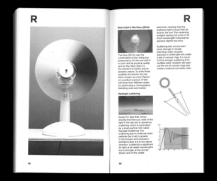
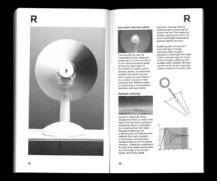
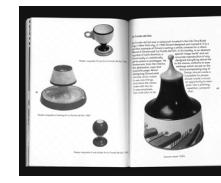


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	9-10 <b>'Path book'</b>  18 x 27 cm, 88 pages 2019  Publication collecting the results from yale-image-collection.com	pictured), references (not pictured) and a set of 25 postcards (pg.15-16) which are different in each edition of the book.		24-27 <b>Re&gt;Edit 1 &amp; 2</b>  26.7 x 19.5 cm 152 pages 26.7 x 19.5 cm, 184 pages 2019  These two books were the result of a video piece by the same name. They are each unique and made from the loose pages from 8 different books purchased at used books stores. The video explores the role of editing and sequencing as a form of collage, touching on semiotics, context and representation. Each book uses different principles as an editorial guideline.	30  <b>Transcript, Visual identity</b>  Dimensions variable 2019  Visual identity for the Yale Photography MFA thesis show. Including, invitation, on-line content, poster and map of the gallery.	Vol. 5 Issue 12, <i>Design Education</i> , designed with Kyla Arsadaja and edited by Liwei Wang.  	Writing and design as part of a research project.  The book has three distinct sections. Biography, influences and work.
4-7  <b>Critique of everyday life (Missing book Vol. 01)</b>  15 x 23 cm, 182 pages French fold 2019  This series is an attempt to replace all the books that had once been part of the collection of the Yale University Library system but had been reported missing or lost.  Each volume is a response to the title of the missing book, in this case Henri Lefebvre's 'Critique of Everyday Life.' The resulting book keeps the title, call number, size and number of pages as the original book and is housed in the library binding used at Yale libraries.	11-18  <b>Yale Thesis Book</b>  Box: 34 x 24 cm Books dimensions variable Edition of 5 2020  These boxes contain documentation on my work over the three years I spent at Yale. It is divided into six sections each with a different purpose and system.	19  <b>Paul Elliman Quale, Song poster</b>  76 x 107 cm Vellum, inkjet image transfer, plotter 2019  Poster for Paul Elliman's workshop <i>Quale Song</i> at the Yale School of Art.	20-21  <b>The Edgeless &amp; Ever-Shifting Gradient</b>  10.2 x 17.8 cm 82 pages 2018  	22-23  <b>Re&gt;Edit Video</b>  Video Sound 4:32 minutes  Hence, there are several ways to navigate the contents of this box. You can choose to start with any of the books or cards, and follow the links.  It includes an Index (pg. 12), four books on: Videos (pg. 13), Books (pg.14), writing (not	24-27  <b>Re&gt;Edit 3</b>  29.2 x 42 cm 92 pages 2019  	31  <b>Transcript, Publication</b> 20 x 25 cm, 162 pages 2019  Publication for the Yale Photography MFA thesis.	33-34  <b>Retrospecta 42</b>  22.8 x 32.2 cm 154 pages 2019  Designed with Nicholas Weltyk  Retrospecta is the annual journal of student work at the Yale School of Architecture. Part historical record, part monograph, Retrospecta seeks to capture and record the current life of the school. Documenting one academic year, each issue contains exemplary work from both the design studios and support courses. The daily activities of the school, including lectures, symposia, exhibitions, and studio reviews, are also highlighted through numerous candid photographs and quotations. The journal is edited by students and published by the school.
8  <b>yale-image-collection.com</b>  Website 2018  This website collects over 1,500 images from the Yale University Library Digital Collections. The visitor is prompted to pick one of two images, this process continues, there are 256 unique paths to collect up to nine images, after that the 'path' starts again. Since it is a PHP website, all of the information gets stored in the url.	20-21  <b>The Edgeless &amp; Ever-Shifting Gradient</b>  10.2 x 17.8 cm 82 pages 2018  	22-23  <b>Re&gt;Edit Video</b>  Video Sound 4:32 minutes  Hence, there are several ways to navigate the contents of this box. You can choose to start with any of the books or cards, and follow the links.  It includes an Index (pg. 12), four books on:	20-21 Re>Edit 3  29.2 x 42 cm 92 pages 2019  	31  <b>Paprika! 'Design Education'</b>  32 x 58 cm broadsheet 2020  Paprika! is a window into emerging discourse from Yale School of Architecture and Yale School of Art. Every issue is student-curated and aims to broadcast diverse voices in the fields of art, architecture and design.	35-37  <b>Alexander Girard: Building Worlds</b>  16.5 x 24 cm 84 pages 2018  	38-39  <b>Beinecke Library reading room and Noguchi sculpture garden</b>  30 x 22.75 cm broadsheet 2019  Self-published broadsheet  	40  <b>An anthropology of images: The legacy of the Mnemosyne Atlas on contemporary art</b>  18 x 28.5 cm Dimensions variable  First stage on an anthology of texts regarding artists and curators working with image collection in reference to German art historian Aby Warburg. This first version contains several books sewn inside a bigger book which serves as a container.  Edited and designed by me.



41-42 An anthropology of images: The legacy of the Mnemosyne Atlas on contemporary art (facsimile)

19.8 x 29.2 cm,  
218 pages

The facsimile edition is a scanned version of the 'original' keeping the container present



43-44 Go to Page 711

21.5 x 28 cm,  
1314 pages  
2018

Original encyclopedia 'The Volume library' published in 1931 by the Educator's Association.

In the card catalogue of Sterling library there is a secret and unofficial collection, it contains texts, pictures and other objects. Each of them is stored in one the drawers which have a number from their previous life as an index of the libraries catalogue.

This is one of in a series that documents the contents of this 'archive'.

'Go to Page 711', uses an encyclopedia published in 1931, the same year the library opened. In it there are transfer of the scans

of the images, texts and objects in the collection, all in 1:1 scale. There are also colour ribbons with printed instructions on how to navigate the book.



48



Before/ After, installation

370 painted postcards  
2018

My piece for the first year MFA show. A work resulting from Karel Martens workshop at Yale.



49-50 Before/ After, publication

26 x 37.5 cm,  
62 pages  
2018

Publication on the Before/ After installation.



46-47 Abbas Kiarostami, 3 films

12.4 x 22.9 cm,  
170 pages  
2018

Anthology of texts on three Abbas Kiarostami's films: *The Wind Will Carry Us*, *The Taste of Cherry* and *Close-Up*.

Edited and designed by me.

51 Vikend Magazine

21.5 x 29.8 cm,  
254 pages  
2017

A trope of a fashion magazine which examines two new wave films, the Czech film *Daisies* by Vera Chytilová and the French film *Weekend* by Jean-Luc Godard.

The book uses only stills from both films as ads,

editorials and content for article. The accompanied texts are a collection of essays, interviews, etc speaking on the themes of both works.



52

Microcosm 3

19 x 28 cm, 181 pages  
2018

This book is the third and last in the series dealing with the card catalogue collection at Sterling library. (See *Go to Page 711*.)

Since some of the objects in the drawers were missing I asked different people to replace them with images. This book is a collection of research both visual and written around the objects that were found.



53-54 Poster for Nontsikelelo Mutiti's lecture

43.2 x 55.8 cm  
Riso poster

Poster announcing the lecture of Zimbabwe-born graphic designer Nontsikelelo Mutiti at the Yale School of Art.

Designed at Studio Manuel Raeder with Manuel Raeder and Sylvia Lee.



55

Costume Ball

Visual identity and posters for the Costume Ball hosted by the Yale University Art Gallery.



56

Michael Beutler

210 x 265 mm,  
288 pages  
2020

The publication, presenting the artist's own classification system, is a congenial travel companion into the world of Michael Beutler's artistic practice. It functions as a field guide and helps to decipher his heterogeneous production via its components, tools and production methods in relation to specific sites and situations. The texts give insight into the background story and construction of each work based on various specifications.

Designed at Studio Manuel Raeder with Manuel Raeder and Sylvia Lee.

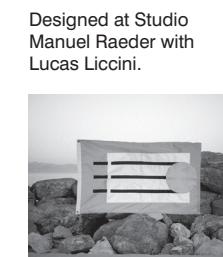


57

Ruth Ewan, It Rains, It Rains

23 x 30 cm, 88 pages  
2019

*It Rains, It Rains*, the first solo exhibition of the Scottish artist Ruth Ewan in France, borrows its title from the folk song *Il pleut, bergère* written by the French revolutionary poet, actor and politician Fabre d'Églantine, who is said to have calmly recited the lyrics before his execution in 1794.



60

Mural for Nowadays

2017

Commissioned designed for mural at Queen's bar and club Nowadays started by Justin Carter and Eamon Harkin from Mister Saturday Night.



61 Object\_ify 139

2013-2017

I started Object\_ify 139 in the summer of 2013. It was part store, part exhibition space. Each month different events, readings and shows took place.

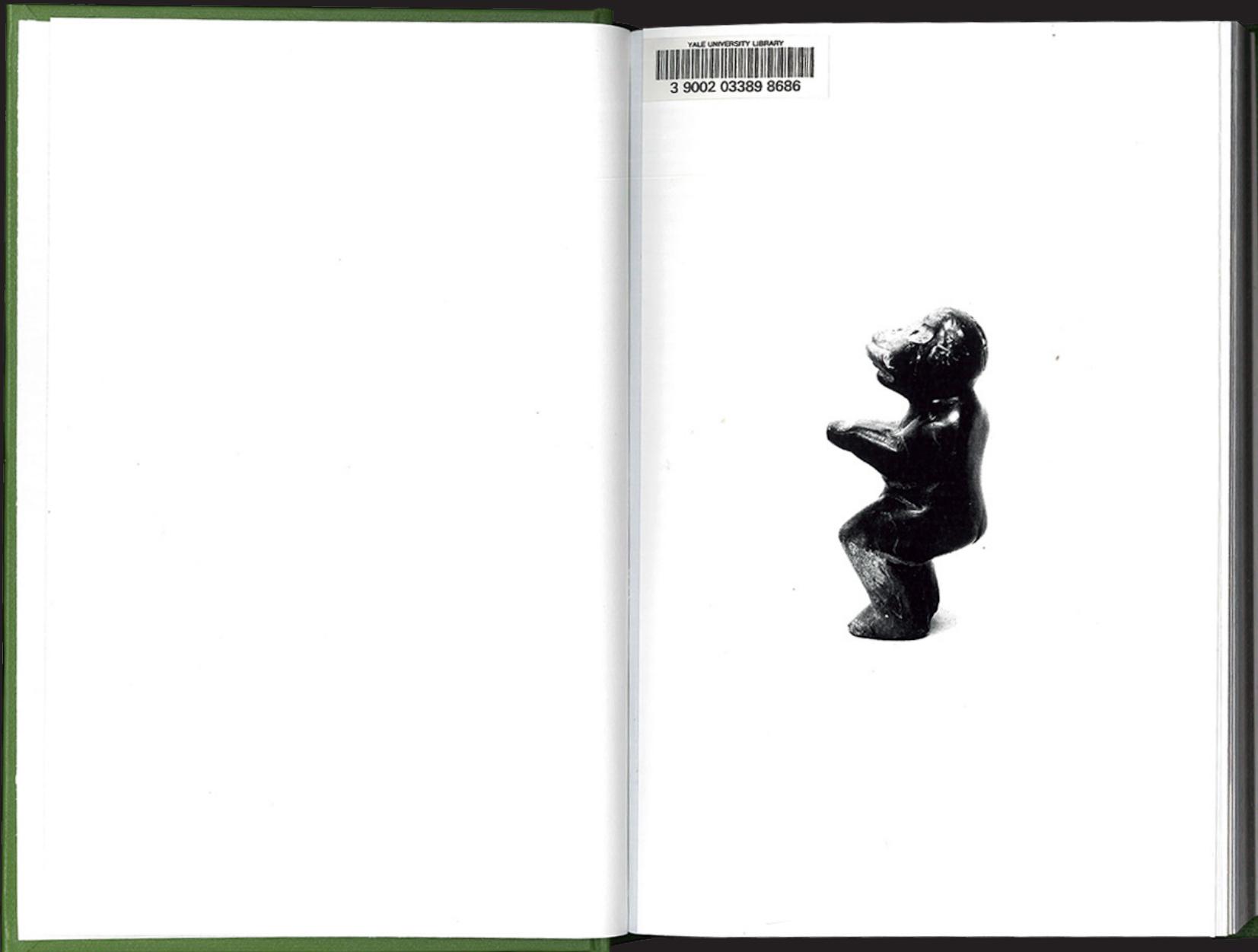
58-59 'Flags' show

The flag show took place at the Ace Hotel in LA.

I was asked by the cultural team at the hotel to produce a show for the space in LA. I asked 8 artists and designer to design a flag which stood for a value or idea that they saw threaten by the current government.

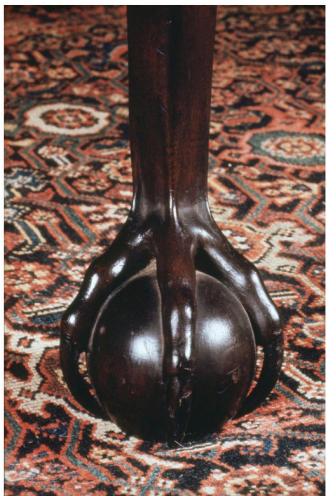
I was in charge of the art direction for the promotion of the event, the publication and I designed a flag as well.



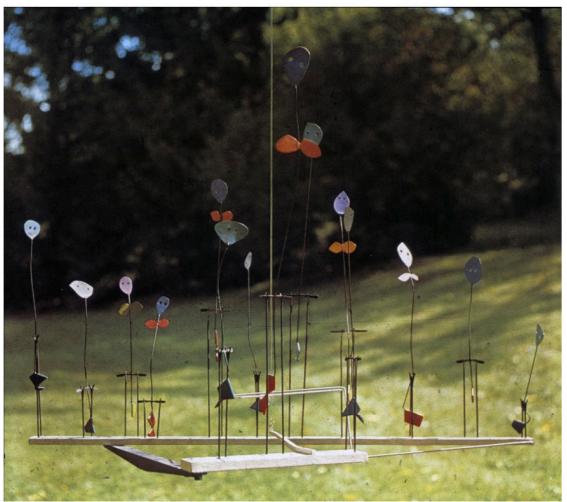






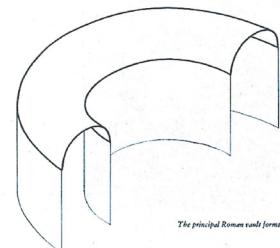
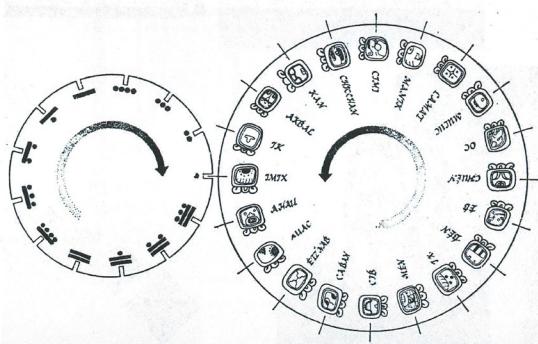
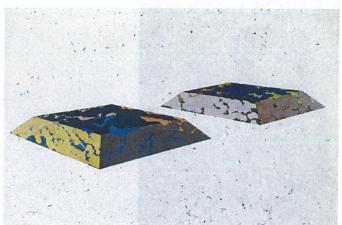


or





Tuan Pham  
Title: Lines make shapes



The principal Roman vault forms











Poem: A Letter to Someone Living Fifty Years From Now by Matthew Olzmann

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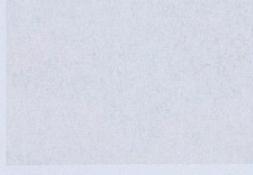
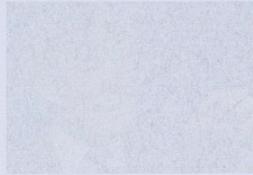
And

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V. 10

Poem: A Letter to Someone Living Fifty Years From Now by Matthew Olzmann



V. 11

### A Microcosm 2

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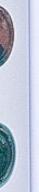
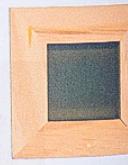
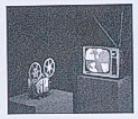
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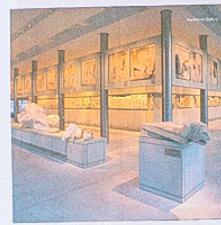
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V. 32

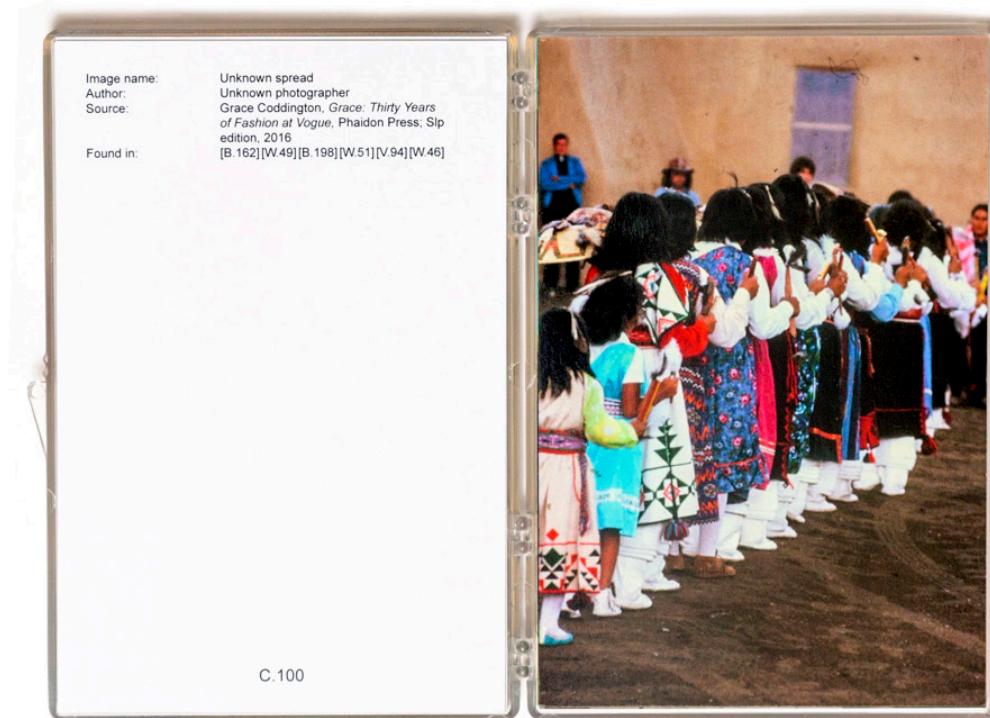
### A Microcosm 2



### A microcosm A

V. 33



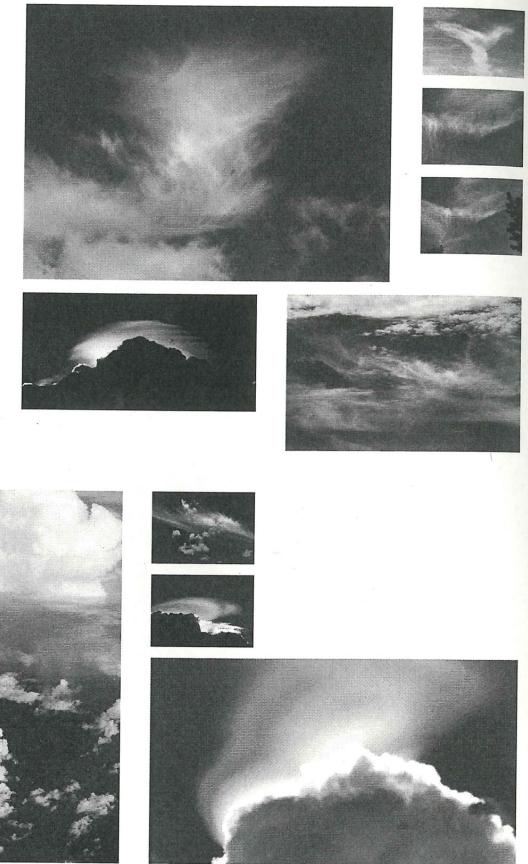




Poster for Paul Elliman's workshop at YSoA (crop)



C



16

C

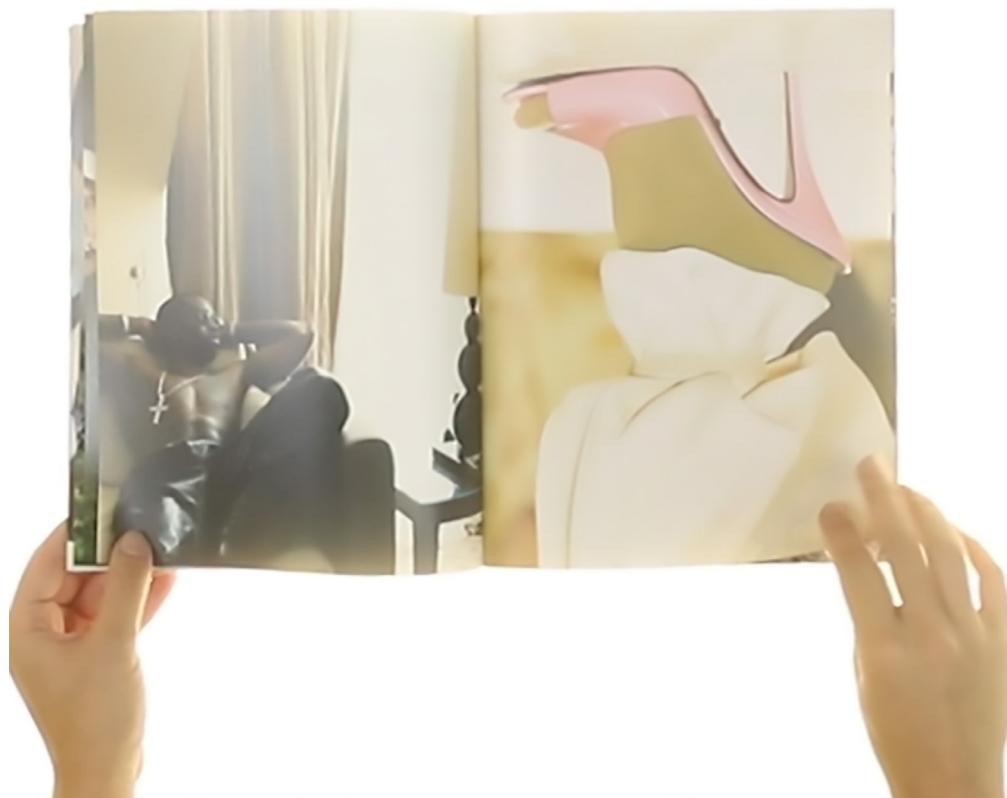


17



2019

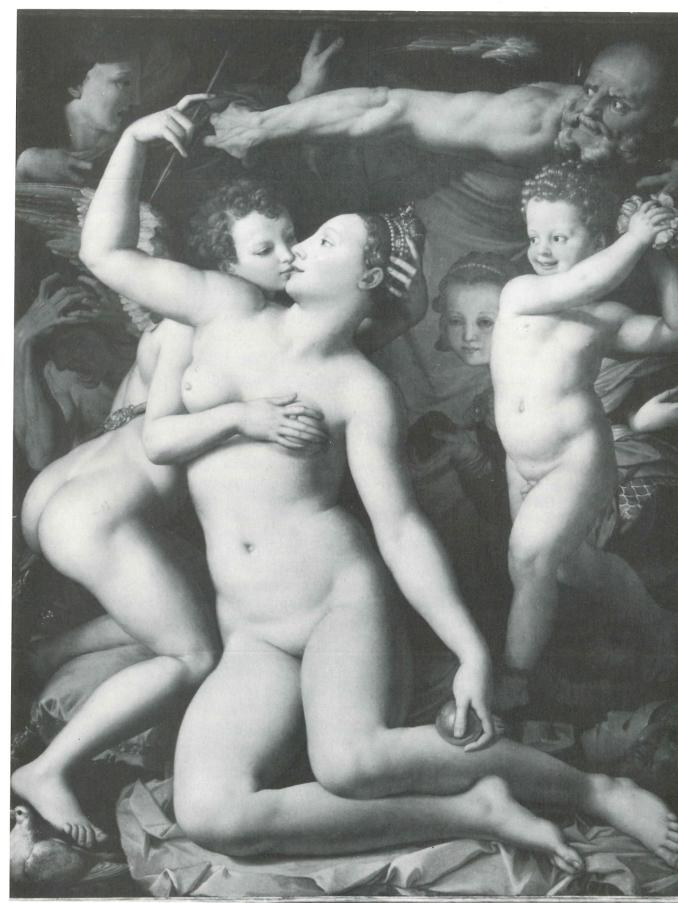
Still Re>Edit Video



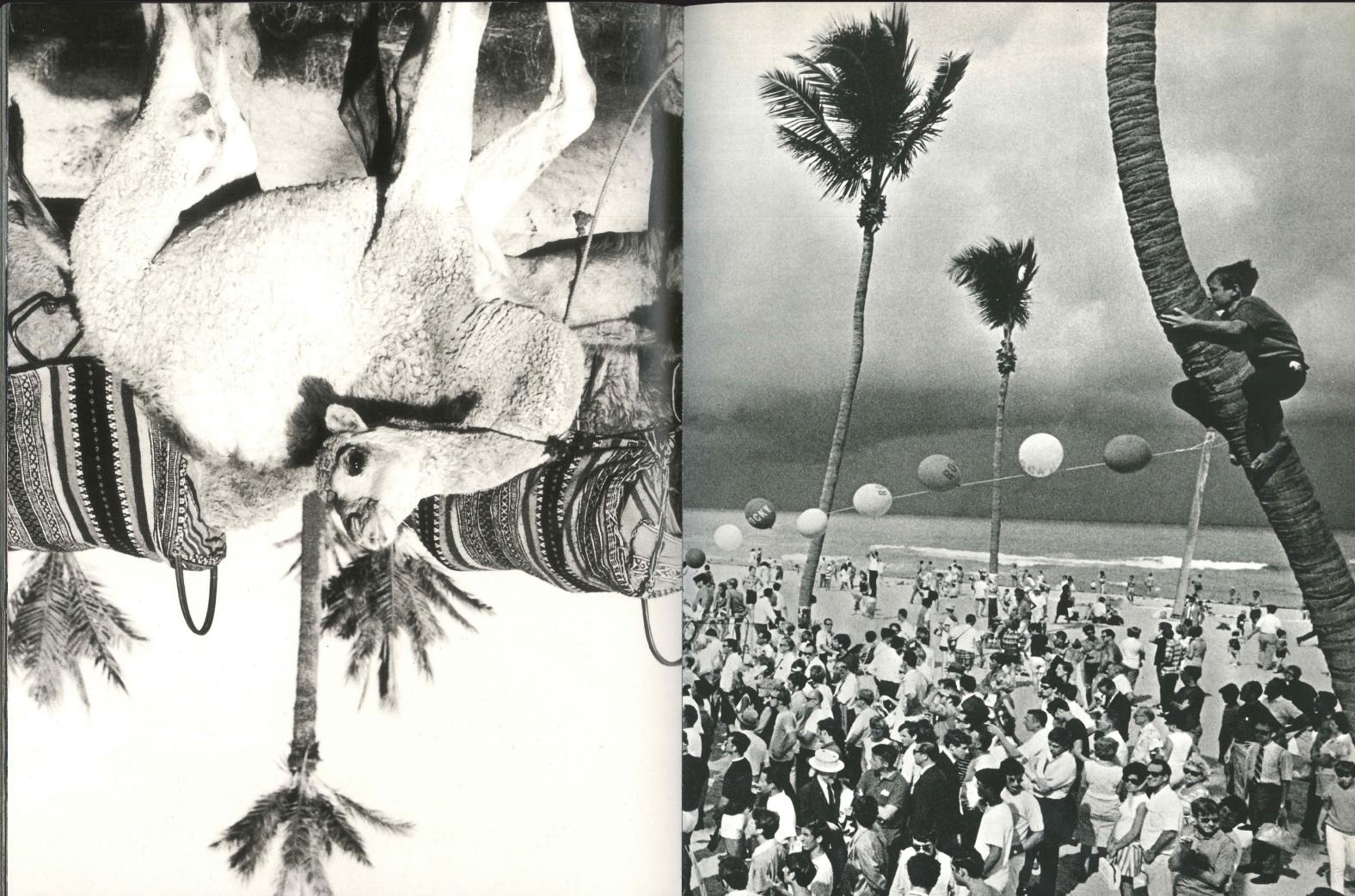
2019

Still Re>Edit Video













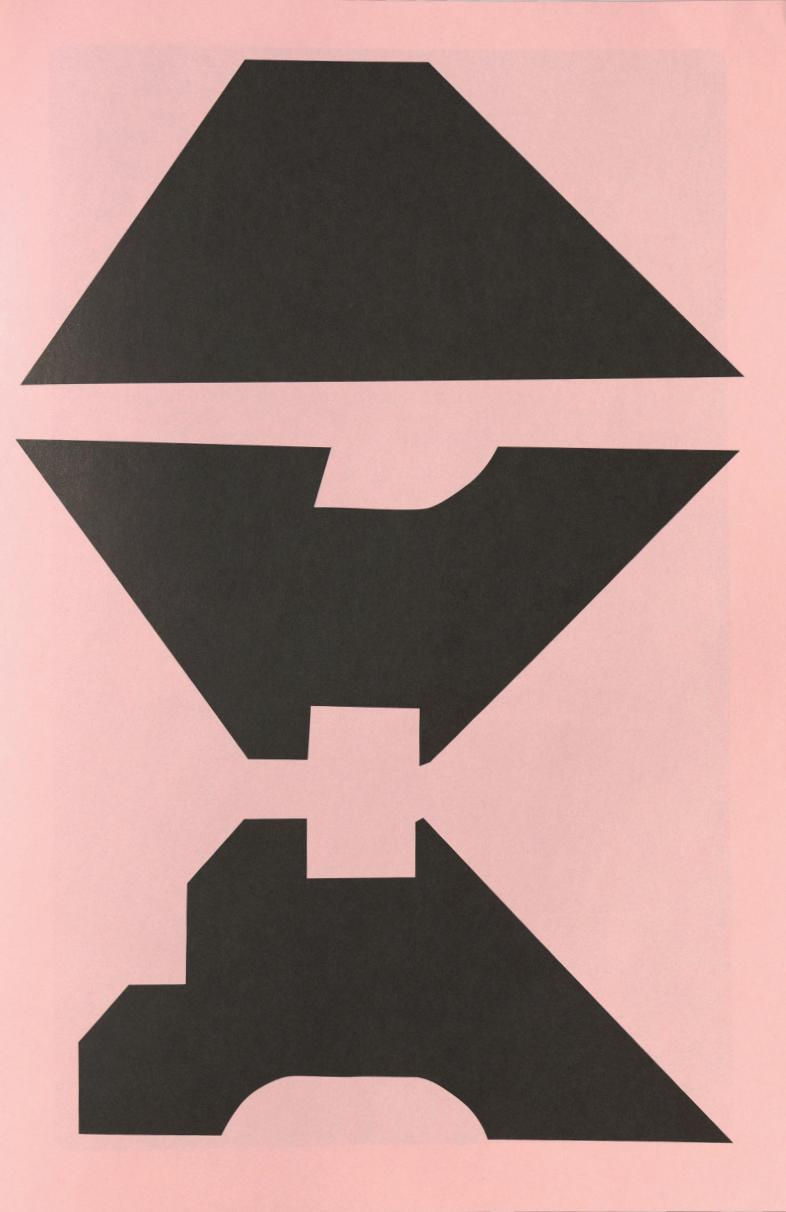




81









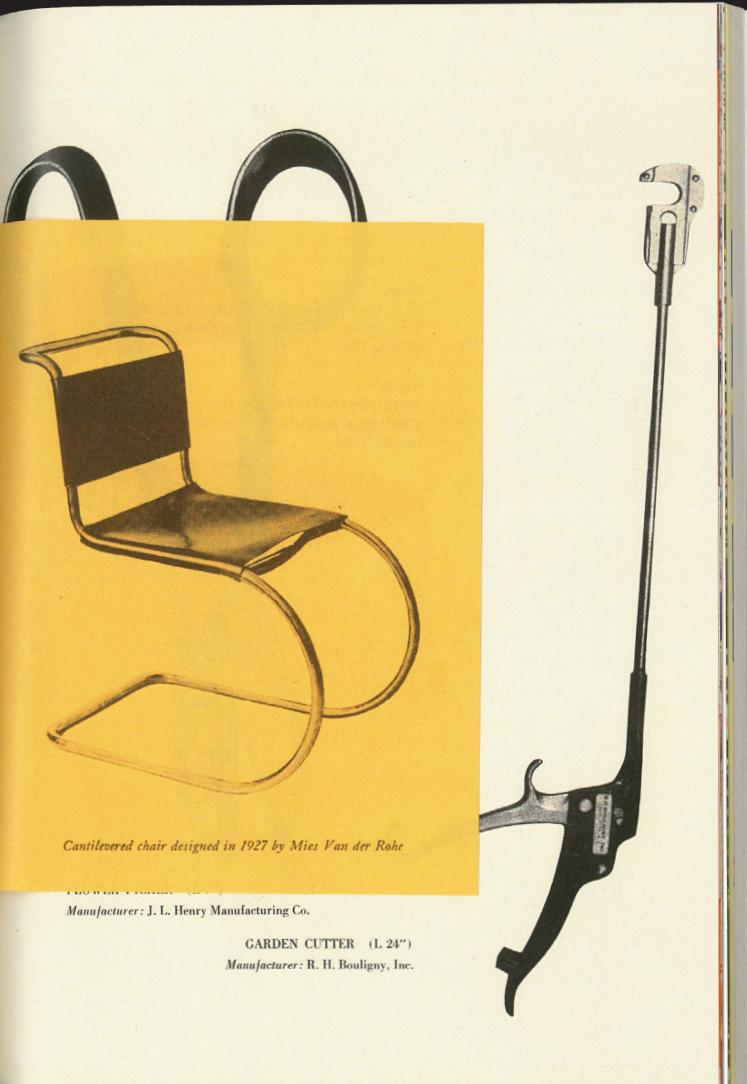
space for folk art, jewelry and textiles. During his time in Detroit he also completed multiple commissions for office interiors including ones for Ford and Lincoln.

24

One of the first formal exhibition that Girard designs and curates is For Modern Living for the Detroit Institute of Art, starting what would be a great career organizing sourcing, designing and curating exhibitions. He also designed the catalogue for the exhibition, in which his avant-garde vision is palpable. In the foreword he states: 'Wherever we go and whatever we do, design is always with us- making itself felt in our lives. Physically, good design can go far to increase the efficiency of our actions. Spiritually it can add much to our enjoyment of things around us. So it follows that in a very real sense how much we know about design is a large measure of how much we get out of life.'<sup>19</sup>

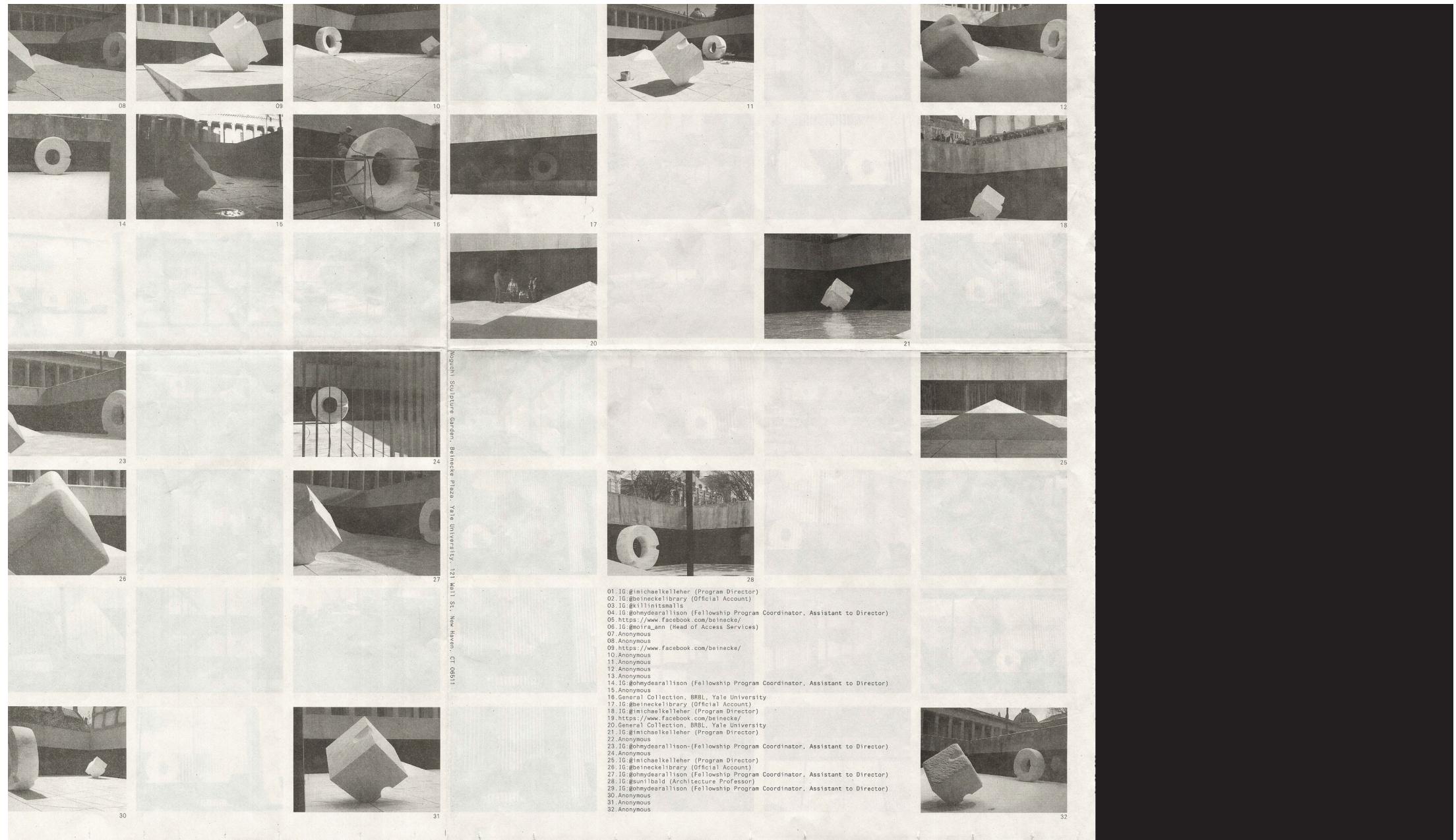
Due to the recommendations of Charles Eames and George Nelson,

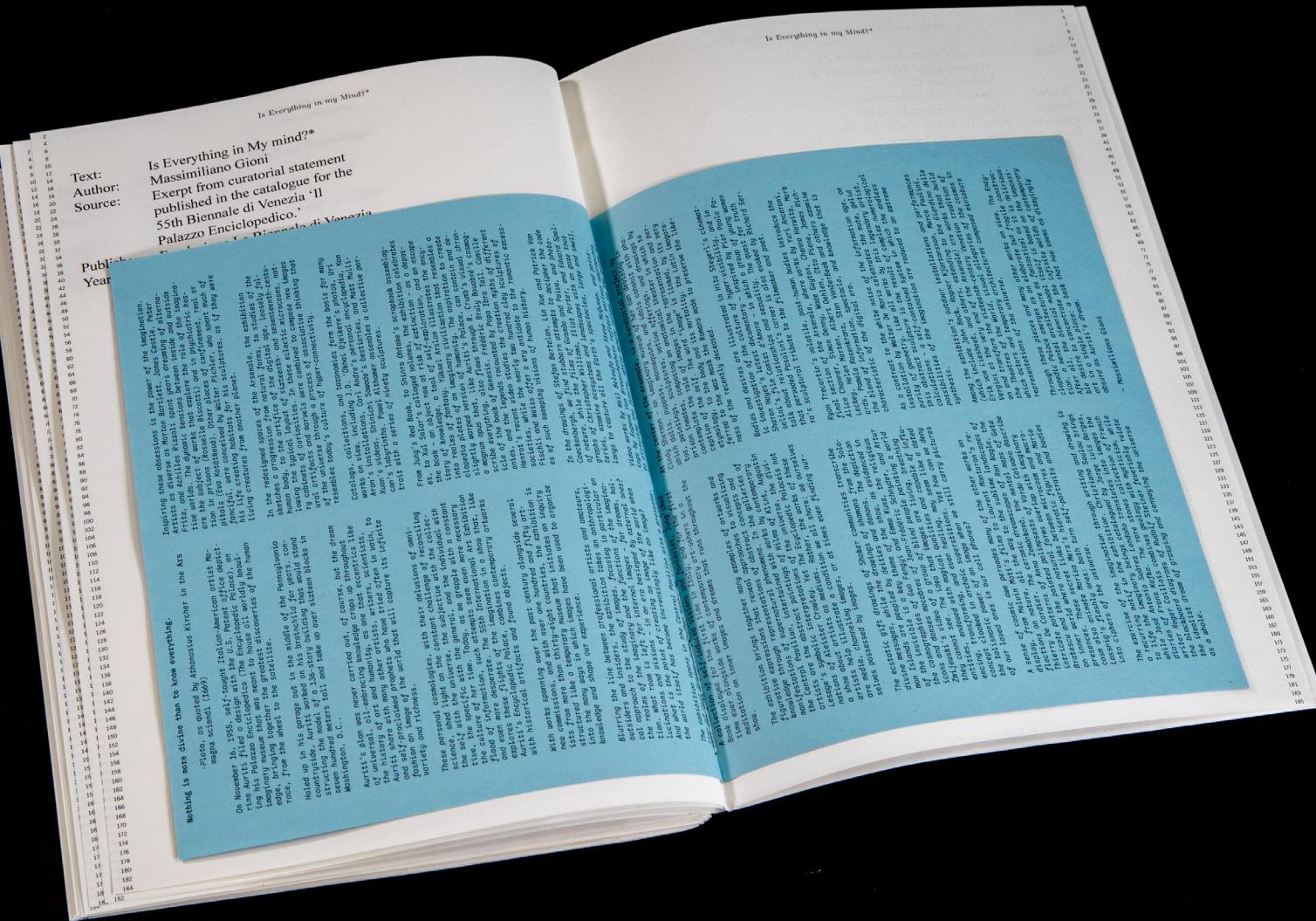
\*Girard, Alexander H., and W D Laurie, editors. *An Exhibition for Modern Living*. The Detroit Institute of Arts, 1949.

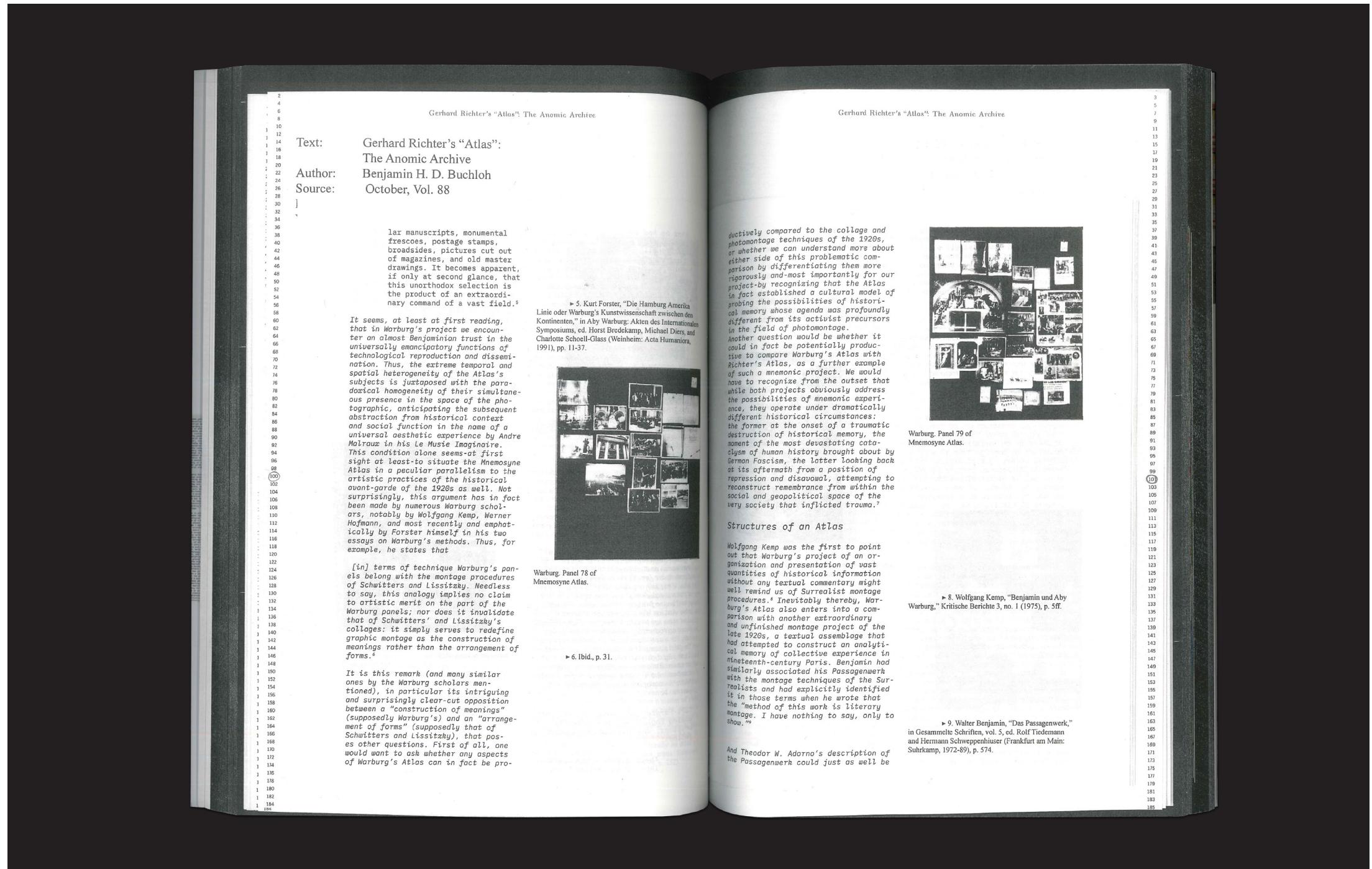














## PRONUNCIATION OF MYTHOLOGICAL TERMS

**KEY TO PRONUNCIATION**

ste, climâte, fûre, an, ãmount,  
art, apt, finál; èke, èvent,  
bênd, decent, hér; ire, îfl;  
told, ônly, ôrdeal, hòp, cõn-  
note; fuse, unify, spûrn, cûp,  
circûs, mõon, cõols.

## MYTHOLOGICAL PRONUNCIATIONS

chates (â-kâ'tez)  
chelous (â-ké'lûs)  
cheron (â-ké'rôn)  
chilles (â-kil'ez)  
staeon (ak-té'ôn)  
lmetus (ad-mé'tüs)  
onis (â-dô'nîs)  
rammeled (a-dram'me-lech)  
eus (é'jë-us)  
is (é'jîs)  
le (é'gle)  
urus (é-lu'rûs)  
eas (é-né'ës)  
us (é'-lûs)  
ulapius (é'skù-lâ'pi-us)  
er (é'slr)  
n (é'són)  
memnon (ág'a-mem'nô)  
iman (â-rí-mân)  
jâks (â'jâks)  
tor (â-lâs'tôr)  
stis (âl-sës'tîs)  
to (â-lek'to)  
tryon (â-lek'tri-ôn)  
dur (âl-fâ'dûr)  
eus and Arethusa (âl'fë-üs)  
d ár é-thû'sâ  
irat (as-sé-rât')  
aea (âl-thé'a)  
zons (âm'a-zõn)  
rosia (âm-brô-'zhi-â)  
non (âm'õn)  
phion (âm-fi'õn)  
eus (ân-sé'üs)  
nises (ân-ki'sêz)  
romache (ân-drôm'â-ké)  
romeda (ân-drôm'-é-dâ)  
irvadel (ân-gur-vâ'del)  
eus (ân-te'üs)

A PENNY FOR YOUR THOUGHTS page 997 right/bottom

Baal (bâ'äl)  
Bacchus (bâk'üs)  
Balder (bôl'dér)  
Balmung (bâl'moñg)  
Banshee (bâñ'hi)

Barguest (bâr'gues')

Beelzebub (bêl'zé-bûb)

Befana (bè-fâ-na)

Bellerophon (bâl-lôr'ôfôn)

Bellona (bâl-lô-nô)

Belphegor (bêl-fégo'r)

Belus (Bâl'u)

Berenice (ber-en-îs)

Bertha (bûr'thâ)

Bifrost (bêfrést)

Bilskirnir (bél'skér'nér)

Bona Dea (bôna dêâ)

Boreas (bôr're-âs)

Bragi (brâ'gë)

Brahma (brâ'mâ)

Briareus (bri-â'rê-üs)

Byblis (bib'lîs)

Concordia (kõn-kôr'di-â)

Consentes Dii (kõn-sõn'têz dî'i)

Cophetua (co-phet'u-â)

Corybantes (kôrl'-bân'têz)

Cressida (kré'si-dâ)

Creusa (kré-ü'sô')

Cronos (krô'nos)

Cupid (kû'pid)

Cybele (sî'b'è-lë)

Cyclops (sî'klöps)

Cyparissus (sîlp-â-rîs'ü)

Cytherea (sîth'ér-â)

Dag (dâg)

Dagon (dâ'gön)

Daikoku (dîkô'koo)

Danae (dân'â-â)

Danaides (dâ-nâ'l-dêz)

Daphne (dâf'né)

Daphnis (dâf'nîs)

Deiphobus (dê-if'bô-bûs)

Delius (dêll'üs)

Delphi (dêl'fi)

Endymion (én-dîm'î-ón)

Enyo (é-nî'ô)

Eolus (é'o-lus)

Eos (é'ôs)

Epaphus (ep'â-fûs)

Erebus (ér'é-bûs)

Eris (é'ris)

Eros (é'rôs)

Erytheia (ér'i-thé'â)

Eumenides or Ernyes  
(ú-mén'i-dêz) or (é-rîn'îs)

Eumorlpus (ú-mô'rl pûs)

Euphorbus (ú-fôbûs)

Euphrosyne (ú-frôs'î-nê)

Europa (ú-rô'pâ)

Eurydice (ú-rîd'i-sê)

Eurylochus (ú-ri'lô-kûs)

Eurystheus (ú-ri's'thûs)

Eurytos (ú-ri'tôs)

Evadne (é-vâd'nê)

Excalibur (é x-cal'i-bur)

Fafnir (fâv'nér)

Fâni (fô'ni)

Fânta (fô'nûs)

Fântas (fô-lîs'î-tâs)

Fâng

Fârâ

Fârtu (fôr-tû'nâ)

Frekî (frek'ë)

Frey (fri)

Freyja (fri'a)

Frigga (frîg'gâ)

Frodi (fro'di)

Furies (fû'rîz)

Fylgie (fél'gye)

Gabriel (gâ'bri-ël)

Gaea (jé-a)

Galatea (gâl'â-tê'â)

Ganesa (gâ-nâ'sâ)

Ganymede (gân'î-mé'de)

Garm (gärm)

Genii (jé-nî-i)

Gerda (gér'dâ)

Geri (gér'ë)

Geryon (jé'rî-ön)

Giallar (gyâl'lar)

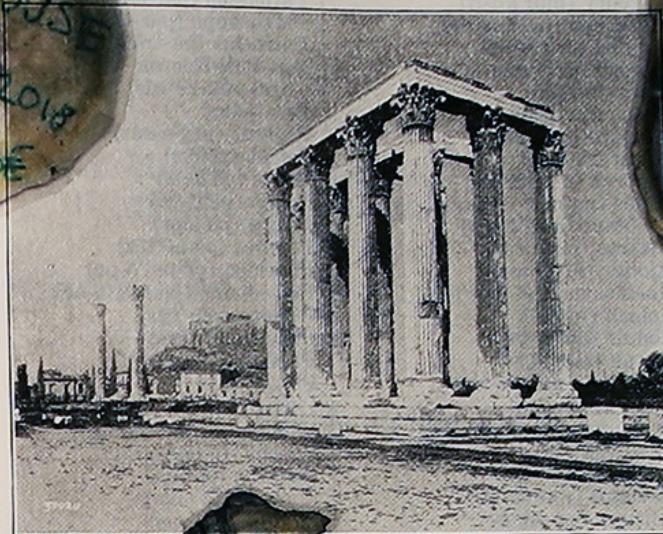
Ginungagap (gin'nôon'gâ-gâp)

Gladshaim (glâts'hâm)

Glasir (glâ'sir)

Glendoveer (gléñ'dô-ver')

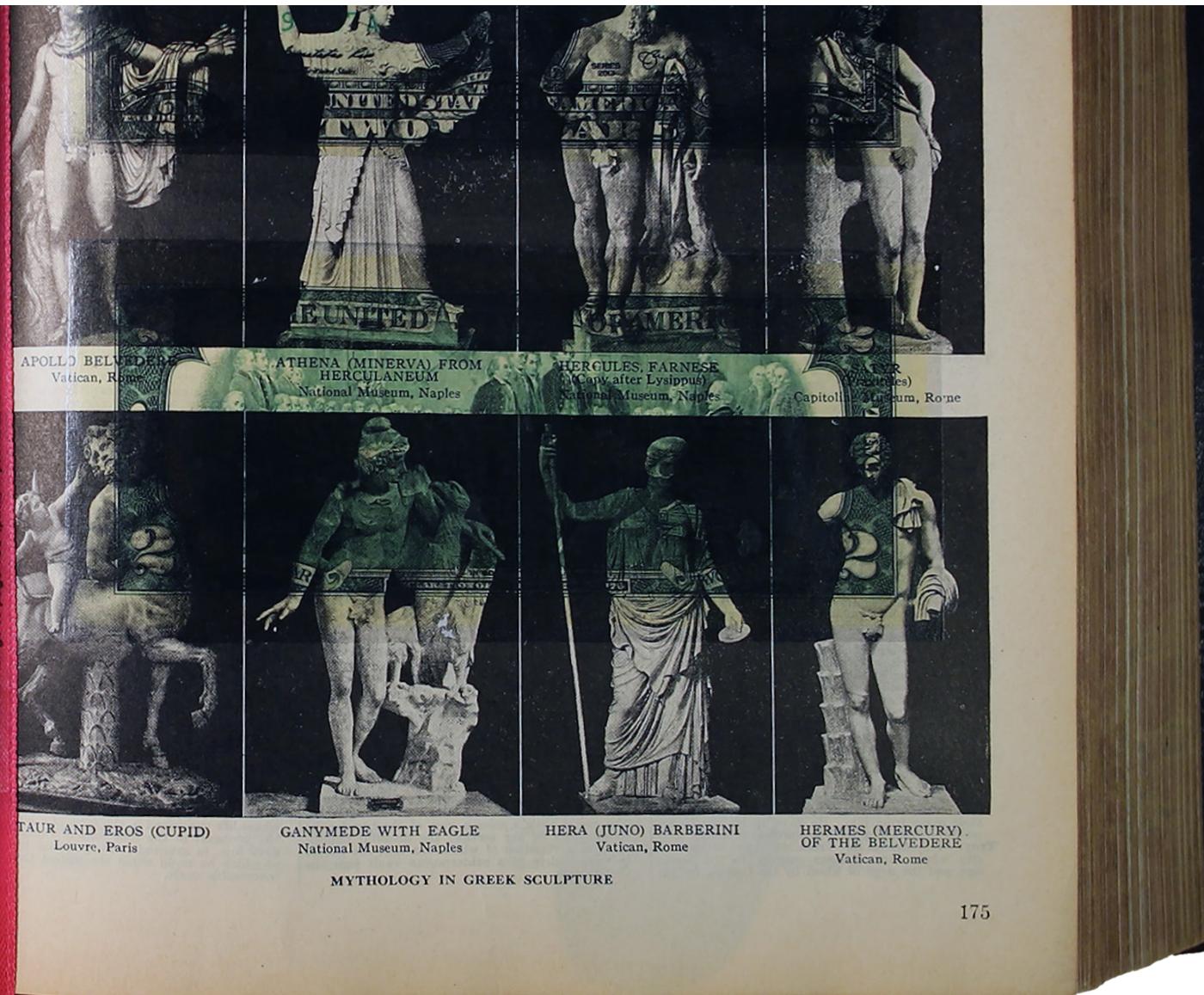
Gnome (nôm)

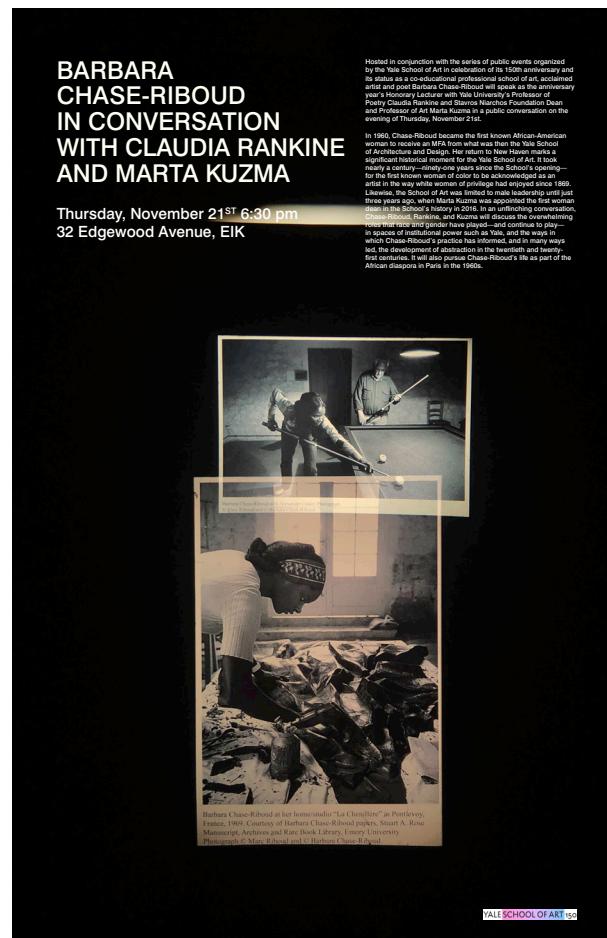


The majestic columns of the Temple of Zeus with the Acropolis in the distance, Greece.

Publisher Photo Service

test confusion and  
is said to be the  
principle.  
Romans worshipped  
the sun as a  
god of light, and in  
him Phœbus; yet he  
was not the sun,  
but a supposed  
double of the sun,  
and Eros. He was  
presided over sleep  
and dreams.—Among German  
arition seen in the  
day, by those who  
aberg, the highest pe  
A fabulous monst  
answer should be found  
us having explored it  
immediately flung back.  
The form of the monst  
of a winged bull  
always in a fury  
chinxes are reported  
t suit the fancy of the  
Greeks, who were noted  
for the boldness  
in the term 'monst'.  
r of the infernal  
uch veneration that  
ath being invisible,  
according to the  
own by seven gash  
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mph, who, being pur  
Ladon, and was trans  
sed into a red dragon.  
ather of Peleus and  
(some say the son of  
d in the love which  
he waters of which  
ink, while overdriven  
also receded with  
h also receded with  
The English were  
me.  
Tarpeius, who, placed  
ess on the Capitol, was  
bracelets. As they  
upon her, she was  
I was called the Tarpeian.  
under the earth in a  
when their father  
music of Orpheus  
caused the condemned  
time, has come to me  
which the gods will  
Penelope and Ulysses  
year he went in search  
aid of Minerva, he  
covered his mother Penelope  
e Muses, daughter  
the presided over them.





puts it, "connected to the economy". "There was a lot of competition at the factory between the men to hold onto their jobs ... ", he says. "[E]veryone displayed themselves, pushed themselves forward to please the boss." So the ceremony the filmmaker came to document is - no doubt like his own work as a filmmaker - compromised by its position in an economic system predicated on the exploitation of abstract labour, in which people appear to one another not as subjects but as objects, and in which one subset of people - those who do not own the means of production - must sell their labour power to the subset of those who do to survive. This world puts serious pressure on the very possibility of authenticity, understood as a commitment to living for oneself rather than acting for the eyes of others. Robert Pippin characterises it in terms of a worry "that everything that one does might not be one's own but rather everywhere already has taken account of others", a worry about "social independence and genuine individuality".<sup>13</sup> What I take the filmmaker to have learned, then, is that his own idea of a village populated by locals living in an entirely different world was a projection: that the image of tradition with which he was working - a particular image of a pre-modern experience of meaning, perhaps even a mythical experience of it - is a kind of fantasy. It is not quite that the villagers are inauthentic, but that they too are subject to the same pressures and worries, and so that they live in his world.

13. Pippin, *After the Beautiful*, 92.

14. Nancy, *The Evidence of Film*, 34.

15. Nancy, *The Evidence of Film*, 36.

16. Nancy, *The Evidence of Film*, 40.

17. It may be worth invoking Robert Flaherty's 1922 film *Nanook of the North* here, which records the daily life of an Inuit man and his family. The movie is famous not only for being perhaps the first documentary, but also for how its director staged certain important scenes. As Rothman puts it:

Flaherty did not, in the manner of a cinema-vérité filmmaker, simply film Nanook and his family going about their lives. Many actions on view in the film were performed for the camera and not simply "documented" by it. The filmmaker actively involved his subjects in the filming, telling them what he wanted them to do, responding to their suggestions, and directing their performance for the camera. (*Documentary Film Classics*, 1) Rothman goes on to argue that the

film "is implicated" in the destruction of "Nanook's way of life" because it was sponsored by a French fur company, and so participates in importing into it "the social and economic structures of Western civilization" (2). I wonder, however, if some might regard Flaherty's acts of filming in similar terms, as they effectively required Nanook and his family to perform rather than simply live their lives. As I believe Rothman demonstrates, however, this would be an oversimplification, insofar as "Nanook's relationship to the camera, the camera's relationship to him, is part of his reality, part of the camera's reality, part of the reality being filmed, part of the reality on film, part of the reality of the film" (3). Regardless, something profound -and deeply relevant to Kiarostami's own concerns -is captured in that very oversimplification. The field of problems that Rothman is both invoking and attempting to demystify here is like a synecdoche of the metaphysical attachments and desires-as well as the anti-metaphysical lessons

-displayed and undergone by the protagonist of *The Wind Will Carry Us*.

18. ... If the latter, then he must possess a particularly sadistic version of what Fried calls a "sensibility or mode of being... corrupted or perverted by theater" ("Art and Objecthood", 168). I treat Fried's concept of theatricality in Chapters 4 and 5.

19. Initially it had been held back from Cannes, apparently on the grounds that it had not already been shown at Tehran's Fajr Film Festival, then a condition of submission (see Elena, *The Cinema of Abbas Kiarostami*, 123). After some negotiation between the Iranian Foreign Minister Ali Akbar Velayati and Cannes director Gilles Jacob, the film was eventually submitted, arriving after the official deadline (see Farshmand, "Perspectives on Recent (International Acclaim for) Iranian Cinema", 95). Farshmand goes on to highlight a wider issue: "Iranian filmmakers cannot independently submit their



answered, "Now I try to censor myself while I make the film, so that they do not have to do it afterwards" (Donmez-Colin, 2006: 56-57).

To be clear, I am not calling Kiarostami out on, nor accusing him of, anything. I take everything he says, including the contradictions, to be true. The heart of the matter is the obsession of interviewers. As a famed director, as an authority figure, we hope that he has the right answer, unlike us; or that, unlike us, he is not lacking. The ideological, peaceful gaze of classical Lacanian theorists assumes that the director is serving the powers; it is hard to argue that Kiarostami does. It is fair to say that his works are not political in the way Ghobadi's are, but Kiarostami's works are politically disruptive because they question the coordinates of the symbolic map.

A metaphor that Lacan has used to explain his ethics, borrowing from Heidegger, actually, is the "empty vase" (Lacan, 1988: 120). Like a vase, the goal of analysis and art is not to give us fullness but to represent the lack, the emptiness, the finite unjustifiability of the status quo. Since the empty or the lack cannot be represented as such, it can only be "framed" or "encircled" (Stavrokakis, 1999: 71-98). A vase is beautiful but it is hollow; it gives shape to the empty by dwelling around it. In Lacan's machine, it is  $S(0)$ , or, in French,  $S(A)$ : the signifier of the lack of the Other. The  $O$  of the Other ( $A$  of Autre) is barred, like the barred subject  $S$  because it indicates that the Other has no other, or that the Other is groundless. Fantasy is an attempt to cover up this bar in the Other, the real of the Other. By barring access to the "essence" of Sabzian as evil, Kiarostami is not absolving him. He is not quite protecting him either. He is refusing to have us "figure" him out as a further proof-for ourselves-that there is no lack. Though encircling the real is the mark of all great art, in a totalitarian regime, particularly the religious variety, this encircling is even more urgent and important. All symbolic orders make the claim to fullness to ground their authority. Democratic societies, at least in theory, even through voting, are supposed to acknowledge the lack, the impotence of the system (Stavrokakis, 1999: 122-27). Totalitarian systems-as the name rightly indicates-operate through a claim to totality. When they use religion for their purposes, their failures or lacks are better covered up under the name of God. By remaining on the surface of things (Dabashi, 2007: 284), Kiarostami dwells on the holes. Recall that Sabzian's mother reminds everyone in court that her son is a descendant of the Prophet. Yet the Muslim values of charity, religious compassion, the welfare of the poor, all that the regime's ideology pretends to accomplish, are exposed. Kiarostami's themes, but especially his editing style, are similar to Lacanian scansion because he "punctuates" and forces pauses and shifts in the symbolic narrative, not because those



















