

Solo exhibition
of Arash Nassiri

Fondation
d'entreprise
Pernod
Ricard

Night Mode

12.05
→ 18.07.26

Curator
Franck Balland

The spaces of the Fondation Pernod Ricard have been dimmed to welcome the exhibition *Night Mode*, French-Iranian artist Arash Nassiri's first large-scale, solo show in a French institution. Composed of a brand new set of sculptures and a video titled *A Bug's Life* (2026), co-produced with the Chisenhale Gallery in London where it was on show from January to March of this year, this iteration of the project offers a new perspective on the artist's work. Still rooted in a logic of assemblage, and in the formal and conceptual associations characteristic of the work — which, at times, can feel like a collision between worlds — the exhibition sets a unique parallel between the building of fictional universes and the feeling of disorientation tied to situations of migration.

Although it appears, in *Night Mode*, like the hidden face of a pop universe formed by misused consumer goods and references to mass culture, this thought process echoes, more than anything, the life of the artist. Born in Tehran in 1986 before spending the first years of his life in the Lignon, near Geneva, in a large ensemble characteristic of the 60s modernist utopias, Arash Nassiri now lives in Berlin. The Iranian capital has remained a fundamental anchor point, inhabiting his practice like an independent, migrating entity overlaying various representations of the world, as seen in his films *Tehran-Geles* (2014) and *City of Tales* (2017). He imagines Tehran like a prism revealing the ghosts and fantasies of a fragmented history, without ever turning it into a display of the gaps and differences that might stand between places in the collective imagination.

This interest is now pursued in the film *A Bug's Life*, which fills the main space of the Fondation in the shape of an immersive installation whose light atmosphere seeps through the rest of the exhibition. Here we discover, filmed at the level of a bug-puppet with phosphorescent eyes, the inside of a luxurious villa perched on the heights of Beverly Hills. Marble and gilding frame the precious furniture and the majestic stairs that the small wooden animal, articulated and animated by strings, visits at night, sheltered from sights but not from all the dangers that a clandestine creature could face during such an exploration.

As we spend more time with it, the image slowly reveals more clues, hinting at the fact that this palace is in fact the work of Iranian architect Hamid Omrani. Famous for having

designed what will later be known, derogatorily, as the *Persian Palaces*, he became a well known character to the richer families of the Persian diaspora, arrived to the United States after the 1979 revolution. His houses— hybrid constructions drawing on disparate geographies and eras — were outlawed by the wealthy Los Angeles enclave in 2004; most have since been razed or radically reworked. The one we uncover as we follow the bold and equally clumsy bug, represents one of the last, most remarkable of its kind.

As a result *Night Mode*, by borrowing and reinterpreting the usual formats of entertainment through various methods, echoes the questions that have shaped the work of Arash Nassiri since the beginning of his career. Identity is shown here in its decidedly hybrid nature, at the crossroads of various sources influences and many desires, a complex construction constantly shifting and rearranging itself.

Franck Balland
Exhibition Curator

1 - *Untitled (Memorex), 2026*

Arash Nassiri's sculptural forms operate as extensions of his video works and stem from the same method of assembling heterogeneous elements.

The three "spiders" inhabiting the exhibition space of the Fondation Pernod Ricard were conceived specifically for *Night Mode*, extending the cartoonish yet unsettling atmosphere that permeates the exhibition as a whole.

Each figure is built from the association of anthropomorphic television sets — produced and distributed by the Memorex brand in the early 2000s, whose outlines echo those of Mickey and Minnie Mouse — with metal extensions designed by the artist and crafted by specialist metalworkers. Positioned in postures of observation or vigilance, the sculptures appear to scan the surrounding space while illuminating it with a disturbed white noise, punctuated by varying saturation effects.

2 - *Untitled (Dyson), 2026*

Suspended by their base, like punching bags or cocoons, each element of this ensemble functions as an augmented ready-made. Coated in a matte grey paint reminiscent of a camouflage pattern, the objects — now obsolete — become supports for mushroom stalks that appear to grow directly out of their protective grids. As suggested by the strange and foreign presence of the puppet in the video *A Bug's Life*, Arash Nassiri develops through his sculptures a series of variations around the idea of exogenous forms of existence, here further reinforced by the embedded video capsules grafted onto the works.

Domestic objects — much like the transformed television sets elsewhere in the exhibition — thus appear metamorphosed, or "hacked," ready to relinquish their original function and open themselves up to other possible uses.

3 - *Untitled (Trappen), 2026*

Accompanying Arash Nassiri's video work, sculpture is frequently used as a support for various types of screens, whose specific material and visual characteristics the artist seeks to activate.

Unusually, with this series of blue-lit insect killers — an incongruous encounter between minimalist design and insect eradication — Nassiri extends the day-for-night aesthetic deployed in the video *A Bug's Life* into a luminous sequence that structures and punctuates the exhibition space.

4 – *A Bug's Life*, 2026

On a display structure designed to fit the scale of the exhibition space, the video *A Bug's Life* plays while diffusing, seeping through the different screens, the light atmosphere that inhabits it. The installation designed for the Fondation thus intensifies the troubling feeling experienced by the puppet inside this “Persian Palace” turned into a giants’ world.

A lot has already been said about the projects designed by architect Hamid Omrani on the heights of Beverly Hills, their eclecticism deemed by the city council both “obscene” and representing “a serious danger” for the architectural style unity of the city. Behind this judgement – surprising, given the composite character of the Californian city – lies the diversity of the influences these impressive mansions draw from. The luxurious feeling they give off is paired with numerous architectural references, time periods and locations, used by the architect to design this style. None of it could really be deemed completely Persian; but it expresses a practice of free appropriation of various architectural registers.

Through this nocturnal exploration led by the curious eyes of a bug, Arash Nassiri tries to describe the peculiar psychology of those who have been displaced. Architecture becomes the stage on which both individual aspirations and phenomenons of alienation are at play.

Guided tours

Wednesdays noon and 6pm

Saturdays noon and 4pm

Associated programme

→ Saturday, June 6 at 4pm

Writing workshop led

by author Camille Kingué

→ Wednesday, June 10 at 7pm

Event designed

by author Théo Casciani

Workshop for children (ages 8-12)

→ Saturday, June 20 at 3pm

Designed by artist Arash Nassiri
and puppeteer Soledad Zarate

**All our events are free
and open to everyone.**



**Stay updated with the Fondation,
sign up for the newsletter**

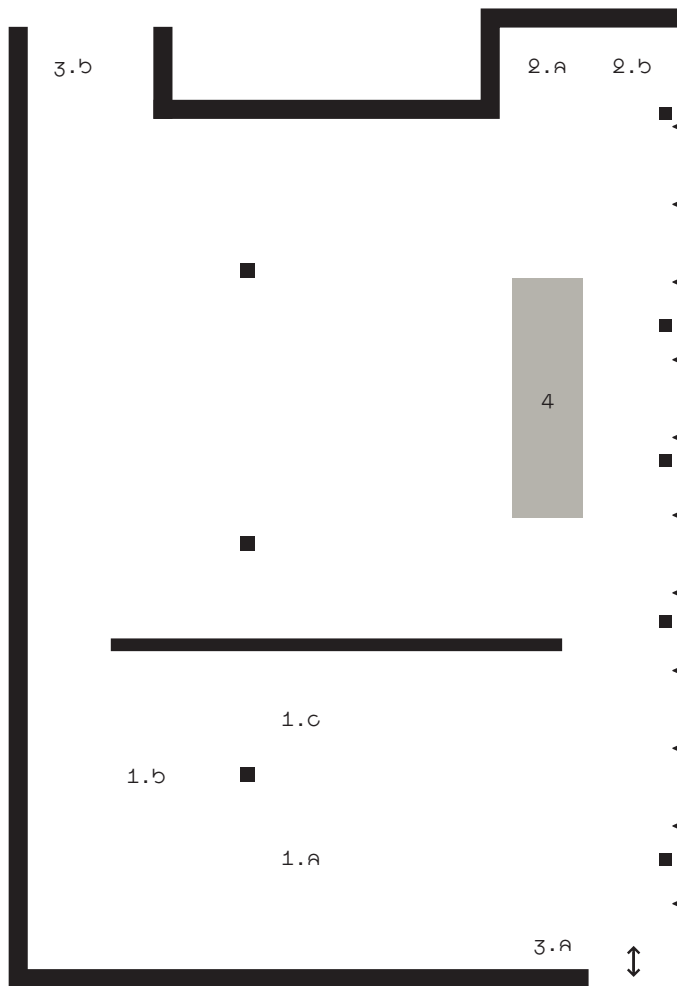
1, cours Paul-Ricard 75008 Paris

Tel. +33 (0)1 70 93 26 00

info@fondation-entreprise-pernod-ricard.com

fondationpernodricard.com

Night Mode
Solo exhibition
of Arash Nassiri



1. **Untitled (Memorex), 2026**
approx. 70 × 50 × 50 cm
Memorex television, spray paint,
media player, video loop,
stereo sound, aluminium mounting
plate, forged stainless steel.
Courtesy of the artist and Ginny on Frederick
(London)

2. **Untitled (Dyson), 2026**
75 cm x 22 cm; 100 cm x 22 cm
Polycarbonate shell, spray paint,
resin prints.
Courtesy of the artist and Ginny on Frederick
(London)

3. **Untitled (Trappen), 2026**
22 × 30 × 15 cm
Insect trap.
Courtesy of the artist and Ginny on Frederick
(London)

4. **A Bug's Life, 2026**
Color video, 2K, 4.1 sound
Duration: 20 min 30 s
Co-commissioned by Chisenhale
Gallery, London; Fluentum, Berlin;
and Fondation Pernod Ricard, Paris.
Produced by Chisenhale Gallery.
With support through residencies
at Callie's, Berlin and Villa Albertine,
Los Angeles.
Headline Supporters: Fondation
des Artistes and Fluxus Art Projects.
With additional support from the
Chisenhale Gallery Commissions
Circle.
Courtesy of the artist and Ginny on Frederick
(London)

Seating: Clueless
(Saloméja Jacquet and Clara Stengel)