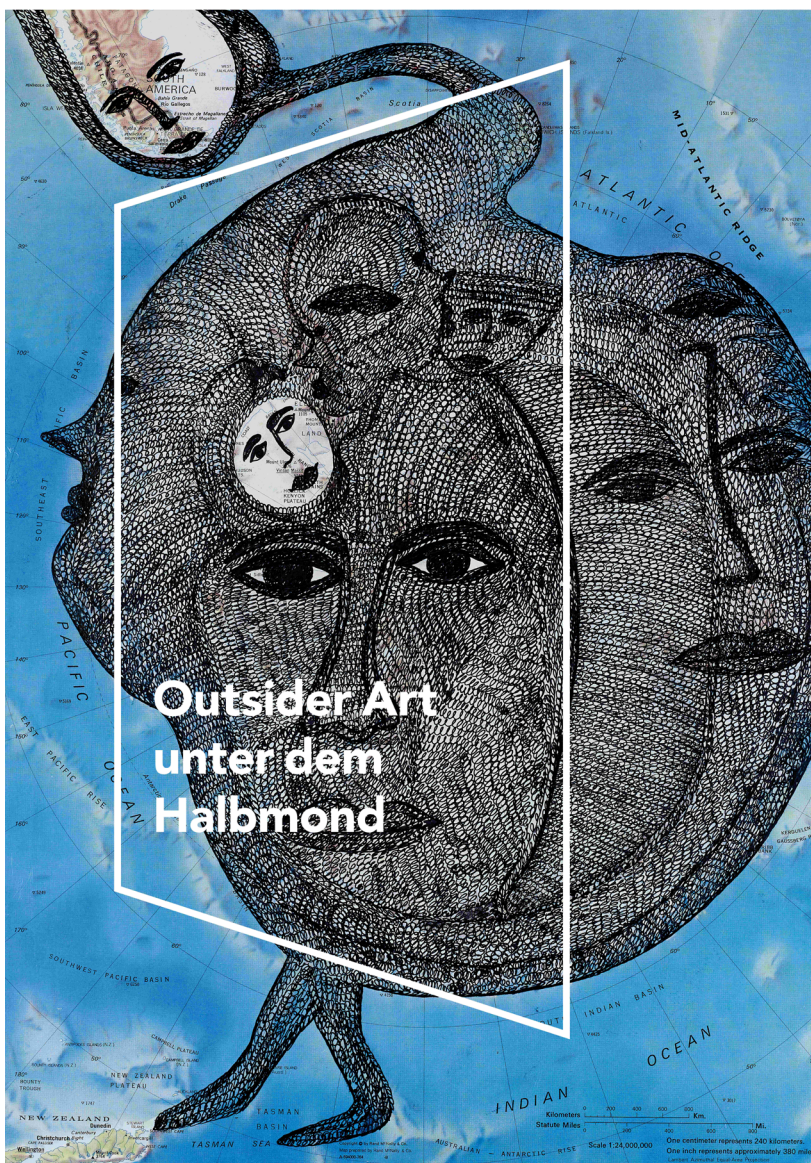


Im Lagerhaus  
Davidstrasse 44 | CH-9000 St. Gallen  
T +41 71 223 58 57  
info@openartmuseum.ch  
www.openartmuseum.ch

**open  
art  
museum**

zentrum  
für outsider kunst

## **Presstexts for the exhibition:** **Outsider Art under the Crescent Moon** **March 30th 2023–August 20th 2023**



Find high quality pictures here:  
<https://openartmuseum.ch/ausstellungen/>  
If you need any additional info, please contact:  
[philipp.gross@openartmuseum.ch](mailto:philipp.gross@openartmuseum.ch)

## The "Other" in Art: Cultural Dialogues in Outsider Art

Numbers:

March 30th 2023–August 20th 2023

147 exhibited objects

26 Artists

Few other art forms can make existential and current social issues visible as Outsider Art does. It is precisely in its subjectivity that it can illustrate the experience of social norms and values. The exhibition Outsider Art under the Crescent Moon is the last in the trilogy The "Other" in Art. With 25 artists from Iran, Morocco, Syria, and Turkey, it examines reflections of culture, religious influence, and diversity in Outsider Art. Artists from the Islamic cultural context are juxtaposed with the dialogue exhibition The Continent of Wirziana, featuring the Swiss Art Brut artist Peter Wirz (1915–2000). He strictly constructed his "Wirziana" system based on Christian values and Western heraldry, representing a Western European understanding of Outsider Art. With his world of "Wirziana," Peter Wirz rebelled against his father, the renowned ethnologist Paul Wirz, who studied "foreign" cultures in the South Sea. Representing Peter Wirz's father, artifacts from Papua New Guinea are included in the exhibition. The field of Outsider Art is heterogeneous and multicultural. It can never be clearly defined, classified, or located—it is an atopia. The trilogy of exhibitions on the "other" in art aims to question entrenched ways of thinking and stimulate a move toward new goals of a diverse—atopian—art.



Mehrdad Rashidi (\*1963), Ohne Titel (Detail), undatiert, Courtesy Galerie Polysémie, Marseille,

Foto: Schindler Digital

## Outsider Art under the Crescent Moon

Terms such as "Art Brut" and "Outsider Art" emerged from a Eurocentric understanding of art with the notion of a subversive, unspoiled art as a counterpart to *art culture*. Can these constructs be applied to other cultural spheres? How is cultural diversity taken into account within Outsider Art? Rather than Art Brut being a "global language," it is more the case that there is a search for a global language of art that comes from outside the mainstream.

In Switzerland the exhibition *Outsider Art under the Crescent Moon* is the first to focus on outsider artists from predominately Islamic countries. It allows for engagement with cultural contexts and influences of artistic creation, rather than a nationalization of the arts or "neo-Orientalism." In Morocco, a creative scene of autodidactic art has formed in the small port city of Essaouira, far from the influence of academic art, with a centuries-old mix of Arab, Jewish, Berber, and sub-Saharan culture, known as the "School of Essaouira." Iranian artists have their own contexts, which are shaped to a large extent by local conditions. Except for Davood Koochaki, Samaneh Atef, Mehrdad Rashidi, and Mohamed Babahoum, in Europe these artists are little known.

Living and creating art in exile is an extraordinary situation. Mehrdad Rashidi (\*1963) left Iran for political reasons at the age of twenty and now lives in Germany. A section of the exhibition is dedicated to Samaneh Atef (\*1989), who had to leave Iran in 2020 after being released from prison and came to Lyon. She had already lived in internal exile in Iran before fleeing the country and has dealt with her great difficulties as a woman in her works. In 2022 she was invited to documenta 15 for the discussion "Dissident Artists in Exile."

In the course of the exhibition, a publication will be produced as a work in progress. The first part, written by Monika Jagfeld, will be available from the opening under the title „Outsider Art under the Crescent Moon“.



Samaneh Atef (\*1989), Ohne Titel (Detail), undatiert, Courtesy Galerie Polysemie, Marseille,

Photo: Schindler Digital

Im Lagerhaus  
Davidstrasse 44 | CH-9000 St. Gallen  
T +41 71 223 58 57  
info@openartmuseum.ch  
www.openartmuseum.ch

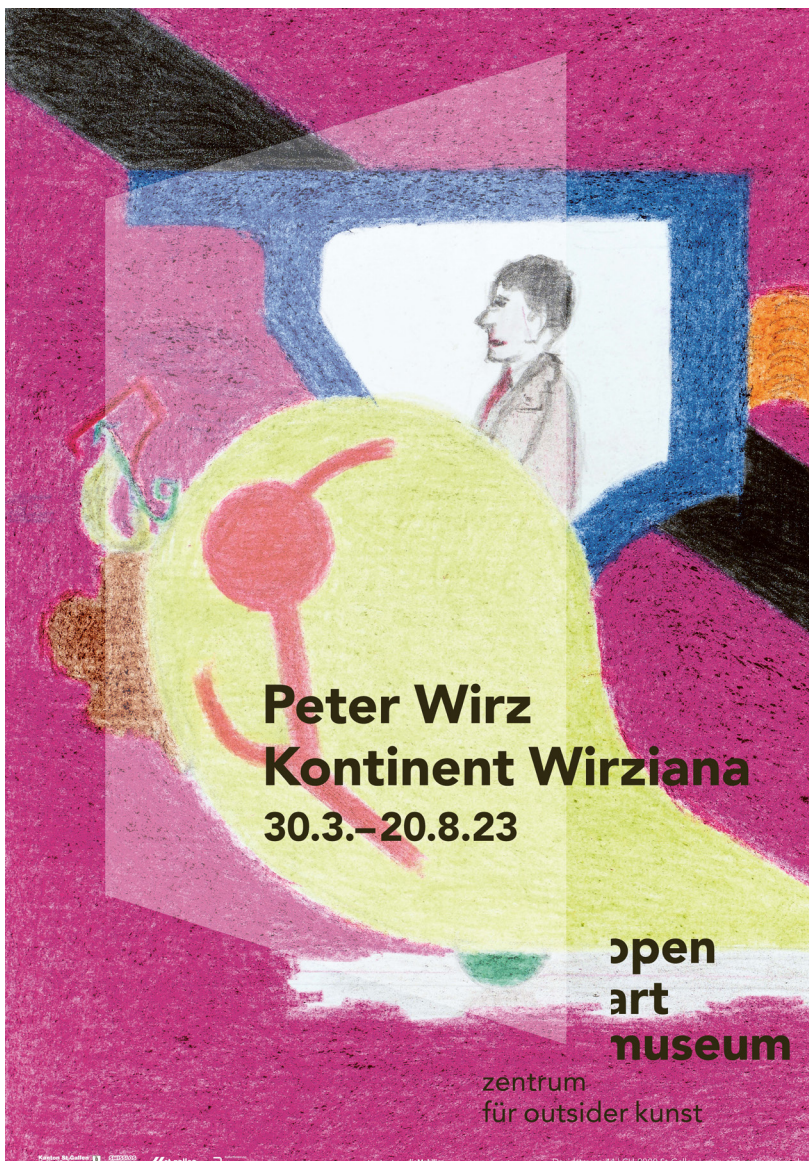
**open  
art  
museum**

zentrum  
für outsider kunst

## **Presstexts for the exhibition:**

**Peter Wirz: The Continent of Wirziana**

**March 30th 2023–August 20th 2023**



**Peter Wirz  
Kontinent Wirziana  
30.3.–20.8.23**

**open  
art  
museum**

zentrum  
für outsider kunst

**Find high quality pictures here:  
<https://openartmuseum.ch/ausstellungen/>  
If you need any additional info, please contact:  
[philipp.gross@openartmuseum.ch](mailto:philipp.gross@openartmuseum.ch)**

## The ‚Other‘ in Art - Cultural Dialogues of Outsider Art

Numbers:

30. März bis 20 August 2023

79 Works Peter Wirz + 1 Drawing Dadi Wirz

2 Ancestral Shields from Papua New Guinea

“It is a cross for me to bear that I am an obstacle to myself and that the world around me must be human rather than divine.” (Peter Wirz)

### His Life

Peter Paul Wirz (1915–2000) was the son of the renowned ethnologist Paul Wirz (1892–1955). He first lived for four years with an uncle in Goldach, and then spent most of his time with aunts in Basel. His parents led an eventful life in which their difficult son did not fit: research trips, the establishment of a “home for people of the light and sun” in Ticino, and finally the traumatic death of his mother, who drowned during a family boat trip.

Peter Wirz went through various community homes; attempts at schooling and work failed. His behavior became increasingly problematic, and in 1938 he was declared incapacitated due to “debility” and “psychopathy.” During World War II, his father emigrated with his third wife and their son Dadi Wirz; Peter Wirz remained in Switzerland. He had a psychotic episode in 1948 and ‘49, was admitted to the Friedmatt psychiatric hospital, and was castrated in 1950, which he dealt with in his drawings. He worked as an unskilled laborer and gardener’s assistant at the social medicine institute Milchsuppe and moved into a new residence there in 1973.



Peter Wirz, Ohne Titel (Selbstporträt, Detail), 1950er und 1960er Jahre | © Sammlung Dadi Wirz

## **The Continent of Wirziana**

In real life Peter Wirz experienced rejection, incapacitation, and exclusion. In his parallel world of "Wirziana," he was able to find a new place for himself. He created a system of Christian and Western heraldry with coats of arms, military badges, national emblems, and depictions of saints—a world in which he created important things and finally became important. Here he was the celebrated "monsieur le peintre"\* of his own story.

In texts he explained his artistic ideas, described his dreams, and wrote to relatives, inviting himself to meals. In his world he had power and fantasized about dramatic scenes of punishment. He drew himself a suit of armor. Peter Wirz thus opposed his absent, overpowering father, who let him down and embodied everything he himself could not live. His father broke with the conventions of his time and immersed himself in "wild" life, seeking the supposedly "original" and especially freedom in the "foreign" culture of the South Sea tribes. In contrast, his son created a conservative, strictly structured "Wirzian" hierarchy that served as a framework for him.

Peter Wirz began drawing in the mid-1930s, but a large part of his work was destroyed or lost. It is thanks to his brother Dadi Wirz, also an artist, that around 700 drawings have been preserved, most of them from the 1950s.

## Künstler\*innenbiografien (alphabetisch)

### **Alikhan Abdollahi**

(\*1963 Afghanistan, lives in Iran)

Alikhan Abdollahi was born in March 1963 in Bamyan, Afghanistan, as a member of the Hazaras, the country's third-largest ethnic group. Around 30 years ago he moved to Tehran and lived as a caretaker in a residential building, where he initially also worked as a bricklayer. One day he went to a sandwich bar and bought a pack of bread dough, which he mixed with clay and sawdust. From this mixture he created his first objects.

When he met Hassan Hazer Moshar in the early 2000s, his interest in papier-mâché was sparked. Hazer, the master, taught him the technique, and since then Abdollahi has devoted himself to papier-mâché. His sculptures are products of his imagination, half mythical, half anthropomorphic, embodying a kind of idol. He lives and works in Tehran.

Courtesy of Galerie Polysémie, Marseille

### **Ghasem Ahmadi**

(\*1989 Iran)

Ghasem Ahmadi was born in 1989 in Ahvaz, Iran. In 2016 he began drawing as an autodidact, and he had his first solo exhibition in 2019 at the Outsider Inn Gallery in Tehran in cooperation with 009821 Projects. His small-scale drawings are delicate webs of color that seem to have been breathed onto the page. His works have been presented in several exhibitions in New York. He lives and works in Tehran.

Courtesy of Galerie Polysémie, Marseille

### **Mohammad Hossein Ariyaei**

(\*1987 Iran)

Mohammad Ariyaei was born in 1987 in Golpayegan, the capital of the Iranian province of Isfahan. He was raised by his grandmother, who practiced Sufism and communicated with the afterlife. Her rich, fantastical stories inspired him. As a child he played with two imaginary friends—jinns or fairies who lived in the yard or the kitchen cupboard. It is his grandmother's influence that led Ariyaei's paintings into mysterious parallel universes. In 2013 he met a children's book illustrator who encouraged him to paint. This marked the beginning of his career as an artist. Ariyaei covers his papers and canvases entirely with a mix of figures and texts. He is obsessed with painting for himself, indifferent to any audience. Immersed in his own universe, he tirelessly traces his enigmatic symbols and figures. He often refers to Persian literature and poetry. Iranian society is permeated by poetry, quotations from which are often found in everyday life on trucks, cigarette packs, and throughout the cityscape.

Courtesy of Galerie Polysémie, Marseille

### **Samaneh Atef**

(\*1989 Iran, lives in France)

Samaneh Atef was born in Bandar Abbas on the southern coast of Iran and studied software engineering. While she was struggling with depression, she discovered the work of Mexican artist Frida Kahlo through a friend. She felt a strong connection with the way Frida Kahlo transformed her life and suffering into a powerful visual language. In Atef's work as well, the woman, herself, is the central focus, in a state that disempowers women and eliminates femininity. Atef depicts universal femininity and addresses the extreme difficulties that she has faced. The naked body is both a site of pain and a weapon. The emphasis on numerous eyes refers to Nazar amulets as a symbol of salvation: the (blue) eye is supposed to ward off the evil eye. Her art is not compatible with the regime of the mullahs. After her arrest she was released and had to flee the country. Since 2020 she has been living in exile in Lyon following her internal exile before her escape. In 2022 Atef was invited to participate in the discussion "Dissident Artists in Exile" at documenta 15.

Courtesy of Galerie Polysémie, Marseille

### **Ali Azizi**

Ali Azizi was born in 1947 in Golpayegan, the capital of the Iranian province of Isfahan. Until his cancer diagnosis, he worked as a fruit seller in his small shop in the south of Tehran. The pain from his illness kept him housebound, and he began to paint. Magazines, photographs, and comics, which he collects, cuts out, and organizes in notebooks, serve as his primary inspiration. When he paints, he uses them as templates. However, Azizi develops his works in a free-form manner, so that in the end they bear little relation to the works on which they are based.

Courtesy of Galerie Polysémie, Marseille

### **Mohamed Babahoum**

(\*1933 Marokko)

"Being able to draw is a gift," says Mohamed Babahoum, who began drawing at a young age. He lives in the town where he was born, in a windswept landscape, a day's walk from Essaouira. As a young adult, he left the country to escape a life as a farmworker. He later returned. His life must have been full of difficulties and disappointments, but he never mentions them. On the eve of his seventieth birthday, he entered a gallery in Essaouira to show his drawings but did not dare to say they were his. Encouraged by his wife, he mostly draws daily life in villages. He uses reclaimed wood, cardboard, paper, gouache, walnut stain, brushes, and ballpoint pens. Yet there is another side to his world, where he moves between metamorphoses and monsters and devotes himself to visions of beings—jinns? Babahoum creates simple, often geometric shapes, and even the human figure is reduced to a geometric form.

Courtesy of Galerie Escale Nomad, Paris



### **Kymet Benita Bock**

(\*1956 Türkiye, lives in Germany)

Kymet Benita Bock was born in Ercis in eastern Turkey (Turkish Kurdistan). Her father was a farmer, and she grew up closely connected to nature. She did not attend school until she was eleven, and subsequently studied to become a teacher. In 1979 she became seriously ill with polio and was left largely paralyzed. It took eight years for her to be able to move her hands again. In 1987 she met the German graphic artist Karlheinz Bock and moved to Hamburg after they married. In 1990 Kymet Bock began drawing, initially focusing on subjects from the Kurdish tradition from her home village. She attended the renowned Atelier der Schlumper in Hamburg, a studio for artists with disabilities. Her grandmother was a well-known carpet weaver with her own zoomorphic creations. Bock also creates her personal mythology, rich in fantastical figures, and combines arabesques with geometric and botanical shapes. In 2000 she received the Grand Prix at INSITA, the International Exhibition of Self-Taught Art in Bratislava.

Courtesy of Galerie Hamer, Amsterdam

### **Yalcin Cihangir**

(\*1968 Türkiye, lives in the Netherlands)

Yalcin Cihangir was born in 1968 in Diyarbakir, Turkey, and grew up in the house next to his uncle, an iron smith. After just five years of school, he had to work for his uncle. Thus the "wild child," as he calls himself, learned to work with iron. In the late 1990s he worked as a truck driver, driving back and forth between Turkey and the Netherlands for several months. He decided to stay in Amsterdam and took a job as a dishwasher. He was fascinated by Dutch bicycle culture and developed his own family cargo bike. The project, called Fietsfabriek, quickly became successful, and soon Cihangir had his own production facilities in the Netherlands and abroad. However, the company went bankrupt. He became homeless and returned to working as a dishwasher. In 2018 he began drawing out of "anger and boredom." The once-famous bicycle designer has become an inspired and spiritual artist. He believes that everything around him possesses a soul. In a short time he has created several hundred drawings that express his spirit.

Courtesy of Galerie Hamer, Amsterdam

### **Hamid Ait Dada**

(1929–2022 Marokko)

Hamid Aid Dada came from a wealthy family of Haha or Iḥaḥan in the Essaouira region of Morocco. Deeply affected by the death of his mother, he suffered as a result of his father's remarriage and his new family. He left home at a young age to go to Essaouira and traveled to the major cities of Morocco. He lived off odd jobs, working as a merchant and street vendor, among other things. Thanks to his travels, and back in Essaouira, where many foreigners live, he learned French, Spanish, English, and Portuguese, which enabled him to work as a tour guide. Yet he became the subject of ridicule, which caused him to suffer greatly. All the faces that he obsessively contemplated were people he encountered on the street who laughed at him.

The Haha or Iḥaḥan (in Shilha) are a Moroccan confederation of Berber tribes in the western High Atlas mountains of Morocco.

Courtesy of Galerie Escale Nomad, Paris

### **Ali Didouh**

(1930–2002 Marokko)

Ali Ben Allal Didouh, known as Ali, fought in Vietnam. Through painting he found a way to express his deep torment. He set up a studio in the Joutia district of Essaouira, where he welcomed the public, artists, and collectors until the end of his life.

His works are complex and not without irony. As a nonconformist, he painted the bodies of people and animals in bold, “deformed” shapes. Over the years Didouh also developed his own painting techniques, which corresponded to his aesthetic sensibilities. The work presented here shows a painting style with multiple layers and a mix of materials, including glass eyes.

Didouh participated in numerous exhibitions in Morocco and internationally. His works have found their way into various important art collections.

Courtesy of Galerie Escale Nomad, Paris

### **Kazem Ezi**

(\*1933 Iran)

Karbalaei Mohammad Kazem Ezi was born in 1933 in a village near the city of Sabzevar, Iran. Already in primary school he was praised by his teachers for his drawings, but due to his epilepsy and to support his needy family, he had to drop out of school. He worked in his father and uncle’s brewery cooker manufacturing business and traveled from village to village like a peddler. Later, from 1972 to 2010, he worked as a caretaker at the primary school in his village.

In 1954 and 1957 he traveled to al-A’tabat and al-Aliyat, which are considered holy sites by Shiite Muslims. Traveling by bicycle, he had time to internalize the traditional buildings that inspired his architectural drawings. These depict mosques, palaces, and armored warriors.

Courtesy of Galerie Polysémie, Marseille

### **Sarvanez Farsian**

(\*1984 Iran)

Sarvanez Farsian lives and works in Tehran, Iran. About her art, she says: “My paintings begin from an unknown starting point, without any sketches or predictions. At the end of the work, when I look at my painting from a distance, it is just like the end of one’s life in which the light and the darkness of each part are symbols of pain and joy. The beginning and the ending—the moment I start drawing on a plain white surface of a canvas or paper is the moment of birth, and the moment I finish drawing is the loss of life. On this journey of life there are joyful moments and of course severities that are slowly formed in my paintings. In the sad and happy times I follow my instincts and just continue weaving the lines together. Each drawing takes hours, and during this time I am not always the same. I review different periods of my life. Since I do not like to talk about my past and my childhood, doing so gives me a kind of peace of mind, and I feel safe while painting. To me it’s just like meditating. I’ve always been attracted to the details. Tiny little things attract me. That’s why I chose the thinnest pen tip to draw... The forms that one might see in my work are all coincidental. Those forms sometimes even surprise me.”

Courtesy of Galerie Polysémie, Marseille

### **Adib Fattal**

(\*1962 United States, lives in Syria)

Adib Fattal was born in 1962 in Washington, D.C. to a Syrian diplomat father and a Palestinian mother. The family lived in the United States, Europe, and the Middle East. Fattal studied at the City University of New York and earned a bachelor's degree in international marketing. He then worked in international banking and business. Disillusioned, he left that world behind in 2001 and moved to Syria to devote himself entirely to drawing.

Seen, dreamt, and idealized cities play a central role in his work, which represents the dream of a peaceful Arab world in the future, a world in which peoples and religions live together in harmony.

Courtesy of Galerie Hamer, Amsterdam

### **Mansour Fourohi**

(\*1937 Iran)

Little is known about Mansour Fourohi. He is a self-taught artist who lived alone in a garden in northern Iran for a long time. At the age of 75, Fourohi began to draw. He created small pen drawings on cigarette packs.

Courtesy of Galerie Polysémie, Marseille

### **Ahmed Gnidila**

(\*c. 1980 Morocco)

Ahmed Gnidila is the nephew of Mohamed Babahoum and lives in the same village, in the house in front of his uncle's. He is an electrician, works in construction, and hunts. The theme of hunting pervades his work. Four years ago Gnidila fell ill and was bedridden with fever for three months. During this time he began to depict his nightmares. He paints on cardboard like his uncle Babahoum, but in a wilder and more aggressive style. Despite his fast gestural painting, he has not produced a large artistic oeuvre, totaling only about a hundred works in the past four years.

Courtesy of Galerie Escale Nomad, Paris

### **Amir Kamand**

(\*1960 Iran)

Amir Kamand is a self-taught wood carver. Before beginning his artistic work, he spent many years working in industry, making molds and cutting metal.

His mostly small-scale, colorfully painted wooden figures reflect autobiographical memories, mythologies, and science fiction scenes. They are full of humor, with exaggerated facial features, and imaginatively combine a variety of references. For Kamand, these sculptures are a collection of unique emotions from unique moments. Various associations are evident in his works. Discovered by Morteza Zahedi, who runs the Outsider Inn Gallery in Tehran, Kamand's works were initially met with only hesitant acceptance. However, growing interest eventually brought him recognition both in Iran and abroad.

Courtesy of Galerie Polysémie, Marseille

### **Salim Karami**

(1925–2014 Iran)

Salim Karami only began to draw at the age of sixty. He created his first drawings on the back of lottery tickets in the late 1980s. Later he drew with a colored ballpoint pen on paper, cut out the pictures, and assembled them into collages. His universe results directly from his perception of nature: animals, flowers, and trees are his preferred subject matter. His use of color, building up the drawings almost coloristically, and his creative compositions earned him early public recognition and international acclaim.

Courtesy of Galerie Polysémie, Marseille

### **Khadija**

(\*c. 1980 Morocco)

Little is known about Khadija. She is homeless, and for the past two years—perhaps due to the Covid-19 pandemic—she has not been seen in the streets of Essaouira. Most of her work was created in 2019. It consists of simplified small-scale female portraits, often with strong color contrasts. A striking feature is the often defensive, aggressive facial expression with narrowed eyes.

Courtesy of Galerie Escale Nomad, Paris

### **Mahmood Khan**

(\*1956 Iran)

Mahmood Khan was born in a small village in northern Iran, near the Caspian Sea. An accident led to spinal cord trauma with numbness and paralysis. Nevertheless, after his military service, he initially worked as a bank employee, and then through a selection process in the civil service as a primary school teacher in the village of Lashtenesha. He worked there for several years, but found teaching uncreative. He quit and has since devoted himself entirely to drawing. His focus is on animals and plants in bold colors, with the animals often depicted in sexual poses. He is particularly inspired by donkeys. When asked why he depicts donkeys, he answers that they symbolize modern humans—obedient and oppressed.

Courtesy of Galerie Polysémie, Marseille

### **Davood Koochaki**

(1939–2020 Iran)

Davood Koochaki was born in 1939 near Rasht in northern Iran, in a rice-growing region. His family was poor, and young Davood had to help with the rice harvest at the age of seven. He taught himself to read and write. At 13 he left his family in hopes of a better life in Tehran. He worked as a car mechanic and later opened his own workshop. He also socialized with intellectuals. He did not hide his “leftist” sympathies, neither before nor after the Islamic Revolution. In the late 1970s he began to draw, and from the 1990s on, after retiring, he devoted himself exclusively to it. He drew powerful mystical creatures, animals, demigods: demonic, deformed, chimeric, all seemingly veiled. He used only graphite and colored pencils for his drawings. Soon the “Man of Graphite” also became known in Europe. He joked, “I try to draw admirably, but this is what comes out. . . . I start drawing a few lines, look at them, and then see a figure emerging that I’m drawing.” It is as if he were freeing himself from the ghosts of his past.

Courtesy of Galerie Hamer, Amsterdam

### **Zabihollah Mohammadi**

(1941–2021 Iran)

Zabihollah Mohammadi was born in Malashir, a village in the famous Lorestan region of western Iran, known for its fabulous Iron Age bronzes. The great Persian national epic of heroes, the Shahnameh (Book of Kings, late 10th/early 11th century), influenced his intricate drawings, which also have a narrative quality. The figures of infantrymen and riders are reminiscent of the bas-reliefs of Persepolis. They are gallant and erotic scenes, adorned with richly ornamental flowers and birds. Originally working in agriculture, Mohammadi himself did not know what drove him to draw. His work is still considered an “insider tip.”

Courtesy of Galerie Polysémie, Marseille

### **Ali Norouzi Pare**

(Dates of birth and death unknown)

Little is known about Ali Norouzi Pare. He was a retired teacher who suddenly discovered his talent for drawing at the age of 45. With colored pencil and pencil, he illustrated the culture and lifestyle of the people he was familiar with since his childhood, showcasing the rural architecture of houses. His works are imagined scenes from his homeland.

Courtesy of Galerie Polysémie, Marseille

### **Hoseynali Ramezani**

(\*1954 Iran)

Vegetal forms, a tendency toward stylization, and an emphasis on geometry are essential to Islamic art. Hoseynali Ramezani, a painter of flowers and trees, was born in 1954 in Naein, in the Iranian province of Isfahan. His plants do not conform to nature. They expand and dissolve into a carpet of floral ornaments. This mixture of ornamentation and naturalism is generally characteristic of Persian art. Ramezani’s plants extend to the edge of the picture and grow beyond it.

Courtesy of Galerie Polysémie, Marseille

### **Mehrdad Rashidi**

(\*1963 Iran, lives in Germany)

Mehrdad Rashidi was born in 1963 in Sari, in northern Iran. For political reasons he left the country at the age of twenty and traveled through Pakistan and Afghanistan before reaching Russia, where he studied journalism. He settled in Germany in 2006 and began drawing on old notebooks, envelopes, flyers, and the pages of books. He was celebrated at an exhibition in Düsseldorf in 2012. He says: “Everything I draw comes from me, from my own feelings. In my pictures, where you can find animals, human beings, and all sorts of creatures, I feel happy and free. Love . . . and nostalgia are the most important subjects for me.” He often uses maps that express his homelessness. Rashidi draws tiny, continuous loops that form lines, figures that unfold and float endlessly across the page. His homeland, from which he fled long ago, remains omnipresent in his thoughts. He follows current events in Iran, listens to the music, and adds written sentences to his fine lines.

Courtesy of Galerie Polysémie, Marseille

## **Reza Shafahi**

(\*1939 Iran)

Reza Shafahi was born on February 16, 1939 in Saveh. After completing high school in 1958, he became a civil servant in education and earned a bachelor's degree in management. He worked as the director of several secondary schools, a martial arts coach, and a city supervisor for physical education.

In 2012 he began painting, encouraged by his son, who is also an artist. Prior to this, Shafahi struggled with obsessive-compulsive disorders, which he was able to redirect through art. He creates surreal scenes characterized by a particular kind of staggered figures. He also collaborates with his son Mamali Shafahi on a variety of artistic projects.

Courtesy of Galerie Polysémie, Marseille