freedom-world/2011/iran>.

security forces thwarted their efforts.⁷

2005

The Council of Guardians rejected the candidacies of popular reformists prior to the 2005 presidential election. However, the victory of Tehran mayor Mahmoud Ahmadinejad over other approved candidates reflected the public's desire for change.⁸

2009

The 2009 Presidential election was a close race, with Ahmadinejad declared as the winner. His challengers claimed there was fraud and later independent findings suggest the same.⁹ Voters, displeased with the outcome, launched large-scale protests, but once again security forces tried to shut down any display of public dissent. Despite the government crackdown, protestors continued to show their discontent. Using modern technology –cell phone cameras and the internet- people were able to document events for the world to see.¹⁰

2010

On February 11, 2010, the government sponsored rallies to celebrate the 31st anniversary of the revolution. At the same time, widespread protests broke out in the streets, causing the government to take heightened security measures.¹¹ By the end of the year, Iran led the world in the number of jailed journalists, with many of them

⁷ *Ibid.*

⁸ *Ibid.*

⁹ "Freedom in the World 2011, Iran." *Freedom House*. 2011. Forum One Communications. Web. 6 Apr. 2012 <www.freedomhouse.org/report/freedom-world/2011/iran>.

¹⁰ *Ibid*

¹¹ *Ibid*

serving lengthy prison sentences.¹²

2012

There was a shift to an even larger growing militarization of political affairs. Basic rights and freedoms deteriorated and popular support dwindled. The parliament passed legislation postponing local elections to 2013, because of the decline in popular support.¹³

¹² *Ibid*

¹³ *Ibid*

Freedom of Speech Defined

The basis of *Inviolable Minds* is the freedom of speech and the restrictions placed upon the people of Iran. In order to fully understand the topic, I have provided definitions of “freedom of speech” as stated in both U.S. and Iranian constitutions. Although the freedom of speech is granted to the people of both countries, it is clear that the implementation of the right is quite different in Iran.

From Encyclopedia Britannica

Freedom of speech, Right, as stated in the 1st and 14th Amendments to the Constitution of the United States, to express information, ideas, and opinions free of government restrictions based on content. A modern legal test of the legitimacy of proposed restrictions on freedom of speech was stated in the opinion by Oliver Wendell Holmes, Jr. in *Schenk v. U.S.* (1919): a restriction is legitimate only if the speech in question poses a “clear and present danger”—i.e., a risk or threat to safety or to other public interests that is serious and imminent. Many cases involving freedom of speech¹⁴ and of the press also have concerned defamation, obscenity, and prior restraint.

From Iran constitution

Article 24

Publications and the press have freedom of expression except when it is detrimental to the fundamental principles of Islam or the rights of the public. The details of this exception will be specified by law.

Article 26

The formation of parties, societies, political or professional associations, as well as religious societies, whether Islamic or pertaining to one of the recognized religious minorities, is permitted provided they do not violate the principles of independence, freedom, national unity, the criteria of Islam, or the basis of the Islamic republic. No one may be prevented from participating¹⁵ in the aforementioned groups, or be compelled to participate in them.

¹⁴ "Freedom of speech". *Encyclopædia Britannica*. *Encyclopædia Britannica Online*. Encyclopædia Britannica Inc., 2012. Web. 22 Jul. 2012 <<http://www.britannica.com/EBchecked/topic/218543/freedom-of-speech>>.

¹⁵ “Constitution of the Islamic Republic of Iran.” *Foundation for Iranian studies*. Web. 17 Apr. 2012 <<http://fis-iran.org/en/resources/legaldoc/constitutionislamic>>.

PROJECTS AND EXPERIMENTS

Why Freedom of Speech as a Theme

Coming to the U.S. and experiencing a new environment as an immigrant has posed difficulty for myself and my work. Being faced with a new culture and language barriers has stifled my ability to express myself freely. At the same time, I witnessed (7000 miles away from home) post election violence and demonstrations by my people as the result of fraud in the presidential election. All these variables affected my work as an MFA student at Cal State University Northridge.

I found myself watching TV and following the news from Facebook and Twitter minute by minute. I felt guilty and thought, “I’m here in a free country seated on my couch, watching my people being tortured and killed, and I can do nothing but experience a horrible feeling of being useless and hopeless.” So in order to calm myself, I started talking to my fellow Persian-Americans in Los Angeles and asking them how they felt about the current situation and what they thought they could do about it. I began recording their voices, but for some, the fear of Iran’s cruel government was so intense that it stopped them participating in the project - even here, thousands of miles away from home.

The events that took place back home and talking to people from Iran motivated me to base my work on the freedom of speech issue. It also helped me find peace within myself and my artwork; peeling off the layers of my own feelings about the situation. I hoped that a tiny bit of my people’s oppressed voice would be heard through my artwork.

As Long As It Takes

During the first semester in the MFA program I spoke with Sara Alavikia, a fellow Persian MFA student at CSUN, about the situation, protests, and violence in Iran. It was a blessing to have someone in the same situation at school to share my feelings and emotions; so calming and at the same time so inspiring! She told me she went to several demonstrations in support of the Iranian people and collected the remaining pieces of green fabrics people displayed. She said she took them home and tied them together in a meditative way. Her actions inspired me. I shared with her my project, recording the voices of my fellow Persian-American. After talking about our two projects we decided to collaborate on a project together; hoping to spread the word about the violence in Iran and sharing the turmoil and views of the Iranian people who were speaking out against the election's result.

I knew this was the direction I wanted to experiment with so I started to do more interviews with other Persian-Americans about their feelings. They talked about the current situation in Iran and expressed their views on how to change things. I then edited the interviews to make a sound art piece for the project I collaborated on with Sara. In addition, I took various quotes from the interviews and constructed a typographic composition, which eventually went on a green painted wall. The words were composed in white type and were in both Farsi and English. The translated typographic composition of audio recordings accompanied Sara's fabric-knots. Both works together revealed people's hopes, feelings and wishes for freedom. For Sara's knots, the act of tying pieces of fabric together was a symbolic ritual in Persian culture whereby a person makes a wish and ties a piece of fabric to a holy place hoping that the wish will come true.

I chose white for the lettering because I wanted to represent pure thoughts and hopes that were rising in the hearts of people. (See Appendix C for visual.) The use of the color green in both works were a symbols of support for the green movement in Iran. The green movement emerged out of Iran following the June 12, 2009 elections. This time the focus of the green movement was not on being ecologically green, yet rather referred to:

“A series of the actions after the 2009 Iranian presidential election; in which protesters demanded the removal of Mahmoud Ahmadinejad from office. Green was initially used as the symbol of Mir Hossein Mousavi’s campaign, but after the election it became the symbol of unity and hope for those asking for annulment of what they regarded as a fraudulent election.”¹⁶

With my work and Sara’s work, together in a gallery, we were able to get people involved in the dialogue. The gallery exhibition was a venue for anyone who wanted to tie more green material together as a symbol of unity and hope for freedom.

Working with type, editing interviews for the sound track, and talking to people who were participating in this project, all motivated me to develop a second series of interviews. This second series of interviews about people’s experiences with freedom of speech in Iran became the basis of an installation piece called *Viable Voices*.

¹⁶ “Iranian Green Movement.” *Wikipedia*. 2012. Web. 29 May 2012. <http://en.wikipedia.org/wiki/Green_Movement_of_Iran>.

Viable Voices

Shortly after the *As Long As It Takes* exhibition (collaboration with Sara Alavikia), things did not change much in Iran. The voices of the Iranian people continued to be oppressed. As the post-election violence got worse and more people were being killed and/or tortured, the demonstrations started to fade, but the ability to speak freely was still not an option.

Therefore it was only inevitable that I continue on a second series of interviews to discover more about the Persian-American views on the events in Iran. With this series, I asked the question, “What were your opinions about the issue of freedom of speech back in Iran?” I recorded and gathered all the interviews, and started editing to construct a sound piece. Through the process of interviewing, listening to the voices, editing and documenting, I discovered some of my own feelings and views being revealed. It was like a series of layers of my own feelings on freedom of speech and censorship being peeled away, piece by piece. I combined the recordings with projection of the texts onto a ladder-back chair; which I had painted white. When the voice was in Farsi, an English translation of the text would project simultaneously. Conversely, when the voice was in English, a Farsi translation of the text would project onto the chair. I chose a chair as the projection surface for several reasons; 1) a place to think, to ponder; 2) a place of interrogation; and 3) serving as a metaphor to show the absence of the people whom, with writing down and projecting their words on the chair, I was going to symbolically free from their oppressed minds and chests.

I chose the color white for the chair and texts as a symbol for my memories. I recall a time when the Iranian government was using white paint to cover and wipe out the graffiti on the walls no matter what was the background color and texture. The color white to me conveys the feeling of erasing, erasing the voices of the people who are struggling for their freedom (See Appendix D for visual.)

THESIS PROJECT

Inviolable Minds

My thesis project, *Inviolable Minds* was based on all the previous artworks I experimented with during my first two years in the graduate (MFA) program at CSUN. These artworks were all about the lack of freedom in my native country, Iran. *Inviolable Minds* deals with the issue of oppression of any views that oppose the current government regime. Although the Iranian government suppresses any spoken or published voice, those thoughts and ideas still exist in the minds and hearts of the people.

The purpose of my thesis project was not only to provide a vehicle for open speech but to also make my own views apparent to the eyes of the viewer. I believe that no government or any other type of power can force people to stop thinking and feeling. I wanted to provide a space, free of oppression and discrimination. In Iran and in the US, many people fear speaking their views in any type of public space, like restaurants or cafes. So my initial idea was to use the café or coffee shop as a space for openness. It is my belief that Iranian people should never be broken, infringed or dishonored.

[Phase 1]: Simulating a Coffee Shop

In order to demonstrate the resilience of people's thoughts, I decided to construct an installation; build a gallery space that simulates a public place (a coffee shop). This space would engage the viewer/participant and make them aware of the voices and conversations of the people of Iran. I used quotes from the second series of interviews and carved those words into the furniture pieces. I also painted the chairs and tables in all

white as I did for previous projects as a symbol of censorship, wiping out, and erasing. The engraved words symbolize people's voices. Many people write or carve on public tables and chairs to express their views. This carved graffiti is a symbol of the forbidden voice, the suppressed views, and the hidden fears of the Iranian people.

Another component of the installation was an audio that played the actual voices of the people. This audio file was edited from interviews in a way that they would not be fully clear and understandable. The audience could hear some words clearly and some words would be overlapping, making it difficult to hear specifics. I put motion sensors in the space in a way that whenever someone would get close to certain areas of the installation, the audio track would start playing.

The purpose of the audio-visual experience was to substitute the absence of the people. Through the communicative power of audio and type (engraved on the furniture pieces), the participants pass through a public environment only to experience no humans, just sounds and words. The absence of human element in this pseudo-public setting was to enhance the concept of oppression and perhaps provide moments where the viewer questions or compares the thoughts being expressed (See Appendix E-1 for visual.)

[Phase 2]: Single Wooden Chair

After constructing and displaying the simulated coffee shop, I monitored how viewers reacted and interacted with the space and the physical elements in the space. I decided to keep the work simple and focused on the text and quotes. By placing just one chair in a space and having the words on the chair, the message would be direct and to

the point. I experimented with the carved words in the chair and tried to make the chair look old through a patina effect. I decided to cover all surfaces of the chair with carved text and let the words consume the whole surface. I also tried to mimic different handwritings on the chair to simulate the decay of time and many people's carvings.

As I created my café installation, the audio of Persian-Americans speaking in English and Farsi was important to the concept. I thought that a whispering sound would convey a stronger message rather than a loud, aggressive one. I went to some of the people I interviewed and asked them to repeat what they told me before, but this time with a whispering tone. I recorded and edited those new recordings for the single wooden chair installation. (See Appendix E-2 for visual.)

[Phase 3]: Single Paper Chair with Cutouts

After completing the single wooden chair, with the patina and carved words and displaying the final product, the work still was not quite right. I felt like something was missing. The patina did not look believable. It had a fake quality to the work. So I started to look for a better solution; another material that would convey the message clearer. I found that paper, a delicate everyday object with a mysterious whiteness, could be a metaphor for censorship. This material that I, as a graphic designer, could truly relate to was a blank slate that could open possibilities and show limitless realms of thoughts and ideas. I also found the process of cutting the words out of the paper a meditative and expressive gesture. So I constructed the chair from plain pieces of paper. In order not to engage the viewer with the style of the chair, I knew a simple paper chair could be a

symbol for a place to ponder and think; a medium to provide an environment for the oppressed thoughts (See Appendix E-1 for visual.)

I Am My Own Savior

Cutting out the words/text from the paper, became a calming meditative process. I started to see the pile of letters and began thinking about what could be done with the remaining letters. Because these words were so important and sacred I decided to place them in a mezuzah¹⁷, a sacred case in my Jewish religion.

I titled this artwork, *I Am My Own Savior*, because it has two aspects- one universal, and the other personal. The universal theme is related to what my work has been about during the past three years in the MFA program, freedom of speech. By placing the remaining words inside the mezuzah case, their voices were elevated to where the word of God normally would be. Their words symbolize the power of people's minds, to show our godhood. I wanted to convey the sense of responsibility that we, as Iranians, should have, even if we feel oppressed; to save our life; to save ourselves. This is exactly what the mezuzah is supposed to do for our people.

The personal theme related to my inner turmoil; the questioning of my belief system, and my way of living. This piece is a first symbol of a new chapter in my life. This small and simple piece holds a deeper and bigger idea than my previous works. *I Am My Own Savior* is a work that symbolizes and reflects on key concepts of my religion or religion in general, and my responsibility in this life toward myself and others. In other words, to better feel and understanding where I stand in life.

¹⁷ A *mezuzah* is a piece of parchment (often contained in a decorative case) inscribed with specified Hebrew verses from the Torah (Deuteronomy 6:4-9 and 11:13-21). "Mezuzah." *Wikipedia*. 2012. Web. 7 Jul. 2012. <<http://en.wikipedia.org/wiki/Mezuzah>>.

CONCLUSION

I began my MFA program with the theme of freedom of speech, an issue that was affecting the people of my country Iran at the time. In order to calm myself while I was witnessing post election violence back home, I began talking to and interviewing my fellow Persian-Americans about this issue. Then I started editing and using these interviews in my work, both as sound track and type composition. At first, I used them for a collaborative project (*As Long As It Takes*) with my classmate, Sara Alavikia. I later used a second series of interviews for another installation piece called *Viable Voices*. For this piece, I used a painted white chair as a symbol of the absence of oppressed people, as well as a surface to project the quotes on. I played the edited interviews as the piece's sound track.

My two thesis pieces -*Inviolable Minds* and *I Am My Own Savior* – were also based on freedom of speech and also involved the use of the same interviews. This time, however, after exploring various materials and techniques, I chose paper. As a graphic designer, I found I could relate to the medium more. I could also see more potential in it for conveying my feelings and thoughts about oppression and freedom of speech.

The meditative process of cutting the words out of paper helped me to go deeper with in myself and look at the issue more as personal one rather than a universal one. My last piece, *I Am My Own Savior*, is the first piece that reflected my new point of view on life and religion; it also provided me moments of pondering and finding a way to overcome obstacles in the way of expressing myself freely.

REFERENCES

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APENDIX A

Interviews Part I

In the first part, I posed the questions: How do you feel about the current situation in Iran? What do you think you can do from here?

Each interview ranged from five to fifteen minutes. The following quotes were taken from their responses. I used these texts in the wall piece, called *As Long As It Takes*.

Some of these quotes were in English and others were translated from Farsi to English for purposes of the thesis. However, in the actual wall piece for the exhibition, the text used was the original language in which the responses were given.

- “It’s a bad feeling, I wish I was there with them to fight.”
- “I feel responsible, they are killing my fellow citizens for their rights.”
- “I feel like my hands and feet are tied.”
- “Just protesting, making the issue more visible”
- “I’m looking for the solution in my art, I want to something important, something huge.”
- “I feel very useless, pathetic.”
- “They are destroying what I had in Iran; I feel I should do something, but I can’t.”
- “Just following the news”
- “Hope for change, regime change”
- “To show our sympathy, our support toward those who are brutally killed in Iran”
- “To be honest, I can’t do anything.”
- “My friends, my fellow citizens are being killed, being tortured.”
- “Hope for possibly going back home”
- “I sort of felt proud that Iranians are standing up for their rights and for the cause of democracy.”
- “I feel ashamed that I’m here, what can I do from here?”
- “Why I am away from them, why I can’t be one of them”
- “Spreading the news we receive from Iran.”
- “Wearing the green bracelet”
- “The youth noticed that they are not alone.”
- “It gave us a sense of hope of maybe there is change that is coming.”
- “I was crying for hours, it was so cruel.”
- “Let the world know what’s really going on in Iran.”
- “We can encourage the movement.”

- “That was very horrible.”
- “It was not the matter of election anymore, but the matter of human rights, this is a time that innocent human beings are being killed or tortured.”
- “For me it was one of the worst things has happened in my life.”
- “It was so disturbing, I was online all the time.”
- “Brave people who are there in front are doing everything, what can we do from here?”
- “To me was a turning point of a big movement.”
- “The youth showed the world another image of Iran.”
- “I was feeling pain in every moment, thinking why they are doing that to my people.”
- “I was shocked and checking the news every hour.”
- “I had this feeling that why I am far away from them, why I’m not among them, we have to make the world react about this issue.”
- “It reminded me of the time of revolution, we can support them and show solidarity; this needs to be sort of supported and moved forward by the people of Iran within Iran itself.”

APENDIX B

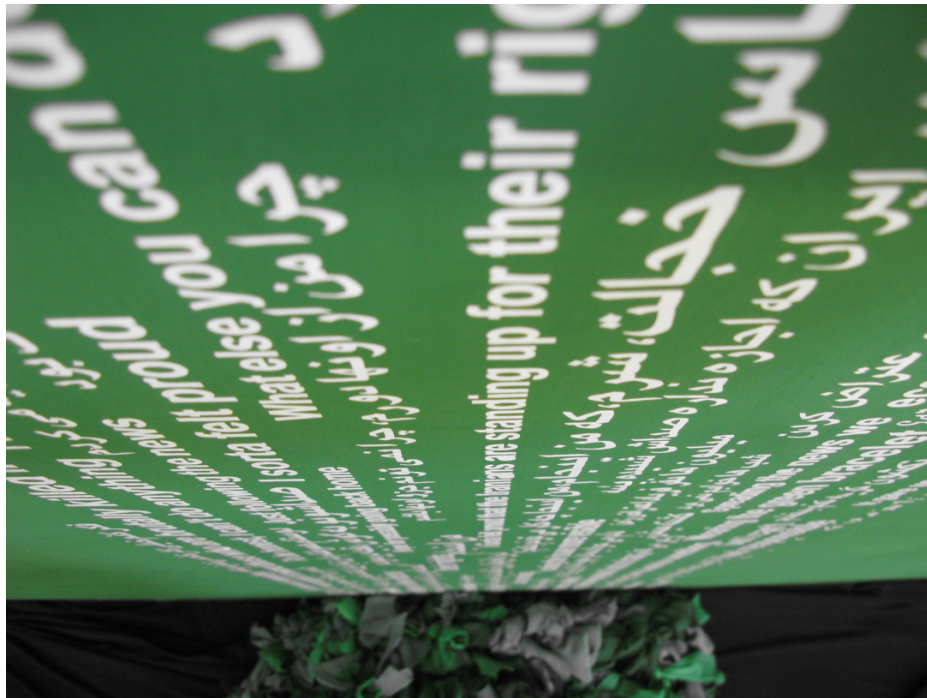
Interviews Part II

For part two of the interviews, I posed the statement, “Tell me about your experiences about the issue of freedom of speech in Iran.” These are some of the quotes I used for two of the projects: *Inviolable Minds* and *Viable Voices*.

- “I used to get pain in my throat, holding things in and not being able to say it.”
- “Basically, it was not clear where the red lines were.”
- “I wished to say, these are all religion’s fault, these are some superstitions, nonsense, but well, I couldn’t.”
- “I watched so many thing for 2 years, but didn’t say anything, and just felt sorry.”
- “I had to remove male sexual features, or I couldn’t exhibit my work.”
- “In Iran, we don’t have the freedom to have our own ideas, it can be political ideas, religious ideas, even social ideas.”
- “One can not curse the government’s figures, or criticize them, one would be scare to do so.”
- “I had to watch for what I do, what I write, there was a sense of big brother watching you.”
- “I knew that in order to publish my book, I had to work under the rules.”
- “All of my military records was in his hands, so I couldn’t report him to the superiors.”
- “We were so careful not to talk about government or the system in the university even among friends.”
- “Those students who experienced same condition before me, advised me to keep quiet.”
- “They later ordered me not to publish that article, it was about the Holocaust.”
- “It was obviously a lie, but I never complained, as I was aware of the consequences.”
- “Self censorship, you have to do that otherwise you will be in trouble.”
- “A fear of whoever you were talking to might be cooperating with them, nobody trusted anybody.”
- “I passed 29 years with silence about who I am and what my true beliefs are.”
- “There was a different type of rule, which we were all aware of, and that was the “unwritten rule”.”
- “I was watching what kind of money was being played with, but I was a simple soldier and situation made me shut my mouth.”
- “That was trouble, you know, I didn’t want to risk it, or risk my life.”
- “Many of them didn’t have a chance to have a trial, have a trial the way the law demands.”

- “That was the main question for us, where are being funded from? Who is giving you the money? What’s your goal? How do you want to cease the power?”
- “I couldn’t write or say whatever I wanted.”
- “We were all interrogated with the default assumption that we are being funded from a foreign power.”
- “You are not allowed to express yourself in Iran when it comes to religion, when it comes to politics.”
- “I was experiencing my feeling about oppression.”
- “We got together, we tried to write about what was going on in the society.”
- “There were some points in my mind but I was skipping those because I couldn’t be able to publish them.”
- “Keeping it neutral.”
- “My relatives were imprisoned.”
- “Just because she was against doing such things.”
- “I was arrested during the demonstrations.”
- “They faced the students brutally.”
- “They removed and censored so many subjects.”
- “They were telling us you have the goal of gaining some power, because you became a political party.”
- “The intelligent service contacted me!”
- “I was not able to express my thoughts in any kind of gathering, I was afraid to do so.”
- “I always felt obligated to adjust myself based on the surrounding environment.”
- “They interrogated my sister in her classroom
- “Not only my relatives were imprisoned, because we are Baha’i, they also killed my dad and jailed my mom for 3 years.”

APPENDIX C

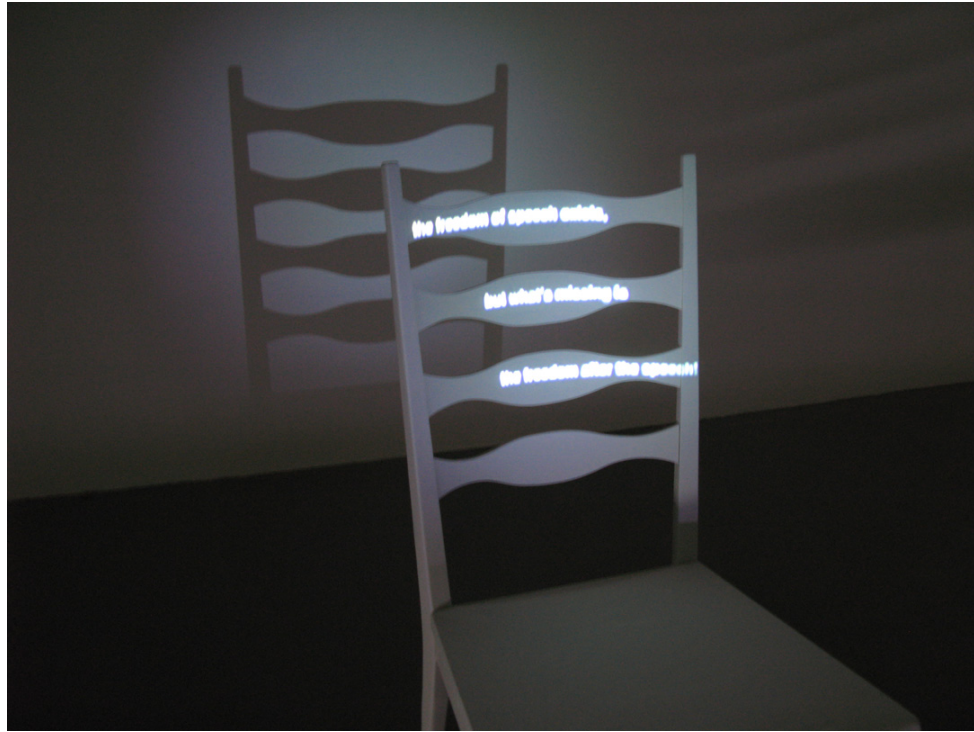


As Long As It Takes, Mixed-media installation with sound.
Dimensions variable, 2009



As Long As It Takes, Mixed-media installation with sound.
Dimensions variable, 2009

APPENDEX D



Viable Voices (detail), Mixed-media installation. Dimensions variable, 2010



Viable Voices, Mixed-media installation. Dimensions variable, 2010

APPENDIX E-1



Inviolable Minds [phase 1], Mixed-media installation. Dimensions variable, 2011



Inviolable Minds [phase 1], details, Mixed-media installation. Dimensions variable, 2011

APPENDEX E-2



Inviolable Minds [phase 2], Mixed-media installation. Dimensions variable, 2012

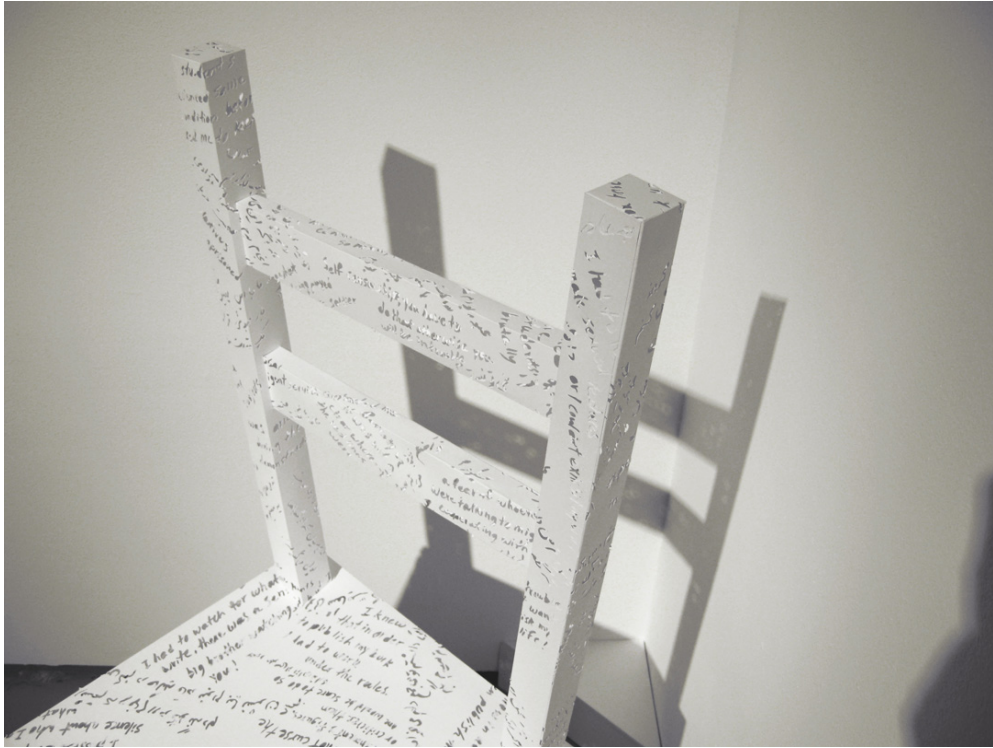


Inviolable Minds [phase 2], details, Mixed-media installation. Dimensions variable, 2012

APPENDIX E-3



Inviolable Minds [Thesis project], Mixed-media installation. Dimensions variable, 2012



Inviolable Minds [Thesis project], details, Mixed-media installation. Dimensions variable, 2012



I Am My Own Savior, Paper, and mezuzah case. 1x6 inches, 2012