

Interview with Ruhollah Shamsizadeh about the exhibition of Koleh Ser, O. Gallery

From my point of view and from the standpoint of his field of knowledge, there is more imagery and coding than decorating stories, because in the art world I seek to create a code rather than unlock it. I want to create a question rather than finding an answer, we need a paradoxical filter, because on the other hand we are faced with a secret, a secret that basically deals with a part of society's mentality, that is, society wants this secret which is called It is a prayer, a spell, and a code that works for it and it wants to use this to solve a problem for itself. So what is happening here is what do we want to do? Is this the mystery we want to turn into another mystery, or is it the images of someone standing on the threshold between interdisciplinary knowledge such as sociology and the image medium that seeks to transform some kind of basic knowledge into a medium that can essentially be a medium for coding and decoding? What is happening here is that on the verge of standing where we do not know exactly what to do with the story, do we have to deal with coding that is being re-coded or documenting archival projects? Which means that we have gathered a set of information about a topic and we want to present it to the audience, not as an answer but as a question, and may be as an answer. This text, which in my opinion is very similar to the exhibition, and with the knowledge that I have of Aydin, also happened in the exhibition of his martyrdom. There, too, it was true that there seemed to be a trajectory, although I would rather see Aydin as an observer standing on the other side of the picture and asking the audience this question, but there is no answer for the audience. But the fact is that Aydin sometimes has answers for the audience, that is, he basically puts the audience in a position where his own sociological view is behind it, that is, he has an opinion on it and wants to say that I am not an absolute observer of this phenomenon. This is my view of this story, and from another point of view, it is a topic that has been chosen for the exhibition and a controversial topic that I think can be advanced to this point from one place to another. From another place we enter the

realms and red lines as if we should not enter that story and that is where this secret is happening, the secret that exists, the secret that is basically in the heart of this story, even if the artist has entered the story as an observer, and he is not supposed to add any code to this case, this is full of code and mystery.