

Faegheh (Victoria) Kalantari

Faegheh (Victoria) Kalantari

Volume 12, numéro 1, 2021

Structures of Anticipation

URI : <https://id.erudit.org/iderudit/1077902ar>

DOI : <https://doi.org/10.17742/IMAGE.SA.12.1.7>

[Aller au sommaire du numéro](#)

Éditeur(s)

York University

ISSN

1918-8439 (numérique)

[Découvrir la revue](#)

Citer ce document

Kalantari, F. (2021). Faegheh (Victoria) Kalantari. *Imaginations*, 12(1), 39–41.
<https://doi.org/10.17742/IMAGE.SA.12.1.7>

© Faegheh (Victoria) Kalantari, 2021



Ce document est protégé par la loi sur le droit d'auteur. L'utilisation des services d'Érudit (y compris la reproduction) est assujettie à sa politique d'utilisation que vous pouvez consulter en ligne.

<https://apropos.erudit.org/fr/usagers/politique-dutilisation/>

érudit

Cet article est diffusé et préservé par Érudit.

Érudit est un consortium interuniversitaire sans but lucratif composé de l'Université de Montréal, l'Université Laval et l'Université du Québec à Montréal. Il a pour mission la promotion et la valorisation de la recherche.

<https://www.erudit.org/fr/>

IMAGINATIONS

REVUE D'ÉTUDES INTERCULTURELLES DE L'IMAGE • JOURNAL OF CROSS-CULTURAL IMAGE STUDIES



SARAH BEVERIDGE
TALYSHA BUJOLD-ABU
FIONA COUILLARD
LINDSEY A. FREEMAN
KRISTEN GALLERNEAUX
FAEGHEH (VICTORIA) KALANTARI
RANDY LEWIS
ANDRIKO LOZOWY
KIMBERLY MAIR
BRENDA FRANCIS PELKEY
DOMINIC PINNEY
KATE SCHNEIDER
MONTI SIGG
SAHAR TE

IMAGINATIONS
REVUE D'ÉTUDES INTERCULTURELLES DE L'IMAGE • JOURNAL OF CROSS-CULTURAL IMAGE STUDIES

STRUCTURES OF ANTICIPATION

Guest Editors: Yoke-Sum Wong, Karen Engle, Craig Campbell

Issue 12-1, 2021

IMAGINATIONS:

JOURNAL OF CROSS-CULTURAL IMAGE STUDIES |
REVUE D'ÉTUDES INTERCULTURELLES DE
L'IMAGE

Publication details, including open access policy
and instructions for contributors:

<http://imaginationsglendon.yorku.ca>

Structures of Anticipation

Guest Editors: Yoke-Sum Wong,
Karen Engle, Craig Campbell

April 30, 2021

Image Credit:

Karen Engle (photography) and
Craig Campbell (digital production), 2019

To cite this article:

“Faegheh (Victoria) Kalantari.” *Imaginations: Journal of Cross-Cultural Image Studies*, vol. 12, no. 1, April 2021, pp. 39-41,
doi: 10.17742/IMAGE.SA.12.1.7.

To link to this article:

<http://dx.doi.org/10.17742/IMAGE.SA.12.1.7>



The copyright for each article belongs to the author and has been published in this journal under a [Creative Commons 4.0 International Attribution NonCommercial NoDerivatives](https://creativecommons.org/licenses/by-nc-nd/4.0/) license that allows others to share for non-commercial purposes the work with an acknowledgement of the work's authorship and initial publication in this journal. The content of this article represents the author's original work and any third-party content, either image or text, has been included under the Fair Dealing exception in the Canadian Copyright Act, or the author has provided the required publication permissions. Certain works referenced herein may be separately licensed, or the author has exercised their right to fair dealing under the Canadian Copyright Act.

FAEGHEH (VICTORIA) KALANTARI



Anticipation, as an action, may lead to several outcomes. Even the very meaning of such a word concocts images of temporal confusion and cognitive dissonance. A quick search on Google provided no relief as its definition was generalized to the situation. My understanding of anticipation is related to feelings which can have positive or negative consequences. Expectation, hope, and wishes can become entangled with anxiety, stress, doubtfulness, and conflict.

The goal of *Structures of Anticipation* was to create three to five photo-compositions of image and text. The purpose of such conciseness, beyond expressing myself as “minimalist” or “structuralist,” was also

to explore the relationship between writing and imagery, while overcoming artistic challenges. My definitions for minimalism and structuralism are interrelated and co-dependent with my cultural background, my feelings, and my artistic work ethic.

The context of my most recent work involves themes of displacement arising from my personal journey from Iran to Canada. As an immigrant artist, I wanted to represent my memories, photographic style, and academic work as a continuation of my personal and artistic development.

Through the utilization of archival material, which included visual and written sources, I was able to relate my memories, feelings and emotions with the project's goal. For instance, to visually represent a memory, I employed the style of layering which is accomplished by superimposing two images to create a new image. "Hope" depicts the reflection inside of a library overlooking the American-Canadian bridge, and the combination of the two screenshots in "Long Distance Relationship" represents the layering of memories. I also used a screenshot from social media as an inspiration for the piece "Parents Are Parents."

Memorizing my dad's conversation from a phone call and transferring my siblings' text messages from different social networking applications are examples of interacting with multiple sources for referencing my memories.

My writing technique, in contrast to my visual style, is based on fragments and dialogue. The use of fragmented writing serves a twofold purpose. First, it is akin to recalling a dream; only certain aspects or fragments are captured to explain either an event or a sequence of events.

The second purpose involves active imagination by the audience or reader to fill in the gaps left by the words. The spaces between words, sentences, and paragraphs act as pieces of a larger puzzle being constantly shuffled in the quest to make sense of the experience. The combination of my sense of humour with the bitter-sweet reality of my personal life is also significant to me.

Through my writing, the audience is allowed to explore open-ended concepts by using word-play, polysemousness, and ambiguity. For example, the words “house warming” or “warm house” and “blindness” or “awareness” invite the audience to choose one of the words based on their understandings of the work. Without imposing on the audience a particular theory or conceptual definition, readers are bound to imbue their thoughts and feelings onto the text they read.

Dialogue, as a tool in my inter-objectivity, is my most favorite technique. One cannot have a meaningful discussion with someone else if said individual were to talk in soliloquies.