

Interview with Navid Pourmohammadreza about the exhibition of Koleh Ser, O Gallery

When you step into these few rooms, you come across these pictures and images, many things may come to mind, but if I want to tell from my personal experience, by looking at these, I became more involved in a concept than anything else. My mind is so preoccupied with the problematic history of things, the problematic history, the clutter and the heterogeneity that things have together, we usually read about it when we think of this heterogeneous history of things, the everyday objects in front of our eyes, that we think of ourselves. You can say when it was produced, for what purpose and function it was produced, what date it passed and what its purpose and function is now, but usually we put some objects in the middle or at least take some of them, because we think this is well, this is out of the circle of the problematic history of objects, because it has passed a more homogeneous history, a purpose has been formed based on this goal, and even today, after passing decades and centuries, it still pursues the same history and purpose. At least in my mind, a category of these objects that seem to have a more diverse history, too. They are sacred objects, sacred objects that are usually tied to the same prayers, vows, prayers, and things like that. Secondly, you are used to a religious and sacred thing that some people believe in and usually find meaning in the same contexts, and some people believe in it. Here, when you look at this, you realize that it is sacred. Sometimes it is not very holy, despite its appearance, then you will see these things that you have here, contrary to the idea that you think it is in the category of objects with a more homogeneous, predictable or specific history, it is not like that, then you realize, for example, someone You reject this,

you realize the hidden economy behind them, you understand how they are traded, you realize how they move around the city, you realize who their audience is and who they are, and you realize how much they are exposed to mass production. , Are exposed to some sort of daily consumption, where we suspect that the order It seems that the homogeneous story that we were dealing with as a precaution should be reconsidered. You can see where it is, in what geographical area it moves between which social groups it moves. Of course, all these questions cannot be answered by seeing this exhibition, but I think some of the questions are formed in your mind, questions that naturally come from where you end up. In the medium you see that they are taking pictures, they are not quatrains, they themselves cannot give you all the explanations, wearing honesty, some of these questions are hidden from you, you probably have to think about the answer or maybe you will reach it later, I think it is important What this exhibition is doing, the important thing that this intellectual project is doing is that it is taking some of the things, objects, bowls, plates, bowls and prayers, stones, some of them out of their usual place. There is also a place that is always imagined. We used to make it more functional and homogeneous, and so on The tail is referring to it for a specific purpose, etc. It is taking it out of there, it is making an insert from it, and it tells you to look at it from this frame one more time, if I say look at this frame because it is more open and unchanging than that. Something you may have been thinking about before, attaching it to a sacred mezzanine, connecting it to a series of people who are looking to meet a series of needs and demands, and now we say that if we look at it this way, maybe then we will realize. You realize how different it is and you realize how much wider it is and you realize that sometimes the impatience, needs, pains, failures and failures of everyday life can push this neighbor next to

you, your brother, sister, and yourself to actually touch these objects. Be that as it may, these are not too sacred and out of reach, that they are in the vicinity that depending on the situation you live in, it is possible at any moment to be in contact with these, in contact with their attraction, the form of these And you experience something you may not have imagined before, so I'm back At the end of my speech, these, this sacred object, this sacred object, it seems that if in the past, it had a more homogeneous history and a more specific function, it seems that today it has a more complex and complex history and a stranger history.