



EDICIÓN  
IMPRESA

# Shoja Azari behind the glass

## Windows

**Curator: Javier Panera. Domus Artium. Aldehuela Avenue s / n. Salamanca. Until June 11**

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*Shoja Azari (Shiraz, Iran, 1958) reside in the U.S. since 1983. In 1988 he made his first film: The Story of Merchant. Indian Parrot, and between 2000 and 2002 his first work as a producer, writer and director: K three stories based on Kafka. Between 2003 and 2004 Mary of the Angels, an essentially experimental film. In 1997 he meets Shirin Neshat who began a collaboration that has continued to the present. He has received six awards in as many international film festivals, including Venice (2002), Thessalonica (2002), Moscow (2003) and Los Angeles (2003).*

The psychological problems that generate unfair to others and in their extreme degrees can lead to physical, psychological, sexual perversions or violence behaviors, internalizing models sexual or ethnic learned during childhood, forced experience of painful situations, as seclusion or solitude, have their most explicit in the private sphere, that is, the other side of the glass wall and demonstrations. Only when the subject dislocations reaches peak levels, their actions can happen in the public context. All short films that make up the *Windows* project Shoja Azari address some of those dysfunctions: violence, incest, alienation, infidelity, loneliness, seclusion, isolation ... And it does, as the title, placing the camera in front of the window, although sometimes the other side, or inside, when the reported event is permeable or develops simultaneously or alternately in both spaces: public and private.

So the frame is next to the shooting mode, a single plane sequence, the hinge axis of the series; procedures yet go beyond the simple formal exercise to become resources that embody meanings: the window as edge , as a border, in the first case, the temporal continuity as distancing gaze, in the second. Clearly seeking separation barriers, isolation, although almost naturally incite his break, so often lose their waterproofing, and also the spatial limits of the areas where they run private relations are broken in the works of Azari, invading public: the explosion in the room *A Family* that breaks the window literally and metaphorically, or establish a reciprocal relationship: stoning the car parked outside the house by the car man *The Lovers* and the response you receive , turn hit from behind by the vehicle owner. There is, therefore, insurmountable barriers, Azari

says. Regarding the use of the sequence shot, the author seeks a position spaced, and in that sense, anti-realist, allowing the viewer to read the story dispassionately and proceed later to his interpretation. Just the opposite of what has always claimed realist cinema: immersion, complicity, viewer identification with the protagonists of the story, which leads you to live them as true. In one of the works in this series: *A Room with a View*, a couple sitting at the TV includes a melodrama with unbridled excitement, while the other side of the window a violation that they do not perceive, imbued in the film takes place and isolated architectural enclosure for noise. The fortress-home as comfortable haven of isolation, lack of solidarity.

In *Traffic Jam*, the couple trapped in their car just revealing their reality: infidelity, she, the inferiority complex foreign man, he shows *The Passing* behind the glass pouring rain ensured the loneliness of an old man, *The View* the delusion that imprisonment has on two prisoners. Anyway, *Lulax Pharmaceuticals*, the psychological effects of labor exploitation embodied in another area of intermittent confinement: the room where telemarketers compulsively address the customer complaints deceived.

With rigorous austerity and Shoja Azari significant efficiency sets a list of current problems of modern society. And although his stories focused on personal conflicts, violations of this translucent border through which we look, eventually establish a permanent *feedback* between the individual and the social. In fact it could be said that personal dissonances are but a reflection of the collective pulse, an increasingly shaky as a result of growing unrest increased pulse. Reality evidence aggressiveness, splashing the subject to a greater or lesser extent internalized and therefore affects their behavior. The protagonists of *Windows* resolve their differences, their fears, their loneliness, their troubles behind glass, a mostly metaphorical barrier that ends up becoming private spaces exhibition spaces, ie, that brings the interior and exterior, public and private.

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