



What a Clock Reads 2014, detail, lithograph, 21 x 29.7 cm.

My work is an ongoing investigation of material and form in different artistic mediums. I display my drawings (my way of thinking) in an installation as an unfinished inventory of fragments: objects, drawings, other inventions. My works can then be experienced in a Minimalist conception of spatial relations.

When making prints, I deal with the complexities of representation. I am not interested in preserving the original or the copy, nor in the question of value. In my work *What a Clock Reads* (2014), I used a shelf to display three pieces of paper beside the drawings of each piece of paper and a pile of copies of each drawing. By making the speed of the production visible, I attempt to make representation appear to offer a reformatted time. In this sense, my works stand in the space between two copies, where time is the subject of perception. Another significant part of my practice is making objects in the form of books. I discover new forms in the process of deconstructing, dematerializing and reconstructing objects. The function of the book – as a container for some content – tends to be the focus. In my work, a book is not always an object to look at or with pages to be turned. Instead, it can be a question, an argument, a proposal or a resolution. In this way, I have no program. I try to keep as many expressive options open as possible. *Zarah Rashid*

Zahra Rashid

Real Time, Paper Time

Once is never enough. That's Zahra Rashid's take on representation. Printing – with its series – would appear to be the logical choice for her medium. Yet Rashid prefers drawing, video and installation, which tend to be unique. Even if a video can be copied, most projections are singular apparitions – as is the case for Rashid's videos. In short, she does not copy one work but multiplies her representations of objects in different media: a drawing meets a video meets an installation. Her objects are likely to come from the paper trail of scraps – waiting room numbers, receipts, reminders – which accumulate in pockets as the crumpled remains of the day. For *Untitled* (2014), she drew an image of a blank piece of paper and attached that drawing onto a much larger sheet of paper; nearby she put the actual blank piece of paper on the floor and a video camera above it; finally she projected this live video onto her drawing-paper-screen. This surface teeters between the airy presence of film and the solid obstacle of papers while confounding the filmed scrap with the drawn scrap, which are superimposed on each other. The work appears as *trompe l'oeil*, yet Rashid is a honest trickster, happy to leave her deception in full view. With its hardware and wires exposed, the installation looks haphazard but has a delicate bearing, which comes from the superimposition of media and which seems akin to an airborne feather crashing into a tree trunk. Moreover, Rashid often adds another series of drawings, which she installs in different ways: hanging them on the wall or even setting them out on shelves. With her redundant »copies,« Rashid offers not only representation but also its process; she heightens our sense of duration by fusing the real-time of the camera with the accumulated time in the drawing and, perhaps, the time of waiting spent in the original use of such scraps of paper. Here, representation has many temporalities, if not speeds, instead of creating an illusion of coequality with what is represented. A sense of duration seems significant for the next-to-instant global transmission of digital images which move faster than we can comprehend them. Yet Rashid also foils our desire to experience representations as if they were coeval with our present as viewers. What we see instead is our desire to be tricked. *Jennifer Allen*

Zahra Rashid (1987, Tehran) works mainly with drawing, printmaking and installations. Lately the artist has been exploring multiple representations of objects and collective memory. In her practice, she uses elements of chance and improvisation to unsettle decision-making processes. Rashid earned a BA in Visual Communication from Tehran University of Art in 2012 and completed her MFA studies in Medium and Material Based Art at the Oslo National Academy of the Arts in 2015.



What a Clock Reads 2014, found objects, drawing, lithograph, wooden shelf. All images courtesy: the artist.



The second stone 2014, pen on paper, 19 x 14 cm.



Original Print 2015, found object.