

Video Walkthrough | Parastoo Anoushahpour, Faraz Anoushahpour, Ryan Ferko: *Lovers' Wind*

Parastoo Anoushahpour, Faraz Anoushahpour, and Ryan Ferko give a virtual tour of their ongoing exhibition, *Lovers' Wind*. Introducing Albert Lamorisse, the French filmmaker whose death is the starting point for *Lovers' Wind*, Parastoo, Faraz, and Ryan offer multiple entry points into the story surrounding his helicopter crash in Iran.

Watch the walkthrough on Mercer Union's website:
<https://www.mercerunion.org/exhibitions/lovers-wind>

Faraz Anoushahpour: There moments in this project where the wind and this breeze is no longer a breeze. You can see the effect of the violence of this helicopter and the wind that is enacting on this village that it's going through.

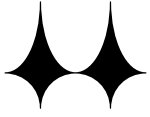
Parastoo Anoushahpour: Our solo exhibition *Lovers' Wind* looks at a film with the same title that was made in the seventies by Albert Lamorisse, the French filmmaker well known for the Red Balloon. And it kind of starts and ends with the tragic event of his death that happened in Iran while making the final frames of the film.

It's a helicopter crash that happens in Karaj Dam which is a major site in the project as well. And it's a multi-channel installation that kind of offers different entry points into the story and speculates about the voice and the authority of the image.

Ryan Ferko: We started working together in 2013 and when we started working there was really a desire and a question thinking about narration and sort of documentary and essay filmmaking practices which have this kind of authoritative voice that can articulate something over top of images and even when it's critical or political in its form and content there was still a question for us about the authority that that voice can enact over images. And so in a way we started from a question of what it would look like for three individuals to approach that narrative practice together and this kind of critical look at image-making.

The point of departure was always using the story or the question of what happened to think about how places are narrated and how myths are created and because the film is so well known in Iran, there was like endless amount of versions of the story that we were interested in thinking about and asking people about as a way to also think about exile and displacement.

Parastoo Anoushahpour: There's the obsession about the bird's eye view or the kind of looking down that he's consistently had throughout his career starting with the Red Balloon.



He was an inventor he kept inventing things. And he invented this rig that he put on the helicopter that he got famous for, he really got famous because he created that helicopter rig. I think there was this attempt in his practice to escape body and have this like, out of body kind of point of view. We were really interested in bringing him down to earth and seeing what the people that he was depicting have to say about him. There was also this kind of like a idea that if he comes back which he comes back in this project he introduces himself as Albert Lamorisse the French filmmaker.

Ryan Ferko: It's almost like another reel has been found or something impossible has been found and a new voice is coming back to speak to this history of this career but also of these images that have been created why they were created what the desires were.

Parastoo Anoushahpour: And the fact that he invented Risk to me is just a perfect little twist in the middle of everything, that the same brain created this.

Faraz Anoushahpour: The meeting point of Albert Lamorisse and his kind of personification of this roving, moving figure looking down at landscapes. And it's meeting with a kind of personification of the wind in Iran and its folklore and kind of meeting halfway. And there's kind of a romance around that that I think was interesting and you know like the romance of the wind that moves with ease and it goes beyond borders that is kind of is very situated in Iranian myths and folklore and then at the same time this romance of the helicopter. You know and it's also the seventies, you know the violence of a helicopter moving through a landscape is not something you can ignore.

When he crashed there are stories of the film also going down into the dam and coming back. And this process of something being lost and especially being damaged by water coming back being restored, cared for, conserved in different ways and then the material of the film became the sight onto which so much narrative was projected which is something that you kind of dive deep into with *Postscript*, where an archivist kind of goes over and over about what she thinks this film strip represents.

Ryan Ferko: In the exhibition space in Mercer Union what was afforded to us in the opportunity of working with in this space is just like physically situating that *Postscript* behind this tower. They attempt to explain each other but they also are unable to. Spatially that was something we really thought about a lot and we're really excited about just the feeling of those two things. you can't see them at the same time but you're aware of the presence of each of them.