

BLUE IS THE SKY; WAVES OF CHANGE

BK3400 - Advanced Artistic Work 4 - Master Thesis

Mohammad Bayesteh, March 2023.

- ***BIOGRAPHY***
- ***ABSTRACT***
- ***EXPANSION***
- *The Master Thesis has five **TANs**, including reflections:*

TAN 1; AN ELEPHANT IN THE ROOM, eight workshops, 1 September 2021 - present.

TAN 2; BLUE IS THE SKY; WAVES OF CHANGE, a short fiction film, January, February, and March 2023.

TAN 3; EYELID, a series of performative film screenings at Trondheim Cinematheque, 1 November 2022 - present.

TAN 4; UNDER THE THUMB, a short fiction film, August & September 2022 + May & June 2023.

TAN 5; TELEMATIC TAN, an audiovisual installation of performances, live, the making of and recorded feeds, April & May 2023.

- ***OUTRO***

BIOGRAPHY

Mohammad Bayesteh is an Iranian artist, film director, curator, editor, and producer currently based in Trondheim, Norway. He has experience in diverse fields of Cinema, expanded film production, live performance, and visual arts. Bayesteh has made and produced 19 short fiction, experimental, documentary films and edited around 100 films as chief editor. His commitment to Cinema and Visual Arts comes from believing in social advancement, human freedom, and happiness through visual storytelling. He has directed, premiered, and exhibited his films and works at key art institutes and cultural festivals in Iran, Germany, Turkey, Belgium, Ireland, and Norway.

'The more you give, the more you gain.' I believe that in any type of creative process if one keeps the ideas to themselves, it may block their progress. Sharing, caring, creating, engaging with consistency help me to navigate and make better than what I did before. I think the very first fundamental of being an artist is being generous to yourself and to the universe.

ABSTRACT

'BLUE IS THE SKY; WAVES OF CHANGE' is *'a multi-space presentation'* grown out of artistic research about *'Layered storytelling'*, and developed as part of my Master project at Trondheim Academy of Fine Art. My project and practice as an artist and a filmmaker explore novel forms and interactive ways of storytelling, through Cinema, real-time performance, telematic dialogues and time-based media. I collaborate with artists to build up collective knowledge with underlying narratives that seek to evoke social justice and the empowerment of people in times of struggle. Change as a method, the process of becoming, collective film making, live telematic expositions, and performative presentations are the main methods of my practice. At the core of my project is an artistic exploration of liberation, diversity, identity, complexity, and waves of change for freedom which I pursue by challenging linear storytelling and narrative filmmaking. As in my home country in Iran, so many people are protesting around the globe, for different causes, seeking immediate change to save their community, identity, nature, resources, and the planet. My multi-space exhibition and presentations are looking at these protests and demonstrations, connecting diverse identities, building up a wave to impact a momentous change that is about to break. The courageous changes of the narratives we are living in, is the key to freedom, stability, sustainability, and peace.

EXPANSION

'Layered storytelling' is not linear storytelling, it is the core of my study, and how I name it in my practice. It has a background in other types of non-linear narratives, such as, those that are fragmented, circled, and improvised. Expanding filmmaking and storytelling to include novel narratives and methods, also needs new world of contextualisation, relevant expositions, adjusted or invented production structure, sustainable economy, and evaluation implements. The concrete assessments are needed to reconstruct how this study and all layers narrate the story. This is why I chose *'a multi-space presentation'*. My aim is to define a *range of visions* for layered storytelling, and to be clear, it is not about reinventing the wheel, rather to reboot the way we conceptualize and experience storytelling epistemologically. In other words, not only do we need new stories but also new ways and structures of telling stories. I would argue these are processes of change that humans are in critical need of, to avoid the familiar apocalyptic world that we are used to, and some are living in, to deal with global challenges such as climate change and people who are displaced. I believe one of the main reasons that the world lacks action to address urgent matters, come from the ways we live, and these lifestyles are shaped by narratives. This has also to do with how one understands ethical questions that are raised with each wave of people demanding for change, everywhere around the globe, persistent change that we obviously are in desperate need of, for our survival as a species!

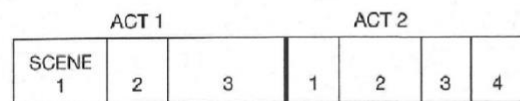
My project is informed by theories and practices around artistic research, narrative analysis, film studies, philosophy and Persian literature specifically around the concept of perspectives and structures. Artistic research is itself about allowing diversity in points of views, in artistic research:

“Instead of a top-down model or intervention, there has to be enough room, courage, and appreciation for organic, content-driven development and growth. The ideals of self-definition and self-maintenance are realized in the everyday life of the scientific community. The scientific community must both allow and value diversity, mutual criticism and critique which take shape both externally and internally. True diversity is a necessary point for ethics. The decisive factors are methodological diversity and critical self-reflection. Together these lead to the decisive observation that artistic research always deals with ethics. At the core of the question of need and meaning are the personal and spontaneous. This entails the challenge to see the research from the researcher’s viewpoints, and with the artwork as the focal point.”¹

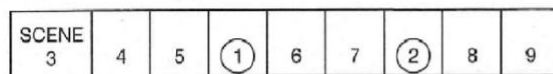
If I am to take the above ideas into storytelling, then how can artistic research projects engage with the question of multiple perspectives through

¹ Artistic Research, - theories, methods and practices, Mika Hannula, Juha Suoranta, Tere Vaden, Academi of Fine Arts, Helsinki, Finland, and University of Gothenburg, ArtMonitor, Gothenburg, Sweden 2005, pages 12, 13, 17, 18, 20.

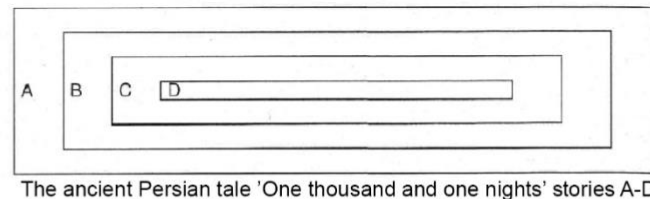
narrative structures? I define my projects as ‘a multi-space presentation’ to manifest a range of visions, facing and challenging the force of Arc model of linear storytelling to all narratives. Below, I borrowed illustrations from Noel Greig who is namely an icon in practical methods of new theatre, to articulate differences between some of the narrative structures. On the left you can see two structures of linear storytelling, one with two classical acts and another one with flashbacks. In the middle you can see the two types of hybrid structures, one comes from the ancient Persian tale ‘One thousand and one nights’ and another one is the circular structure, in which the first and last scenes are the same. The structures on right are nonlinear, one with different characters on a similar journey, and another one with an outside event, a new arrival of an individual or a group into conventional situation intrudes and disrupts the status-quo.²



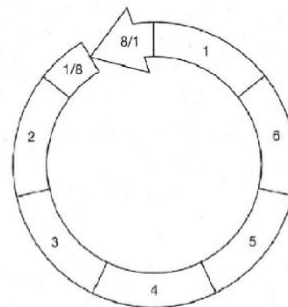
A linear play in two acts



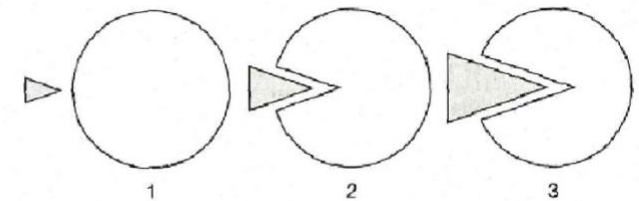
FLASHBACK ← FLASHBACK ←
A linear play with flashbacks



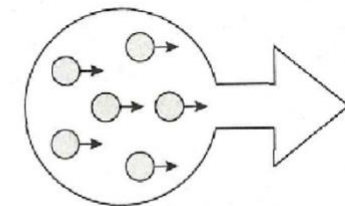
The ancient Persian tale 'One thousand and one nights' stories A-D



A circular story: scenes 1 and 8 are the same



An outside event intrudes and disrupts



Different characters on a similar journey

Exploring the ‘Range of visions’ is the crucial focal point for my study. One cannot expect the current system of mass media and entertaining industry accepting the reboot of the status-quo, to give more space to what they call other kind! They name it minorities, experimental, third, fourth, independent or whatever else that is not main! Regardless, what is not under the umbrella of the mainstream is organic narrative, and

² Illustrations and most descriptions: Young People, New Theater, A practical guide to an intercultural process, Noel Greig, published by Routledge, New York, USA, 2008, pages 150, 152, 154.

that is why it lives and survives! Only the courageous *'change'* of the narratives may convince more people to unlearn the norms and welcome the unknowns.

“*'Change'* has of course always been a constant factor in human history. Human beings have always been 'on the move'. Mass migrations shifts in populations, wars, slavery colonialism, famines and the effects (and possible benefits) of developing technologies have all contributed to the transformation of the securities uncertainties of 'the traditional' and 'the known' into the challenges of 'the new'.”³

We need to introduce new concepts to make a real change and making the 'Change' a reality. My works are mostly influenced by SHAMS, RUMI and SOHREVARDI in Persian literature, mysticism and philosophy, and in Cinema by Sohrab Shahid Sales. Here, I want to introduce TAN as a unifying concept of my projects and how I see it in my practise; this word is also one of the key words to SHAMS-RUMI-SOHRAVARDI world.

TAN in Persian means *'body'* and in literature, art, and poetic contexts; unifies the understanding of being human. In other contexts, it can be the same as body for animals and things. The choice of calling each part of my practice as a TAN comes from my understanding, interpretation and relationship with artworks, and films as individual entities. In other words, how our relationship is with other human beings could be how our relationship is with everything else. The rest of the thesis is organized around five TANs. The TANs discuss my methodology which has included designing and organizing workshops, collective filmmaking, discursive film-program curating and explorations into telematic and visual technologies. Together they constitute the core of my Master project towards my film screenings and final exhibition.

³ Young People, New Theater, A practical guide to an intercultural process, Noel Greig, published by Routledge, New York, USA, 2008, page 3.

TAN ONE

AN ELEPHANT IN THE ROOM

“I set the alarm, and I usually wake up earlier!” This is what the narrative does to us, it says what is happening, and what one should expect to come, and that would be the new norm, the reality, and with reputation, it is also history, it is soon our muscle memory.”

(My introduction to Workshop 2)

I have designed and directed workshops to challenge the norms of given ways of narrating. ‘**AN ELEPHANT IN THE ROOM**’ was the title of these workshops and we made a series of short films with the students from different classes. I did an exhibition of films and video installations with the same title in February 2022 at Gallery KiT.

“Never doubt that a small group of thoughtful, committed people can change the world. Indeed, it's the only thing that ever has.”

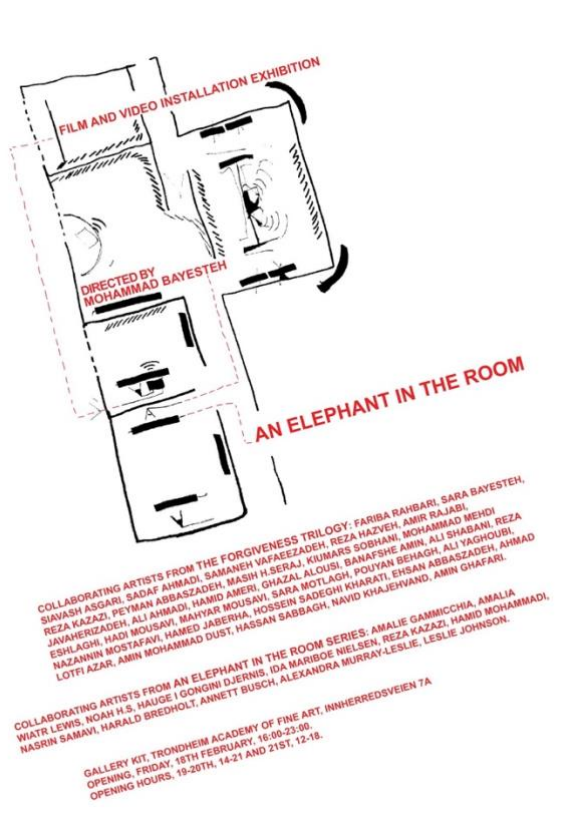
(Margaret Mead)⁴

I have practiced an interactive and communal approach in filmmaking, to share and produce collective knowledge around narratives. The first workshop resulted a short video called; ‘**WHAT’S IN THE BOX**’ which was shown in the project week, September 2021 in gallery KIT. The second workshop resulted in a film called ‘**THE RABBIT**’ which was selected and premiered at [Minimalen Short Film Festival](#) in January 2022. The third and fourth workshops were outdoors; one in the historic site of the Nidaros cathedral, and another one around the beach. I wrote a drafted script for the third workshop, including instructions, and added a monologue afterwards for the fourth one. This film is a short fiction titled ‘**HEGE MEETS DIANA**’ and premiered and screened three times in Trondheim Cinematheque, as part of the exhibition; ‘Into the pink sun’ in May and June 2022. The fifth workshop was in January, and the sixth in February 2023. The 7th and 8th which would be the last ones; are in March and April 2023, and the result of these new circle would be the next film; ‘**BLUE IS THE SKY; WAVES OF CHANGE**’. Various videoart and clips would be extracted from the individual parts of these workshops, and the process of making these films are the parts of the audio-visual's installation in my graduation exhibition. These videos will be used in the narrative orders for the installation, and this is the 5th TAN; ‘**TELEMATIC TAN**’.

The first rounds of the workshops started with flashcards indicating the characters, and a mutual action to perform. In the second round, each session started with a writing task, then passing on the written paper, sharing and/or receiving reflection on it and passing it again. This continues until we have a first draft of the characters’ details. Contrary to one's expectation, this leads to scripted directional screenplay development, however, with various viewpoints in a diverse range of visions, contexts, and a new economy of ideas. In the sense of collective narration, expanded film production and multi-layered storytelling. “The artwork is the focal point. It is not a question of novelty for its own sake, but fresh

⁴ The same.

connections and interpretation. A uniform epistemological-ontological starting point is not necessary diversity, and the consequent ethical challenges are positive things. The numerous starting points in scientific research do not necessarily result in an unscientific or subjective mess or a lack of principles.”⁵ How we can change for the better without risking what is given; one should dive into the unknown without fearing to lose the position as an artist or storyteller. In the next step, I asked each participant to present or perform an individual story, based on the shaped, and shared character we made. These parts were recorded, the next session came with the collective tasks, and finally working with a given plot that I write before the two last workshops, and this is the 3rd TAN; ‘**BLUE IS THE SKY; WAVES OF CHANGE**’.



⁵ Artistic Research, - theories, methods and practices, Mika Hannula, Juha Suoranta, Tere Vaden, Academi of Fine Arts, Helsinki, Finland, and University of Gothenburg, ArtMonitor, Gothenburg, Sweden 2005, page 24.

TAN TWO

BLUE IS THE SKY; WAVES OF CHANGE

- “I’ve seen a red tractor coming with no driver behind the wheel, and that’s a sign of good fortune in my hometown, in Denmark.”

(Workshop 6)

This monologue was part of a solo performance from ‘**BLUE IS THE SKY; WAVES OF CHANGE.**’ This is the third round of workshops that I have started with the ‘**AN ELEPHANT IN THE ROOM**’ series. Here, based on the outcome of earlier workshops, I have changed the methods. These new ones started with the collaboration of the participants, and artists who wanted to be involved already from the early stages of the process, even from the moment when ideas were shaped and formed. How we can share the writing parts, and how we can find new ways of storytelling based on the experience of each person who joins the process of filmmaking. How we can share this process to develop our understandings of the characters, things happening, and added layers. If we do not change the way we are making things, we cannot change the narrative of their making. We cannot change the narrative of films if we do not change the production side of it; if we do not change and share the design of it; if we do not change the economy of it. These are all intertwined, connected processes, and the actual content is not the interface of the whole thing; it is the body of it; *it is the TAN.*

This TAN is the body that includes the layers of writing, production, economy, and policies. If we want to change the narratives, we need to start over from the beginning. We shared, and formed the inputs and reflections step by step, then we went on practicing individual performances. Collective writing, mutual content development, and sharing and shaping the characters based on a pre-written plot, are the practical methods that we have worked with. Methodologically, the writing of the script shared with performers and actors while I was writing it, to get their inputs, to name the characteristics of a worked on and discussed persona, based on the physical, facial, emotional, and mental capability, possibility, and talent of the artists. Functionalism, professionalism, and bureaucratization in the film, art and media production make it exceedingly difficult to change the narrative structures.

TAN THREE

EYELID

“Are you ever enough? No one is, we are not enough to finish anything, not anymore! One needs to go, sight see and change the whole and every step of filmmaking, from development of an idea to distribution, to change the narratives; isn't that inevitable!”

(My Introduction to the discussion in Eyelid 4)

EYELID is a screening program for innovative films, a discursive event, generating knowledge by speaking about film, and researching production, distribution, and the reality within and beyond filmmaking. The first round was dedicated to Women's Rights related to the situation in my home country, Iran; the freedom movement for people's basic rights. The Eyelid series started on Tuesday, the 1st of November 2022 at 18:00 in Trondheim Cinematheque, with a screening of The Forgiveness Trilogy, the last film that I had made in Iran, about sexual harassment and abuse. This film was censored and abounded to screen by the regime authorities in Iran. Eyelid continued every second week on Tuesdays for four different programs in 2022 and with one month interval in 2023. Each session included an artist's talk, and Q&A with the director, presenting their own experience, biography, filmography, statements, and how they study and develop their methods and style.

EYELID approaches the film screening as a discursive performance. It includes final films, behind the scenes footage, making of videos, or selected and produced content for the contextualization of the discussion, introduction, and dedication. It includes telematic live feed channels depending on the need of each event. From the third screening onward, the directors were present in person at the cinematheque for the talks. The core idea is to start a conversation between narratives, methods, and practices lively in the space with the presence of the author, director or artists who were involved in the films, to share and articulate the discourse around the filmmaking process and distribution.

Eyelid 1 started with an introduction and dedication to Jina #MahsaAmini. Then, screening of 'The Forgiveness Trilogy', a short fiction film which is not linear, and it is layered around events, with common characters, actions, emotions, thoughts, and principally the grounding questions. After the screening and artist talk, on zoom channel, the artist and actor of the films, Sadaf Ahmadi joined the talk to share her own take on the experience and, how people are living double life because of the regime in Iran. We have opened the floor for questions and this event finished with an outro video for the #WomanLifeFreedom.

Eyelid 2 was more a blend of talks, Q&A, and playbacks. I expanded the method to invite two directors to take part and reflect as they wish on the event. Since one of the directors, Setareh wasn't there in person, I asked her to send us a video for the statement and answering my questions. We screened these clips after the first part of the artist's talk, with the director, Sahar who was there in person. What came out of these statements were intensely, distinctive, diverse, and spontaneous. Usually, filmmakers develop ideas around their film before the distribution, and most ideas come after, goes to the next project. They may promote the development process in funding and pitching the project. However, if the developments continue after the release, then it works like a mirroring, and as a reflection on the film itself, and it can also project on the next or even earlier works of the collaborating artists.

In **Eyelid 3**, I invited Sepideh, the voice over artist to have her reflection and inputs, on the films that she was collaborated with. We received more questions, and the talk about collaboration between the voice over artist and the director was engaging. We heard about their own reflection on the films and cultural contrasts in different contexts, and we discovered that these films have a hidden mutual premiss. And that was the concept of ‘in between,’ this would help and give Siavash, the director an idea for the next film. This was a case study for me of how reflection can work in artistic research.

“The situation in a collaborative case study can be, for example, about a researcher helping others to develop observation skills and the ability to reflect on their own actions. With the help of these skills, first together with the researcher and later independently, the persons strive to develop their own professional practice.”⁶

Eyelid 4 started with the question of whatever the director wants to share that she did not have the chance to do before. Atefeh, the director, joined us from Canada. She read a joint artists’ statement about Woman, Life, Freedom; on behalf of Iranian artists living abroad. We had two times discussion before the actual event, my questions were shorter because of those rehearsals, and more to the point. We discovered two metaphors related to her films; one was immigration life in the context of the fragmented storytelling, and another one, how she is rerouting her directing practice with experimental filmmaking as a way out of being in a routine. She explored her vision of narrating stories, for design, and mapping of the acts, and twisting the expected plot. We talked about her films being in ‘on hold’ position in building up the plot based on the ‘loneliness’ or even ‘abandonment’ of the characters. The presented factors about the experimental films were inspiring, in a sense that how displacing, enriched her narrative short films. We learned more about the experience and feelings of the director which made the whole session very appealing and personal, and we had strong engagement from the audience.

Eyelid 5 was by far the most complex event, as I did live translation from Persian to English, and we showed 6 Short films. Each of the two films was like a twin, therefore it was a very captivating discussion to comprehend the relationship between them. Moreover, Laleh, the director was coming from Hannover, Germany, and the logistic of coordinating altogether; traveling, programming, and discussion were challenging. We have gone through the films with the director, and I trained twice to find the best words that can fit to her lexicon, we met once online, and once in person.

Eyelid 6 implicated another layer, mainly regarding the lifestyle of the filmmaker: Mehrnaz had the experience of travelling around four continents, and many countries, working in different art and film projects, and having solid knowledge about cultural variations; ontologically and anthropologically. Once again; a significant challenge of translating from Persian to English went well enough, and our discussion with audience continued for one hour and a half. I didn’t have rehearsal with the director before the event, therefore I asked her to do the live translation in those casual talks, and she gave me feedbacks.

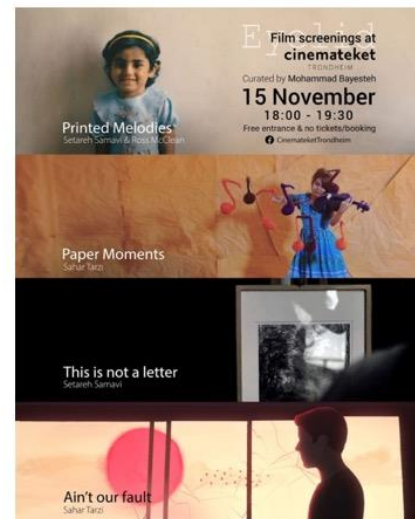
⁶ Artistic Research, - theories, methods and practices, Mika Hannula, Juha Suoranta, Tere Vaden, Academi of Fine Arts, Helsinki, Finland, and University of Gothenburg, ArtMonitor, Gothenburg, Sweden 2005, page 90.

You can transform the whole world, but a small group can go very far in transforming at all levels relationships within itself, and with its immediate audience during a performance.⁷

(Peter Brook)

My reflection on eyelid is an ongoing development, the process of presenting evolves to performing while the discussion expands, as it expands to a new body of content for the next edition. We are moving from flat statement to a multi-dimensional dialogue, to a novel discourse, belief, reading, and interpreting the film, filmmaking, and to layered storytelling. Eyelids will continue every month in 2023, and in the graduation exhibition, there will be two more screenings added to the program.

⁷ The Empty Space, Peter Brook, Published by Simon & Schuster, New York, USA, 1968.





TAN FOUR

UNDER THE THUMB

This project is a work-in-progress short fiction film, and it was selected as a Midtnorsk filmsenter candidate for the Norsk filminstitutt, [NFI](#)'s national competition. It got to the final round of the pitching process. The financing of an updated version and framing the production is in progress to be filmed later in 2023. In my journey through this process, I have visited two short film festivals in Grimstad and [Nordkapp Filmfestival](#). Here, I shared the Tagline, Logline and Synopsis of the project as a case study of what and how this type of story can be pitched for financing. In this regard we need to keep in mind; 'one of the things that makes the pitching process cumbersome for the uninitiated is that there is no "proper protocol," but everyone knows when it is "wrong".'⁸

Tagline:

Every man has been a woman.

Logline:

A couple who are social media influencers, living in the forest, change their gender from their assigned sex at birth, because their child was taken and put in a foster home, and they are about to order a new one.

Synopsis:

A couple who are social media influencers, living in the forest, change their gender from their assigned sex at birth, as their child was taken from them and put in a foster home, and they are about to order a new one.

It is not apparent which one of the couples is male or female, the two adopted each other's identity, through a fictive body modification procedure, becoming doppelgangers. Whilst driving back home, the couple argue over the prospective child's profile, race, gender, skin color and muscles. Upon arrival they discover the exact real, but artificially designed child, delivered to their doorstep. The two are discontented with the child's appearance, one goes out hunting and the other launches into a hysterical dance.

They play a guessing game, pantomime, and make love, followed by each of them shedding their personal gendered characteristics. They regret everything and want to roll back time, to how it was before their gender changes. In the end, it turns out, there is no missing child, no couple, only one who lives alone and loses the whole of life's meaning by fulfilling perceived societal rules and expectations.

UNDER THE THUMB © MOHAMMAD BAYESTEH 01.09.2022

The pitching for me was more about the mapping of the film production and getting to know the community, system, and financing process.

⁸ Story selling, Heather Hale, Studio City, LA, USA, 2019, Page 141.

How one can navigate from an idea to financing the script and development of it; to funding the production and budgeting, finding partners, actors, and casting the crew. A different value that I learnt more about in the pitching journey was how the authorities and roll of law structured the system to protect contributors' benefits and income. This may come from the general social care system, but apart from that the approval of financial support has connected to union rates and the limits on the working hours, which I found immensely helpful and caring. The downside was how conservative the system can be in decision making, and in parenting where the productions should go and what is the agenda to choose the projects for funding. These are not written in the regulations and protocols; they are hidden in the discussions, result of competitions and financial processes. In the meantime, the odds of getting funding for novel structures in film and stories, even though they may call it avant-garde or experimental, are quite high in the Scandinavian countries, but of course they define and categorize these films under diverse, or even uncategorized.

TAN FIVE

TELEMATIC TAN

'**Telematic TAN**' is composed as installation of live and recorded video and sound feeds, including a performance and recorded channels of the same exhibition space. Entering the space, it opens with a performance; the video feeds change in a narrative order, from live to recorded playlists, and with some of the possible audience interactions. In the first room, the live cameras show you the appearance of a visitor; where she/he is confronted with a kind of counter-mirror image, seeing her/his back. In the second room the visitor's back and shadows are projected on the same wall, in front of the first feed and these are all expanded in the new plan with playlist of the recorded feeds, and videos from the making of the exhibition and films, including the performance.

I have done the first version of this installation in February 2022 at KiT gallery; my first exhibition in Norway, and it was called '**AN ELEPHANT IN THE ROOM**', in which I have had a live feed in the first room that showed the visitor's back, and a projection of a live video from the same space in a way that the shadow of the visitor overlaps with the live video. In this new work, the 5th TAN, '**Telematic TAN**', a playlist, and a collection of live and recorded feeds are intertwined with production, acting, gestures, and sound as a performative video installation. The main idea is to cut all the incoming feeds from live cameras to the recorded feeds of the same performance.

Space moves in the flame; time is active. Everything trembles when the light trembles. Is not the becoming of fire the most dramatic and the most alive of all becomings? The world moves rapidly if it is imagined on fire. ⁹

Becoming as a method comprises the fundamental changing of narrative structures and our attitude towards what surrounds us [things, animals, climates, and nature]. All of this builds on a long-lasting discussion, and it has never been realised as a profound change, or impact. We are extremely used to the lifestyle we are living in, embedded in a progress and profit-making oriented narrative, [especially linear Arc type]. This way of making choices leads to a competitive consumption system [of competing to have and buy more]. '**Telematic TAN**' allows you as a visitor to see and perceive the world differently, inscribing your steps as part of larger movement instead of consuming it. The accounting and agency of the first and third person narrating a story is challenged in these projects, the way you see the content challenges you, and the intention is to challenge our understanding to see matters and things in variant visions.

⁹ *The Flame of a Candle*, Gaston Bachelard, Translated from the French by Joni Caldwell, The Dallas Institute Publications, 1988

OUTRO

I learnt more about myself through my study, asking for the needs of my practice, instead of adjusting, and how to network while I'm protecting my path. This activated new channels in my recent works, and I have collaborated with artists who respectfully credited my contribution which is of course one's basic right, and I have seen ones who used the piece that I have done in their own work without asking. From the film production and directing; I know how significant it is to give everyone's share, credits and respect their work properly, transparently, and fairly. Nevertheless, what if someone did not care and used your work without consent, I learned to express myself, and ask for my rights until it's cleared. I believe in the economy of *'The more you give, the more you gain'*. Otherwise, the game is on, one will compete and win, win, win; until they lose, or lose, lose, lose, until they win, or give up, and never ever win or lose; it does not make any difference, since there is no competition. This is an earning process, not a winning process. *'Being an artist is gambling, one can only earn, dare to gain and learn to lose it!'*¹⁰

¹⁰ Inspired by various SHAMS and RUMI poems and quotes.