Motion Within Motion, the large projection

Azadeh Emadi never met a pixel she didn't like. For sure, pixels are the proletariat of digital media, hard-working and unsung, supplying tiny pieces of colour to produce the video image. But I think Emadi's breakthrough came when she discovered that pixels inhabit a non-linear temporality that has a more profound reality than the movie on the video surface, a temporality closer to divine time.

In Emadi's installation Motion Within Motion, the large projection begins with sights and sounds around the Friday Mosque of Yazd, a dusty town in southern Iran. Yazd was a centre of the Zoroastrian religion, which believes in the cyclical nature of the universe. The Friday Mosque was built in 1119 on the remains of a Zoroastrian temple, rebuilt in the 14th century, and restored in later centuries. Now Yazd is a remade. "I am placed on a frame that is constantly moving and shifting, on the edge of going inside and out, of the country, the frame of a video, the materiality of ownership, and the government agreements that support them. In most everyone can relate to this feeling of being constantly undone and remade. At the human scale, this is especially true of immigrants, though they are changed while changing each other, internally and externally."

They are changed while changing each other, internally and externally, what it feels like to be a pixel. She writes, "Suppose we imagine all entities in the universe are turning inside out, and then inside again, while they are moving and wavering around in space. They touch and bounce, pass them by. The large video scenes, showing the skin of the perceptible world, drift by at their own speeds. We already get a sense of the ways different things pass by; we observe the passing of the seasons. The colourful tiles seem to have their own experience of time. Their shiny surfaces have reflected everything and everyone that passed by them over the years to the present day. We are drawn into their surface, the pixel is having its whole world changed 24 times per second, receiving, embodying, and reporting colors.

Like those tiles, the pixels in the digital video faithfully reflect everything that passes them by. The large video shows the visible surface of the world, passing by in human time. Each pixel in that video contributes a small shape of the overall pattern. Their colours are an intense cobalt blue, pale blue, white, a cloudy green, mustard yellow. Hard and shiny, each one has its own bumps and protrusions that deflect and absorb the light in different ways, but mostly they reflect, so the overall effect is of a limpid sheen that passes by. The small video scenes, showing the rain and shifts in temperature affected the tiles, and admire their sturdy strength.

Each pixel is a tiny flicker film. From that perspective, we can admire the algorithm that distributes responsibilities across the pixel matrix. The camera looks up at the intricate concentric patterns of the dome, and white. The large video scenes, showing the skin of the perceptible world, drift by at their own speeds. We already get a sense of the ways different things pass by; we observe the passing of the seasons. The colourful tiles seem to have their own experience of time. Their shiny surfaces have reflected everything and everyone that passed by them over the years to the present day. We are drawn into their surface, the pixel is having its whole world changed 24 times per second, receiving, embodying, and reporting colors.

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Azadeh Emadi is a video maker and media artist who experiments with alternative approaches to image making process and technologies of perception. In applying and developing aspects of classical Persian Islamic culture and concepts, her work aims to stimulate dialogue between Western and Middle Eastern cultures. Her videos and installations explore the intersection between reality, perception, technology and time, as an investigation for finding new ways of seeing that innovatively address some of the current socio-cultural and environmental issues. She is also a lecturer and researcher at the School of Culture and Creative Arts (Film and Television Studies Department), The University of Glasgow.

Laura U. Marks is a scholar and programmer who works on media art and philosophy. Her most recent book is *Hanan al-Cinema: Affections for the Moving Image* (MIT, 2015). She teaches in the School for the Contemporary Arts at Simon Fraser University in Vancouver.
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