

Paintings, collages, videos, installations, 2008.

Artistic creations made when I came back from Iran.

Distance helps for discerning the most ordinary social phenomena, the pollutions of any kind in everyday's life.

The phenomenon that appears in the society of the developing countries is the trend of the kitch. This is because there is not time enough for yourself.

.Whatever the nature of the speech is, this shows the disease of our societies: The occidental analysis of the eastern comprehension or the imitation by the oriental people of the occidental modernism, with the support of the same new technologies

We reproduce, stigmatize, caricature.

The taste for the objects in everyday's life and the choice that this taste implies lead to an extra-kitch composition.

Gettin together again with Iran

I had broken off and I had gone into exile for 10 years when I came back to my homeland. Getting together with Iran again was really surprising. I noticed how esthetism had suddenly disappeared from the architectural structure of the country.

Urbanism and building construction are the best exemples of this transformation.

A set of photographs « Social Architecture » is a manifestation of the kitch state-of-mind that is also very present through architecture with a « new-rich » version.

The pictures were taken via a mobile phone, under-the-table, and it was the only way to show them. These last fifteen years, the musical potential of the country and the idea of minimal Art have been devastated by the war between Iran and Iraq. .An other face of the country has been modeled, a plastic surgery » it a « capitalo-islamic » style.

About the work conditions of the building workers, I had to improvise, to run after the images and to shoot under-the-table.

« Behind » is a movie trilogy: « Ruisseau de la mémoire » (« Stream of memory »), « Braize », That testifies from the dangers and precarity these workers are confronted to in everyday's life.

The lack of minimalism in art:

Minimalism almost disappeared from the lifestyle of the Iranian. Art is contaminated by the « polluting thoughts », very heterogeneous, and the phenomenon of « import-export » ideas, designed to create financial exchanges.

The lack of time is destroying the process of the thought that is supposed to lead to something original. « Beauty and Harmony ».

Unfortunately, we notice some faults as well in Iranian artistic creation.

For instance, minimalism in the art of young artists, often reproduces the occidental taste and it is not the result of a comprehension in depth of the society.

They are the children of the elite or belong to the bourgeoisie (it is the same system as the Indian castes), they are often far from the understanding of the society, and don't comprehend the social

reality, because they are overprotected by their family and remain very immature in everyday's life. In Iran, photography (documentary or journalism), engaged cinema and documentaries only (because of the nature of these media) can testify from a real original expression.

« **Vie-Cinema** » is a set of canvas on which you can see kitch colours very bright and with no harmony.

This set has to be shown on a well-shape support with some oil components.

I am making a malleable documentary, made with pictures taken from the newspapers, so that the identity of people can remain secret. These paintings and collages show chaos and lack of beauty, and balance between « the full and the empty ».

We notice the spirit of the big mess in an emirate on one of these canvas. The Iranian billionaires earn 70 percent of the economic transactions.

Can this country, thanks to conceptual, philosophical, artistic efforts, change its look on the kitch trend and its fanaticism over the world?

What is going to be the rôle of religion in all these countries of the Middle-East?

« **Poputopia** »

This set of CD's can be presented with an installation with sound: the so-called *underground* Iranian music.

The same way as balloons, light symbols of naivety and hope, fly away.

The work is on the CD's that have been collected and contain the images of the faces picked up from the newspapers.

The CD's of the Iranian *underground* musics cannot be broadcast, don't have any mention of the name or the face of the composer. As if they were virgin CD's, they have no identity, and they remind us of the interdiction for women to sing in public places.

The images of the real world are touched up for two reasons:

1: Because the identity of the person must remain secret.

So that the real world can be reinvented to tell the truth about society, as they can't use the images, forbidden by the social laws.

2: « pictorial surgery » on pictures of the real world reminds us of real surgery practised on the face.

This practical is used by men and women because of the « culture of the beautiful »

This practise actually contrasts with the values of « beauty », harmony and the speech for esthetism, that is opposed to the current social system.