





more a physical theatre was another reason another discussion that I had with the people who told me this could be for you. Was that the program here run by Penelope, Diddy Kugler. Before that I got here, Mark Diamond, and of course Stephen Hill. They were pretty physical theater. It was not like to theater have words and like, you know, talking heads and standing like just, and I got that I came here and I received that those conversations, in addition to the intellectual conversations, but also more political discussions around playmaking in a collective way, in a non hierarchical way, discussions on hierarchy, because traditional theater is hyper hierarchical, you have the, you have the play that functions as the book, The Ultimate holy book, and then you have the director who kind of functions as some kind of a profit. And then you have the the actors and then the audience. So I was hoping not to be trained in a space or not to be in a space like that, I was hoping to work in different alternative hierarchies, right. And also, maybe evolving hierarchies or moving hierarchies, you know, power moves around, as opposed to being put in a box rigidly.



05:56

I totally get it. And I as a current student, as well, like, you know, they encourage all the time student work, student led work, you know, you started an project with a couple of people, and ~~they're on the same~~ that hierarchy that you're talking about. But then you'll move on to another project. And then the hierarchy will flip people will switch roles, and it's just like trying to find that.

Aryo 06:14

Yes, exactly. But also it absolutely this very potent act, sometimes people say you come to university or any kind of institution of education, not to get anything, specifically get any ~~knowledge or see what you can do, or to go through~~ these experiences, and learn the hard way, quote on quote, like the boot camp or something, so many people talking those on that level, experiencing those frictions, yeah, and learning those frictions. Now, if that if not held properly, but by the person in power in the room, which usually becomes an instructor or director or some anybody or older person, then those frictions could actually be harmful be hhor



to speak in a specific way or it wishes was not fitting the part or not right? As different spaces, different ways of making. But I have actually why can't tell that because I'm also interdisciplinary multidisciplinary performance. So I do film, I do video. I am doing theater, I did theater proper. I did theater proper in Coquitlam. In community theater there, I did theater over there. And like all those traditional plays like Agatha Christie, stuff like that, which was really fun. Really, we really enjoyed the people. Because they were doing it, because they did it because they loved it so much. Everybody wanted to be there. And it was so many beautiful relationships between the people who were involved in stage 43



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You say that now you're doing video as well. And I just wanted to touch on that because we were in this pandemic, the only way to show work for the longest time was through videos and through doing that on our own. Yeah. And I think that just having those little connections of like working with people, even if you didn't quite enjoying the experience of what you will learn some things through those like little projects, and then that wouldn't make you have enough information to do something on your own



11:55

Yeah, I actually worked at dancercenter for a little bit, and I see like biting school all the time. And then I came to SFU. And, you know, I read that you were in theater performerv I thought he was a dancer. Oh,



Aryo 13:43

cinema for me started. When theater started when I was like 1516. I always loved cinema equally. While I can say equally, did end up in theater more, right. But I heavily followed cinema I've always thought about it. And and it's basically when the pandemic happened, it was just more availability for me to for example, direct a piece of Moving Image because there was like there were I think the politics was people were scared that artists are going to exit the art. Yes, right. And performance artists like myself, right. And then they give made available more budget. And of course, I'm going to make films, but I I don't like to think that these are. I basically think film and video is different from the from performance. Yes. So what we see so many times, I guess 90% of the moment is documentation, of performing our work. Because the language is different. A medium is different, right? People came to live performance because they wanted to do live performance. And video and film is another medium. Yes. So many people think they're similar like actually, I like to connected to SFU, the formation and the organism that SFU is like how people cross pollinate. There has been more cross pollination in my experience at SFU between Theatre and Dance than it was between theater and cinema, and film. And so many people think, Oh, well, you're in film, of course, you did theater before. So or when you do theater, you move on you graduate, quote, unquote, to cinema, right? Which is quite simplistic and untrue. But it was so interesting to see that the film people were not finding themselves connect that connected to theater people in my experience, but Theater and Dance had a lot. I personally think they overlap. But it was just interesting to see that maybe it has something to do with the architecture of the building, because on fourth floor, theater and dance together together, so I'm trying to transfer here that there are many factors.

I don't think if theater is any closer to any of them, I think we have overlaps equal kind of equally whatever that means. Because in theater, you have text and take Well, I don't want to get too philosophical, but takes and textuality and kind of film shares that with it. But also theater has body that cinema doesn't have. But dance has the body. And basically, dance has body and rhythm and music. Which again, moving image has music and text. I'm borrowing this from Alan by do French philosopher, but it's always interesting. They all overlap, right?



16:31

For sure. And I think that, I guess that's what as if he's really trying to show like, get into like these students that they all overlap. You're not just you're an artist, you might practice dance, but you're everyone is an artist, and we all overlap as artists.

Aryo 16:46

Yes, yes. And of course, placing positioning ourselves takes a lot of negotiation.

be honest, if I were in those other institutions, but anyways. Now, I do think there are other factors to decoloni





artists, which was recently actually for the longest time, I thought I was the center of the world. And everything runs around me. But then after a while, I was like, Oh, no. Okay. So let's move from there. But also, I have to acknowledge, I'm also a person of color, when you have this level of discrimination in every spaces. But in Iran, for example, I am of the dominant race, quote on unquote, if that exists, and I have so many privileges, like I've never, I was never treated as as the other. Like, never, like I walk to any spaces. And I'm, like, base, I'm like, this is this is me. And I have to be I'm supposed to be there. So that changes here, of course. Right? Yeah. conversations, and it does, and conversations, also this sensational conversations as well, not j