

RESISTANCE GEOMETRIC

UK/ IRAN



ARTISTS:

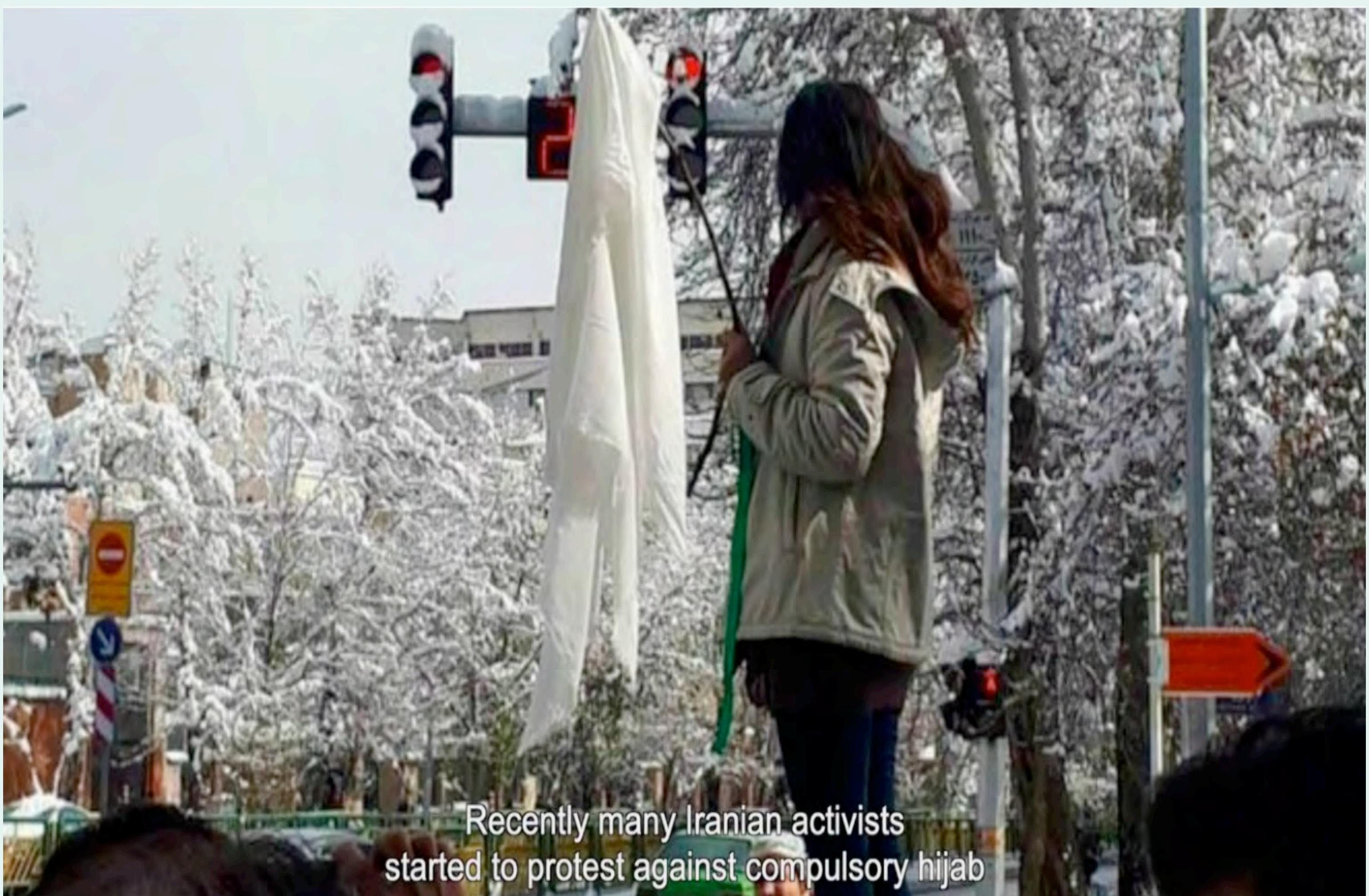
**MANIA AKBARI
DOUGLAS WHITE**

RESISTANCE GEOMETRIC from an ontological view, how do the objects and purportedly lifeless 'things' around us impact our bodies and its social presence? Our surrounding objects communicate in their own way; they are reflections of the power and political structures around them. Objects shape our identities as much as we shape them. The power of objects speak of a lively network deeply entangled with the interior and exterior of our corporeal experiences. Jane Bennett highlights the inherent capability of objects by extrapolating the power/object relationships. Objects that go beyond their object-hood and insist on the totality of their independence in interaction with humans are the genuine creators of history. Shapes and forms have cultural and citizen rights. Throughout history, humans in various layers of power have shown the desire to conceptualize objects as items in their service, yet objects have grossly shaped and re-shaped humans; successfully debunking this one-sided reading of our relationship with the things around us. To push the controversy further, one can argue humans are indeed enslaved to the objects and forms that surround them, and rarely do they revolt against the tyranny of their rigid power structures, creating new political meaning of the rejected objects.





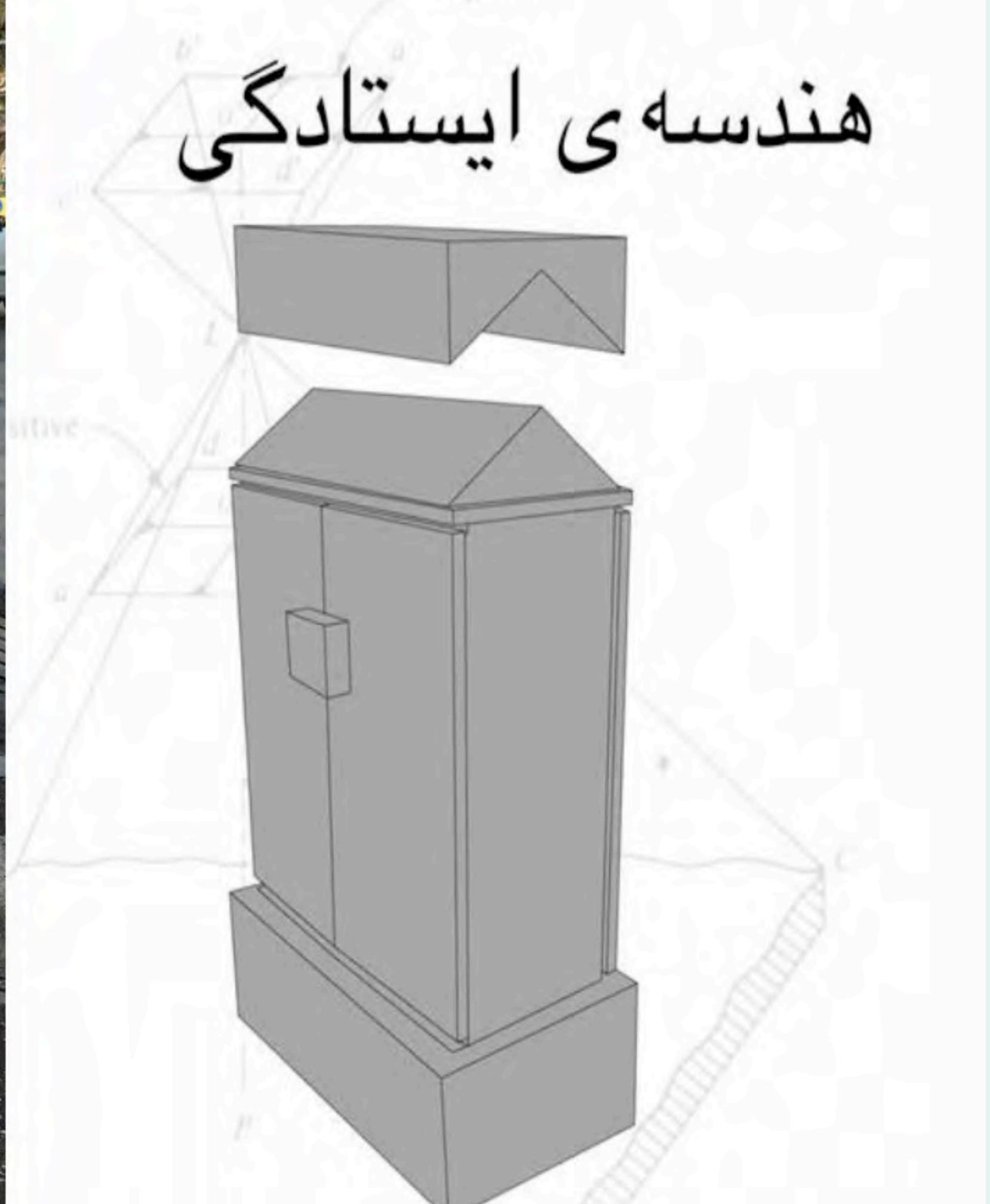
In our machine age objects and their historic connotations are capable of swiftly transforming to the political realm and by extension shifting the bodies that come in contact with them into political bodies. Centralized power regimes have long desired to control our bodies and in their quest, objects have played an important role. To study the objects around us with great attention, is to unpack the very structures that control our bodies. One of the most important contemporary examples of how an ordinary urban object transforms into a political volume, a powerful symbol of resistance with a dense memory carrying the history of a geography has been the electrical boxes that Iranian women activists use as platforms to projects their discontent. Initiated in the physical world by citizen activists and quickly spread through virtual channels, the protests atop the common electrical boxes immediately elevated the the simple form of these boxes into the political realm of resistance geometries. These public sculpture is the symbol of people's power against the power regimes suppressing them; they are carrying within themselves a significant history of activism and resistance.



Recently many Iranian activists started to protest against compulsory hijab



هندسه ی ایستادگی





Girls of Enghelab Street is a series of protests against compulsory hijab in Iran. The protests were inspired by Vida Movahed an Iranian woman known as the Girl of Enghelab Street who stood in the crowd on a utility box in the Enghelab Street of Tehran on 27 December 2017, tied her hijab, a white headscarf, to a stick, and waved it to the crowd as a flag. She was arrested on that day and released temporarily on bail a month later, on 28 January 2018.

The original utility box that Vida Movahed and other protesters stood on top of, located in the Enghelab-Vesal Junction in Tehran has since been altered by the government to prevent protesters from standing on its top.

ایران IRAN

پنل‌نمایش



هندسه‌ی پیشبردی ایستایی کاربردی

A number of artists have drawn up a plan in the virtual world. How is the exchange of ideas facilitated through the virtual world in the spaces of securitized countries? Exchange of ideas through social media brings people closer together and produces new though movements.



صفحه‌ی فیسبوکی برخی از هنر



And the people have realized those plans in support of the Enghelab street women and at last, this sculpture, a historical feminist symbol and a sign of human liberty was shaped in collaboration between people and the government of Iran. A symbol of continued resistance.

Douglas and Mania decided to replicate this symbol of resistance, this street object weaved with the political memory and history as part of their exhibition.





By inviting this street object into the gallery space, they attempt to break the audience's needy gaze and confronting it with the geometries of resistance and the historic memory of Iran. This confrontation is the rejuvenating of new meaning from objects that make themselves in relation to the behaviours and political body of humans.



Resistance Geometric . 2019 Steel, plywood,
concrete 192 x 167 x 61 cm



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