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The Beautiful Decay of Flowers in The Vase Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian

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Texte by Sarina Basta

The Beautiful Decay of Flowers in The Vase by Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian offer a compositionist view of the world, one that can be seen, felt and danced.

The Alluvium made from metal rods and carefully painted floating discs, twist into multiple positions. Recently presented in Venice during the 2022 biennial, they frame fragments of our contemporary history and tiny captions: “burning ship Sri-Lanka” interspersed with more hopeful visions “fog, stars, a zoom out from the chaos of human everyday life”...

The gestures of transposing and reframing these elements from the news cut within the seamless fabric of the obesity of images that flood our daily worlds. But the sculptures are also humanoid beasts, arboring what could be seen as four legs and three heads. Their kaleidoscopic visions force the viewer to move, physically and beyond a familiar zone to be richly rewarded with ornamentations that often bear citations, that envelop. When in the form of tables and chairs they support and entrance the viewer.

The news and citations contaminate and are produced by humans or forces of nature. Considered from an interspecies perspective, a multiplicity of references, and irreconcilable scales cohabit. Within the canvases of Madame Tussauds (Her Majesty) series, the several-legged characters of the Alluvium seem to return in various forms of procession, this time with animal features and in civilized garb.

As Emanuele Coccia points out in *Métamorphoses*, 2021, the unity of a human species is already a myth as we are populated and formed by millions of other micro-cellular beings, some millions years old in a field of coexistence where the past the present and the future mingle. Particles of the dead and the living cohabit. As complex life forms we are all trans species.¹

The almost molecular structures of the Alluvium are born from a choreography of form: the dance of the artists as they are explaining vectors and movements to their fabricator, Mohammed Rahis Mollah, who is credited within the piece. Emancipated from a given language, the sculptures can also be read as scores. The artist Kiori Kawai was invited to devise a dance structure from the Alluvium transposed into the salt lakes within the Gulf region. Different levels of contribution multiply through each stage of collaborations while making a breach in a Western-centered system of references. Iranian Artists living in the UAE, communicate with a Bangladeshi fabricator and inspire the new work of a Japanese dancer in a feedback loop. The dialogues and exchanges create flow with a work generating another.

In other works, transpositions turn the ground into a plane. A table supported by a hairy leg in high heels, might once have been a floor, but as of now, instead of carrying feet, it now supports hands, food, objects and conversations. The work draws human presence into a plethora of sensorial experiences. Messages are suggested about the climate and

1 Emanuele Coccia, *Métamorphoses*, Editions Payot & Rivages, Paris, 2020

what we might be facing. As dancer and philosopher Emma Bigé writes: “You might be human, you know you are crossed by a quantity of movements other than your own. Movements of the breath, movements of digestion, movements of bacteria that live on your skin or in your intestines, movement of the Earth, that, as a gigantic mass under your feet, draws you to her.”²

The spinning tales told by Ramin Haerizadeh, Rokni Haerizadeh, and Hesam Rahmanian, cumulatively evolve into all encompassing landscapes. Functional objects, craft, artificial materials and earthenware transcend high and low, the tired distinctions between craft and high art with spontaneity. The digital world and its seamlessness provides both material and methods. A wallpaper makes inclusive references to Persian Floral motifs from the late 18th century. Color, in that painterly tradition, the artists explain, was what introduced light into a field. The surface of the composition is studded with hyper-aware appropriations from media and digital culture in altered forms that are reminders of pop-art or popular punk aesthetics. Earth gods from pre-islamic eras, icons of the Common Wealth, move through time as stills from a cinematic montage. These altered images like Warhol’s icons, or Robert Raushenberg’s Combine paintings, act as counter-monuments. The artists give us the possibility of decontextualizing them, or subverting them, from public space to our domestic interiors, in gestures of detournement.

The anonymous real-life subversion of mainstream city monuments such as the equestrian statue of the Duke of Wellington in Glasgow might reveal more of this character’s controversial past and activate debate than removing him into oblivion. Of course this brings up the controversy about how to deal with histories within new regimes of meaning. Decaying histories are briefly reactivated at the hands of the artists but also subverted. Within the RRH cosmology these representations share the space with heroic characters of the Ta’zieh³ and those of the humoristic folk characters from Siah-bazi⁴ Iranian theater. In a homage to free-speech the artists reveal the strangeness of the past colliding within the contradictions of the present. The artists carry us into the continuous flow of what was and what is to come through the rhythm of collective vital energy.

2 Emma Bigé, “Danses agitations, soulèvements” AOC Médias, le 5 mai, 2023

3 Religious theater genre, commemorating the martyrdom of Imam Husayn.

4 Also called ruhowzi, a popular Iranian theatrical form, reminiscent of the European commedia dell’arte.

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Group portraits in costume, or the art of decomposition

As has been pointed out many times, RRH's productions are difficult to grasp because they are so abundant and fluid and flout established categories. The Iranian trio's practice is driven by a common approach that is agreed upon daily and unfolds like an organism in perpetual transformation. Within the work, the borrowed elements – still images or videos, accessory objects of all kinds – are literally nomadic. Their undertaking is also based on a performative dimension, the artists or their alter egos becoming, in their own words, "painting machines." For the members of RRH inextricably mix their voices, intervening in turn or simultaneously on the same image. The singularity of the "style" of their productions is based on this paradox of appearance. They are all photographic, collage *and* pictorial, the artists practising an art of conjunction and inclusion, without hierarchy. If, like all their works, the series *Madame Tussauds* (2015-2022) and *Madame Tussauds (Her Majesty)* (2020-2023) attest to the porosities and mobilities between different registers and genres, they all have as their protagonists members of the British royal family. The family provides them with costumed characters, a setting and a scenario on which to exercise their art of collective bricolage.

The media provide artists with both informative and visual raw material. In 2018, for example, the Emirati daily newspaper *The National* was used as a direct support for various manipulations: cut and pasted, receiving gestures and pictorial motifs, the pages of the newspaper became "still-life-objects," photographed in the different states of a *work in progress* from day to day. "Little by little, each of us began to put his or her mark on it through collage, painting or concrete poetry," they explain about *National May*.¹ Contemporary history is often understood through

¹ Ruth Erickson, Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian, "A compass, not a road map," in *Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian. Night of Another Spring*, In situ Gallery, 2018 (np).

international current events, from which they retain the most salient subjects, such as demonstrations, natural disasters, destroyed cities, or migrants in distress. This iconography can be found in the works gathered under the generic title *Where is Waldo?* (2018-2021), or in the series *Alluvium* (2020-2022). One such sculpture, seen at the exhibition, deploys the numerous clay plates, spatially organised on linear metal structures, that show such images. RRH refers to these modules as “molecules,” small organic units that are independent of each other but retain properties common to all of them. In a more or less obvious way, the scenes are identifiable,² but their original informative content is parasitised, a principle that is valid for the works in the more classical media that we are going to deal with.

The generic title of the body of drawings and paintings in the *Madame Tussauds* series is taken from the famous wax museums, in which she is widely represented, in a most frozen form. However, it is in the tabloids and on the internet that one finds the images that are the source of the works on paper, namely the 2011 wedding of Prince William of Wales and Catherine Middleton, all of which has been filmed, photographed, commented on ad nauseam and circulated around the planet – more than 4 million views on YouTube, we learn. For they are intended to feed the curiosity of a public eager to enter the intimacy of the powerful and the “famous,” as much as to perpetuate the visibility of the monarchy. The collection grouped under the name of *Madame Tussauds (Her Majesty)* is the result of a longer process, which began with a book published in 2012, on the occasion of the 60th anniversary of the Queen’s Jubilee. While the broadcasting of the royal wedding coincided with the Internet era, the broadcasting of Elizabeth II’s reign was concomitant with the advent of television. Beyond the analogies and dissimilarities, the works retain the imprint of the type of media from which they are drawn. Apart from the events themselves, *Madame Tussauds* speaks to the relationship of power to the image and the exploitation of its emotional impact. These collages and paintings appear as deconstructions of the staging of a power symbolising, even today, imperialist policies.

Combining humour and a critical dimension, formal games and a political register, the collage practiced by RRH extends the spirit of Dada as much as that of English Pop Art. Plastically, this process, aided by the digital tool, is explored according to all the manipulative possibilities it allows: spatial disjunctions, games of scale, anatomical modifications by duplication, doubling, addition and incongruous substitution. Thus, in *Her Majesty*, the bridesmaid who holds the bride’s train is equipped with an

² *Where’s Waldo?* is a title borrowed from a series of children’s book-games, where the has to find Waldo, a character hidden inside the richly detailed picture.

insulating breathing apparatus. Are we to understand she must protect herself from the unbreathable air surrounding the ceremony? These collage games are themselves combined with painted parts and/or their photographic double. Gouache and ink extend the collaged elements elsewhere to divert their symbolism. In a playful way, *Royal Game – I and II Duke of Cambridge* and *Royal Goose* lucidly equate the princely union with issues of strategy and money. Repeated and reassembled, architectural elements such as columns, balconies and windows, like the ubiquitous red and gold drapes of Buckingham Palace, are arranged in a Game Boy circuit in which the protagonists seem like comic puppets. The title of *Royal Goose* evokes the board game invented in the 18th century, which today takes the form of virtual slot machines. The interior decoration of the palace is partially preserved, serving as a structure for the final composition. Tapestry and crimson braids host the puddle formed by the bridal gown, while the repainted carpet becomes the body – organic, bloody – of a goose/hanging, whose neck closes the composition. In addition, Oriental decorative motifs can be seen, and counterbalance those of the monarchic decoration. In this way, the ensemble acquires an incongruous character that undermines the artificiality of these representations of happiness. These ostentatious displays, with the values they embody, are indeed mocked and the functions of communication and self-promotion found in them are reversed into their opposite. However, excluding any univocal narrative, the allusive mode adopted by the artists opens up different interpretations.

The set of paintings and diptychs produced between 2017 and 2023 is the result of a process initiated in 2013, based on *Her Majesty*, the book dedicated to the life of Elizabeth II. For several years, its pages were worked on according to a “ritual” method specific to the trio. Repeatedly, in a collaborative manner, the artists would increase each of the photographs, ornament each text describing the episodes of this saga in experiments ranging from localised modifications to total transformations. Whether it concerns the Queen’s family life or political-historical events, glorification is the order of the day in this modern court portrait. It goes without saying that the successive manipulations go against this mythification. The result shows a delightful freedom that is also evident in the paintings that were later made from it.

RRH draws a parallel between *Her Majesty's* collection of photographs and *Shāhnāmeḥ* – the Book of Kings – a famous epic poem written in Persian around the year 1000 by Ferdowsi. It traces the pre-Islamic history of Iran and is still a very popular reference work today. Crossing history with founding myths, infiltrated by the imagination, this epic has given rise to numerous versions illustrated with miniatures where fantastic creatures abound. In the West, the court portrait, particularly developed in the 18th

century, gave rise to its opposite, in satirical or caricatural modes. RRH claims to have a particular inclination for certain English painters, draughtsmen and engravers of this period, such as Hogarth, Rowlandson, Gilray and Cruikshank, or for Watteau and the Goya of the *Disasters of War* and the *Caprices*, all of whom ridiculed the morals of the rulers and the ruling classes. Satire does exist in *Madame Tussauds (Her Majesty)*, nurtured, the artists explain, “by modern Persian literature and the visual culture of the Near East.”³ Drawing on this double culture, they offer their critical vision of the monarchy, of the frivolity and grotesqueness of their tawdry displays, while letting their imagination run free.

Beyond the singularity of each painting and diptych, which are based on a particular scene – an interior, a moment of relaxation in the park, an official parade or a more intimate portrait – a few constants can be identified. Depending on the case, the members of the royal family are deprived of their heads or their faces are replaced by a distinctive sign of clothing that allows them to be identified. The pictorial and/or graphic additions merge objects and humans with various animal species, real or invented.⁴ Anthrozoomorphic deformation and hybridization is as much a part of Persian art as it is of the history of satire. The “nonsense” of Goya's *Caprices* and Grandville's *Les Métamorphoses du jour* attest to this; animals express human foibles. Unlike their predecessors, in RRH the accumulation and combination of these devices results in figures of great complexity, difficult to categorise. They are sometimes caricatures, sometimes chimeras akin to heroic fantasy, sometimes masks or prostheses, or all of them at the same time. For the artists, the body is central, the filter through which the world is seen, the place of all metamorphoses. As has often been pointed out, gender and sex are also permeable. In relation to the representation of the royal family, in which, more than anywhere else, everyone is assigned a role and a hierarchical position, these metamorphoses are particularly effective in bringing about some disrespectful disorder.

The resulting strangeness affects all the paintings. They present the most heterogeneous plastic treatments, from the relative realism of a rock that seems to have fallen from the sky to the informality of the drips, stains and streaks of colour that make the figures disappear in the ornaments and chandeliers of a monumental ceiling. Elsewhere, the background absorbs frayed bodies, limbs are transformed into branches, the faces of one group become fish scales, another merges with the eye of a donkey. The spatial homogeneity of the representation is also destroyed,

³ E-mail sent to the author in April 2023.

⁴ The attention to an animal-humanity can be seen in many of the RRH's works, including their incarnations: Ramin and Rokni don pink pig masks, Hesam a sheep mask.

mixing interior and exterior, geometric pattern inspired by an oriental mosaic and chequerboard paving, among others. The stylistic registers are very diverse, with flat tints or Pop Art-like lines and digital gradations alongside very thick materials. Disjointed, the panels of the diptychs of dissimilar format and size only add to the complexity of these images with multiple readings, to which one must constantly return in order to perceive all their subtleties.

We can therefore identify various gestures, even different hands, which cannot be attributed with certainty to one or the other of the artists, except by comparison with their respective practices. As commentators have all noted, the trio's communal way of working challenges the idea of the artist as demiurge. Group association (General Idea, Art & Language, Gilbert & Georges, Gelitin, for example) in itself favours this kind of attitude of thought, but it is known that the members of RRH continuously share daily life and work, not dissociating one from the other. "Over time," they confide, "our individual practices have become more marginal in favour of collective work, and we have even begun to transform ourselves into the other, slowly." Moreover, they have appropriated a notion under the term "*Dastgāh*," which is, like "The Work," composite. This allows them "to become something else: something more like a painting machine than an artist; something that is more objective, so that one can distance oneself from the rules that 'Art' imposes on the artist," they explain.⁵ This rejection of a position of authority, of the expression of a unique subjectivity, is also a legacy of the last avant-gardes. At the turning point of the 1960s and 1970s, effacement in front of the work was dominant and took on very diverse forms.⁶ The Persian miniatures, whose authors often remain anonymous, are also based on the principle of the reworking of historical-mythical scenes, and they move in the direction of depersonalisation.

It is also necessary to specify the very singular, and also ritualised, procedure that presides over the production of the paintings. The chosen photograph is first printed on a canvas. This is placed on an unused object, says RRH, such as "a broken chair, a broken kettle, a statue, a tree, a broken umbrella frame, a ladder, a tree branch or an easel. Like a skin, each canvas comes into contact with objects that cover what best fits the

⁵ "If You Come to the Table We Can Have a Real Conversation. A conversation on '*Forgive Me, Distant War, For Bringing Flowers Home*,' Between Four, or Maybe More People," in Ramin Haerizadeh, Rokni Haerizadeh and Hesam Rahmanian, *Forgive Me, Distant War, For Bringing Flowers Home*, op. cit.

The artists reproduce the following definition: '*Dastgah* (n.) (Persian): "a device or machine, a melodic matrix in Persian folk music used as a basis for improvisation, a person's wealth, a collection of instruments to serve a specific purpose, a device." Depending on the author, the definitions vary, which is probably to RRH's liking.

⁶ We remember that B. M. P. T. (Buren, Mosset, Parmentier, Toroni) each painted one of their works in public as well as those of the other three, radically demonstrating that painting was not a matter of subjectivity, interiority or even personality.

image on each canvas.”⁷ This can be seen first as “mistreating” the subject and its content. The photographs showing the artists at work in this phase are revealing: the canvases adopt strange spatial configurations determined by those of the support elements, their weight forming more or less marked folds and collapses. “By creating uneven surfaces, we question the surface of the painting and the role of gravity,” say the artists.⁸ They create the conditions for a very personal randomness, the folds circumscribing visible or hidden parts, determining an orientation by planes, or even forming a volume which each of them takes hold of for a specific pictorial treatment. However, this process, which has been repeated several times by several hands, results in a mixture of motifs, translucent surfaces and drips (sometimes obtained with a watering can), following the natural slope. Working partially blind in this way is also a way to create withdrawal. The artisanal dimension of the work does imply a physical investment, but *in the end* the three artists form a single “organism.”

There is another reason why the members of RRH let these paintings “mature” in the open air. It is, they say, to “dissolve the figures into the environment of each painting. Or, better still, the figures decompose into the nature of each painting.”⁹ This decomposition or merger is only fully realised once the canvases have been stretched on a stretcher, subjected to further manipulation, until a final state is reached, sometimes after several years of repetition. For example, some of the painted parts are digitised and added to the painting in a different form of size and/or orientation. Thus, in addition to the visual games already identified, there are games between the representation and its double. This phase of the work is both a compositional ordering and a visual blurring.

In all cases, the smooth and ideal image that the monarchy would like to give of itself is also defeated through the use of genres and registers considered minor, such as the press photo and the caricature, the decorative and fantasy.¹⁰ The trio is not afraid to go as far as what can be described as “bad taste,” in the form of deliberate excess and/or iconography. This is expressed in the video-performances, in the objects and costume-sculptures transforming RRH into those hybrid beings they call “*Dastgāh*.” In one of the seemingly syncretic diptychs, the central scene, a strange mother and child (a young Elizabeth II) stands out against a dark background overloaded with ornaments, some taken from Persian miniatures, others

⁷ Email to the author in April 2023. My warmest thanks to Ramin, Rokni and Hesam for providing me with the images showing this process, as well as those of the transformed book that is the source of all these paintings.

⁸ Idem.

⁹ Idem.

¹⁰ Another illustration of deliberate bad taste can be found in the choice of plates on which the faces of Elizabeth I and II are printed: in an iconoclastic gesture, they are smeared with the remains of visibly ingested food. Once photographed, multiplied and organised into rhombuses, these object-portraits become the motifs of a tapestry.

evoking baroque cherubs. However, these are composed of body fragments, many of which are of breast-glands, guiding the spectator to a more erotic, less conventional reading. Another example is the aforementioned *Alluvium* series, which uses terracotta plates in the most hybrid of sculptural proposals. The domestic and artisanal dimensions of the dishes place them on the side of the feminine and the *low*, while the iron structures that support and spatialise them belong to the field of art. The co-presence of turds, flowers and small birds contrasts with the serious subjects, again blurring the registers. The attitude of integrating what is considered "peripheral" into art is not new in itself, but it is perhaps linked to the situation of RRH and their condition as "voluntary exiles." Their dual culture, that of their training and that of their adoption, would tend to categorise them as artists who are both at the margin and at the centre – according to the old geographic-political meanings of the terms. This is necessarily reflected in their view of the British monarchy. When applied to the symbol-images of a power based on colonisation, their crossbreeding acquires a particular contaminating power. Rendered grotesque – bizarre, unreal, buffoonish – these stagings of the royal family offer themselves as the theatre of a decaying world and contemporary vanity.

Natacha Pugnet

14.05 - 15.07.2023

HALL D'ENTRÉE

Footless I walk E, 2023
Acrylique et photographie sur bois
79 x 30 x 1 cm



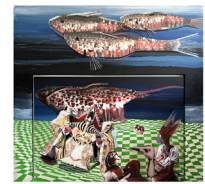
Pièce unique

If I Had Two Paths, I Would Choose the Third, 2020
Single channel colour video (rotoscopy), no sound
7 minutes and 2 seconds
Edition 2/7
Edition de 7 + 3 AP



SALLE D'EXPO 1

Madame Tussauds (Her Majesty), 2020-2022
Collage et acrylique sur toile (diptyque)
186,5 x 201 x 5 cm



Pièce unique

Madame Tussauds (Her Majesty), 2020-2022
Collage and acrylic on canvas (diptych)
136 x 116 cm



Pièce unique

Madame Tussauds (Her Majesty), 2020-2022
Collage et acrylique sur toile (diptyque)
182 x 163 cm



Pièce unique

Madame Tussauds (Her Majesty), 2020-2022
Collage et acrylique sur toile (diptyque)
167 x 182 x 5 cm



Pièce unique

Madame Tussauds (Her Majesty), 2020-2022
Acrylic, gesso and heavy mold on canvas (diptych)
163 x 212 x 5 cm



Pièce unique

Madame Tussauds (Her Majesty), 2020-2022
Acrylic and gesso on canvas (diptyque)
212 x 223 cm



Pièce unique

Her Majesty (Madame Tussauds), 2020-2022
Acrylique et gesso sur toile (Dityque)
192 x 157 cm



Pièce unique

14.05 - 15.07.2023

SALLE D'EXPO 1 (ALLUVIUM)

Alluvium, 2021-2022

Acrylic, gesso, ink, watercolor, gouache, collage and acrylic sealer on clay plates and iron set of 15 plates and a vase
225 x 100 x 83 cm



Pièce unique

Alluvium (Gol o Morq - bird and flower), 2023

Acrylic, gesso, ink collage and acrylic sealer, on clay plates and iron, set of 5 plates and a vase
81 x 87 x 70 cm



Pièce unique

Alluvium, 2022

Acrylic, gesso, ink, watercolor, gouache, collage and acrylic sealer on clay plates and iron set of 5 plates
50 x 70 x 70 cm



Pièce unique

Alluvium, 2021-2022

Acrylic, gesso, ink, watercolor, gouache, collage and acrylic sealer on clay plates and iron, set of 37 plates
222 x 218 x 215 cm



Pièce unique

Alluvium, 2021-2022

Acrylic, gesso, ink, watercolor, gouache, collage and acrylic sealer on clay plates and iron set of 14 plates
226 x 66 x 100 cm



Pièce unique

Alluvium, 2021-2022

acrylic, gesso, ink, watercolor, gouache, collage and acrylic sealer on clay plates and iron, set of 26 plates
221 x 156 x 133 cm



Pièce unique

Alluvium, 2021-2022

acrylic, gesso, ink, watercolor, gouache, collage and acrylic sealer on clay plates and iron, set of 27 plates and vase
266 x 160 x 230 cm



Pièce unique

Alluvium, 2020-2021

Acrylic, gesso, ink, watercolor, gouache, collage on clay plates and iron, Set of 20 handmade clay plates
215,5 x 106 x 48,5 cm (with extented legs)



Pièce unique

14.05 - 15.07.2023

SALLE D'EXPO 1

The Homeless Souls, 2023
Acrylique sur bois (Table et chaise)

Table : 86 x 264 x 95 cm
Chaise : 158 x 91 x 184 cm

Pièce unique



Footless I walk A, 2023
Acrylique et photographie sur bois
19 x 54 x 1 cm

Pièce unique



Footless I walk B, 2023
Acrylique et photographie sur bois
21 x 51 x 1 cm

Pièce unique



Footless I walk B, 2023
Acrylique et photographie sur bois
20 x 49 x 1 cm

Pièce unique



Footless I walk B, 2023
Acrylique et photographie sur bois
28 x 53 x 1 cm

Pièce unique



Chavoshi A, 2023
Acrylique sur bois
58 x 34 x 1 cm

Pièce unique

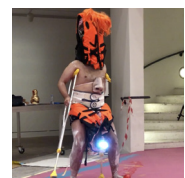


Chavoshi B, 2023
Acrylique sur bois
57 x 33 x 1 cm

Pièce unique



Footless I walk..., 2015-2023
Film
20 min 20
Edition of 7+3



14.05 - 15.07.2023

SALLE D'EXPO 2

The Exquisite Corpse 6, (Siah), 2023
Acrylique, gesso et collage sur papier
76 x 57.5 cm

Pièce unique



The Exquisite Corpse 2, (Siah), 2023
Acrylique, gesso et collage sur papier
76 x 57.5 cm

Pièce unique



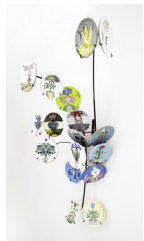
The Exquisite Corpse 3, (Siah), 2023
Acrylique, gesso et collage sur papier
76 x 57.5 cm

Pièce unique



Alluvium (Gol o Morq - bird and flower), 2022-2023
Acrylic, gesso, ink, collage and acrylic sealer, on clay plates and iron, set of 19 plates
147 x 80 x 85 cm

Pièce unique



Home Home Sweet Home, 2015-2017
Collage, gesso, acrylic and heaving mold on papier
72 x 100 cm (86 x 115 x 3 cm encadré)

Pièce unique



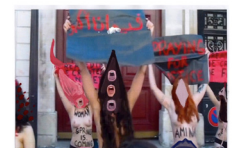
Her Majesty ?, 2015-2017
Collage, gouache, gesso, acrylic on papier
72 x 100 cm (86 x 115 x 3 cm encadré)

Pièce unique



Letter I, 2014
Single channel colour video animation (Rotoscoping)
6 min 32 sec
Edition 1/6 (3,5,6)

Edition de 6 + 2 AP



Chavoshi C, 2023
Acrylique sur bois
57 x 36 x 1 cm

Pièce unique

