

Blood Real Estate

Farnaz Dadfar

University of Sydney

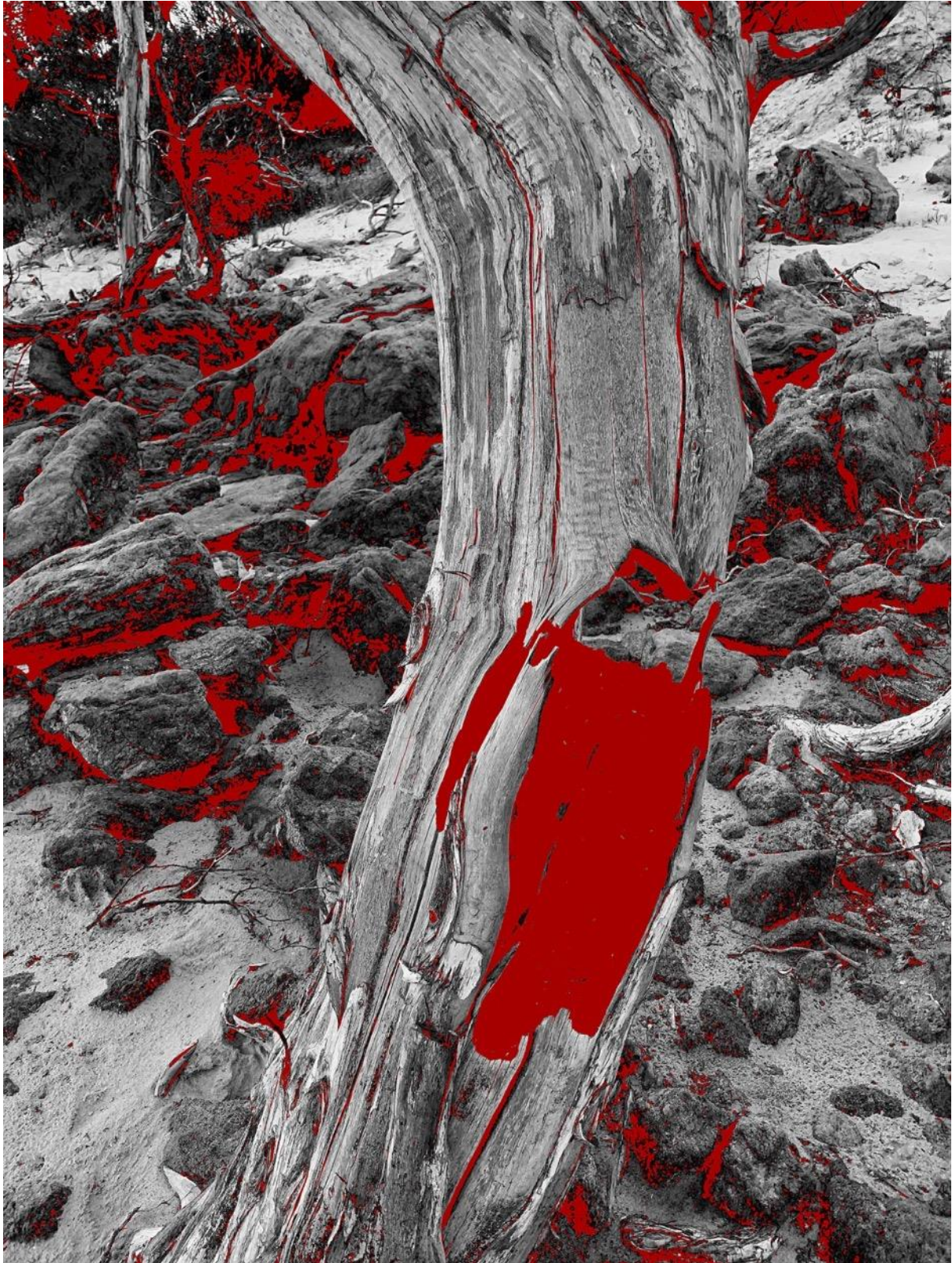
<https://farnazdadfar.com/contact>

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This project titled *Blood Real Estate* aims to emphasise notions of wounded landscapes. The images in this series are created by applying digital manipulation techniques to images sourced from photographs I have taken of various places in so-called Australia over the last five years. Through the juxtaposition of a stark monochrome aesthetic and red filters, the Australian landscape is observed as if it were a bodily skin being metaphorically scratched at, as if it were a wound about to bleed. In stressing certain interpretations of construction and the ‘dream home’, I attempt to open a space for critical reflection on the availability of land for sale, as published daily on Australian Real Estate websites. By employing dark and dystopian futuristic lenses, I intend to examine the connotation of blood and the commodification of Indigenous lands within a postcolonial era.

It is important to note that the above term ‘Indigenous’ refers to the Aboriginal and Torres Strait Islander peoples¹, who are the first peoples of Australia, meaning they were in Australia for thousands of years prior to British colonisation. Further, by referring to the Australian landscape *Blood Real Estate* is suggestively intertwined with themes of exilic sensation, displacement and isolation. From a personal perspective—as an Iranian female artist living on Gadigal Country (Sydney)—through to broader socio-cultural and ecological considerations, this project implicitly explores my diasporic state in relation to these specific sites. As a migrant, the images in this series depict my nomadic experiences, as a way of allegorically expressing the concept of ‘open wound’ associated with home and place. Additionally, *Blood Real Estate* investigates aspects of demolition and rebuilding within the context of commercialisation of the natural environment, while also posing the question: ‘who has the authority to sell these lands?’.

¹ Aboriginal and Torres Strait Islander groups in Australia comprise hundreds of groups that have their own distinct languages, histories, beliefs, cultural traditions and practices.



Farnaz Dadfar, *Lot 1: Esperance*, from the 'Blood Real Estate' series, 2022. Image courtesy of artist



Farnaz Dadfar, *Lot 2: Ashville*, from the 'Blood Real Estate' series, 2022. Image courtesy of artist



Farnaz Dadfar, *Lot 3: Mount Buller*, from the 'Blood Real Estate' series, 2022. Image courtesy of artist



Farnaz Dadfar, *Lot 4: Pinnacles Desert*, from the 'Blood Real Estate' series, 2022. Image courtesy of artist



Farnaz Dadfar, *Lot 5: Fitzgerald Bay*, from the 'Blood Real Estate' series, 2022. Image courtesy of artist



Farnaz Dadfar, *Lot 6: Pinnacles Desert*, from the 'Blood Real Estate' series, 2022. Image courtesy of artist



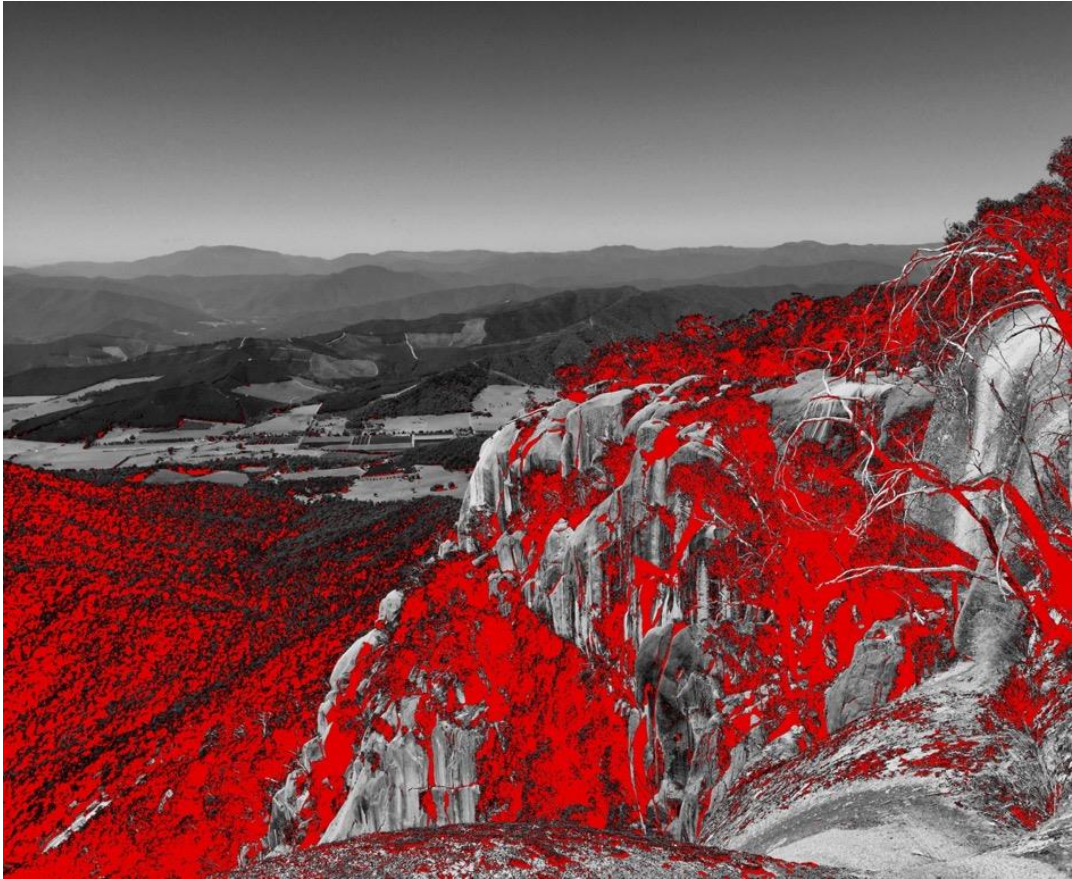
Farnaz Dadfar, *Lot 7: Lake Clifton*, from the 'Blood Real Estate' series, 2022. Image courtesy of artist



Farnaz Dadfar, *Lot 8: Wilson Promontory*, from the 'Blood Real Estate' series, 2022. Image courtesy of artist



Farnaz Dadfar, *Lot 9: Warburton*, from the 'Blood Real Estate' series, 2022. Image courtesy of artist



Farnaz Dadfar, *Lot 10: Mount Buffalo*, from the 'Blood Real Estate' series, 2022. Image courtesy of artist



Farnaz Dadfar, *Lot 11: Goldfields-Esperance*, from the 'Blood Real Estate' series, 2022. Image courtesy of artist



Farnaz Dadfar, *Lot 12: Warburton*, from the 'Blood Real Estate' series, 2022. Image courtesy of artist



Farnaz Dadfar, *Lot 13: Great Australian Bight*, from the 'Blood Real Estate' series, 2022. Image courtesy of artist

Farnaz Dadfar is an interdisciplinary artist born in Tehran but now living on Gadigal Country in Sydney. Her practice spans across media, incorporating sculpture, painting, installation, video, and text exploring the notion of diaspora through the lens of migration. Farnaz has exhibited across Australia and in Europe and Asia, including QUT Art Museum Brisbane, Linden new Art Melbourne, Spinnerei Leipzig, Sarang Building Yogyakarta, and Saba Cultural Artistic Institute Tehran. She is the recipient of several awards, such as Arthur Macquarie Travelling Scholarship, The Fauvette Loureiro Memorial Scholarship – SCA Travel, Anne Runhardt Art Award Notfair, The University of Sydney RTP Scholarship, The David Richards Drawing Award, and the VCA Galloway Lawson Prize. Farnaz is currently a sessional academic and PhD candidate at Sydney College of the Arts, The University of Sydney.