



Avant art -
factory

Nasir
Maleki
Joo

2020

Upcoming Works

Coca Cola / 2nd Edition / 2020

The Hand Gloves of Marilyn Monroe / 2020

Previous Works

The Rope based on Hitchcock's Rope / 2019

The Cola / 1st Edition / 2016

The Rhinoceros / 2016

The Metamorphosis / 2016

The bread / 2019 & 2014 & 2013 & 2012

Snow white and the seven dwarfs / 2017 & 2013 & 2011 & 2010

He was released in October 1815; He entered there in 1796, because of breaking a window and stealing a loaf of bread. / 2008

The right ways for right looking and right gulping the situations! / 2007

Performances

One centimeter Broader / 2018

Avant Art Factory

There is neither a place nor a special location. It only references the implicit meaning of a factory in which everything is reflecting the sense of motion, productivity, and 24-hour work. The productions of Avant Art Factory are actually the ones already made or going to be created by Nasir Malekijoo, which are symbolically produced inside a body of a place through some experts. In Iran's 2020 however, a scattered crowd of Iranian artists in different parts of the world have left their bands together. The Modern Art Factory is a conceptual reference to this lack of access to a theatrical group. It refers to the roaming of Iranians who have strangely migrated from Iran in the past few decades, and ended their artistic works, or changed the form of their presentations and activities. Nasir Malekijoo believes where the possibility of artistic activity no longer exists and artists are no longer activated, we should establish a mental factory. This mental factory works as a metaphor for the theater and art forgotten by the Iranian regime that allocates the financial resources to the dependent art and does not recognize modern and avant-garde artistic activities.

About Nasir Malekijoo

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Nasir Malekijoo, born in 1984, Tehran, Iran, is a graduate of “drama studies” in Tehran. After graduation, he started to create a variety of plays with an eclectic approach towards “experimental theater” and “European theater”. As a writer, director, set and costume designer and actor, he tries to portray a unified monolithic world that is defined and developed by his own individual mindset. He has been seriously and professionally involved in the Iranian theater industry since 2006. His tendency to visual arts has made him inclined to a particular type of dramatic art which is called “visual theater”. His main mindset in drama, as he himself calls it, is “Theater as a Cartoon” in the field of post-dramatic theater. He regards bitter satire (grotesque) as one of the most prominent elements of his works and tries to portray the stereotyped anomalies in human in an exaggerated way. He depicts Iranians political anxieties and economic issues through the post-dramatic language.

He has currently finished his MFA studies in the field of “Public Art and New Artistic Strategies” at the Bauhaus Universität Weimar, Germany.



The Hand Gloves of Marilyn Monroe / 2020 an Upcoming Work

A Brief Description

Two stunning girls live in a cozy little house as roomies. One day, one of them invites a guy over for a drink, in the absence of her friend. The story begins when the boy's head accidentally collides with a sharp object and all of a sudden he dies. The story goes on with the return of the other girl and how these two gorgeous girls confront this predicament. Although, their efforts to conceal the boy's dead body in order to escape the calamity takes on a comic connotation, we see hidden layers of inconclusive clashes between the main two characters that lead to a sense of absurdism and inevitability as the story progresses. In the end, they decide to invite a guest insinuating that the invited guy has murdered the boy.

The Executive Concept

The two girls live in an all-pink dollhouse in Barbie doll costumes. This fictitious appearance, which has been thoroughly elaborated in a luxurious manner, contrasts with the bitter reality of their life. It is supposed that they aren't deserved to taste misfortune, yet dark misery makes a way into their life through the burden of this corpse.



The Coca Cola / 2nd Edition / 2020 an Upcoming Work

In the play 'Coca Cola', the director like the rest of his works, intelligently intends to use the visual elements of the stage to convey the true story to the subconscious of the viewer rather than express the story by itself. According to this interpretation, the monotonous and dazzling color of the set and costume of the actors, the exaggerated physical form of their bodies, their gestures, and the absurd mise en scène, all try to illustrate a caricature-like satirical image of the current world.

A Brief Description

The play takes place in three different episodes.

The 1st episode includes the old version of the play Cola created by Nasir Malekijoo in 2016. However, the new version is presented with two different actors narrating the modern Abraham and Ishmael. Characters are living in the modern era in a place saturated with thousands of canned foods. The father is overwhelmed with the advertisements and forces his son to overuse the canned foods.

The 2nd episode is a symbolic narration of Adam and Eva who are living in modern society. Like the first episode, the man is over-consuming the canned foods. The woman, conversely, deceives the man to eat fresh tomato instead of canned tomato and their argument continues...

The 3rd section is about two speakers who are speaking in a TED Talk show however in an ironic way. They are picturing their childhoods and youths over the cartoon Popeye the Sailor Man as an encouragement to overuse canned foods.



The Rope based on Hitchcock's Rope / 2019

The Previous Works

A brief summary of the play Rope:

Rope is a 1929 British play by Patrick Hamilton. In formal terms, it is a well-made play with a three-act dramatic structure that adheres to the classical unities. Its action is continuous, punctuated only by the curtain fall at the end of each act. It may also be considered a thriller.

The history of the Rope (film):

Rope is a 1948 American psychological crime thriller film directed by Alfred Hitchcock, based on the 1929 play of the same name by Patrick Hamilton. The film was produced by Hitchcock and Sidney Bernstein as the first of their Transatlantic Pictures productions. Starring James Stewart, John Dall and Farley Granger, this is the first of Hitchcock's Technicolor films,[6] and is notable for taking place in real time and being edited so as to appear as a single continuous shot through the use of long takes. The original play was said to be inspired by the real-life murder of -14-year-old Bobby Franks in 1924 by University of Chicago students Nathan Leopold and Richard Loeb.

Director/ Stage and Costume Designer: Nasir Malekijoo

70 minutes

Iranshahr Hall, 2019 / International Fajr Theater Festival 37th 2019



The Cola / 1st Edition / 2016

The Previous Works

About the play Cola

“Cola”, as at first glance is reminiscent of the ubiquitous well-known American brand, “Coca Cola”, uncovers the caricature-like ironic viewpoint of Nasir Malekijoo over the issue of “consumerism” in modern societies. “Obesity” and many other diseases and disorders of the modern world are considered as part of the vast repercussions of the stereotyped anomalies grown in today’s consumer-oriented societies. In the play written and directed by Nasir Malekijoo, man has turned into a commodity that pursues his ideals and aspirations on commercial billboards and in shopping centers. He just like any other commodity would be isolated in a corner without any movement. In this play, the ancient legend of “Abraham and Ishmael” according to the “Torah” is satirized and the father, contrary to the popular legend, decides to eat the son. In the play ‘Cola”, the director like the rest of his works, intelligently intends to use the visual elements of the stage to convey the true story to the subconscious of the viewer rather than express the story by itself. According to this interpretation, the monotonous and dazzling color of the set and costume of the actors, the exaggerated physical form of their bodies, their gestures, and the absurd mise en scène, all try to illustrate a caricature-like satirical image of the current world.

Director/ Playwright / Costume Designer: Nasir Malekijoo

45 minutes

City Theater , Qashqai Hall 2016



The Rhinoceros / 2016

The Previous Works

About the Play Rhinoceros

What Nasir Malekijoo presents in the play “Rhino” is far beyond the text written by “Eugene Ionesco “. In fact, the director usually tends to make fundamental alterations to a familiar popular story in his plays. Here, in this play, there’s no obvious trace of the well-known characters depicted in the renowned play “Rhino”. Many of the characters are conceived in the mind of the director, and that’s the point that Nasir Malekijoo defines as a crucial necessity to bring a dramatic literary work to performance. Here, the original text loses its progressive position, and in fact, this is the director who narrates everything. From the viewpoint of Nasir Malekijoo, the hero of the story belongs to all the characters. Before the dialogs begin to reveal the absurd aspect of the play “Rhino”, absurdism is internalized and exposed in the whole body and gestures of the cast. The absurd and nihilistic set design forms an effective expression of the futile behavior of the characters, as well. The exaggerated neurotic gestures and the melancholy impressed on their faces, all of that would be an implication of a humdrum routine society which is lost in its soul-destroying habits and repetitious clichés.

Director/ Dramaturgy/ Scene Designer/ Costume Designer: Nasir Malekijoo

120 minutes

Iranshahr Hall 2016



The Metamorphosis / 2016

The Previous Works

About the play Metamorphosis

The “Metamorphosis”, in terms of its performance complexities along with the play “Rhino” by the same director, is one of the costliest productions of the “Bread” group. This play which reminds us of the long story named the same as “Metamorphosis” by “Franz Kafka”, narrates a whole different story in terms of its performing form. Nasir Malekijoo in this dramatic work has tried to turn the scene into a giant toilet. The toilet is so big in size in which all the actors would be regarded as tiny verminous insects. In this play, the director intends to illustrate the issue of struggling for survival. From the perspective of the director, living in Third World countries like Iran (his birthplace) is not living to enjoy in a closed circle of basic amenities, but worse than that a constant quest for survival and survival. In this gigantic toilet which is a symbol of the director’s society, Man has turned into an insidious being who tries to conceal himself in the bottom of sewage pipes in order not to be beaten on the head by big slippers. This satirical and of course dark viewpoint that is somewhat close to Kafka mindset can easily go beyond a society and signify the determinism of the nature and destiny. The political reference to analogize the insects with the abominable conditions of a communist-dictatorial society can be considered as a larger metaphor of the dictatorship of the nature and the nihilistic view that would regard human being as something insignificant, vulnerable and mortal.

Director/playwright/Stage and Costume Designer: Nasir Malekijoo
65 minutes / Hafez Hall 2014



The bread / 2019 & 2014 & 2013 & 2012 The Previous Works

About the play The Bread

A Symbolic look at “Bread” is above all reminiscent of a “Romantic” View. Nasir Malekijoo in this dramatic work of art, by creating a crisis out of a trivial issue, has magnificently strived to illustrate a society in which people, with faces similar to each other, are going astray in a desperate need of bread. This quandary and stupidity which is remarkably revealed in their masked faces, reminds us of a Communist-dictatorial community in which people are frenziedly wandering in the pursuit of happiness, prosperity and their basic needs. The use of masks has enabled the actors to express their body movements in an exaggerated manner. “Poverty”, “class difference”, “being slogan-stricken”, “imprisonment” etc. are all the consequences of living in the third-world communities like the one depicted here; communities which are deplorably faced with numerous cultural and economic crises. Something that was illustrated years ago in the play “Les Miserables” by “Victor Hugo”.

Director/playwright/ Stage and Costume Designer/Actor: Nasir Malekijoo

45 minutes

International art performing highfest Armenia 2014

International fadjr theater festival 32th 2014

Molavi Hall 2013 / Hafez Hall 2019 / Poti Internationa festival of Regional Theatres 2019



Snow white and the seven dwarfs / 2017 & 2013 & 2011 & 2010

The Previous Works

About the play Snow White and the Seven Dwarfs

In the play ‘Snow White and the Seven Dwarfs’, contrary to its childish name, we are faced with a socialist-communist society in which the people are dealing with hardships and difficulties imposed on them in an exaggerated way in contrast with a “capitalist” superpower society. In this drama, there’s no evident trace of “Snow White” and the other elements of Hans Christian Andersen’s popular story. However, the writer-director has tried to expose the audience to a form of mental confusion and perplexity in order to present a new interpretation of the story of seven dwarfs. A land in which all the people are dwarfs can be considered as a symbol of a retarded society where every member is born as a dwarf in an epidemic manner. Being born as a dwarf signifies all the walls and restrictions that would hinder the progress of the members of the society in order not to realize their wishes and ideals. A dwarf is an implication of a grown-up man who’s placed in a childish situation and is constantly humiliated. “Snow White and the Seven Dwarfs” is one of the most popular dramatic works by Nasir Malekijoo. Here, like the rest of his works, we are faced with a “Grotesque” approach and of course a satirical caustic criticism of ideology. It should be noted that this dramatic work by Nasir Malekijoo was honorably one of the best-selling plays in “Tehran City Theater” in 2010.

Director/playwright/Stage and costume Designer/Actor: Nasir Malekijoo

40 minutes

Shahzad Theater Complex Hall, 2017 / International Highfest Performing Art festival 11th – Yerevan, Armenia 2013 / International Fajr theater festival 30th 2011 Qashqaei Hall, City Theatre 2011 Kargahnamayesh Hall 2011 / International Study theater festival 13th 2010



One centimeter Broader / 2018

A Street Performance

About the performance

A painted red blooded girl with an oversized ruler in her hands is measuring the concrete walls of a church (Weimar's Herderkirche) and the pavement of the street surrounded by this huge building. She wishes to find out the distances between the walls and push them a bit further from their historical/original location. Where the idea of measuring distances, and spaces, is to be interpreted in various meanings and ways.

The performance, wishes to bring in the fundamentals of how Absurdist theatre, left the stage and not only when public, in regards to Art performances, in the likes of Ono, or Abramovic.

While, her repeated actions, One Centimeter Border, is to remind one of the way that the actors of an absurd play often traditionally act. While, what further concerns can one construct further visual symptoms in the form of the performer? For, the audience start to think and question more, such questions will occupy her/his mind. I.e What is the meaning of loneliness in this regard? Why the performer is so tired? Is that the conceptual action? Should I follow some lines unconsciously over the story, which is narrating? Why some pictures are symbolically reminding me a historical demonstration as she carries the huge ruler horizontally depicting a protester with a placard in her hand.

Designed and Directed by Nasir malekijoo
Herderkirche Weimar, Germany/ 2018





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