

PLATFORM

CENTRE FOR  
PHOTOGRAPHIC  
+ DIGITAL ARTS

Nabil

A SOLO EXHIBITION

Azab

You are  
not  
very  
far  
away

14 JUNE–  
20 JULY, 2024

# i. Light

## Light, as it is, wields obsession.

It cannot be unseen. It punctuates everything. It vibrates under the skin of every object, humming. Our ability to “see” is about light. We swallow up light and refract it inward and dream it into something sensemaking.

Discrete objects demand illumination in order to be seen. Their colours wrestle for dominance. Blue and violet get scattered by oxygen and nitrogen in the air. Yellow and red cut directly through. A primordial contract.

Import is afforded to signs by way of their significance. Data is a collection of signs, expressed as a murmuration. Matter is an expression of data. A silhouette is never not radiant.

Seeing a cherished friend in the distance after a very long absence makes one eye’s instrumentally sensitive to their irradiance.

# ii. Phenomena

## Light makes for miraculous, alive phenomena.

Our perception of the sun and moon are so tenuous that an eclipse registers as a new, third thing rather than a sum of the two. Sub-sun. Proto Moon. Warm mirror.

We worship at light in our mechanical rendering. We eat it. Seeing is homage; It makes machines of us all. Our perception of light is obsessive, constant, mechanical, fetishistic, and therefore natural.

The unstable resonance of light gives us personalized holograms of ideals to cast on strangers. We seek familiarity, validation and resurgence in a thousand passing faces.

Yes, there is an urban folklore of solid state. We were never meant to see so many faces or meet so many glances. You may find that you are being surveilled, glancing up at an apartment window and drinking in the disquiet of looking at being looked upon, surveilled by a symmetrically arranged propagating light beam, a mirror-face. You may find you are being surveilled as you circulate the room. You may be seen and socialized. The repetition of social terms and compulsive greetings breeds harmonic potential.

# iii. Interaction

Phenomena, defined as an unexplained event,  
or a remarkable alive thing. Phenomena, plu-  
ral, engages complicity.

If mirrors are reflectors of light then a face is a mirror, and a shared gaze is infinite.

In a vacuum, a magnetic and electric field combine to produce the speed of light, a vacuum like a room say, or the overhang of a bus stop, warm quantum thread stretching between shivering bodies in mutual orbit, interrupted by the cutting of cold air.

“Although palpable matter may appear to be continuous... it is composed of discrete electrical charges.” Touch.

“Interference results from the superposition of two electromagnetic waves. Or, the mechanism by which light interacts with light.” In effect, a conversation accompanied by touch.

The discomfort of suddenly sharing a seat in close proximity with a stranger, demanding touch, hurls us into a single breathing mode of vibration. This inspires a fastidious catalogue of the offending body. Its pace of shifting movement, its trembling, its beating, its rattling breath, acrid scent and sharp perfume, clumsiness and pocket-fumbling, erratic flinching, noisy relentless rustling, rustling.

On a dark cool night, dewed like the cave of a mouth, any amount of love generated from the sacrum makes for a self luminous source.

# iv. Refraction

Objects pretend cooperatively. They interact as play actors. Objects run back and forth across an empty room pretending to be two people talking to one another.

How many atoms are in the human body? Approximately seven billion, billion, billion. Objects are a billion tiny thoughts pretending to be things. Seven billion, billion, billion of them.

Description: Those nebulous hero simulations were then and now in movement with each other, engaged in slow, aimless drifting. Beheld from across a quantum chasm, they shivered under the gaze of us. Their edges were sharp and perfectly defined. Someone said, when asked, that they seemed too bright to be natural. One observation noted they seemed to couple and rupture in intermingling, erratic motions. Their speech resounded as very strong echoes without a source. These dreams of personhood, so many heavenly bodies.

## Event Duration: 2m44s

The intrinsic lineshapes of phenomenal spectra express lifetime effects entropically. A balcony cigarette and conversation is enveloped in a thin sheet of time decay. The time decay diffuses the light into micro kaleidoscopic patterns. This will give us a feeling of being underwater, cetacean, glib.

All light sources, within and without the atmosphere, shoulder the task of producing discrete events, self deception fields that vary in time. By this order, the interdimensional is here, far closer than we think, skin to piercing skin. A living thing can only be perceived through the impurities and dislocations plaguing our epitaxial lens. The full scope of a phenomenal subject, its breadth and its life, is forever just outside the viewfinder. We only see the afterimage of miraculously alive things.

# v. Extraterrestrial

Unidentified Aerial Phenomena, suggested as an arrangement of light unusual enough to be deemed miraculous and alive. A warning. Warm beating threat. Vitreous body filter.

Description: The perversion of light moves southwest in an undulating spiral pattern. Ionic plasma exhaust trail follows. The unidentified aerial phenomena appears to stretch its arms towards you. Its mouth is ajar and hollowed out all the way through to the starry night sky behind it. The anomaly, identified as a vessel for cloistered rage, appears to shy away in tandem with your approaches. I will eventually fizzle out, smothered by darkness. Death star.

**Event Duration: 6m38s**

The intrinsic lineshapes of phenomenal spectra, upon close observation, can be found to express lifetime effects entropically.

Description: A violet and blue orb of light, larger than a star but smaller than the glow of a phone screen on a face twelve feet away through a window. Brighter than anything else in the house at night, crossing the living room toward the kitchen. Through a gap in your fingers, you can see an aura of stronger self possession and ease radiating from the phenomenon. It moves toward the window and exits into the night sky, impossibly far but intimately refracted in your gaze.

**Event Duration: 233ms**

-Assiyah Jamilla Touré

# Biographies

## Nabil Azab



Nabil Azab (b. 1994, Paris, France) is a multidisciplinary artist of North African descent. They live and work in kanien'kehá:ka territory (Montréal). Azab employs drawing, painting, writing and researching as fodder for abstract photographic works that resist the objectivity and disciplinarity of the medium in contemporary life. Recent solo exhibitions include *Something good that never happened* at Afternoon Projects, Vancouver (2022) and *the welling up which would not pass* at DRAC, Drummondville, Quebec (2022).

## Assiyah Jamilla Touré



Assiyah Jamilla Touré is a multidisciplinary artist and writer of West African descent, born and raised on Skwxwú7mesh land, now based in Kanien'kehà territory. Touré's text-based works encompass experimental texts, prose, and poetry that explore the body as a geographical site, delving into the somatic experiences of eco-grief, internal and external violence, and neo-animism. These familiar themes extend into the realms of philosophy, science, and phenomenology, forming the core of their creative praxis. Touré's voice is showcased in their published book, "Autowar," and through performances and lectures at Montreal Arts, Interculturels as well as Galerie UQO. Their work challenges and engages audiences, inviting them to reflect on complex, interwoven narratives of identity, environment, and existence. Touré's contributions to contemporary art are marked by playful intellectual rigor and embodied experience in transformation, forever acknowledging the dangerous potential of language.

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### STAFF

Taylor Buss | Administrative Director

Meganelizabeth Diamond | Artistic Director

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