

# Another Birth





## Another Birth

A group exhibition that brings together artists from Iran whose works negotiate the present state of affairs by tracing the paradoxes inherent within notions of corporeality and finitude.

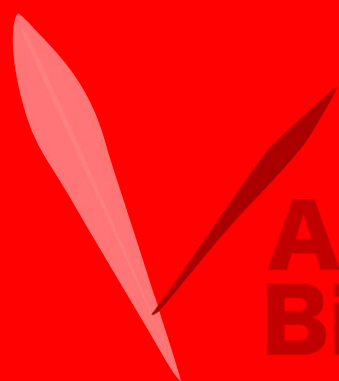
Exploring the ways in which oppressive conditions can alter our dialectic sense of being and becoming, this exhibition takes its title from Forugh Farrokhzad's eponymous poem. When censorship is navigated as a generative set of constraints, symbols and metaphors arrive with intensified force.

Yet the poem's blurring of the distinction between birth and death is no mere trope. Rather, it is a political reality. Accordingly, these artworks spin into the present moment, in which – as in the ecstatic dance's dissociation from the body – the “still point of the turning” marks a simultaneous condition of belonging and displacement.

In that sense, this exhibition offers a vision of transience as trance. While the question of what constitutes meaningful and purposeful modes of subversion remains, as ever, unresolved, a sense of hope resonates through these works, which seem to make themselves at home within – and speak from – an indeterminate space of becoming.

*Curated by: **Sanaz Askari***  
*In honor of courage & liberty*

This exhibition would not be possible without the kind support of Alserkal Avenue.



# Another Birth

... 'my gaze destroys itself in the pupils of your eyes'...  
Forugh Farrokhzad



Alishia Morassaei

## Preview

Feb 26th 2023

## Location

JOSSA (warehouse #45) at  
Alserkal Avenue: 17th St Al Quoz  
Industrial Area 1 - Dubai, UAE

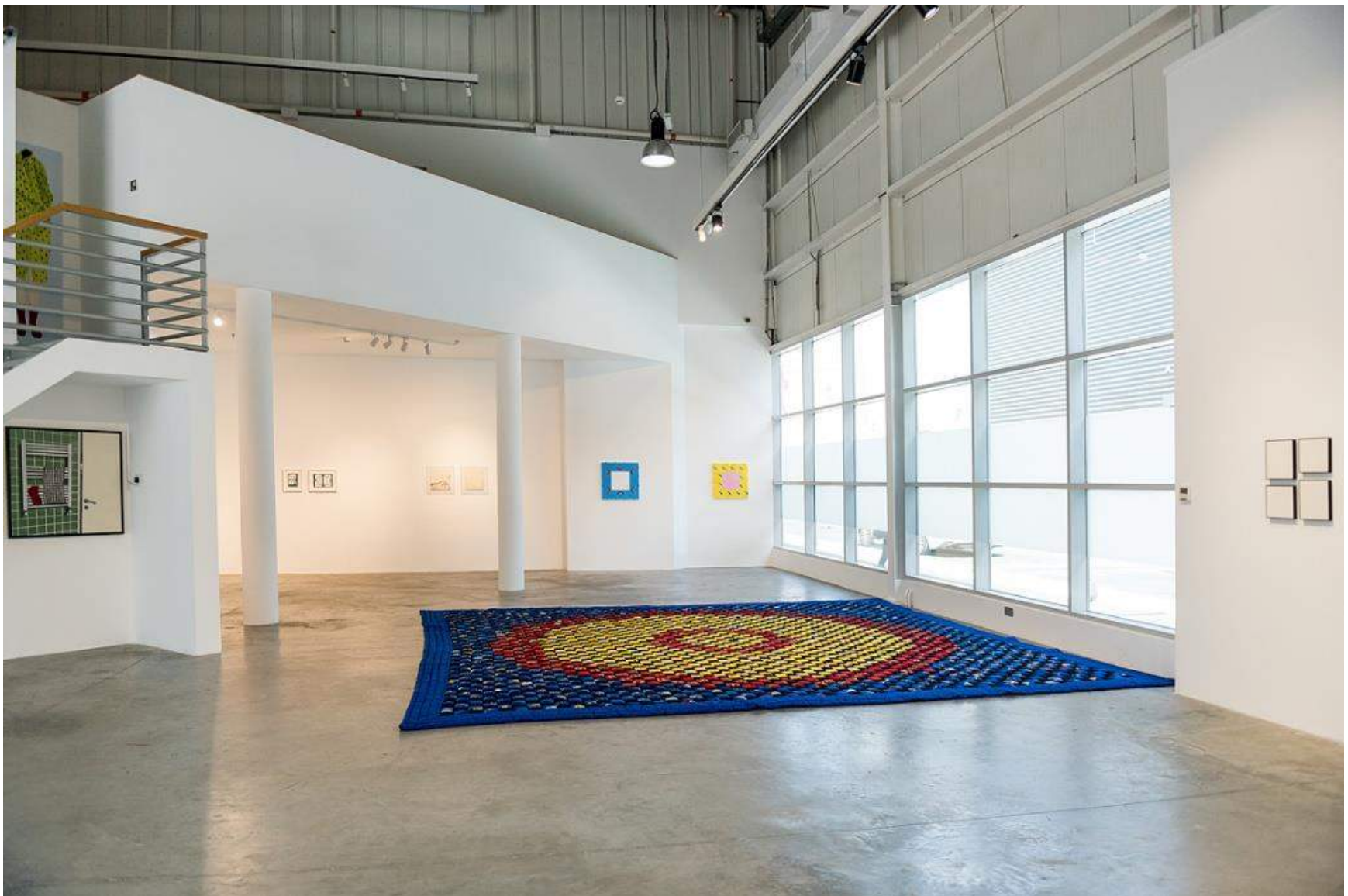
## Exhibiting Artists

Aghigh Afkhami | Ala Ebtekar  
Alishia Morassaei | Atefe Moeini  
Behnaz Ghasemi | Farbod Elkaei  
Farideh Lashai | Farzaneh Ghadyanloo  
Hadieh Shafie | Hannaneh Heydari  
Mojtaba Amini | Negar Farajiani  
Pantea Rahmani | Parvin Shokri  
Peyman Shafieezadeh | Pouran Jinchi  
Salé Sharifi | Sara ChamanPira  
Tahmineh Monzavi

THE MINE

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## PANTEA RAHMANI

B. 1971

Tehran, Iran



Pantea Rahmani (B. 1971) studied visual arts at the University of Tehran located in her hometown. Her work illustrates a visual quest for the expression of space, shapes or chromatics. In a tension connecting fullness and vacuity, the absence of decors, the quasi-monochromatic aspect of her palette and the stiff attitude of the model, characterize her portraits. Beyond any representation restraining her practice to clichés or stereotypes inherent to her Iranian identity, the artist asserts herself through an intimate approach. With the representation of her own body on monumental canvases that could be readily mistaken for pencil drawings, Panthea Rahmani invites us to an inner journey to discover oneself. Her painting for the exhibition references the realities of Syrians who fought against the suppression of their government and its foreign allies, and is a homage to their bravery and speaks to the power of hope. As eluded to in the title of the painting, "The Spring We Turned Into Autumn", the inclusion of her work vividly encapsulates the essence of hope that the exhibition resonates with.





**PANTEA RAHMANI**

Tehran, Iran | 1971

**The spring we turned into autumn** 2015

Left panel | mixed media on unprimed canvas

170 X 205 cm



## ALISHIA MORASSAEI

B. 1980

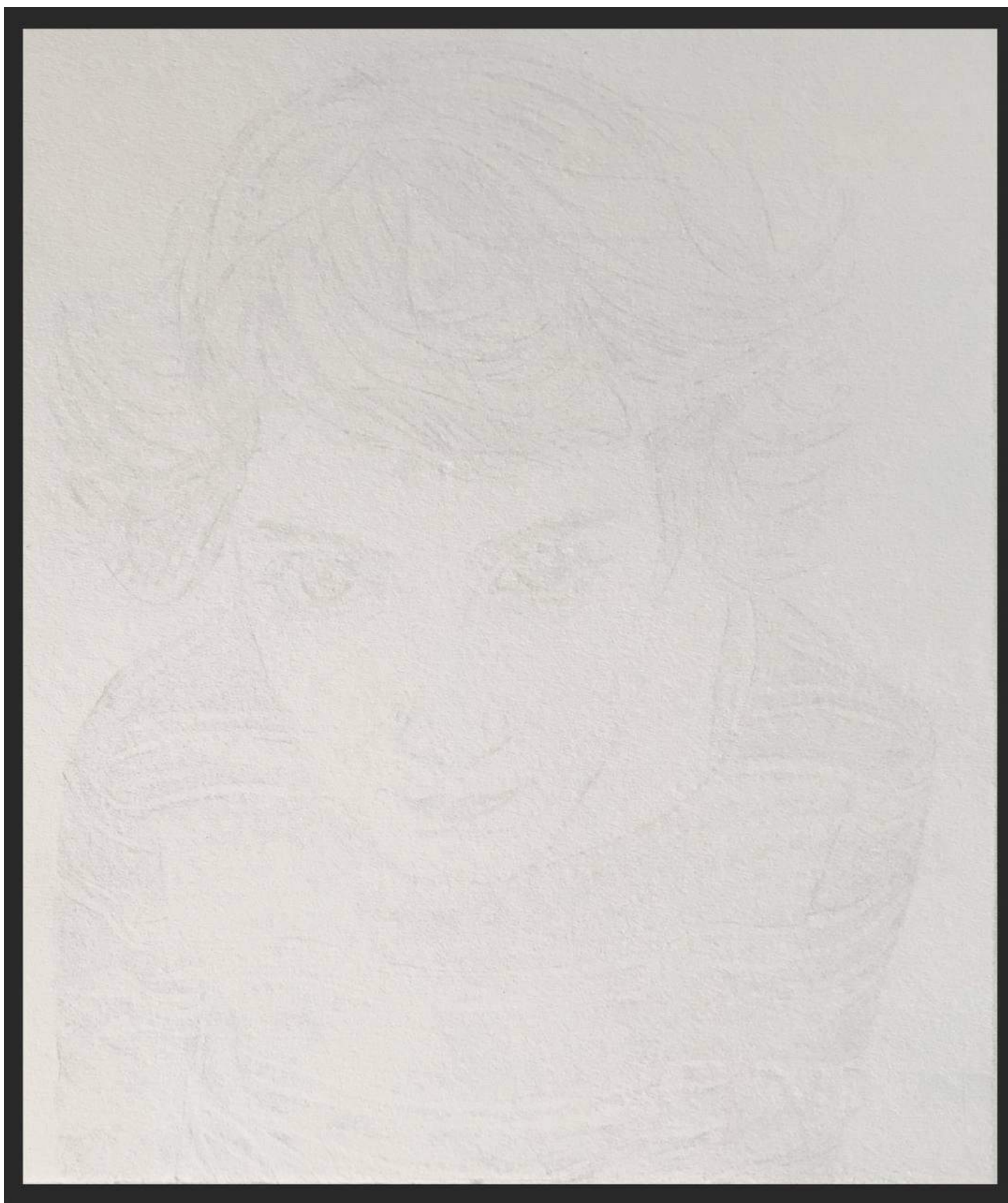
Tehran, Iran



Alishia Morassaei (B. 1980) is an Iranian artist whose practice explores the relation between private and public spaces. In her paintings, she often observes how we tend to internalise the anxiety of being observed, and as a result draw curtains around our personal space to avert any unwanted “gaze”. Alishia has participated in multiple group shows both within the region and internationally (Sweden, Germany, United States) with various galleries and auction houses. Her series of untitled oil and acrylic paintings and pencil on cardboard drawings for the exhibition examines the friction of the “forbidden” and the dichotomies between gazing and being gazed. Her work here speaks the same language of decentering the gaze that's in the concept of the show, a gaze of hope into the future.







**ALISHIA MORASSAEI**

Tehran, Iran | 1980

**Disappearing portraits** 2020

Pencil on Cardboard

20x24 cm



**ALISHIA MORASSAEI**

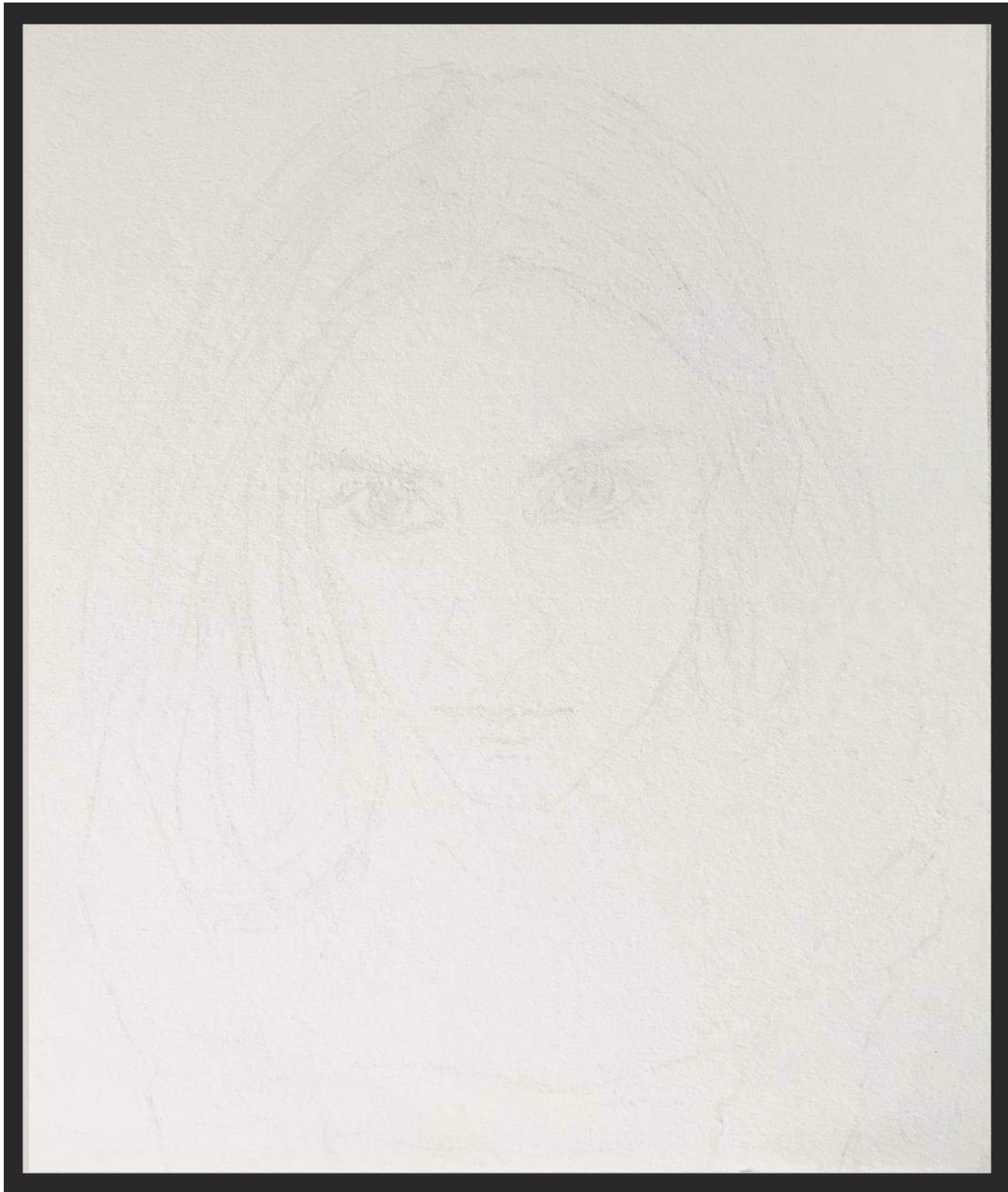
Tehran, Iran | 1980

**Disappearing portraits** 2020

Pencil on Cardboard

20x20 cm





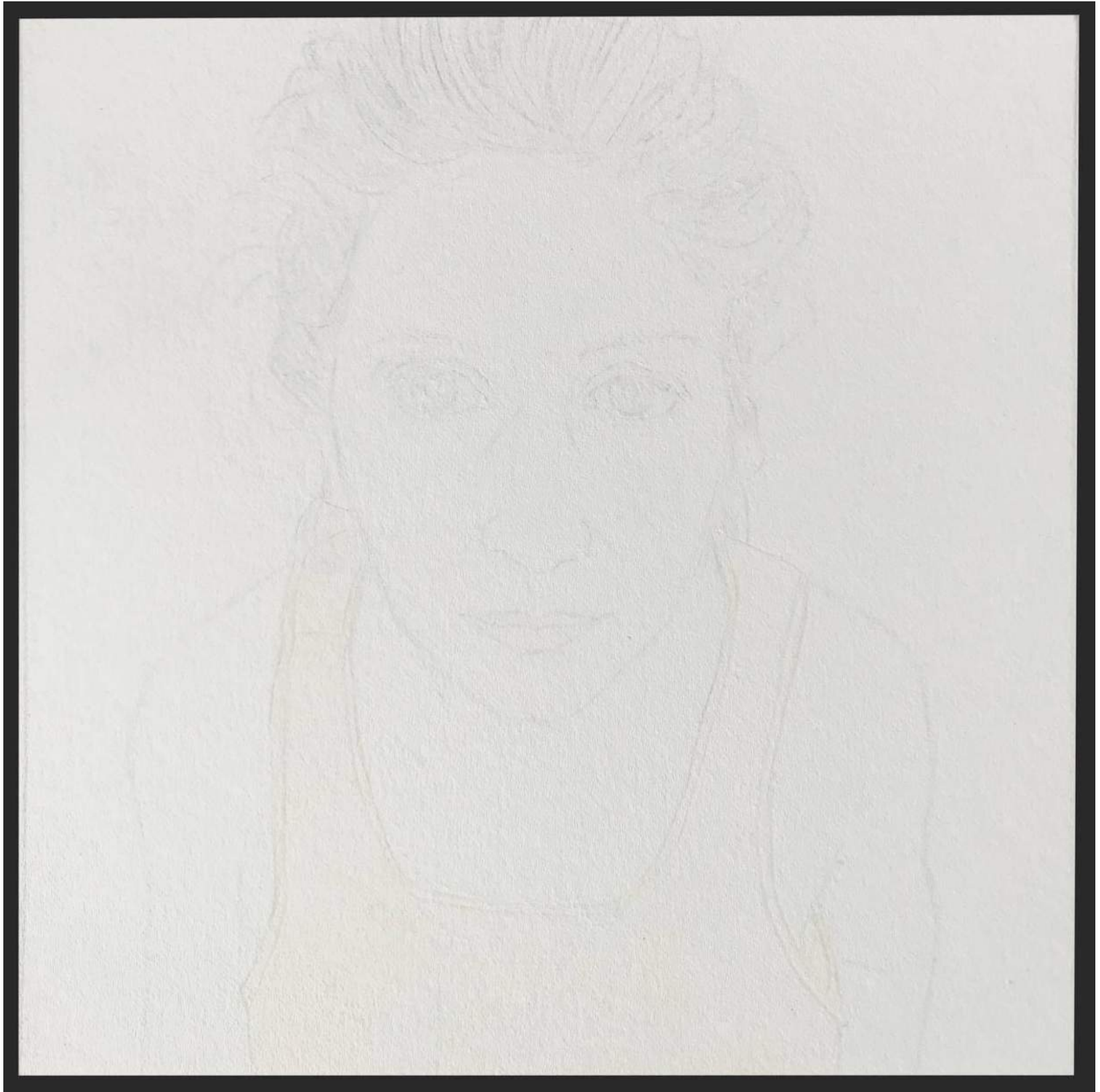
**ALISHIA MORASSAEI**

Tehran, Iran | 1980

**Disappearing portraits** 2020

Pencil on Cardboard

20x24 cm



**ALISHIA MORASSAEI**

Tehran, Iran | 1980

**Disappearing portraits** 2020

Pencil on Cardboard

20x20 cm





**ALISHIA MORASSAEI**

Tehran, Iran | 1980

**Untitled** 2022

Oil on Canvas

10x10 cm







## NEGAR FARAJIANI

**B. 1977**

**Yazd, Iran**

Negar Farajiani (B. 1977) is trained as a painter, photographer and graphic designer. Farajiani works at the convergence of diverse media as an artist and curator. Through her art, she plays with the concept of space, both private and public. Increasingly, Farajiani's work have focused on cooperation with other artists and participatory actions. She has presented her practices domestically and internationally through exhibitions and lectures.

Recent appearances and exhibitions have been hosted by the Jordan Center for Persian Studies at, UC Irvine-Yale Macmillan Center at Yale University, New Haven, Connecticut Silk Road Gallery, Tehran, Iran-The Centre for Contemporary Art at Ujazdowski Castle in Warsaw, Poland-Artissima Art Fair Presented by Mariane Ibrahim Gallery-The Pasfarda Arts and Cultural Exchange in Chicago, and Cheryl and Richard Ruszat Scholarship at the University of California.

Her traditional quilt installation is a reflection of the quilt as the grounds for, and an interrogation of a game. The work supposes that a familiarity with a 'game' - read as any environment - can only be achieved if when one actually steps in to play it. The work is also a rumination on the dynamics of the masculine and feminine identity and triumph or defeat. The artist's proposition for an understanding of one's harmonic rhythm and movements is in sync with the exhibition's reference to the still point of the turning.





## NEGAR FARAJIANI

Yazd, Iran | 1977

**Disequilibrate** 2013

Handmade traditional quilt: cotton balls, fabrics, threads

5 x 5 m



## POURAN JINCHI

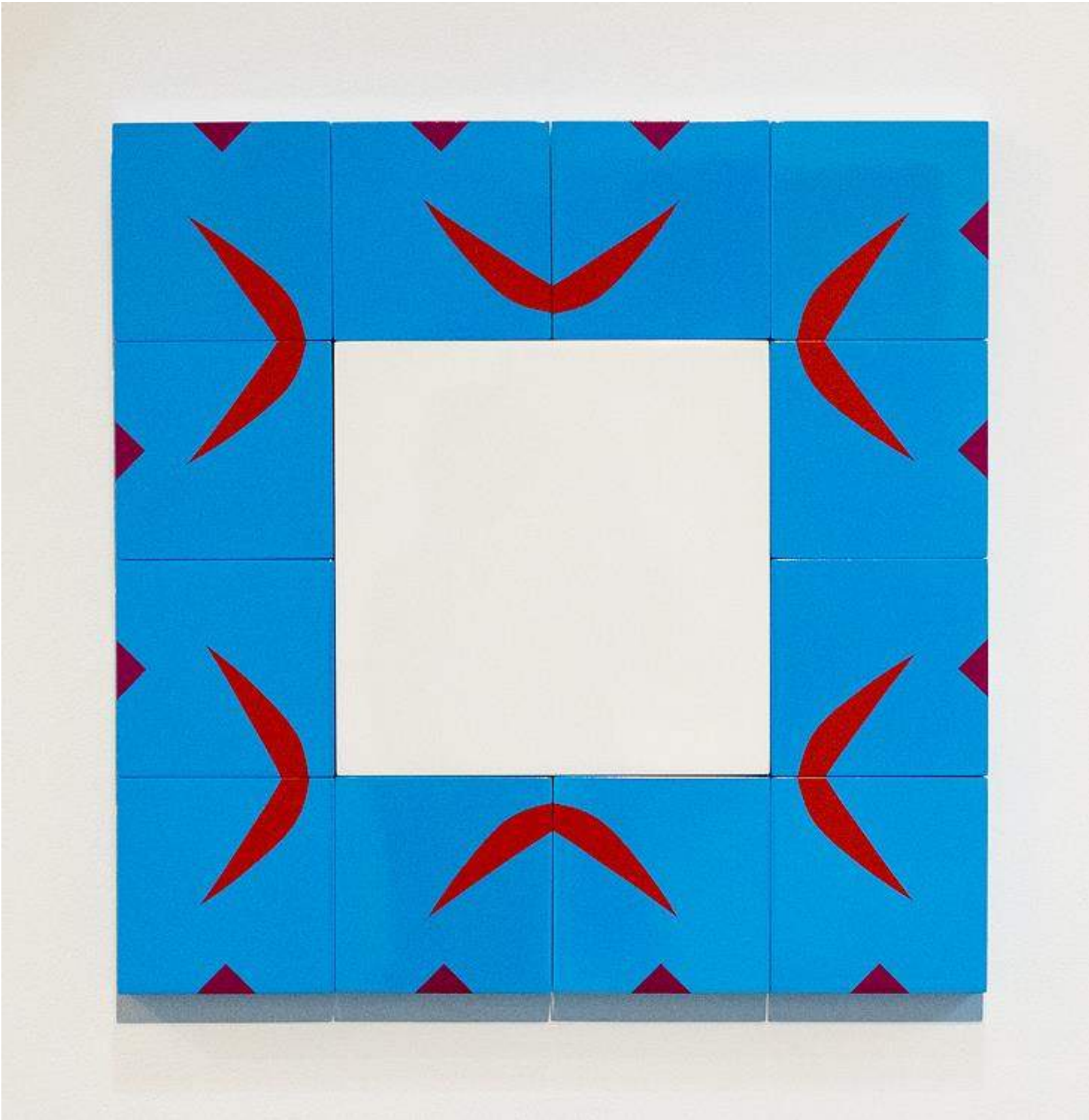
B.1959  
Mashhad, Iran



Born in Mashhad, a sacred shrine city in Iran, Poursan Jinchi became (B.1959) attuned early in life to the way architecture, objects, decoration, and the written word can be imbued with symbolic power. This awareness is threaded throughout her body of work, which explores the dense intersectionality of literary and pictorial narratives. Her mixed-media artworks for the exhibition, by way of inventorising the visual apparatuses of military power, brings to the fore the discreet but yet pervasive ways in which they seep into culture. Here her works are suggestive of the attention that we should deploy amidst the mechanics of the subdued and subtle, attuned to the exhibition's reminder of the power of symbols and metaphors.







**POURAN JINCHI**

Mashhad, Iran | 1959

**Z as Zulu 1** 2017

Enamel on MDF panels

61 X 61 CM





**POURAN JINCHI**

Mashhad, Iran | 1959

**Z as Zulu 2** 2017

Enamel on MDF panels

61 X 61 CM

## ALA EBTEKAR

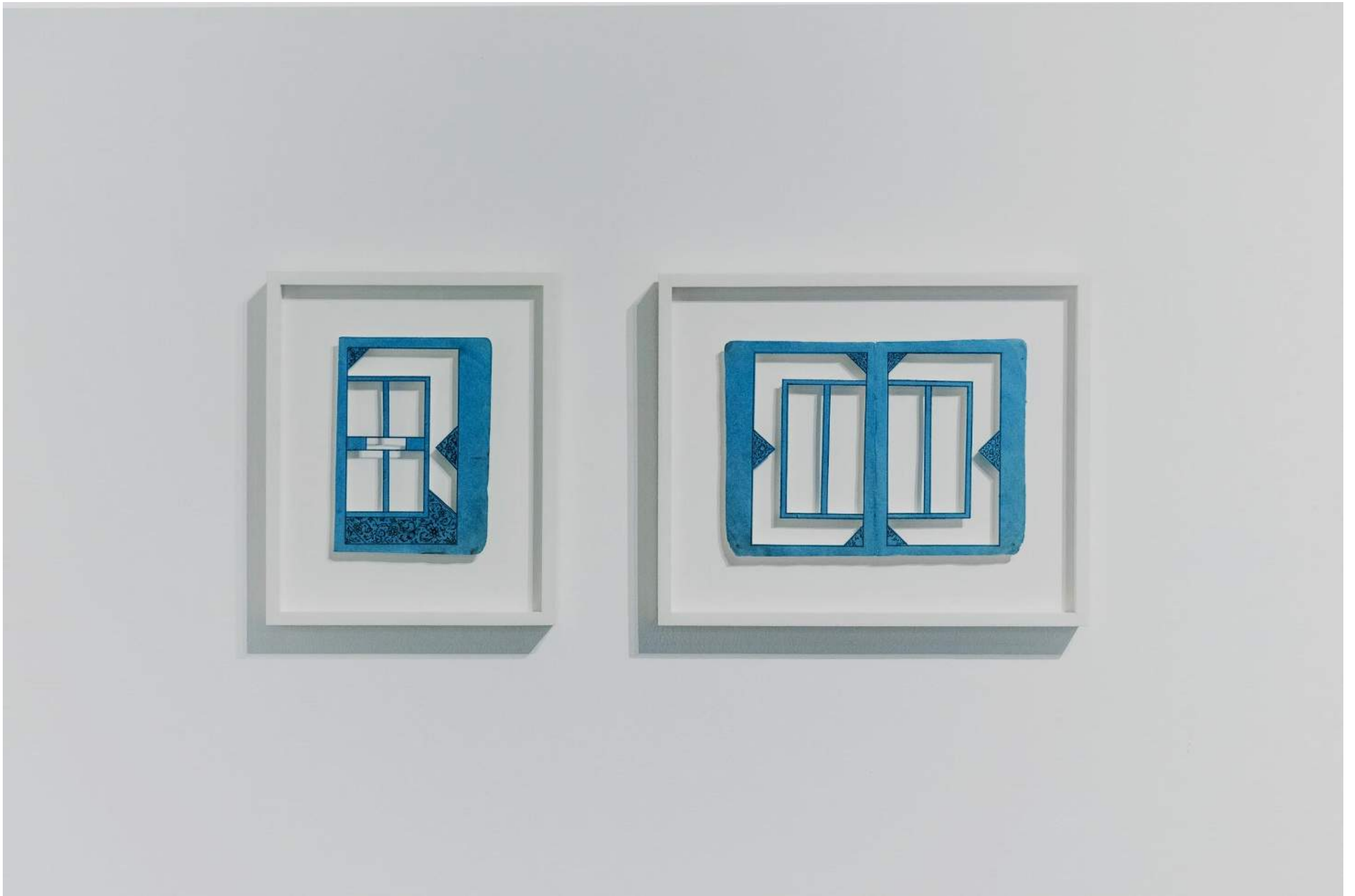
B. 1978  
(USA)



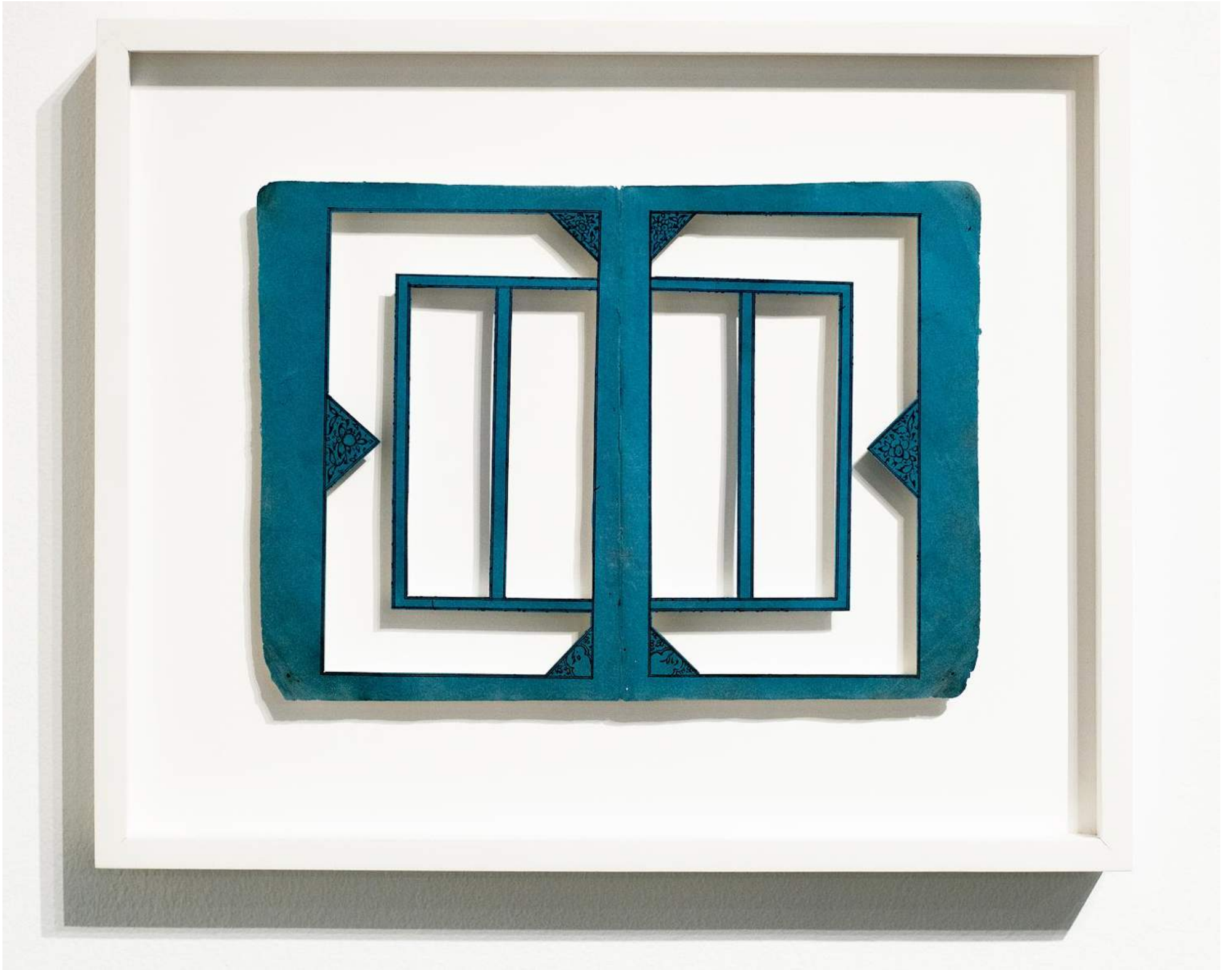
Ala Ebtakar (B. 1978) is an artist working between San Francisco and Tehran. For a quarter century, he has situated his art practice as a relentless levelling, exploding, and collapsing of time and space to bring steadying attention to the contemporary moment. His work frequently orchestrates various orbits and cadences of time, bringing forth sculptural and photographic possibilities of the universe, and time, gazing back at us. This extensive research and making process borrows and physically reworks thousand year old image making traditions up to the latest technological advances in production. In his untitled series for the exhibition, the artist's continued commitment to folding time and space is expanded through the reintroduction of a book — a compendium of potent knowledge — reimagined as an art object and installation. In his work, the mutability of time is unfolded, echoing the exhibition's commitment towards a blurring of distinctions and an unravelling of the present.











**ALA EBTEKAR**

Berkeley, United States | 1978

**From Safina series**

**Untitled** 2017

Cut Manuscript Page

21 X 32 CM



**ALA EBTEKAR**

Berkeley, United States | 1978

**From Safina series**

**Untitled 2017**

Cut Manuscript Page

21 X 14.5 CM



## PEYMAN SHAFIEEZADEH

B. 1983

Tehran, Iran



Peyman Shafieezadeh graduated with a degree in Painting from the Azad University's Faculty of Art and Architecture, Tehran; and is now currently based in London. He has held six solo shows and participated in more than forty group exhibitions which include showing at Hinterland Gallery (Vienna), The Red Bull House of Arts (Detroit), Triumph Gallery (Moscow), and SOMArts Cultural Center (San Francisco). Shafieezadeh has also exhibited his work at the 8th Tehran National Sculpture Biennial in 2020, the 4th Guan lan International Print Biennial in Shenzhen, China in 2013; as well as in the 5th Beijing International Art Biennale in 2012. He has also been conferred several awards including the first prize from the Tehran National Sculpture Biennale. In his work, he probes the friction that emerges between different belief systems and offers a speculation of a middle space where contemplation is afforded and that escapes such a trapping. In tandem with the exhibition's probe, the artist's approach here encourages not only a tracing, but a negotiation of paradoxes.

Front



Front



Back

Back

## PEYMAN SHAFIEEZADEH

Tehran, Iran | 1983

From "Middle belief" series 2018

Pencil on paper, double sided draw

43 x 43 cm



## HADIEH SHAFIE

B. 1969

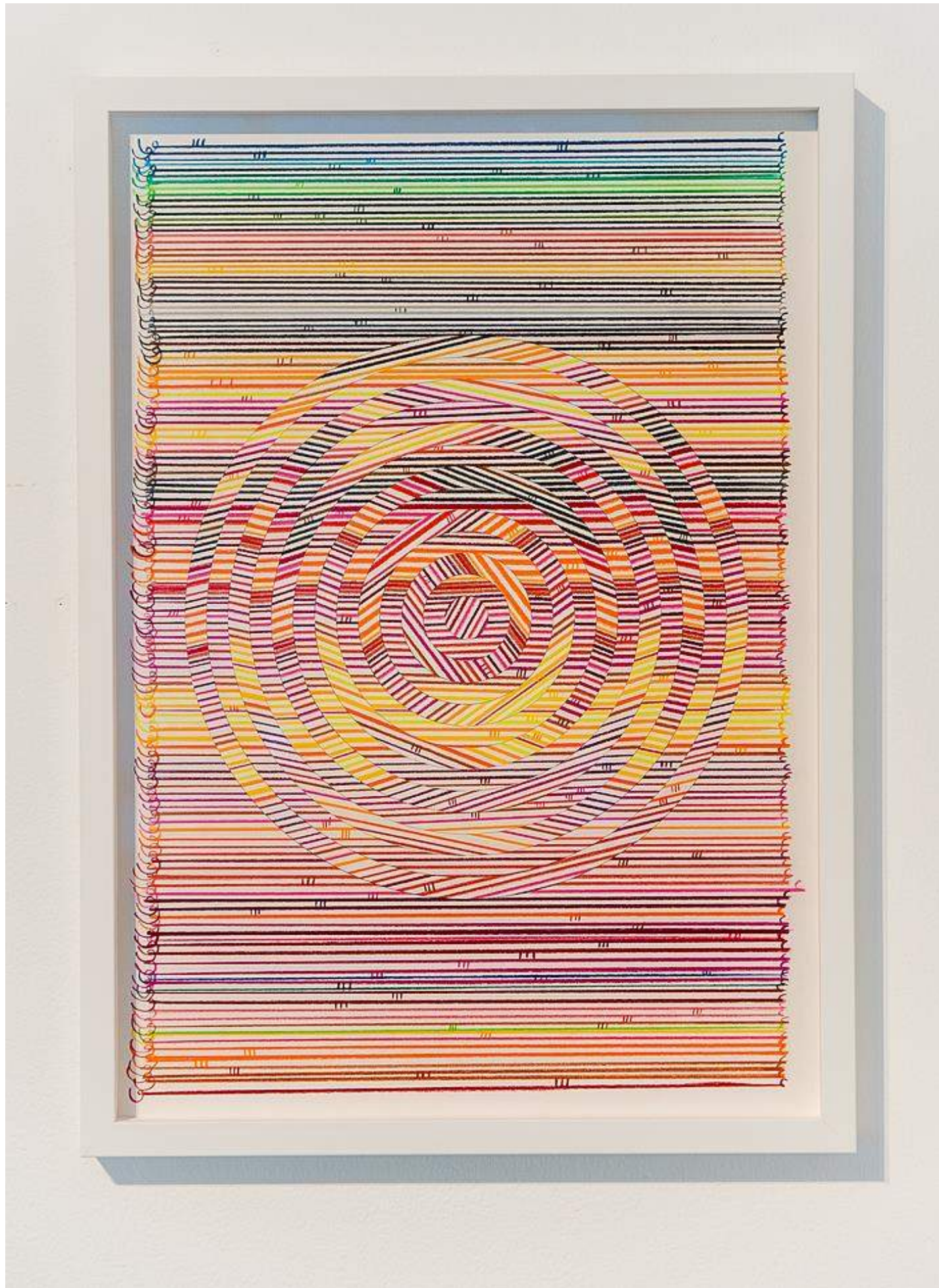
Tehran, Iran



Hadieh Shafie (B. 1969), is an Iranian born and United States of America (USA) based visual artist, whose work collapses the space between, drawing, painting as well as sculpture; and whose practice is at once process-oriented and overwhelming in its intricacy. Shafie's work is in many public collections such as: The Metropolitan Museum of Art; The Victoria and Albert Museum; Bank of America, Corporation Collection; Art in Embassies, Public Collection Dubai, UAE. Her series of text-based colour pencil drawing works in this exhibition explore the interplay of forms and patterns, and the use of semantics as a way to interrogate visual meaning in both personal and political domains. Her approach to her works are evocative of sound waves, ripples, and dances, speaking to the exhibition's vision of a vision of transience as trance.







## HADIEH SHAFIE

Tehran, Iran | 1969

**Trance 1** 2023

Color pencil drawing

45 x 62 cm







**HADIEH SHAFIE**

Tehran, Iran | 1969

**Trance 2** 2023

Color pencil drawing

45 x 62 cm



## FARBOD ELKAEI

B.1992

Tehran, Iran



Farbod Elkaei (b. 1992) is an artist working with the medium of oil and acrylic, often of paintings of landscapes and plains. More recently working with large canvases, the artist draws influences from nature, but reimagines them as familiar geometrical forms, drawing a connection between observation and imagination. For his Fragmented Body series, his paintings speak to the abstraction of the body engulfed in spaces, by way of a connection of the geometrical abstractions of the landscapes themselves. Farbod's work has been defragmented from boxes into figures.







**FARBOD ELKAEI**

Tehran, Iran | 1992

**Fragmented body II** 2023

Acrylic on canvas

100 x 70 cm





**FARBOD ELKAEI**

Tehran, Iran | 1992

**Fragmented body III** 2023

Acrylic on canvas

100 x 70 cm





## SARA CHAMANPIRA

B.1995

Tehran, Iran



Sara Chamanpira (b. 1995) is a painter and drawing instructor based in Tehran. She is a graduate of Painting from the Faculty of Art and Architecture, Azad University (Tehran, Central Branch). Her work reflects her personal experience as well as the study of systemic forms of suppression, expressed through her depictions of the human body as well as compositions that display complacency, apathy, and forced indifference. Her recent work concerns the socio-political challenges intertwined into her daily life as well as how our understanding of events and reality is shaped. Her pair of paintings, depicting a boy and a girl with a pearl necklace respectively, proposes the human body as the canvas that encapsulates the best of human expressions. The work, as a reflection of silent expressions, speaks to the curatorial thematic of the omnipresent, the always lingering oppression.







**SARA CHAMAN PIRA**

Tehran, Iran | 1995

**A girl with a pearl necklace**

2023

Oil paint on canvas

60 x 40 cm



**SARA CHAMAN PIRA**

Tehran, Iran | 1995

**A boy with a pearl earring**

2023

Oil paint on canvas

60 x 40 cm













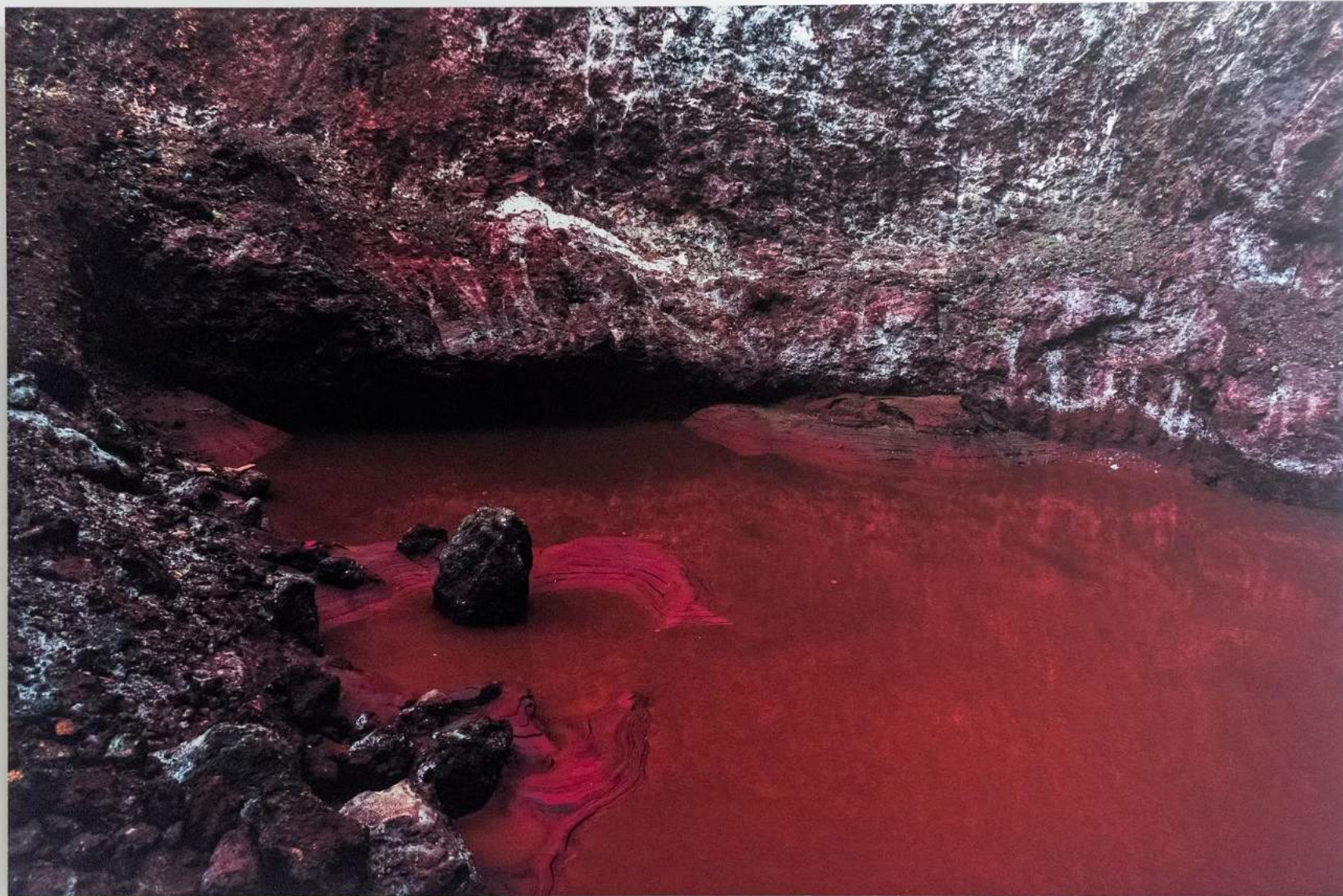
## TAHMINEH MONZAVI

B.1988

Tehran, Iran



Tahmineh Monzavi, born in 1988 in Tehran, is a socially conscious photographer. She began her professional career as a documentary photographer in 2005. In her professional life, with collection of photographs and her harmonious approach to her environment and her time, Tahmineh created her own style to capture and explore in the fields of Artistic and Documentary photography, with honesty and fearlessness. In her series of photographs for the exhibition titled *Red Soil* (2018), she captures scenic landscapes of Hormuz Island in the Persian Gulf, against the ones in Svalbard in Longyearbyen Archipelago off the coast of Norway — both sites of high political tension. That there is a universality to matters of strife despite geographical distance points to the need to investigate how oppressive environments can affect our sense of being and becoming.



## **TAHMINEH MONZAVI**

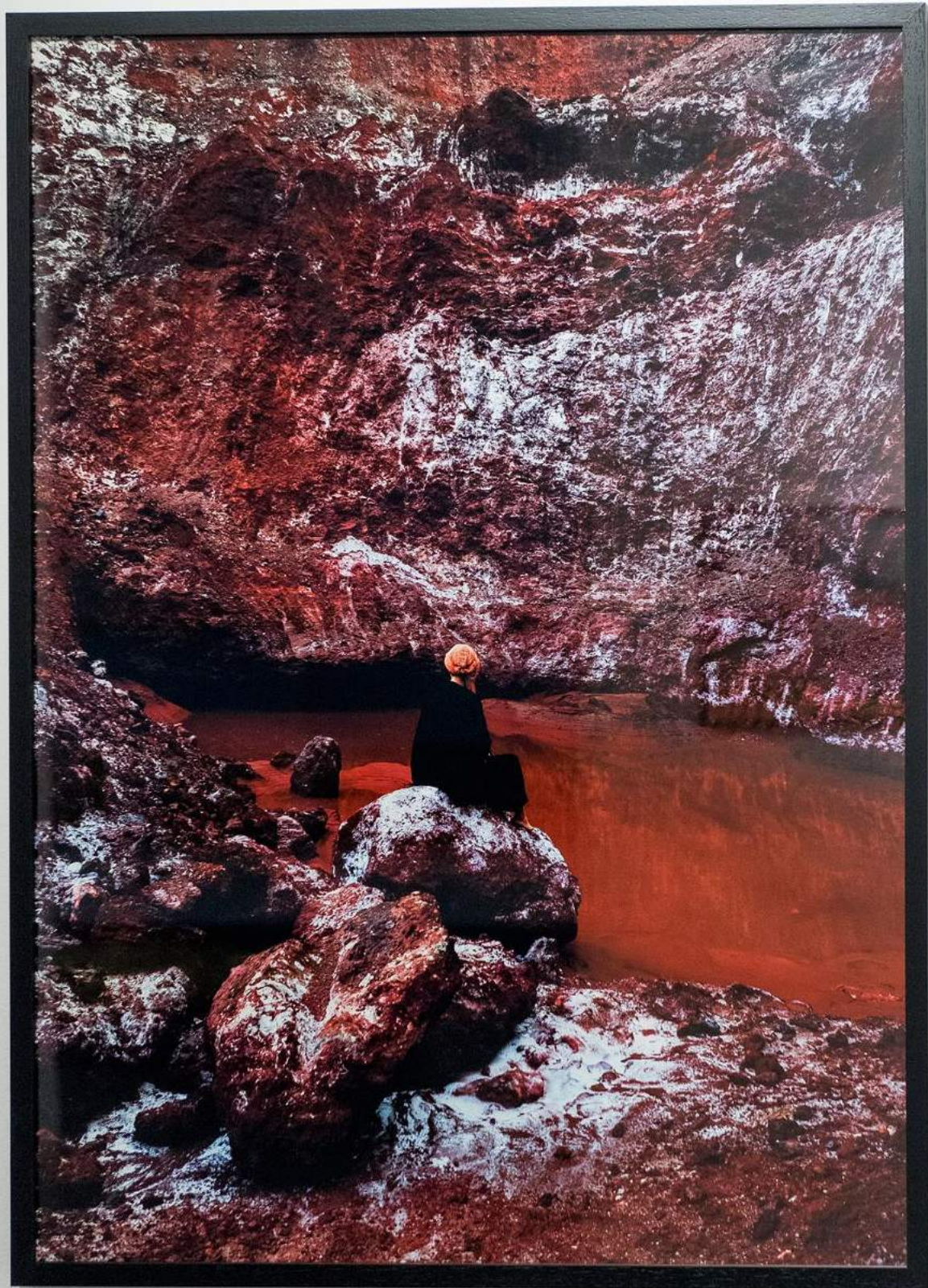
Tehran, Iran | 1988

**Red Soil 02** 2018

Photography

80 x 120 cm





## TAHMINEH MONZAVI

Tehran, Iran | 1988

**Red Soil 03** 2018

Photography

90 x 100 cm



#2/7, #3/7





**TAHMINEH MONZAVI**

Tehran, Iran | 1988

**Red Soil 04** 2018

Photography

53 x 78 cm

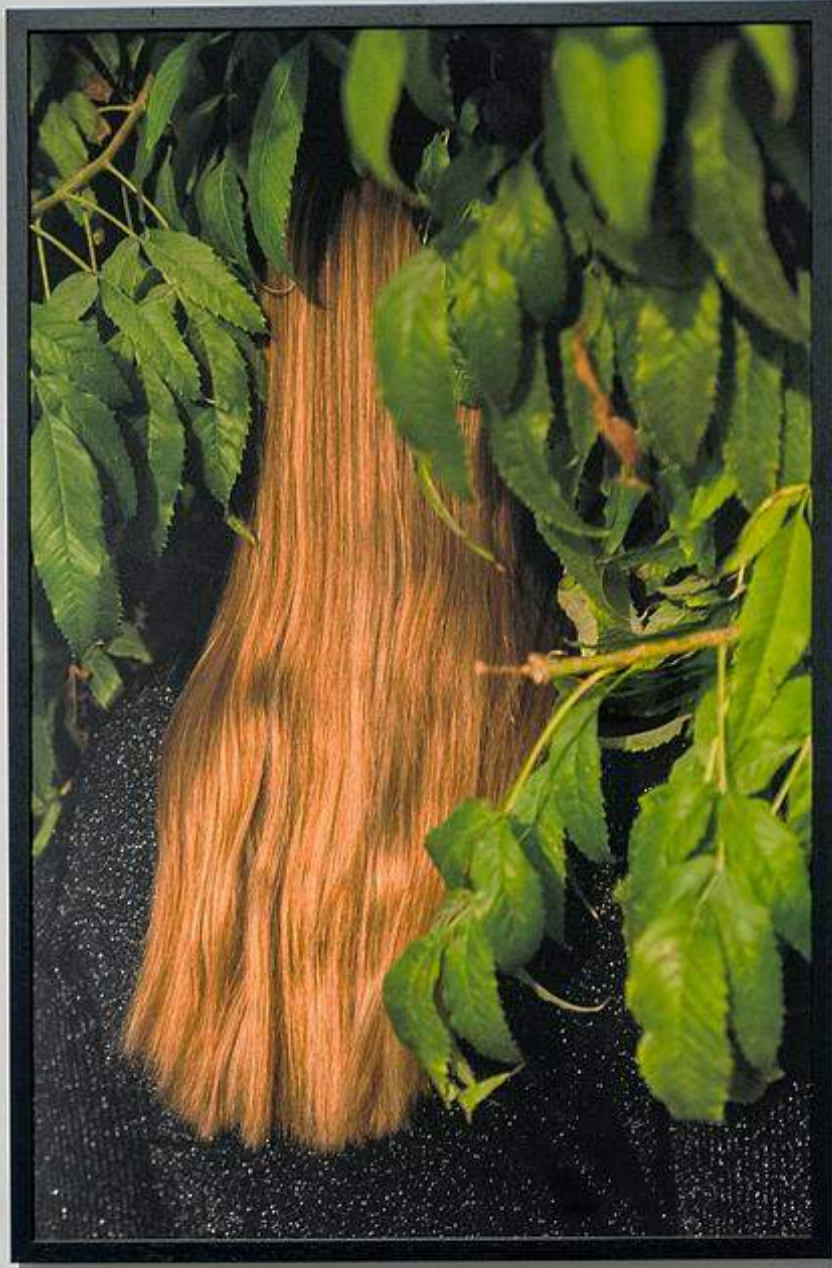


## ATEFE MOEINI

Bushehr, Iran | 1998



Atefe Moeini (B.1998) is an interdisciplinary artist based in Tehran, Iran working primarily with the photographic image. Her work explores themes of identity, gender, politics and violence. Besides other forms of representation, the photobook is the medium that she privileges to communicate her work through. Moeini has completed a long-term photobook program with the Penumbra Foundation and was a recipient of the Prince Claus Seed award in 2021. Her work has been published in the British Journal of Photography, the New York Times and Tbilisi Photo festival among others. In her works, she contends with the feeling of powerlessness through photography as a means to resist the Islamic oppressors that works towards controlling and restricting image makers. For the artist, photography is a small and simple but powerful conveyance of agency and resistance, an outlet and therapeutic means. Her work reveals the transient nature of regimes and sheds light on one of the multitudinal possibility of meaningful subversion.



**ATEFE MOEINI**

Bushehr, Iran | 1998

**Untitled** 2021

105 x 70 cm



#1/5



**ATEFE MOEINI**

Bushehr, Iran | 1998

**Untitled** 2021

50 x 75cm



#1/5



## HANNANEH HEYDARI

B. 1999

Sabzevar, Iran



Hannaneh Heydari (B. 1999) works predominantly with the medium of photography. For her, the camera is an equipment not only to capture the outside reality but a tool for self-exploration. In her photographs, the camera's gaze penetrates the unknowns, and the flashlights overcome the fears. In her photographic series for the exhibition — composed of multiple flash lighted subjects and landscapes — the artist mediates the subject of subconscious fear and suggest the potency of flashing a light as a metaphor for overcoming it. Her works here point to the exhibition's probe of how dogged environments can alter our dialectic sense of being.



## HANNANEH HEYDARI

Tehran, Iran | 1999

**Voyeur**, 2020

105 x 70 cm



#3/6, #2/6





**HANNANEH HEYDARI**

Tehran, Iran | 1999

**Hurmuz Island, 2020**

20 x 30cm

**HANNANEH HEYDARI**

Tehran, Iran | 1999

**Hurmuz Island, 2020**

20 x 30cm



**HANNANEH HEYDARI**

Tehran, Iran | 1999

**Illusions**, 2020

30 x 45cm

**HANNANEH HEYDARI**

Tehran, Iran | 1999

**Illusions**, 2020

30 x 45cm





## FARZANEH GHADYANLOO

B. 1989



Farzane Ghadyanloo (B. 1989) is an Iranian multimedia artist. Drawn by the beauty in reality and the possibilities brought to her by the medium of photography, she puts her ultimate heart and soul into creation to such an extent that unconsciously, a certain independent procedure is assembled in her mind. She sees impulses as paths that illuminate an individual's journey, transforming the pulses as a form of school of life. Her series of photography works for the exhibition is an extension of her practice that strays away from inadequate categorisations and classifications. Her sublimely composed photographs of subjects amidst natural landscapes are reflective of her leaning towards an unconscious and cathartic approach towards art making. Her works here imbue a sense of stillness, mirroring the exhibition, as a space for reflection.





**FARZANEH GHADYANLOO**

Karaj, Iran | 1989

**The Drowned** 2017

50x70 cm





**FARNAZEH GHADYANLOO**

Karaj, Iran | 1989

**The Drowned** 2017

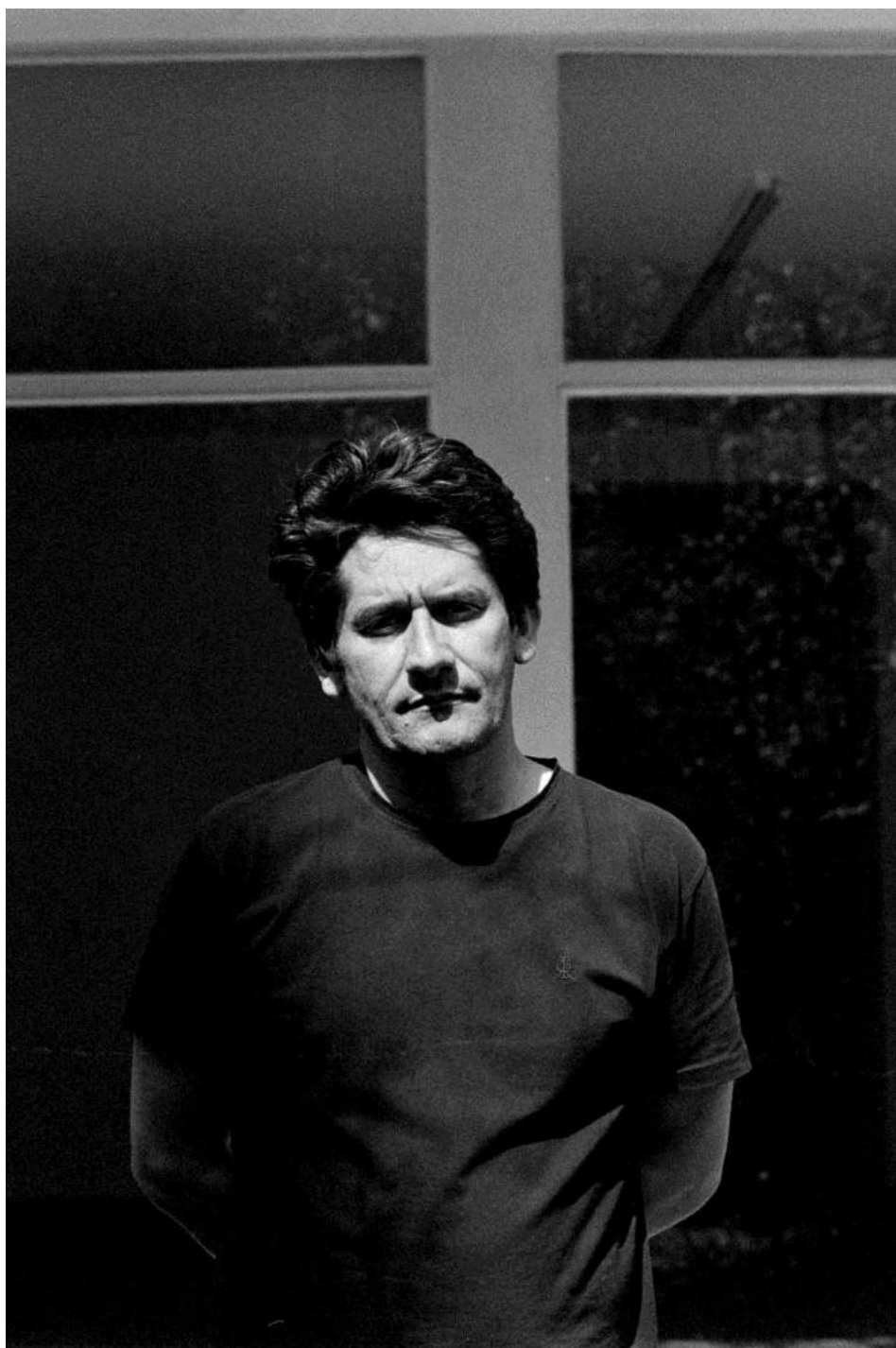
50x70 cm



## MOJTABA AMINI

B. 1979

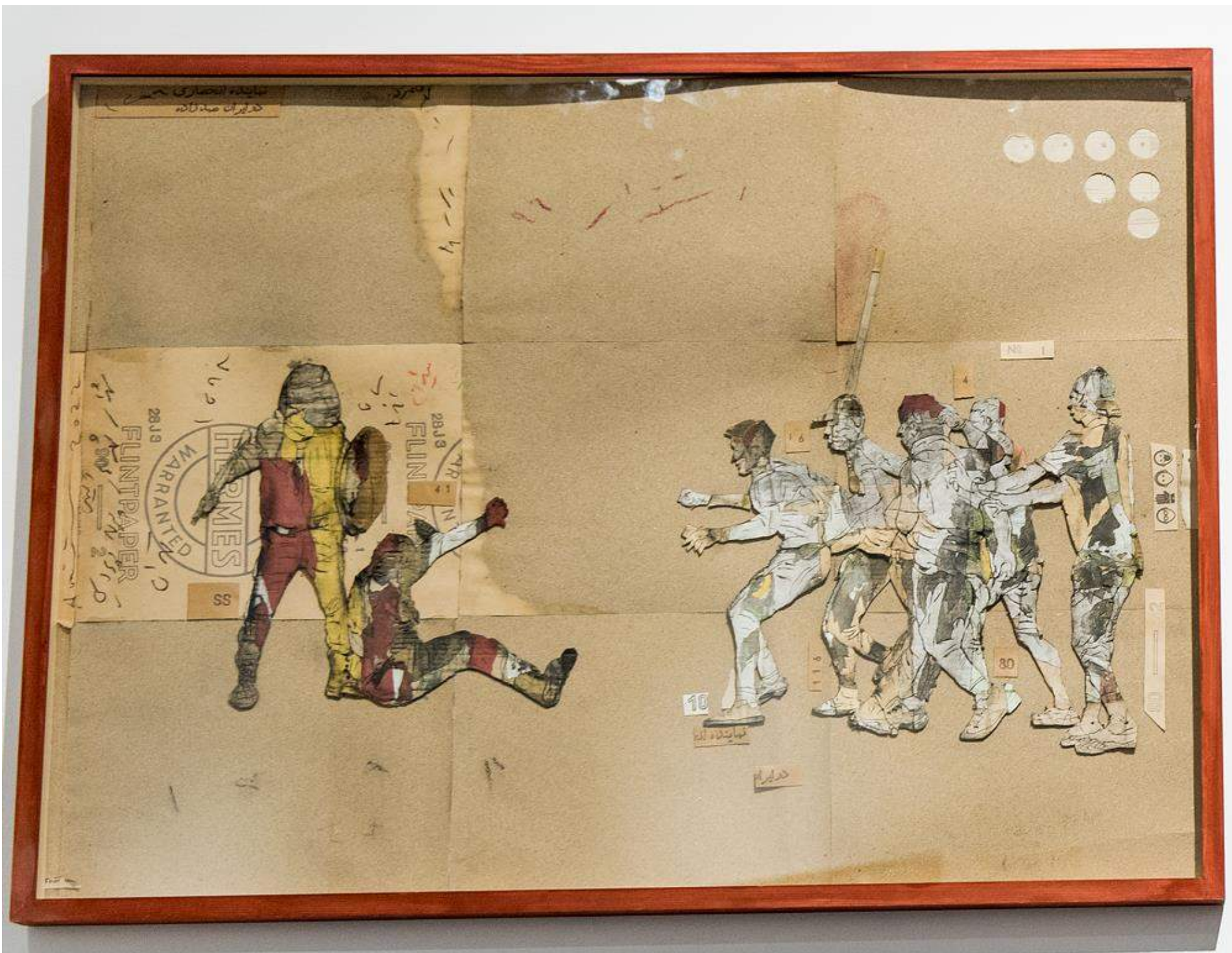
Sabzevar, Iran



Mojtaba Amini (B. 1980) graduated with a BFA in Painting from The College of Fine Arts at the University of Tehran. His bluntly morbid installations, paintings, sculptures, and assemblages are dismal and disturbing, dealing with the recollections of his childhood and facing death, developing from there not only to a means of psychological healing but also to reflect on the situation of people banished from their homelands, losing their lives resisting ignorance or violence rampant in our region.

In his “Tear Town” series, he has turned to irony, defiance, and criticality, in his depictions of civil right protests across the world. His collage of found internet imagery on sandpapers and scorned postal packages is a negotiation of the meaning of protests if the cities are absent. As with the concerns of the exhibition, his works are representative of the multiple ways that artists approach speaking to power, here, more potently and blatantly obvious but sharply satirical.





## MOJTABA AMINI

Sabzevar, Iran | 1979

From "Tear in Town" series

Untitled 2020

Collage

58 X 75,5 cm







## MOJTABA AMINI

Sabzevar, Iran | 1979

From "Tear in Town" series

Untitled 2020

Collage

49 X 60,5 cm







## MOJTABA AMINI

Sabzevar, Iran | 1979

From "Tear in Town" series

Untitled 2020

Collage

55 X 75,5 cm



## PARVIN SHOKRI

B. 1981  
Tehran, Iran



Parvin Shokri (B.1981) is an Iranian painter based in Tehran. For the artist, painting as a medium allows for the expression of loss and trauma, remarking commonalities such as suppressed feelings, losses, and failures in her lived experiences. Her paintings in the exhibition allows for audiences to discover the work beyond it being a series of self-portraits, but rather, inviting a multiplicity of interpretations and subjectivities. In the spirit of the exhibition, her works revert and reshuffles the gaze.





**PARVIN SHOKRI**

Tehran | 1981

**You want a ready response, Here I am 2022**

Oil on canvas

100 x 70.5 cm



## AGHIGH AFKHAMI

**B. 1996**



Aghigh Afkhami (B. 1996) graduated from the Soore University of Tehran with a bachelor's degree in graphic design. Her specialisation is in directing, photography, graphics, and visual identity. In her approach towards photography, she adopts varying points of view. In one, she focuses on messy random objects and finds a specialized discipline for them. In the other, she dabbles with fashion editorials that takes inspiration by Noir.

In her video work *Sahereh* (2022) selected for the exhibition, themes around the intricate nature between creation and destruction, is drawn out by way of highlighting the perplexity of humans in the face of nature and their attempts to create their own space. Here, her works attend to the intent of the exhibition's curatorial premise to mark conditions of belonging and displacement.



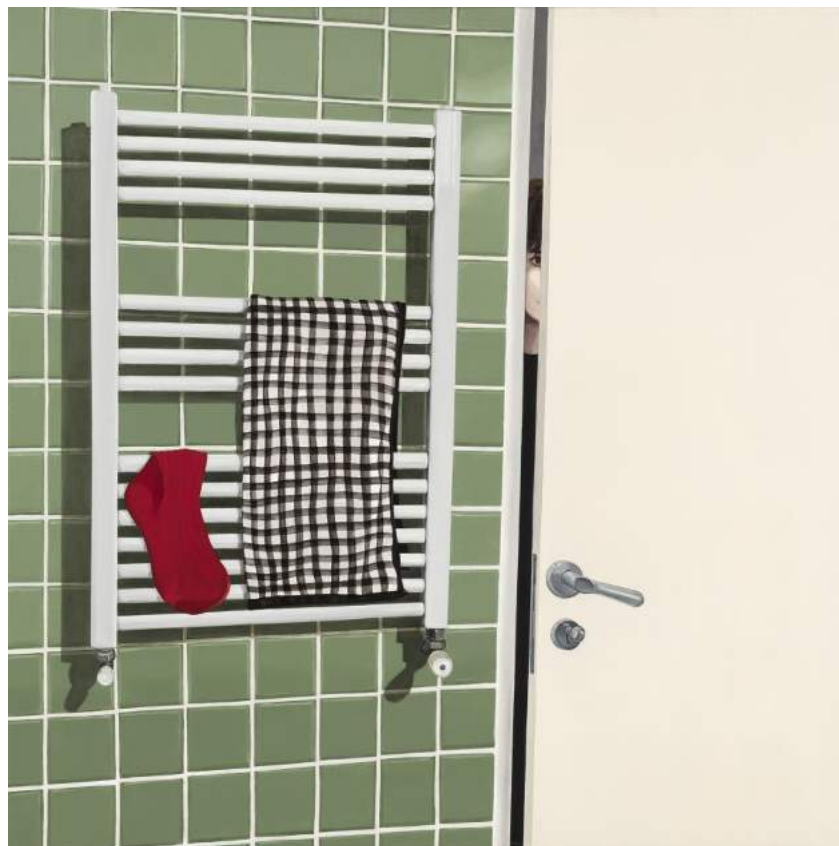


## AGHIGH AFKHAMI

Tehran, Iran | 1996

Sahereh 2022

Video



**ALISHIA MORASSAEI** [Artist's Bio on page 7](#)

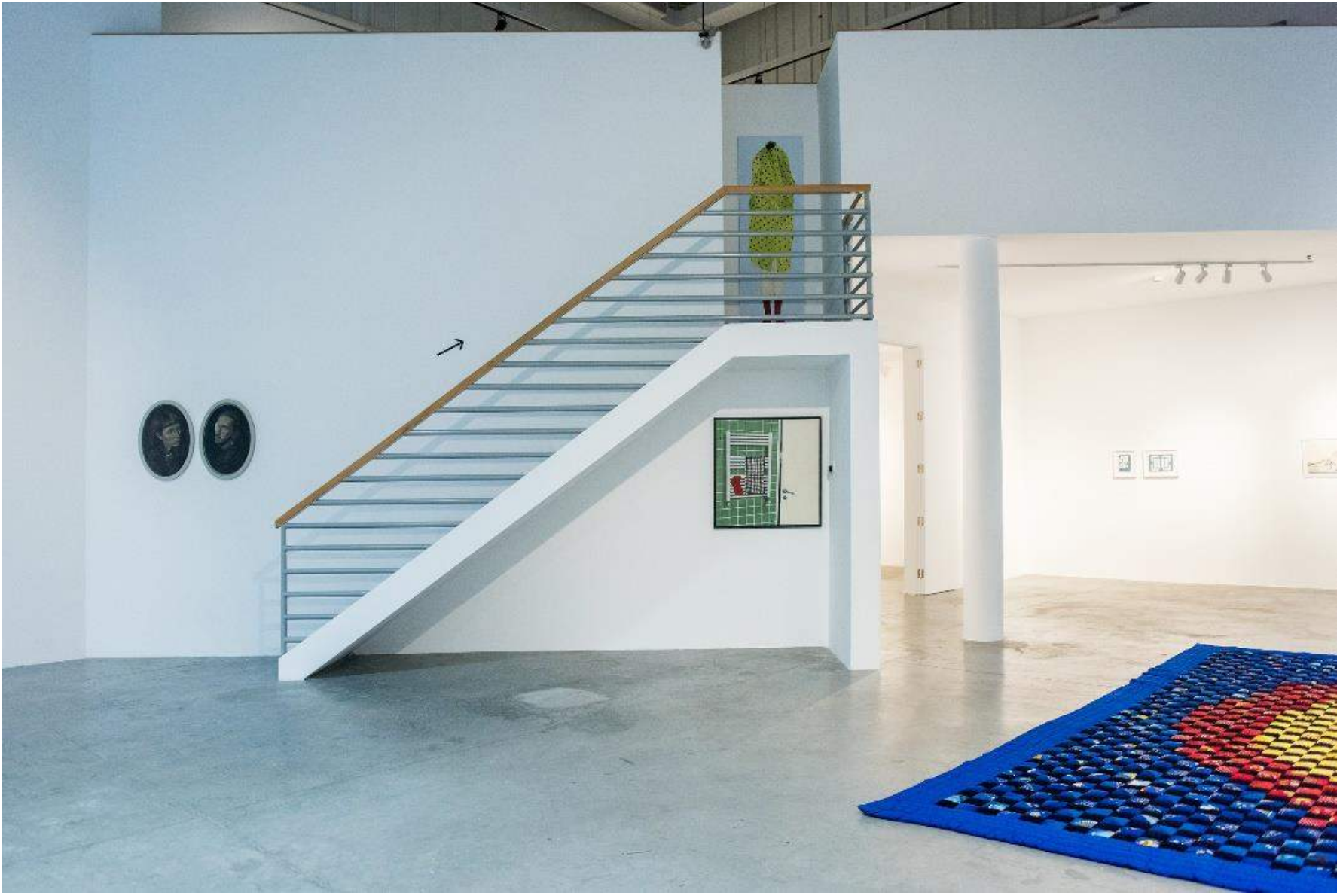
Tehran, Iran | 1980

**Untitled** 2018

90 x 90 cm









**ALISHIA MORASSAEI** [Artist's Bio on page 7](#)

Tehran, Iran | 1980

**Untitled** 2022

Oil on Canvas

10x10 cm



**ALISHIA MORASSAEI** [Artist's Bio on page 7](#)

Tehran, Iran | 1980

**Untitled** 2018

Oil and Acrylic on canvas

200 x 65 cm











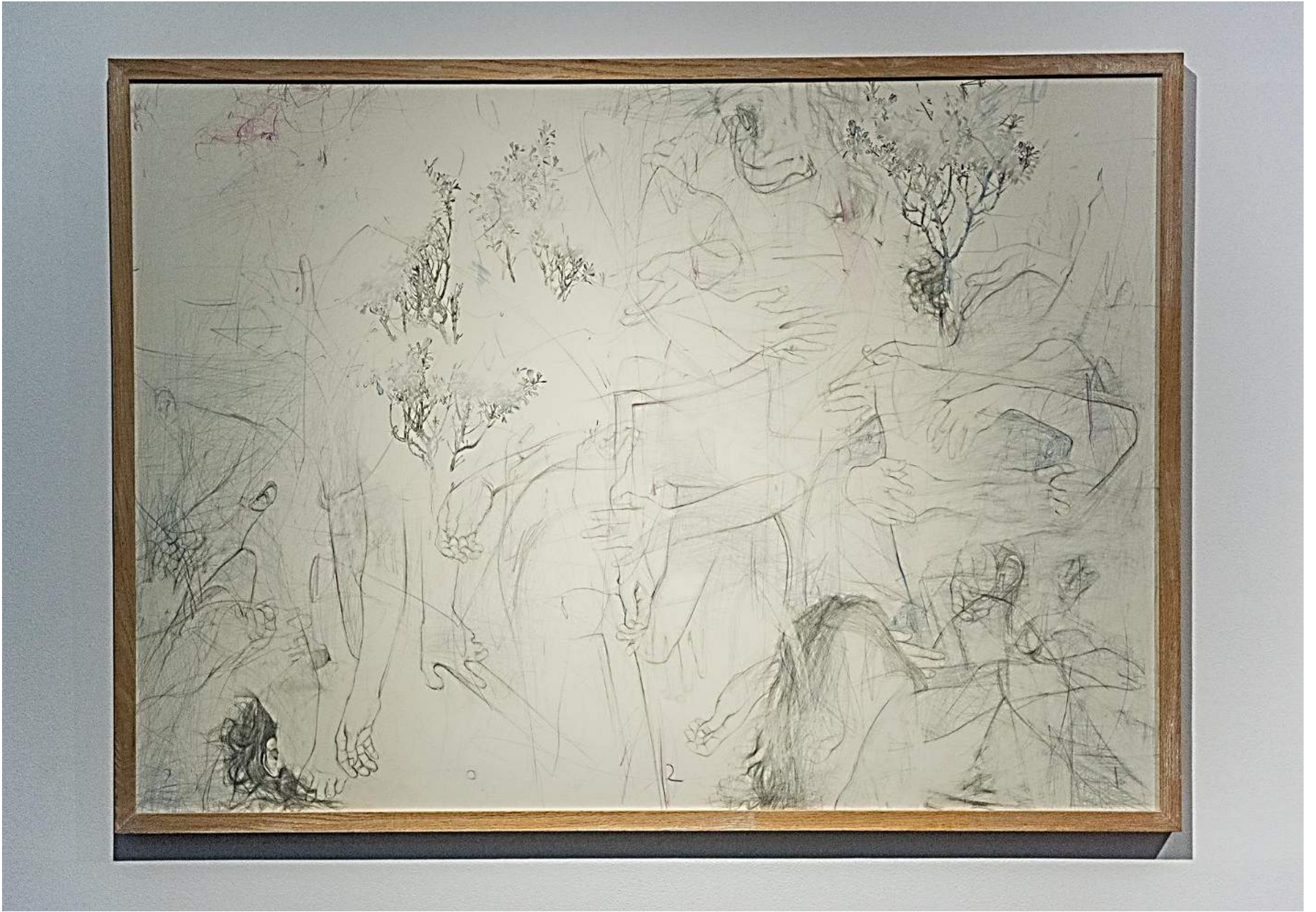
## BEHNAZ GHASEMI

B.1977

Mashhad, Iran



Behnaz Ghasemi (B. 1977) completed her studies in the principles of academic painting and art criticism in three different nations, the United Arab Emirates, the United Kingdom, and Iran; and is currently studying philosophy at the University of London. Ghasemi describes her pieces as physical and visual manifestations of the inner working of her mind, unbounded by form or medium and reflective of the different phases of her life. Her artwork ranges from large-scale outdoor installations to small-scale intricate and delicate watercolours. The diversity and versatility depicted within her practice are a reflection of her varied studies and interests, including mysticism, Persian literature, and poetry. In her series of colour pencil and pencil paper drawings, she reflects upon not only how we perceive and receive reality, but the kind of relationships we develop with it, and at times how we abnormally disconnect internally within our own minds. Her works, as with the exhibition, serve as a rumination of the construction of realities between interfaces of the self and the other.



**BEHNAZ GHASEM**

Mashhad, Iran | 1977

**Connections in my**

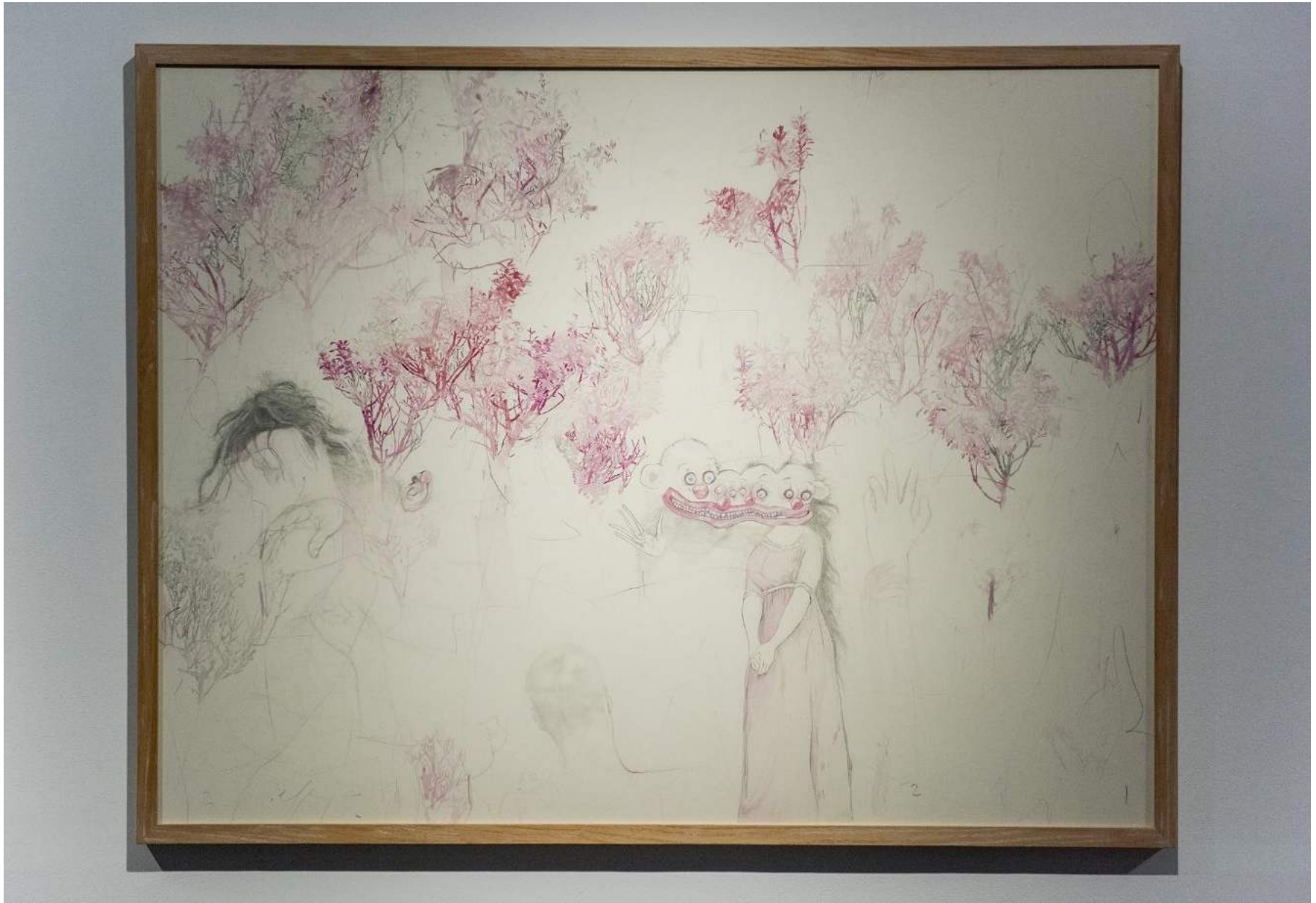
**Psyche** 2021

Color pencil and pencil on paper

158 X 114 cm







**BEHNAZ GHASEM**

Mashhad, Iran | 1977

**Connections in my**

**Psyche 2021**

Color pencil and pencil on paper

121 X 158 cm



## SALÉ SHARIFI

B.1989

Tehran, Iran



Salé Sharifi (B. 1989) is an artist passionate about painting on paper. Political and social history, literature, and commemoration are the original themes of his works up to the present day. His paintings' expressiveness can be seen through a gentle navigation of his work where historical hints reveal themselves. His influences draw from traditional techniques such as Qajar miniature painting and thus his works intrinsically carry an Iranian essence. For his series of paintings exhibited in *After Birth*, Sale takes inspiration from Persian gardens, taking the garden as an analogy for a transient space where memory and history passes through. In his stylistic approach reminiscent of bokeh in photography, his painting becomes blurry and distorted, pointing the lossiness and ephemeral nature of our memories. The ambiguity carried in the artist's work here encapsulates the notion proposed by the exhibition of an indeterminate space of becoming where hope can emerge.





**SALÉ SHARIFI**

Tehran, Iran | 1989

**Golestan** 2022

Acrylic on linen

160 x 240 cm







**SALÉ SHARIFI**

Tehran, Iran | 1989

**Magic 2023**

Acrylic on paper

106 x 78 cm







**SALÉ SHARIFI**

Tehran, Iran | 1989

**Untitled** 2022

Acrylic on paper

106 x 78 cm



# The Artists

## FARIDEH LASHAI

1944 - 2013

Rasht, Iran



Although regarded for her abstract paintings that are often of traditional and contemporary views of nature, Faridah Lashai (1944 - 2013) was an artist that did not confine herself within a rigid definition of an artistic identity. Her captivating mixed-media video work for the exhibition not only references, but anticipates, the Arab Spring with the downfall of dictators as a consequence of the revolts in Tunisia, Egypt, Yemen, and Lybia. The work reflects upon the local socio-political situation as well as on the role of art itself and its potential to undermine destructive power on a global scale. A female figure - that of the dame of Arab music Um Kalthoum - looms over the scene where a dictator dances to her song, titled El Amal, translating to 'hope, desire' in Arabic, which speaks to the gaze and the power of looking, as mediated by the exhibition. Not unlike the exhibition's thrust, her approach reveals not only the political, but the poetics of the transmissions of agency across time





## Farideh Lashai

Rasht, Iran | 1944

### El Amal 2011

Projected animated photographic images on painting (oil and graphite on canvas) and sound

190 x 190 cm



# Another Birth

My whole being is a dark chant  
which will carry you  
perpetuating you  
to the dawn of eternal growths and blossoming  
in this chant I sighed you sighed  
in this chant  
I grafted you to the tree to the water to the fire.

Life is perhaps  
a long street through which a woman holding  
a basket passes every day

Life is perhaps  
a rope with which a man hangs himself from a branch  
life is perhaps a child returning home from school.

Life is perhaps lighting up a cigarette  
in the narcotic repose between two love-makings  
or the absent gaze of a passerby  
who takes off his hat to another passerby  
with a meaningless smile and a good morning .

Life is perhaps that enclosed moment  
when my gaze destroys itself in the pupil of your eyes  
and it is in the feeling  
which I will put into the Moon's impression  
and the Night's perception.

In a room as big as loneliness  
my heart  
which is as big as love  
looks at the simple pretexts of its happiness  
at the beautiful decay of flowers in the vase  
at the sapling you planted in our garden  
and the song of canaries  
which sing to the size of a window.

Ah  
this is my lot  
this is my lot  
my lot is  
a sky which is taken away at the drop of a curtain  
my lot is going down a flight of disused stairs  
a regain something amid putrefaction and nostalgia  
my lot is a sad promenade in the garden of memories  
and dying in the grief of a voice which tells me  
I love  
your hands.

I will plant my hands in the garden  
I will grow I know I know I know  
and swallows will lay eggs  
in the hollow of my ink-stained hands.

I shall wear  
a pair of twin cherries as ear-rings  
and I shall put dahlia petals on my finger-nails  
there is an alley  
where the boys who were in love with me  
still loiter with the same unkempt hair  
thin necks and bony legs  
and think of the innocent smiles of a little girl  
who was blown away by the wind one night.

There is an alley  
which my heart has stolen  
from the streets of my childhood.

The journey of a form along the line of time  
inseminating the line of time with the form  
a form conscious of an image  
coming back from a feast in a mirror

And it is in this way  
that someone dies  
and someone lives on.

No fisherman shall ever find a pearl in a small brook  
which empties into a pool.

I know a sad little fairy  
who lives in an ocean  
and ever so softly  
plays her heart into a magic flute  
a sad little fairy  
who dies with one kiss each night  
and is reborn with one kiss each dawn.





# Another Birth

## About The Mine

The Mine was founded in 2013 as an interdisciplinary art space, and has since evolved into an independent *art platform*. The Mine bridges artists and cultural affiliations through a wide range of advisory services, curatorial projects, and art exhibitions.

This exhibition would not be possible without the kind support of Alserkal Ave

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