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* The surnames are listed in alphabetical order.

INDEXING & ABSTRACTING



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The Journal of Conflict Transformation and Security (JCTS) provides a platform to analyse conflict transformation and security as processes for managing change in non-violent ways to produce equitable outcomes for all parties that are sustainable. A wide range of human security concerns can be tackled by both hard and soft measures, therefore the Journal's scope not only covers such security sector reform issues as restructuring security apparatus, reintegration of ex-combatants, clearance of explosive remnants of war and cross-border management, but also the protection of human rights, justice, rule of law and governance. JCTS explores the view that by addressing conflict transformation and security holistically it is possible to achieve a high level of stability and human security, requiring interventions at both policy and practitioner level. These would include conflict management, negotiated peace agreements, peacekeeping, physical reconstruction, economic recovery, psycho-social support, rebuilding of primary services such as education and health, and enabling social cohesion. Other macro-level governance issues from constitution writing to state accountability and human resource management also need to be considered as part of this process of change.

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By **CESRAN International** (Centre for Strategic Research and Analysis)

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- Journal of Conflict Transformation and Security (biannual, peer reviewed)
- Political Reflection Magazine (quarterly) www.politicalreflectionmagazine.com (2010-2023)
- CESRAN Paper Series
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ARTIST STATEMENT

by Behnaz Fatemi

My practice emerges from lived conditions of constraint and migration, where belonging is never settled, and both self and place remain fluid, continually redefined through encounter. I am drawn to gestures that are slow, attentive, and insistently ordinary—walking, touching, listening—as ways of orienting myself within spaces shaped by surveillance, loss, and partial visibility. These gestures are not symbolic; they are methods of survival and relation. Across performance, drawing, installation, sound, and video, I approach the body as both site and witness, a place where history is carried, negotiated, and quietly reworked through material encounter.

Born and raised in Iran, I grew up within a system that disciplined the body through regulation of movement, appearance, and expression. Everyday actions—how to dress, how to speak, how to occupy public space—were subject to constant scrutiny. Existing under these conditions demanded ongoing negotiation, a form of political labor embedded in daily life rather than declared through overt opposition. Over time, this produced an acute awareness of how power operates through space and routine, shaping not only behavior but also emotion, self-perception, and the capacity to belong. While deeply restrictive, this environment also cultivated strategies of endurance: attentiveness to subtle shifts, care for what must remain fragile, and modes of refusal that operate both quietly and confrontationally. These experiences continue to ground my practice, where the body functions as an archive of constraint while insisting on alternative ways of being present.

Relocating to Canada did not resolve these tensions but reconfigured them. Living in diaspora introduced a different form of displacement; one marked by partial belonging, accented presence, and continual translation. No longer fully situated within either Iran or Canada, I inhabit an in-between condition where identity unfolds through negotiation rather than resolution. Language, gesture, and social codes continually signal proximity and distance, situating the body as both familiar and out of place. Within this uncertainty, new orientations emerge. Ways of sensing, listening, and moving develop not from national belonging but from diasporic awareness. Identity, in this context, remains unresolved, shaped by memory, repetition, and the ongoing labor of adjustment.

Memory within my practice is not treated as a stable narrative but as a material and ethical process. I approach remembering as labor; an accumulation of gestures shaped by duration, care, and the limits of repair. This approach is central to *Traces and Erasures*, a two-part performance-based drawing on large paper. In the first performance, I covered the entire surface with graphite, saturating the paper through repetitive mark-making. In the second, I attempted to erase those marks, working toward an impossible return to the paper's original state. Created in response to the emotional weight of witnessing ongoing violence in Iran while living in diaspora, the work registers tension, anxiety, and grief through the body's repetitive effort. The accumulation of traces registers the residue of lived and mediated trauma, while erasing is akin to a body's scars and its efforts to heal. This action reflects the complex relationship between remembering and forgetting, and the necessity of both in cultural progression.

While *Traces and Erasures* engages memory through subtraction, *Stitching Segmented Memories* turns toward the politics of care. In this live, durational performance, I embroider names directly onto a handmade, layered dress as I wear it. The names include loved ones and individuals whose lives were cut short by political violence. As the performance unfolds, the garment becomes an embodied archive, accumulating acts of remembrance through sustained, attentive labor. Stitching functions as a mode of holding—binding lives, losses, and affiliations into a form that remains vulnerable, incomplete, and in process. The body supports this archive, carrying its weight while remaining exposed to fatigue and time.

Rubbing and Remembering extends these concerns into a collective and sculptural register. Created from found objects, the works emerged from prolonged engagement with mourning as an ongoing condition rather than an event with resolution. The act of rubbing—repetitive, tactile, and durational—produces surfaces marked by friction and wear, registering contact without offering closure. These works reflect my experience of living under authoritarian conditions that go beyond borders and the dislocation of immigration, where grief does not conclude but circulates, folding outward into the world. Mourning is not an endpoint but a passage—a moment of suspension that opens spaces for contemplation and reinterpretation, suggesting that within mourning there lies potential for transformation and renewal, even in the deepest moments of despair.

My practice operates as an embodied and material form of engagement that remains attentive to what persists —what cannot be erased, repaired, or fully articulated. Through gestures of repetition, care, and durational labor, I work with memory not to stabilize it, but to keep it active, exposed, and accountable. The spaces I create do not offer closure; instead, they hold loss and endurance together, allowing meaning to emerge through sustained encounter rather than explanation. Within conditions shaped by displacement, surveillance, and constraint, these works insist on the body's capacity to bear, to remember, and to remain. Presence, in this context, is neither declarative nor triumphant. It unfolds quietly through contact, friction, and care, as a way of staying with what has been carried forward.

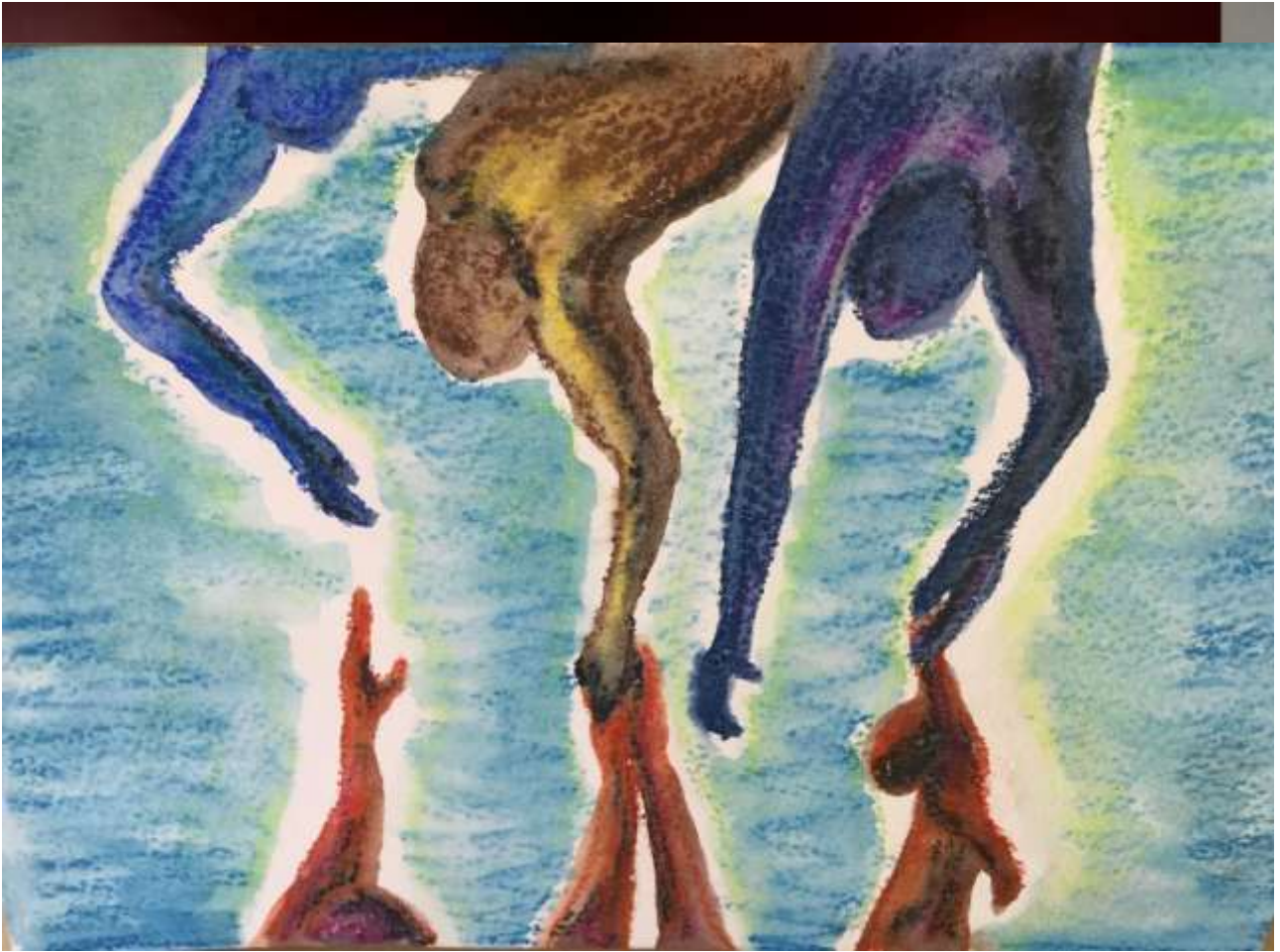
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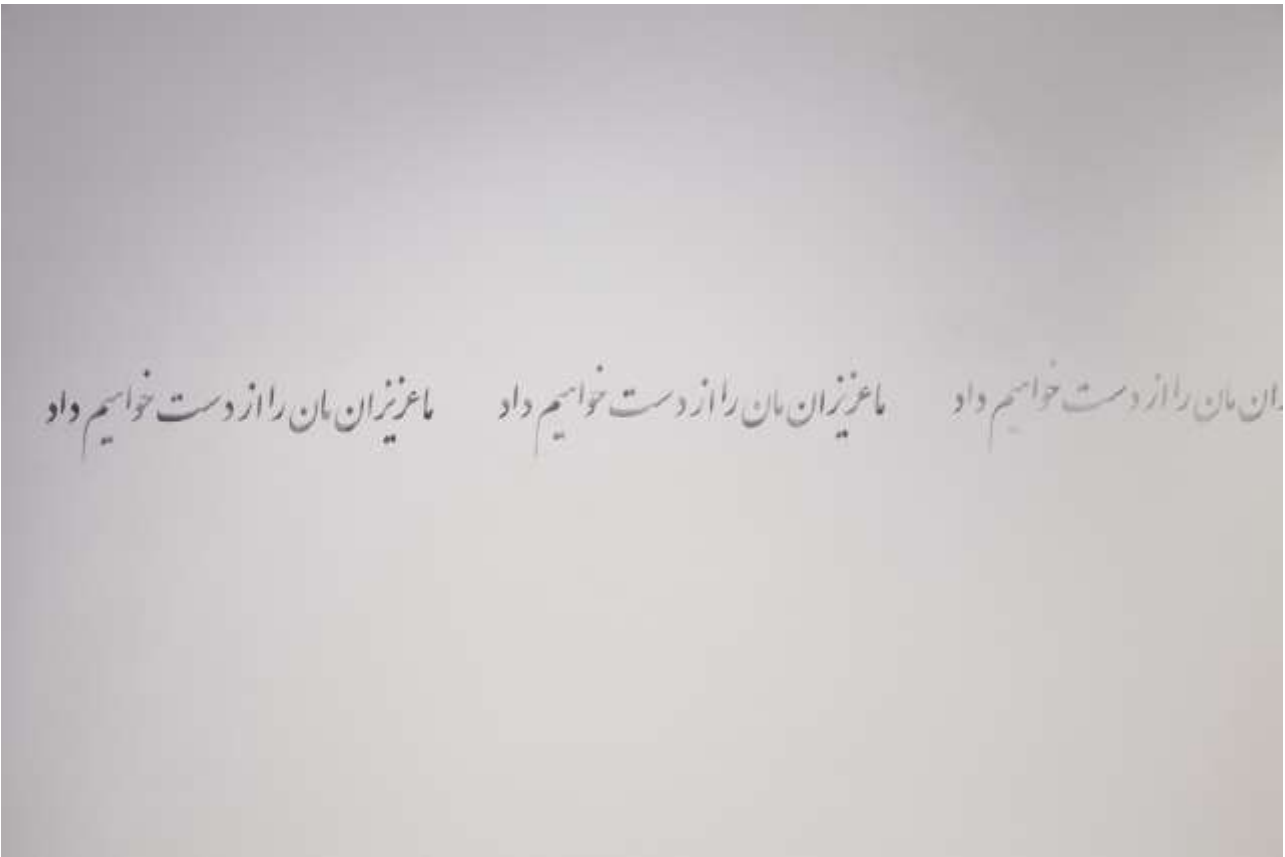
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