

## **Interview with Fouad Najmuddin about the exhibition of Koleh Ser, O. Gallery**

As soon as I entered the gallery, the first thing that caught my eye was the scene, which is actually the amulet market and the spell that are placed next to each other, while I was expecting to encounter an urban administrative concept of the market and things like that.

At the next stop, I was shocked by the images whose themes now made sense. At first, it gave me a very serious concept, it was at that moment that the title of the gallery made sense to me and I realized that I was facing a serious atmosphere and not an urban right. The fact is that I was not shocked to see it, because most of this collection and what I see, I have already seen and experienced as an island and I know it. Of course, I did not know part of it and it was very new to me, but their coming together occupied my mind and it was really interesting. Three things come to my mind that are interesting; First, we actually belong to one of these cuts, depending on our social background, type of family, and place of residence.

We have a narrative in our minds that this bipolar narrative, between the belief in a series of concepts and metaphysical forces to a truly positivist view of the world, is in a dilemma, that I have been here since childhood, here as an adult, and tomorrow in another place. In the description of the family, this range may change, but there is a balance that our family are in this side, or in that side, or something like that, these are not really a single polarity, but several poles, each of which is an attraction to the forces of ancient mythology, magic and without compliments, they are very serious about themselves and they are in serious conflicts with each other. I saw this conflict in the word of myth, when you read the word myth, you look at the word myth itself, that is, from an Islamic point of view, it is ostentation. That is, the first myths are in fact false beliefs, that is, we have a religious narrative of creation, of existence, of the world, and other beliefs that are other narratives that can define Egypt and define another place ... They are big domains of belief, but myth and in the false Iranian religious language, false belief, it became very interesting now, in fact, each of them is a source of power, they are transcendental, they have a very big cut for themselves, when you are completely in this cut, the rest cuts are totally false to you, as much as the positivist view is false, as much as Olent's view is false, or something else. In this way, in fact, they take on a role and force in relation to each other, and it is as if you are facing such a field. These definitions became so interesting here that we are on the side of a force, each of which says I am superior and the other is not, in a distinctive sense it tries to affirm itself and deny it and reject it. As we move from childhood to adulthood, we slowly step into a place in society that we have not seen before, and we usually treat them with great respect. And to our surprise, we see people

doing strange things, for example, there are some people, the tarot means to them, well, this is very interesting, it's like a joke to me. Many people believe in tarot and fortune-telling on a regular, weekly or recreational basis to make decisions about their lives. I remember when I was standing in line to buy bread and the baker always had a book with him, one day when I was coming back from university, he said what field are you studying in? I said philosophy of art. He said do you have Jeffrey's book?

I never thought anyone would read this book! What does it mean! It was a different world, I know people who live like me, their way of life is like mine, I hear from afar that, for example, they say that someone has a lawyer, words that never made sense in my life, and at the same time I respect them, and I do not mean that it is wrong or not, I want to say that every time there is a shock for me, What a diverse world you live in, and how complex and bizarre the city is, and these layers are still going on, and I haven't really seen any parts of it until now. I had never seen those silver plates, I did not know it was like that at all, but when someone who has a plate with his hand, he goes and puts it in the shrine, and I see that he happens to be very much like me, his way of income is very similar to mine, or the food he eats and the entertainment he does are very similar to me, and well, that makes it very mysterious and strange, this simultaneous positive and negative relationship of the same system Mass production is a sign that each station is actually demanding and rejecting the rest is the first interesting thought that came to my mind.

- In terms of media composition?

The truth is that we actually have three types of media, in fact I counted those boxes and frames as one, they are flat photographed and archived media, I defined them printed on metal as a different media because they are not papers themselves or there are pictures of them and they are different from the reproduction we have in the photos, which usually has a reproduction in them and the boxes, which is actually another space.

What we encountered in the flat media was quite this visual experience, although photography has always had for me a dual relationship between static documentary or visual documentary, the visual aspect does not necessarily give a formal aesthetic experience but ultimately a visual encounter with the outside world. I have it and I accepted it and it is usually not shocking for me and I understand what I see as a set of visual information plus a set of visual relationships that they have together.

This world is actually a tangible world for me, which was not very suspicious for me.

Stepping into the printing space of book covers I was just slowly remembering what I heard about these areas, the smell of metal printing and in fact the smell of silk screen printing that was wrapped in space practically created another world for me, do not

forget that with blue monochrome, we face the cold, and if we look at the camera as if their light were different in a room, right now, in fact, the reflection of the light that comes from them, you look at them on the floor, you see a cold gray background. In this room, it happens to be much warmer for me, it really seems like the world has changed. When I stepped on this side, I said that maybe these are actually two separate exhibitions. Then I slowly saw the paintings and felt that I had set foot in the second world and then immediately set foot in the next world. Well, the first world says that my approach is an archival approach, and in fact it explains the existing objects or verbs and analyzes them directly, the second world is in fact a kind of educational view, research and a kind of presentation.

That is, when you step on the second layer, the third layer is no longer statically attractive and we start reading and seeing the contents, the third layer is a layer of encounter and difficulty, but it may have been so difficult for me, but how skeptical I would be of those who are members of one of these cuts and have interactions in between. The moment I want to step into that space, a black and heavy structure from the outside and from the inside, full of different beliefs, it is very interesting for me to sit together and I am very eager to see how people look at it and their trust in the space and what they get.