



INSIDE THE GALLERY PODCAST – SERIES 5 EPISODE 8 (JULY 2023)

MAJID RABET – ARTIST

IN CONVERSATION WITH

PROF PEDRAM KHOSRONEJAD

Majid Rabet:

My name is Majid Rabet. I'm from Iran. Capital City, Tehran, and I'm electronic mechanic engineer.

Pedram Khosronejad:

When did you come to Australia and why you're here?

Majid Rabet:

That's a long story and journey because of my job and involving the government project and I didn't want to do it-

Pedram Khosronejad:

In Iran.

Majid Rabet:

In Iran. And it's being out of my moral and I couldn't do that. And how I was involved with that, it's going back to my work in Iran because most of the big work in Iran, under control of the government. And one branch of government, we name it Revolution Army and they like spidernet controlling all industry and all the big project and forcing the people they got capable to do anything. Forcing them to work for them. Some of the project they need people with different ability and different talent and if you want or don't want, anyway you're going to be involved. It's shortly I can say I involved with the project with one of the corporation in Iran. They involved with making the first multimedia kiosk in Iran and then I'm involved with seismic project to investigating fuel and gas in the mountain. And after that step by step I came forward and involved with the project. I didn't want to do it. And it's a long story and I don't want now to get into that.

Pedram Khosronejad:

So you left Iran because of pressures that was-

Majid Rabet:

Yes, sure.

Pedram Khosronejad:

On you and your family. When was that, Majid?

Majid Rabet:

It was exactly in the 2009.

Pedram Khosronejad:

2009?

Majid Rabet:

Yeah.

Pedram Khosronejad:

So you left Iran to go where?

Majid Rabet:

Actually when you, escape, you don't know where you're going,

Pedram Khosronejad:

What you had in your mind where you wanted to go?

Majid Rabet:

Actually I said, wherever I can be safe. I find the person, actually they promised me to get me to Canada. I first escaped to Dubai and Dubai to Indonesia. And there I lost my money because a smuggler took it and left me with nothing there. And I had no choice. And I find another person, they said, "I take you to Australia by boat." And in my mind I thought, "That's a Titanic." I said, "Okay, all good. Whenever I can be safe, I'm all right." And all that tragic happening in the way to Australia and something you didn't expect that that's going to be happen.

Pedram Khosronejad:

So what happened?

Majid Rabet:

Long story with when I arrived to boat, I said, "Where is the boat?" They said, "This is the boat." I said, "This is the timber, it's not the boat." And they said, "You have choice. You can get out of the boat. Where you want to go? It's a ocean." And 10 days I was in the water and food finish, we got out of the water and the engines catch the fire in the middle of the ocean. Finally we make it after 10 days to... The Navy catch us around the Ashmore island in the north of Australia and they took us to Christmas Island. For three months approximately I was there.

Pedram Khosronejad:

When was that?

Majid Rabet:

It was 2010 actually. April. Yeah. Around April we flew to Sydney Villawood Detention Centre and approximately two years I was there.

Pedram Khosronejad:

Which one?

Majid Rabet:

Villawood Detention-

Pedram Khosronejad:

Villawood. In Sydney?

Majid Rabet:

Detention Center.

Pedram Khosronejad:

Yeah.

Majid Rabet:

Yes, sure.

Pedram Khosronejad:

The people who were with you on the boat, they were all Iranians?

Majid Rabet:

No. Different nationality. There was Palestinians, Afghan people. We had some Tamil people. It's multi...
Some Arab people.

Pedram Khosronejad:

And it took how long you stayed in the camp?

Majid Rabet:

I think 19 months.

Pedram Khosronejad:

So let us a little bit about the life inside the camp, Majid, and how you were engaged with art. This is the beginning I think of the journey of you as an artist.

Majid Rabet:

Yes.

Pedram Khosronejad:

That today we know.

Majid Rabet:

Yeah, that's right. Yeah, in the camp it's definitely, it's not normal life. It's too much pressure because you don't know when, which time, which day or how long you're going to be stay there. And it's not promised when you-

Pedram Khosronejad:

So you didn't have any passport, you didn't have anything.

Majid Rabet:

No.

Pedram Khosronejad:

So you were stateless?

Majid Rabet:

Yeah, exactly. Because when you're escaping you can't use your passport. It's normal. You should use fake one or whatever you can.

Pedram Khosronejad:

So, how was the life in this camp?

Majid Rabet:

It's really tragic life. And in the beginning, you can't guess what's going on. You think everything's normal and everything going to be okay. But gradually when the month by month passing and it's take longer, you're getting disappointed. And this pressure is too much. And handling it by people is different because different capacity. Everyone has different capacity. I actually, I couldn't find anything can make me survive. I start to do something, I got power over it. And only find that is the art working by hand. But there is nothing in the detention. You're not allowed to have access to so many things. And that's make the too much boundary with materials. Or some of them we don't know about the rules and

maybe we could have them, but we don't know the rules. And it's a lack of the language. It's misunderstanding, misinterpreting, and all they coming together to make it really tough. Yes, I start to do whatever I can to keep myself involved with something to-

Pedram Khosronejad:

To be busy.

Majid Rabet:

To be busy and-

Pedram Khosronejad:

Not to think.

Majid Rabet:

Yeah, and conscious push my brain to work. Because when the brain not working, we are-

Pedram Khosronejad:

Dead body.

Majid Rabet:

Dead body is not going to work.

Pedram Khosronejad:

So, what did you begin with in the camp as a creativity?

Majid Rabet:

In the beginning I trying to find a way to do painting, drawing and painting. And I didn't know that we can access to brush or whatever. I start to make the brush by myself.

Pedram Khosronejad:

You made a brush?

Majid Rabet:

Yeah, I made the brush by cat hair.

Pedram Khosronejad:

Oh, wow. Inside the camp?

Majid Rabet:

Yeah, because we had the cat being friendly and he came to our room. I feed them and just a little bit take some of the hair and make the brush. And we are trying to paint by coffee and tea because we don't know which we could access actually some color. But it's happening later, after some people coming to help the refugees. With visiting them, help them with trauma and making some fun in the weekend or something... Whenever they can actually.

Pedram Khosronejad:

Yeah. So it was by the support of those external people-

Majid Rabet:

Yeah, definitely.

Pedram Khosronejad:

That you understood that maybe art is a way for you to heal your trauma?

Majid Rabet:

That's the only way.

Pedram Khosronejad:

The only way.

Majid Rabet:

Yeah.

Pedram Khosronejad:

So in one way you became the patient and in the same time healer of your self.

Majid Rabet:

Yeah, sure.

Pedram Khosronejad:

And art was a medium, am I correct for you to heal yourself?

Majid Rabet:

Yeah, that's-

Pedram Khosronejad:

And cope with the imprisonment situation and traumas?

Majid Rabet:

Yeah. That was my medicine and my style of healing because-

Pedram Khosronejad:

Yeah.

Majid Rabet:

Yeah.

Pedram Khosronejad:

The type of coping strategy-

Majid Rabet:

Yeah, definitely.

Pedram Khosronejad:

With the trauma and the imprisonment.

Majid Rabet:

Definitely. And what was the art is only thing you have the power over it.

Pedram Khosronejad:

With empty hand?

Majid Rabet:

With empty hand. Yeah.

Pedram Khosronejad:

And so also this creativity is involved?

Majid Rabet:

And involving to push the brain to the out of the line and think more to get the more result from the brain and it's keep you alive.

Pedram Khosronejad:

So what did you create it as an artist? What was that? You have extensive, amazing background-

Majid Rabet:

Oh, thank you.

Pedram Khosronejad:

From the before coming to camp. So what was the first step? What did you create?

Majid Rabet:

Actually I start with the drawing, actually. Drawing and painting.

Pedram Khosronejad:

What was the topic of your drawings?

Majid Rabet:

Different. Sometime portrait, sometime nature. When I find it's not satisfying me, I said, "Let push it little bit more far." And I just check the scraps and finding the what is the leftover. Or I find the part with DVD player or TV and whatever. It's not working. I took the part and I start to make the electronic stuff. It's like a microphone. I make the microphone to, because we had a band, we create the band, music band and we need the microphone and definitely we should make it. And I made the microphone with ping pong ball, guitar jacks. I found some wire and some piece of the rubber from the tongue. From sleeper. And headphone. Yeah, I mixed them. I made the-

Pedram Khosronejad:

So, actually from rubbish?

Majid Rabet:

Yes.

Pedram Khosronejad:

Things inside the camp without asking any support?

Majid Rabet:

No. Yeah, yeah.

Pedram Khosronejad:

You created things inside the camp.

Majid Rabet:

Because you are not allowed even to have a needle in the camp. And for making electronic stuff, definitely you need a soldering iron.

Pedram Khosronejad:

Yes.

Majid Rabet:

And you're not allowed it.

Pedram Khosronejad:

So how did you make these things?

Majid Rabet:

I make the soldering iron by pencil-

Pedram Khosronejad:

Yes.

Majid Rabet:

Actually. Because the graphite in the pencil, you can heat it up by low voltage and make it, use it as a soldering iron and melt the thing together with that. Because the heating up with, you can do it by adapter, charger, or battery too. And then, yeah, I start to do that and keep going with little. I made the power tester to gradually get forward. I made the screwdriver out of some baguette handle.

Pedram Khosronejad:

And you could not expose these things?

Majid Rabet:

No.

Pedram Khosronejad:

You needed to hide them, too?

Majid Rabet:

Definitely, definitely.

Pedram Khosronejad:

Where did you hide them?

Majid Rabet:

Actually I had a couple of place to hide my tools. One place was behind the three face power board, because I knew no one brave enough to put the handle to search it. But I knew how to deal with power and I hide them there. My hammer, screwdriver, power tester and lots of different little tools. I hide them there and gradually they become more and I think, "Oh, how should protect them more?" I made the detector to detect the civil radio of the officer circle. Then because when they arrive to any room to search, they make each other know, "Okay, which room we going to go to search?" And they talking the civil radio. And I said, "Okay, when I access to that frequency accounts, I can hear when they going to arrive to my room." And I did that just to protect my stuff. When I actually left the camp, I said, "Sorry you guys, I detect you guys. Detect your civil radio." And they're freaking out, "How?" I said, "That was in my way, but I didn't do anything wrong. I just protect my stuff."

Pedram Khosronejad:

So in the end you told them that you did make all of these art?

Majid Rabet:

Yeah.

Pedram Khosronejad:

So what happened to those art objects?

Majid Rabet:

All of them... Actually in the camp, you're not allowed to bring anything in or out. Somehow, I pass them to Safdar, Dr Safdar Ahmed. He's a who start to make the refugee art project. That was amazing project he did to help the refugees to deal with trauma.

Pedram Khosronejad:

So he came to camptime to talk-

Majid Rabet:

Every week.

Pedram Khosronejad:

To visit you? Every week?

Majid Rabet:

Yeah, every week he and his group came to camp and doing painting and helping people to learn more about the art and doing art artwork. Dr Safdar Ahmed and Anton, Chrissie Lanssen and yeah, the couple of guys, they're so lovely guys. Lovely group.

Pedram Khosronejad:

So what was your condition when for first time you met Safdar?

Majid Rabet:

Actually I met Safdar in, I think after approximately one year I was in the camp. But I wasn't in good condition because one of my friends hanging himself in the camp. And I was who cut his rope. And after this incident, I got really bad trauma and got post-traumatic stress.

Pedram Khosronejad:

You were broken?

Majid Rabet:

Yeah. I broken. I couldn't walk. I got to be in wheelchair. I couldn't walk, I couldn't talk and I wasn't really-

Pedram Khosronejad:

In good condition.

Majid Rabet:

Conscious. Yeah.

Pedram Khosronejad:

Yeah. And this is how really you arrived?

Majid Rabet:

Yeah.

Pedram Khosronejad:

So before meeting Safdar, you didn't create any art and material? Or you did?

Majid Rabet:

Yeah, I did.

Pedram Khosronejad:

So when was the time when you began to create this art inside the camp?

Majid Rabet:

Approximately after four and five months in the seat in the Villawood. Because I realized, "I don't know how long I'm going to be stay here. Let's make it little bit comfort. Let's making it little bit can deal with this actually a fraction."

Pedram Khosronejad:

When did you come out of the camp, Majid?

Majid Rabet:

In the August 2011.

Pedram Khosronejad:

How come they admitted that you come out of the camp?

Majid Rabet:

Actually I was in the situation, nobody could think I'm going to be alive. Because I was in the really worst situation in the wheelchair and I had this two nurses look after me. They send me to housing commission.

Pedram Khosronejad:

So it was because of the sudden suicide of-

Majid Rabet:

Yeah, my friend.

Pedram Khosronejad:

Your friend. And you were the person you told me that.

Majid Rabet:

Yeah.

Pedram Khosronejad:

Found the body.

Majid Rabet:

Yeah. And yeah, I was two months in the housing commission and then I came out and with that trauma and all that happening, I'm starting my life.

Pedram Khosronejad:

So when you really began to work with art after the camp?

Majid Rabet:

After the camp, it takes at least I think couple of months to little bit conscious. But still sometime I was in hospital. This gradually it take two years actually to little bit fine and being conscious to can work. But I'm starting to do artwork in the end of 2011 because I find that can help me. It's like art therapy.

Pedram Khosronejad:

And since you are engaged with refugee art project?

Majid Rabet:

Yes, sure. And refugee art project get the place in North Parramatta. And I'm starting from there to doing art work. Actually the Refugee Art Project was really big and good opportunity for me to-

Pedram Khosronejad:

And the rest of refugees?

Majid Rabet:

Yeah. Yeah. The rest of refugees, too.

Pedram Khosronejad:

Dr Safdar Ahmed did-

Majid Rabet:

Yes.

Pedram Khosronejad:

And still doing amazing project with empty hand.

Majid Rabet:

Yeah.

Pedram Khosronejad:

And without-

Majid Rabet:

He's amazing.

Pedram Khosronejad:

Any support really.

Majid Rabet:

Yes. He's amazing.

Pedram Khosronejad:

And yes. Supporting a group of all type of refugees.

Majid Rabet:

Yes.

Pedram Khosronejad:

By art and promoting, helping, healing and working. Am I correct?

Majid Rabet:

Yes, of course. Yeah. That was actually good opportunity for me and for others refugee to come there. It was more than art and healing. It's socializing. It's-

Pedram Khosronejad:

Most of the either you needed to-

Majid Rabet:

Yes.

Pedram Khosronejad:

Meet the other people, listen to their stories, share your experience.

Majid Rabet:

Nice people. And they hearing you, they can feel you and around you. And this socializing is really important and Refugee Art Project is, yeah. That's part of it. It's spectacular.

Pedram Khosronejad:

Yeah. So when was your first exhibition?

Majid Rabet:

Actually, first exhibition. When I was in the camp, I had exhibition out in the Mori Gallery, Sydney, because some of my painting was there. That was first gallery I had in the Sydney. And I'm starting gradually doing art. And we had a sharing artwork with Chrissie Lanssen. She's amazing artist. And we worked together in couple of projects.

Pedram Khosronejad:

Which projects they were?

Majid Rabet:

One of them in 2012, I think. It's been in Rose Garden, Paramatta.

Pedram Khosronejad:

Is it installation?

Majid Rabet:

Yeah, it's the installation of the one-

Pedram Khosronejad:

Outdoor installation.

Majid Rabet:

Yeah. And another one.

Pedram Khosronejad:

What was the topic of that one?

Majid Rabet:

The topic was one sculpture shape of the horn actually. And gradually we enhance it and make it little bit mixed. That was the first pop art. We tried to mix the technology little bit and we installed the amplifier inside and microphone. People then talked from the beginning, sounds goes out. It's like a big speaker.

Pedram Khosronejad:

I see. And what was the second one?

Majid Rabet:

Second one we actually enhanced that project again. Make it portable in the wheel and lead it with, make it high-tech and paint it differently. Actually, Copa paint. And that was in Lambay Parramatta 2017. And then another one.

Pedram Khosronejad:

You had your Phoenix project with Simorgh.

Majid Rabet:

Yeah. Simorgh with Chrissie Lanssen, yeah. Together we had the Phoenix project. Was 30 birds flying in the street out of stainless steel.

Pedram Khosronejad:

And again outdoor installation.

Majid Rabet:

Yeah, out-

Pedram Khosronejad:

Where was that?

Majid Rabet:

It was in the Blacktown. Lambay. Yeah, that was my pop art.

Pedram Khosronejad:

Sorry. What happened to the objects that you created inside the camp?

Majid Rabet:

It was really hard to get them out, but somehow we make it and Dr Safdar Ahmed took them and take them out of camp.

Pedram Khosronejad:

Oh.

Majid Rabet:

It was really hard to deal with that. But we did it and he gave them to Powerhouse Museum.

Pedram Khosronejad:

Oh, right. So this is how it was the beginning of your connection, your art objects connection with the Powerhouse Museum-

Majid Rabet:

Yeah, sure.

Pedram Khosronejad:

In Ultimo?

Majid Rabet:

Yes.

Pedram Khosronejad:

All right. Okay.

Majid Rabet:

And then this process keep going.

Pedram Khosronejad:

Yes.

Majid Rabet:

And I keep going to do more artwork because I'm evolving in the camp to become artist.

Pedram Khosronejad:

But mostly until now, your work, they were outdoor installations-

Majid Rabet:

Yes.

Pedram Khosronejad:

With technology. So you are using your backpack of engineer, mechanical inventor, designers of Iran. Developed that in the camp mixture with all of the traumas, imprisonment things. And now you are in Sydney?

Majid Rabet:

Yeah, sure.

Pedram Khosronejad:

And you are trying to... Please correct me.

Majid Rabet:

Yeah, yeah.

Pedram Khosronejad:

You are trying to combine everything and adopt them with your new life.

Majid Rabet:

Yeah, sure.

Pedram Khosronejad:

In Western Sydney?

Majid Rabet:

Yes. Sure.

Pedram Khosronejad:

All right. Why you were in Western Sydney?

Majid Rabet:

Because when I got out of camp, they settled me in Western Sydney.

Pedram Khosronejad:

Oh, right. Do you know why?

Majid Rabet:

I didn't know exactly why, but it wasn't bad.

Pedram Khosronejad:

All right.

Majid Rabet:

I meet some good people-

Pedram Khosronejad:

No, no, definitely. But I wonder if they tell third world country's people, refugees, asylum seekers-

Majid Rabet:

Actually, I think maybe it's a multicultural area.

Pedram Khosronejad:

Yes.

I think. And they thought it's here I can find more connection and more-

With the people of your country?

Majid Rabet:

Yes.

Pedram Khosronejad:

Same language?

Majid Rabet:

Or other countries refugees.

Pedram Khosronejad:

Yes.

Majid Rabet:

Because we are same in the same situation-

Pedram Khosronejad:

Yes.

Majid Rabet:

But different language.

Pedram Khosronejad:

Yes. So now you have your home and your home is your studio and you create everything?

Majid Rabet:

Yeah, I'm starting to do some work. Actually my first work to little bit check my brain. I built the robot out of umbrella and DVD player and printer and old phone. Mix them together to give it movement and checking how my brain works. Because I wasn't in the actually good situation after that trauma dealing with that. Yeah, that was in 2012 I think. Yeah. In 2013 I built the Anzack bridge out of the noodle.

Pedram Khosronejad:

Wow.

Majid Rabet:

And-

Pedram Khosronejad:

Which, where is it today?

Majid Rabet:

It's holding by department engineering in UTS.

Pedram Khosronejad:

UTS. Wow.

Majid Rabet:

Yeah. At the moment.

Pedram Khosronejad:

So they acquired that as an object?

Majid Rabet:

Yes. An object. Yeah. And then keep going in the art. Starting just, unfortunately, I don't know. Or fortunately I'm not fit in the some category. I'm multi-material worker.

Pedram Khosronejad:

Yeah.

Majid Rabet:

I'm working with metal, wood, electronic, electric, sometimes fabric, sometimes. I don't have limit in there.

Pedram Khosronejad:

Yes.

Majid Rabet:

Doing, but I like to create-

Pedram Khosronejad:

Yes.

Majid Rabet:

Professionally.

Pedram Khosronejad:

Yeah. So when was your first personal contact by yourself with the Powerhouse Museum?

Majid Rabet:

Personal contact is become in 2005, no, 2000, I'm not sure exactly when I went.

Pedram Khosronejad:

So you went there by yourself? Or they did find out that you're out of camp? How?

Majid Rabet:

I think they connected with Safdar Ahmed. Dr Safdar Ahmed. And we make the meeting there to talk about the objects.

Pedram Khosronejad:

So what was your feeling after camp? See your objects in the museum.

Majid Rabet:

I was amazed. And I said, "Oh, they are from my vision is what they was nothing." I said, "It's some simple thing I made." But I was curious how people actually, they liked them. And they saw them as some creditable, something they got value, you know what I mean?

Pedram Khosronejad:

And very recently they made amazing documentary-

Majid Rabet:

Yeah. About it.

Pedram Khosronejad:

On you.

Majid Rabet:

Yeah.

Pedram Khosronejad:

Tell us about that production. How was that?

Majid Rabet:

Yeah, they actually making documentary about that tiny bit of my journey from the detention and all the object is-

Pedram Khosronejad:

Yes.

Majid Rabet:

In the-

Pedram Khosronejad:

Powerhouse Collection.

Majid Rabet:

Powerhouse. Yeah. It was amazing documentary. It's really satisfying.

Pedram Khosronejad:

And you're happy that your-

Majid Rabet:

Yeah.

Pedram Khosronejad:

Collection of objects of camps are there now?

Majid Rabet:

Yeah. Yeah.

Pedram Khosronejad:

And public can look at that and learn about your amazing-

Majid Rabet:

Oh, thank you.

Pedram Khosronejad:

Story. So let's back a little bit to the main topic of our podcast, Inside The Gallery. Majid, I want to know your idea because you raise very important point that you are not usual artist. And you don't feel yourself in simple category of watercolorist or this or that. After so many years living here as a refugee artist-

Majid Rabet:

Yes.

Pedram Khosronejad:

If you admit, if can say that, how do you feel gallerists here in Australia in general, when they hear about you and your work. Do you have any experience with gallerists and their reaction regarding your art?

Majid Rabet:

Yeah. Yeah. But most of them, when I take my artwork there, they saying to me, "Oh, we never end up with some artwork in this style." Or because everybody's having gallery, having these artwork in the gallery. They got exactly working in one category or one direction of the art. But my artwork is every time it's different. Because I don't know next time what I'm going to make. This time making this or-

Pedram Khosronejad:

So they are a little bit confused, but interested?

Majid Rabet:

But interested. They're really interested because-

Pedram Khosronejad:

So they are open?

Majid Rabet:

They are open, yeah.

Pedram Khosronejad:

There is no things that, dark things that they say?

Majid Rabet:

No, no, no, they love it.

Pedram Khosronejad:

Galleries, they don't want refugees? They don't want people of Middle East? They like your work?

Majid Rabet:

They love it. And a lot-

Pedram Khosronejad:

Amazing.

Majid Rabet:

Of the people. Most of people in Australia, they are so lovely. And they-

Pedram Khosronejad:

Which other museums your work they have in their collection, your work, or which museum and galleries since you are out?

Majid Rabet:

Only Powerhouse Museum and UTS University. And yes, some of them, some of the gallery is Mori Gallery, ICE Production in North Parramatta.

Pedram Khosronejad:

So this exhibition that we see is actually one of your first group exhibitions?

Majid Rabet:

Yes.

Pedram Khosronejad:

Or you had something like this before?

Majid Rabet:

I had something like this before.

Pedram Khosronejad:

Okay.

Majid Rabet:

Yeah.

Pedram Khosronejad:

When was that?

Majid Rabet:

We had it in North Parramatta because we run the gallery there too. We working together and with other people.

Pedram Khosronejad:

When you say we, it means Refugee Project artists?

Majid Rabet:

Yeah, sure.

Pedram Khosronejad:

How many you are in this project?

Majid Rabet:

It's depend. They welcoming everyone, anybody coming. It's-

Pedram Khosronejad:

It's really hybrid. People come and go?

Majid Rabet:

Yes. Come and go. Yeah. But it's really good, really good and really helpful with, I say that the socializing. It's more powerful.

Pedram Khosronejad:

So now we want to talk about this exhibition, Majid. Where we are standing, let us know what this is the aim of this exhibition, and who are the artists here, and what is these two amazing artwork of yours.

Majid Rabet:

Thank you. Actually, it's calibrated by Refugee Art Project and some artists from Indonesia.

Pedram Khosronejad:

So how many of artists that we have in this part of gallery are from refugee project?

Majid Rabet:

I think we are one two three four five six, I think. Six artists. Yeah. Together.

Pedram Khosronejad:

All right. And what you are exposing here in this corner, Majid? What we see? Can you tell us?

Majid Rabet:

That's a wireless electric guitar.

Pedram Khosronejad:

Wow. Both of them handmade by you.

Majid Rabet:

Both of them handmade. Yeah.

Pedram Khosronejad:

Can you tell us more about them?

Majid Rabet:

The white one is built in 2018 and the moon in the headstock is showing the Muslim sign because this guitar built for Muslim metal band. Name it Hazeen.

Pedram Khosronejad:

Hazeen. The level of sadness.

Majid Rabet:

Sadness, yeah.

Pedram Khosronejad:

Lamenting probably.

Majid Rabet:

Yes. Sure.

Pedram Khosronejad:

So who are these Hazeen group members?

Majid Rabet:

Hazeen group member is Safdar, Dr Safdar Ahmed and couple of people.

Pedram Khosronejad:

Wow.

Majid Rabet:

Yeah.

Pedram Khosronejad:

They're all musicians?

Majid Rabet:

Yeah, all musicians.

Pedram Khosronejad:

Like heavy metal things?

Majid Rabet:

Yes. Sure. That's a Muslim at the first Muslim metal band I think.

Pedram Khosronejad:

Wow. Interesting.

Majid Rabet:

Significant guitar there.

Pedram Khosronejad:

Okay, so you made it for this?

Majid Rabet:

Yeah, sure.

Pedram Khosronejad:

Who played?

Majid Rabet:

Dr Safdar Ahmed.

Pedram Khosronejad:

So this is literally personal guitar of Doctor Ahmad?

Majid Rabet:

Yes. Yeah.

Pedram Khosronejad:

Oh, right.

Majid Rabet:

And another guy's cousin name, he play it too. But it was amazing to collaborating together, doing-

Pedram Khosronejad:

And this is the guitar that we see here in this documentary film-

Majid Rabet:

Yeah, sure.

On the screen.

Pedram Khosronejad:

Yes. Sure.

All right. So it is applied object, actually.

Majid Rabet:

Yes.

Pedram Khosronejad:

All right. Okay. So why you call the symbol of Islam is on the top?

Majid Rabet:

Because the Hazeen is Muslim metal band.

Pedram Khosronejad:

Oh, right, okay. You wanted to create something-

Majid Rabet:

Make something significant.

Pedram Khosronejad:

Specifically.

Majid Rabet:

Yes.

Pedram Khosronejad:

So you can see it as a Muslim object?

Majid Rabet:

No, but it's Muslim sign.

Pedram Khosronejad:

Oh, right. So is it an object in the series of Muslim band?

Majid Rabet:

Yes.

Pedram Khosronejad:

You wanted to connect with some Islam.

Majid Rabet:

Muslim metal band. Yes.

Pedram Khosronejad:

Yes. So what we see in the second object?

Majid Rabet:

Second object is because I love the metal band.

Pedram Khosronejad:

Yes.

Majid Rabet:

And I-

Pedram Khosronejad:

It's very a specific design that we see. Can you explain for us?

Majid Rabet:

It's earth actually. Multi-sculpture.

Pedram Khosronejad:

All right?

Majid Rabet:

It's a complex artwork. Each piece is-

Pedram Khosronejad:

But I see really anatomy in it.

Majid Rabet:

Yes.

Pedram Khosronejad:

So anatomy of birds, anatomy of human-

Majid Rabet:

Human.

Pedram Khosronejad:

Can you develop that for us?

Majid Rabet:

Yeah. It's all the volume here. Volumes knobs is the skull and the whammy bar is a snake. Actually, skeleton of the snake. And the head of crow. And head of stock is the skull, crow skull. And body is human skull little bit artistic side. And I add some direction with being matched by design of the body.

Pedram Khosronejad:

Oh, right. So why is skulls? Why you went to the bone and the skull in-

Majid Rabet:

Because it's a, I like the, what's that? Heavy metal.

Pedram Khosronejad:

Oh, right.

Majid Rabet:

That's, that's my favorite.

Pedram Khosronejad:

Yeah. It's inspired by heavy metal?

Majid Rabet:

Inspired by heavy metal.

Pedram Khosronejad:

Symbols and-

Majid Rabet:

Yeah.

Pedram Khosronejad:

Yeah. All right. So where do you make these things? Objects? Do you have a specialist studio?

Majid Rabet:

No, I made it in my backyard by really basic tools. That's why it's take five months to build it. I didn't have even the table to work with.

Pedram Khosronejad:

So everything is by hand without any machine and just-

Majid Rabet:

Just hand. I made my tools by hand.

Pedram Khosronejad:

all right.

Majid Rabet:

More than that guitar, I made the tools to deal with this project.

Pedram Khosronejad:

All right. So from zero part of project, you build up even your tools to make these art objects?

Majid Rabet:

Yeah. And all the part is old scrap. Most of them, 90% is scrap. Only I pay for paint and glue.

Pedram Khosronejad:

All right.

Majid Rabet:

Because I couldn't find it in scrap.

Pedram Khosronejad:

So where do you find these things?

Majid Rabet:

In the corner of street.

Pedram Khosronejad:

All right.

Majid Rabet:

Leftover wood. Leftover-

Pedram Khosronejad:

So actually your work is collecting things from streets?

Majid Rabet:

Yes.

Pedram Khosronejad:

And things that people throw.

Majid Rabet:

Yeah. I give it new life.

Pedram Khosronejad:

I don't want to say from rubbish, but from things that they-

Majid Rabet:

They are rubbish actually.

Pedram Khosronejad:

So somehow you're recycling.

Majid Rabet:

Yes. Sure.

Pedram Khosronejad:

So can we consider your art is helping the climate change?

Majid Rabet:

Yeah.

Pedram Khosronejad:

Because you are using, you are recycling the trash of people.

Majid Rabet:

Yeah, and I'm making something, but in really professionally, I don't like to say a lot. I don't like immature.

Pedram Khosronejad:

No, no, no. So-

Majid Rabet:

I like when I'm making something, it's-

Pedram Khosronejad:

You go-

Majid Rabet:

Hundred percent. A hundred percent.

Pedram Khosronejad:

Perfectionist.

Majid Rabet:

Yeah. It's functional. And in the high quality, when we talking about the sound, it's meant to be, have perfect sound without noise and transmitter and receiver working perfectly.

Pedram Khosronejad:

So, can we put you and your arts, Majid, in the category of you are applied artist? And your artworks are applied art objects? Because they have aesthetic, but they are hyper-mechanical, electronical, and technology in it.

Majid Rabet:

Yeah, and I'm using actually from my vision, the knowledge and experience. It's not going to work without being artist. I'm using knowledge, experience and mathematics, physics. And I'm using all this as a toolbox to create the artwork.

Pedram Khosronejad:

Do you like the idea of applied artists?

Majid Rabet:

I think so.

Pedram Khosronejad:

Applied artwork? Or how you call your works then if they are not applied art?

Majid Rabet:

I don't know. I think you are right.

Pedram Khosronejad:

So Majid, what's the next project after this exhibition?

Majid Rabet:

It's depend.

Pedram Khosronejad:

All right.

Majid Rabet:

What is most of my project is depend what I find and what's accessory I have to create.

Pedram Khosronejad:

It begins again, when you walk in the streets and what you can collect.

Majid Rabet:

Yeah. What I want because I like to make something, anything. It doesn't matter. I like shooting the film. I like photography, I like sculpting, and I'm doing it. I would like to do it in professional way.

Pedram Khosronejad:

Just back to this exhibition, how was the visitors' interest?

Majid Rabet:

People really satisfying and they enjoying because they end up with something they never seen before. When we talking about the different art, different taste of the art, actually. I like to give people different taste of the art. When they see the instrument, they can feel the sculpting there, but the other side they can find it out. This is the functional, fully functional instrument.

Pedram Khosronejad:

And professional.

Majid Rabet:

And professional adjustment.

Pedram Khosronejad:

And you can see here in the film that how they're-

Majid Rabet:

How they're using it, using that.

Pedram Khosronejad:

Yeah.

Majid Rabet:

It's fully functional working. And they satisfying because they have different taste of the art.

Pedram Khosronejad:

So do you have any more exhibitions in your agenda for near future?

Majid Rabet:

I think so. I need to have them.

Pedram Khosronejad:

All right.

Majid Rabet:

Actually I need to do something different because I can't do one thing twice time, mostly. If the next one should be completely different. Maybe robotic, maybe whatever is coming.

Pedram Khosronejad:

So it's your professional life? You live with inventions and your art?

Majid Rabet:

Yes. I love-

Pedram Khosronejad:

You are full-time artist.

Majid Rabet:

I think so, yes. I like to challenge actually.

Pedram Khosronejad:

All right. Thank you, Majid, for your time. Have a nice afternoon.

Majid Rabet:

Thank you for having me here.

Pedram Khosronejad:

Thank you.