

remnants: myth of house, 2024



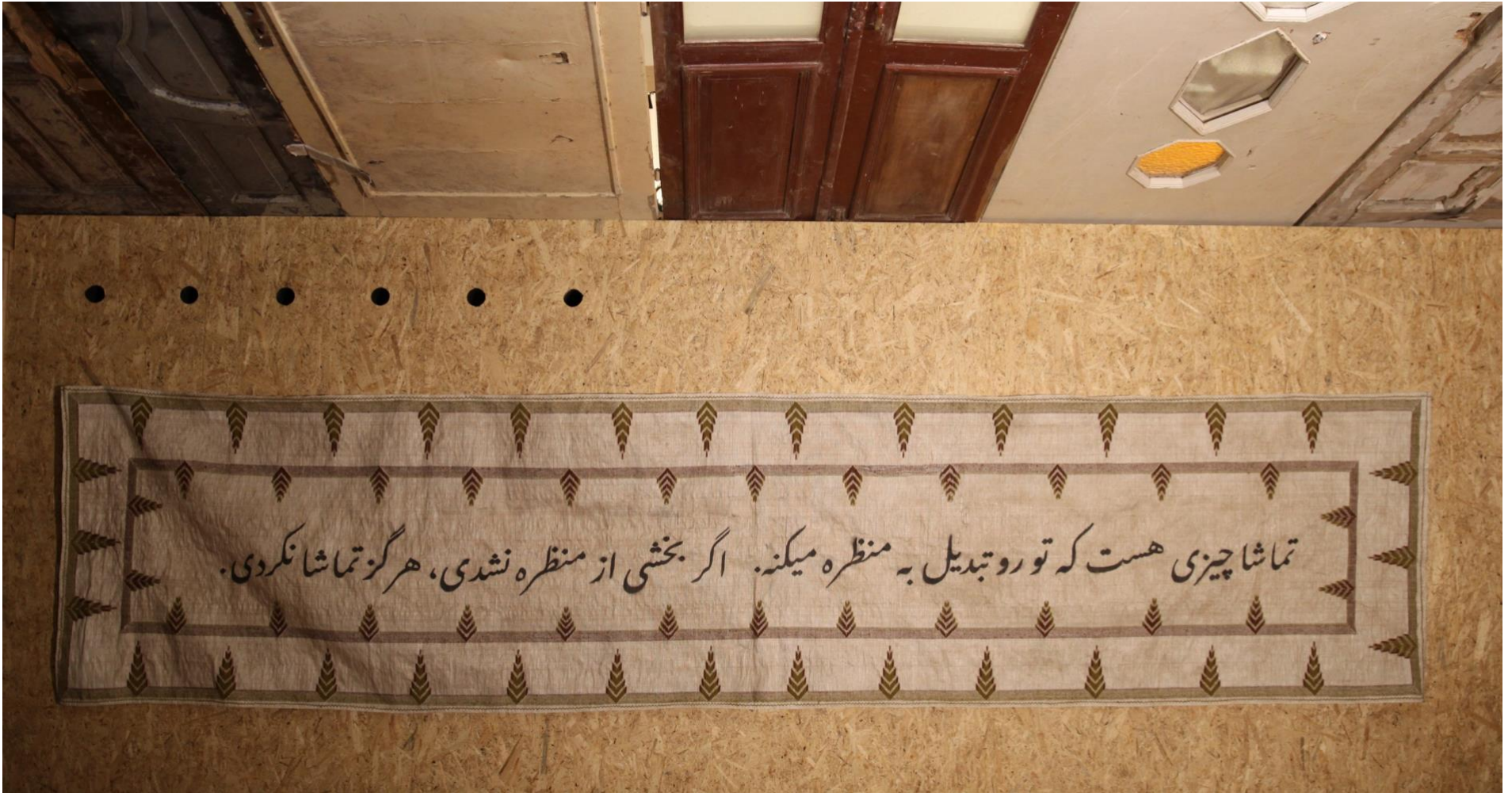
Installation 850x450x350cm.

[click to access the space map](#)

Every place has its own alphabet: an exclusive language in which it responds to the surrounding environment and tells us whose milieu it has constituted, and to whom it beckons. At a higher level, it defines the spiritual climate of that place.

The seeker of realms longs to capture the spirit of places. She feels that she belongs to none and to all. She picks a word and a letter from each place and each language. She makes a borrowed, patchwork body from the body parts of others. Out of a thousand pieces, these body parts make up a home together. The seeker fashions a home that stands in admiration of any concept of home, but simultaneously regards it with a grimace.

Every time she is rejected by circumstance, the home becomes embodied in a different corpus. She parts with every home. She lets go and is let go: suspended somewhere between being the narrator and the narrative itself, between watching and being watched, between reality and its double. Can she who seeks the answer to the question, "Which ship belongs to Theseus?" and has found herself amongst many different selves, find the Theseus who dwells within her?



Translation: Watching is the act that transforms you into the landscape. If you've never been part of the landscape, then you've never watched. 100x400cm

Aleph's installation constructs a space from discarded building materials collected on the outskirts of Tehran, fragments once used by migrant workers to build makeshift homes and prayer spaces. These displaced materials form a structure that speaks of territory, margins, and identities embodied in segregated spaces, as well as gender roles — of who watches whom, and how those roles may shift.

Her work invites reflection on the relationship between home and body. Forty salvaged doors and debris are reconfigured so that doors become ceilings, staircases rise only to meet a wall — and the very same wall transforms into an observatory, its holes offering a place to watch from within the *andaruni* (women's room). From her point of view, design always dictates posture and power, and here she plays with that force: a chair tells you how to sit, a wall decides who can see and who is seen, while doors no longer open anywhere but carry memory instead. Moral slogans once painted across schools and prisons dissolve into her own texts, while their floral motifs rise into Babylonian towers woven by an Afghan woman migrant. By unsettling these roles, Aleph's work recalls what the body remembers — and imagines how multiple memories and spaces might converge into one body, seeking to recapture its identity.



Sound: flag/wind

-Six holes, 5 cm in radius each, in the wall next to the stairs.

Reference: In old mosques, there are holes in the walls of the Andarooni (the women's section) separating it from the Birooni (the men's section) that give women the chance to watch the men without being seen by them.

[Short video of space](#)



-The ceiling of the space is, made discarded doors found at construction waste sites in the eastern outskirts of Tehran. Each door is from a different period, a different architectural style, and a different neighborhood.

-The large room represents the main space, called Birooni (ser), which in Persian means "outer-space". The Birooni is part of the public quarters of historic houses in Iran and is, often the domain of men.



-"Home returns home," Digital photograph, 32x24cm, Berlin Brandenburg Airport.2023.

The photograph was taken at the artist's moment of encounter with a lifeless body/home waiting to enter an airplane, to be shipped back to its homeland.

This coincided with the moment when the doors (body-parts of homes that no longer exist) were arriving from Tehran. One is departing, and the other, returning home.

To Be, or to Be, 2023

To Be, or to Be is a video and performance, presented anonymously in the very location where it was filmed. The work documents and re-stages the audience's own passage, creating a performance without a performer and a simultaneous video projection on stage. By evoking a flashback of the path the audience has just traversed, the video invites them to inhabit the experience both as themselves and as another. The piece is not a political statement, but rather an attempt to shift perspective—offering the audience the possibility of touching an unknown truth. It is the story of an undeniable existence.

The soundtrack is a folkloric lullaby that recounts a dialogue between a mother and a monster, in which she pleads for her child to be spared. The piece was created anonymously in collaboration with an Iranian singer and was also presented anonymously, due to the restrictions placed on women's voices in Iran. For over forty years, under sharia law, women have been prohibited from singing. Alto and soprano voices have been condemned to silence, as half of the population has been denied the right to sing.



The full work (10 min) combines performance and video—this documentation is the main reference. A shorter 5-minute excerpt of the video alone is included only as a supplement.

[Full Documentation \(10 min\)Performance + Video](#)

[Video Excerpt Only \(5 min\)](#)

Jowhar.2021

I am the aggregate of all words spoken to me.
Ibn 'Arabi

The word "jowhar" has several meanings in the Persian language: ink, substance (matter), gem, nucleus (brain), being, and principle. The project consists of tear catchers filled with inks instead of teardrops. The essence is recaptured from words (recycled ink) to convert into other words. Each time a word is washed, it leaves a shadow of itself, and each time ink is recaptured from a word, it becomes pale in color; however, no sound or word disappears and turns into another word. Recapturing ink from words is a chance for writing another word.

Washing words would recapture ink from papers. Crying would cleanse the spirit and varnish it.

Some people believe that when tear catchers were put in graves, the more they contained teardrops, the more lamentations prolonged. The process continued until all teardrops were vaporized.

A sentence on paper scrolls is repeated: "Future is merely a part of the past which has been forgotten."

A word is born out of another word. No sound disappears or becomes extinct. Music relates to words, and words relate to music. Rain quenches the thirst of both rivers and waterfalls; however, they descend from different geographical zones. The stream would not stop flowing.

Future is merely a part of the past which has been forgotten.



28 tear catcher, metal stand , 35x35x170cm



Paper rolls, metal stand, tear catchers, recycled ink, wax, thread -340x340x515



[Process documentation video](#)



8 Washed paper roll, each 800x70cm



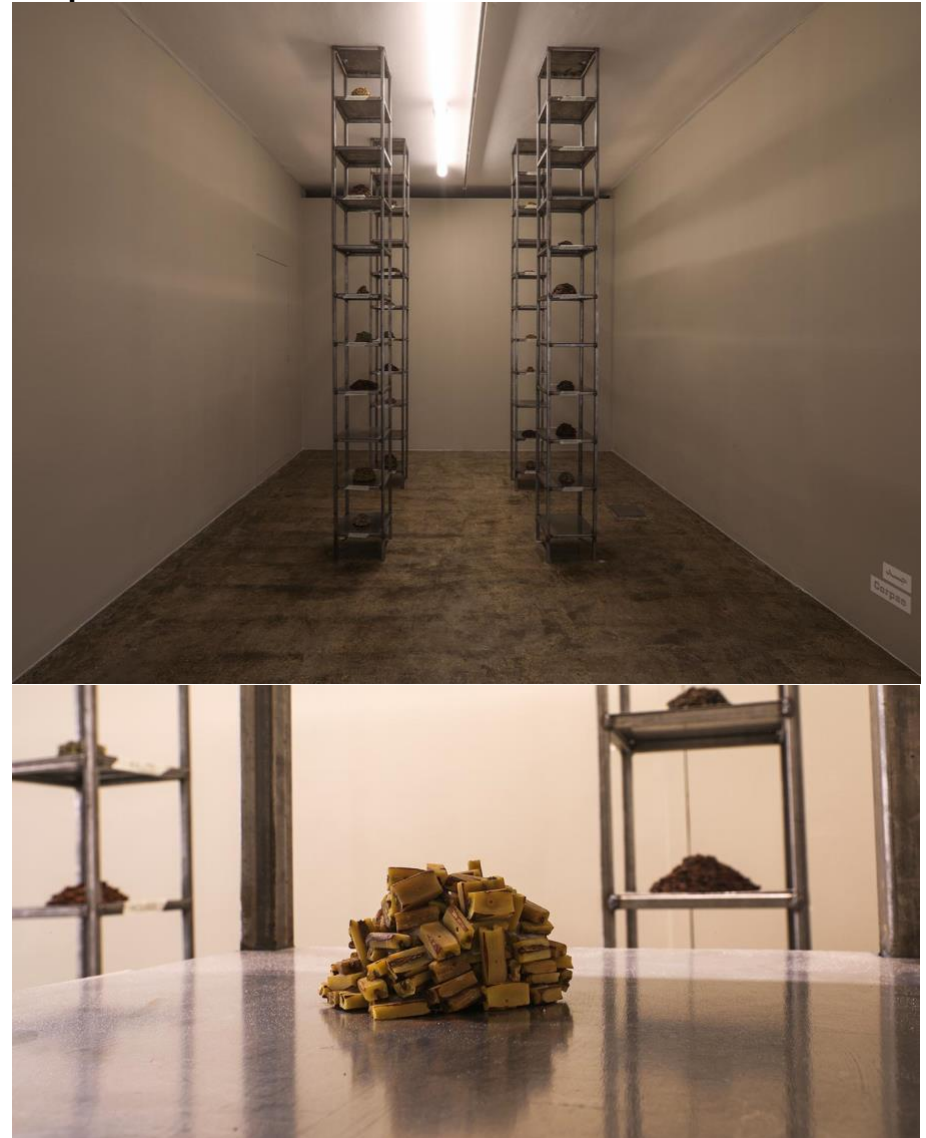
10cm height tear catchers glass-blowing technique, recycled ink

The Container Made of the Contained. 2019



installation view/700 plate made of bread dough, chair, desk, sulfur
[process documentation video](#)

Corpse.2019



installation made of thirty-five thousand date kernel which filed by
eighteen prisoners from different wards in 4 metal columns.

The Aleph's Library.2012-2017



Installation view, 1000 cured books, iron, wood,
overall size: 250 x 250 x 900 cm, pit's depth: Around 400cm

[Process documentation video](#)

The Aleph Archive.2018



The Remain- installation view

Sworn words-installation view