Curator Searching for Urban Identity; From "Yousef Abad" to "Vali Asr"

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Abstract
By changing the approach of modern art from the middle of the twentieth century to attention to conceptual art, art exhibitions became a spiritual movement that could provide different ways of shaping society. At the same time, the Curator becomes mediator between art and its audience. Victoria D Alexander considers the quality and impact of art on audiences in today's world dependent on distribution systems by presenting a "Better Culture Diamond" based on Wendy Griswold's Crystal Diamond Design. In this analytic-descriptive study, its data were collected through library studies, field research and interviews, while highlighting the importance of Curator as an important part in the art distribution system by examining two Curatorial projects names "Vali Asr-First Folder" and "Yousef Abad" have come to the conclusion that contemporary Curator in Iran represent the social role of art and seek to redefine social concepts such as "urban identity" through Curatorial projects.

Keywords: Curator, Contemporary Iranian Art, Cultural Diamond, Urban Identity, Identity Crisis

1. Introduction

By changing the approach of modern art from the middle of the twentieth century to attention to conceptual art, art exhibitions became a spiritual movement that could provide different ways of shaping society. At the same time, the Curator becomes mediator between art and its audience. In the contemporary era, Curator represents the most important issues about the social role of art (Levi Strauss, 2006). Curator as a refinement and intermediary is part of the art distribution system in Victoria D Alexander's "Cultural Diamonds" design, which maintains the community as a point of reference and shows that intermediaries at the center and the cultural diamond connecting point can determine which and how artistic product reaches the categories of contacts and this interaction between art and society, Curator can play an important role in representing social issues (Alexander, 2003). Identity is questioned when cultures are threatened or subjected to new thoughts and practices, and people of a community or culture feel incapable of justifying them. From bottom of these questions, concepts such as lack of identity and identity crisis occur. This suggests that challenging identity and question is not unpleasant, but rather a positive force that the elites of a community have in mind. From this perspective, the question of identity has always led to contemplation and self-reflection, and the extraction and reviewing of them, as well as their integration with the findings. The question of identity always drives a society and culture into self-reflection and urban identity is one of the main concerns of nations and societies that have their own historical background and civilization, history and culture (Gharrab:

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2011). In October 2018, we witnessed two Curatorial art projects, in which each Curator independently and individually engaged in the issue of urban identity and a kind of identity crisis. In this descriptive-analytical study, the data were collected in the form of library documents, field research and interviews, and tried to look at these two Curatorial art projects called "Vali Asr- First Folder "and" Yousef Abad "and theories that exist in the field of sociology and cultural studies around the axis of urban identity and the identity crisis, is to answer the question of how the identity crisis has become a concern for the elites of society and culture and how does the current Iranian Curators use the language of art and its social role to make the audience think about this?

2. Review of the literature

In the area of Curatorship, Hans Ulrich Obrist, who is currently the most famous curator of the world, in the book "Ways of Curating" describes a personal narrative of his professional activities such as history, key figures and the field of "Curators" and perhaps most of all, this book is an outline of the efforts of people who believe in the changing power of the arts, seeking to "improve individual life" and "Collective prosperity" of humans in contemporary times. In another book titled "A Brief History of Curating", he also introduces a history of Curatorship. In the book " «Issues in Curating Contemporary Art and Performance", compiled by Judith Rugg and Michèle Sedgwick, in a chapter titled "The Curators Role", based on the views of the experts in this area, there are comprehensive categories on the tasks of Curator and a definition of its place in contemporary art. Boris Groys points out in a paper titled "On the Curatorship" that Curator narrates the artwork and the nature of a particular fiction exhibition at every fair. Also, in the article "The Role of the Freelance Curator in an Art Exhibition", by means of the opinions of the experts and critics of this field, Leva Vitkauskaite expressed the manner of performance, duties and position of the Curator in a separate way. Joakim Hansson, in his 2016 dissertation titled "The curator as a conceptual artist", concludes that Curator can be an author of some kind and in his view Curator in contemporary art has become an important place in contemporary audience-oriented art. In the field of social studies, Victoria Alexandre, in the book "Sociology of the Arts" by presenting a diamond design of culture, the importance of the distribution system of art and the role of mediators in the transfer of art to the audience has been talked to the audience, and Nasseruddin Gharrab also included in "Urban Identity" concepts such as urban identity and identity crisis and describes cultural approaches to the concept of urban identity. Also, Sharon Zukin in the book" The Cultures of Cities", while addressing the elements and dimensions of urban identity, puts forward a hierarchy of identities and their impact on society and history, and Henri Lefebvre in the book "The Production of Space" of the city and urban places through processes Social and cultural decoding in such a way that urban identity implies a kind of reading that appears in the context of the knowledge of reasons and essence. In the article "The position of urban symbols in identifying the components of identity and culture in the Iranian city's image", Tahereh Nasr emphasized the necessity of paying attention to urban semiotics to represent the components of cultural identity in cities that are significant in promoting urban values.

3. Word root of Curator

The set of activities that have come together under the name of Curators and this role can be well explained by the Latin root word.

Curare: It means taking care of something. In ancient Rome, Curatore was a city servant and had duties to oversee public facilities such as waterways, bathhouse and sewage. In the middle ages, the metaphysical dimension of human life was emphasized.

Curatus: A priest who cared for the spirit of the inhabitants of the area under his supervision (Obrist, 2014). The role of Curator dates back to the seventeenth century, and the rich began to collect decorative objects for fun. They kept those objects in the chambers named cabinets of curiosities and wunderkamers, and in fact they were a kind of colocation of these people and they kept the people who kept them which were called Kippers. In the late seventeenth century, with the creation of museums, objects stored in the cabinets become objects museums, and the Kippers become Curators (guards), and in the 18th and 19th century, large collections of these cabinets in the west museum is formed, and the role of the museum's director, Kipper and Curator is merged, and since then the term Curator has been used to manage art in any form (Hansson, 2016). In the late eighteenth century, the Curator got the meaning of taking care of a museum collection. Throughout the ages of this root, various types of "Kipper" are inferred; however, its contemporary species is surprisingly the same as the duties of its ancient ancestors: cultivating, practicing, pruning and helping people altogether to improve their lives and enhance their common environment (Obrist, 2008).

4. Contemporary Curators

Contemporary Curators can play an important role in the impact of a fair due to a part of his responsibilities and duties, including choosing the time and place of a project or fair, arranging and choosing a particular subject, and choosing artists and works of art (Vitkauskait, 2015). Contemporary Curators in the past years have been the most important and persistent problems and complexities about the social role of art and have been regarded as mediating between art and its audience. The Curators changed the way of doing it, rather than accepting what it was, to the point where Harald Szeemann, as one of the most influential Curators of the century, repeatedly said that he preferred the term "Exhibition Maker" (Levi Strauss, 2006). Looking at the evolution of art and the establishment of contemporary Curatorial exhibitions, there are many such Curated exhibitions that emphasize the mediating role of Curator and its impact on society in contemporary art. For example, the " The International Surrealist Exhibition " exhibition, which took place in 1938 in the " Beaux-Arts Gallery " of Paris, as well as another exhibition " First Paper of Surrealism ", which was held in New York in 1942 (Figure1), two works by Marcel Duchamp, the Curator of these exhibitions, also included the concept of space and expanded understanding of artists and audiences towards the exhibition space in the mid-20th century (O'doherty, 1999). An exhibition has been held by Marco Grigorian from Iranian coffee house painters in Paris and publicizing the "Coffee House Painting" (Issa Ghaliyan, 2001) as one of the branches of visual arts in Iranian folk culture (Iranpour, 2003).
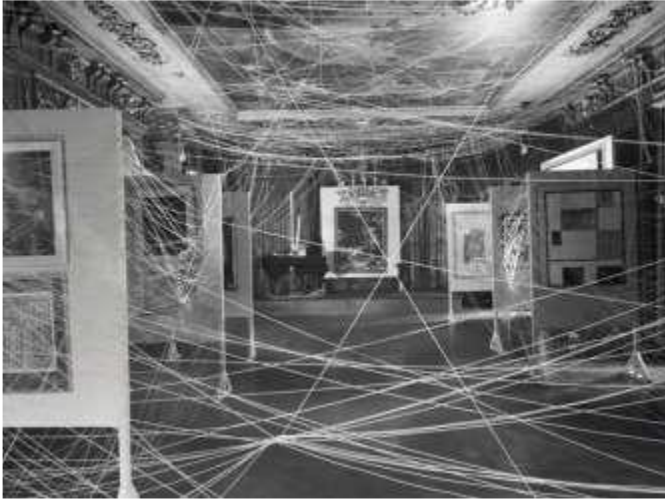
Figure 1: Exhibition of First Surrealism Papers

The "Reset Modernity" exhibition is another example of the Curatorial Exhibitions, which was based on Bruno Latour ideas, which sought to be seen by scholars and researchers in various scientific disciplines and, in the language of art, directed the audience towards the environmental crisis that threatens the planet (Figure 2). These are just a few examples of Curatorial exhibitions in the contemporary world that have influenced the audience and artwork. "A Curator is a person who creates a clear connection between art and the audience" (Obrist, 2014). Contemporary Curator, as Szeemann calls "exhibition maker," has a special role in setting up an exhibition. "Each exhibition shows a story in that it which leads the audience to a specific order and the exhibition space is always a narrative space"(Groys: 2008). As Eli Klein says, "The exhibition should lead to an audience response. A successful exhibition is an exhibition that can even lead to negative emotions in the viewer. It's better to say that creating a negative emotion in the viewer is far from encouraging her/his feelings" (Vitkauskait, 2015). In contemporary times, "Curator, in addition to familiarizing himself with the artwork and art of the artist's art, must have comprehensive and complete information of the community, history and culture of the community in which the artist lives. Emphasis on the historical and social imperatives should be taken into consideration by the Curator. Emphasis on the historical and social imperatives should be taken into consideration by the Curator. These are part of the contemporary Curator (Mola Norouzi, 2018). Accordingly, contemporary Curator can be regarded as representing the role of social of art, which also plays a special role in the distribution system of art.

Figure 2: The Reset Modernity Exhibition

5. The system of art distribution

Victoria D Alexander in his Sociology of Arts in 2014 diamond culture suggests that art is distributed by some individuals, organizations or networks. "Art must reach those who have created it, those who are consuming them, and the shape of the distribution system affects what forms of art are distributed widely or limited, or do not distribute it at all. The mediator layers between artists and consumers can be high or low. This connection implies that links between art and society can never be direct. The diamond culture of D Alexander (Figure 3) preserves the community as a reliance point and shows that interactions between art and the intermediary community are important and Curator as the refiner and part of this distribution and interfacing system at the center and the point of the cultural diamond connection can determine what kind of artwork in which form, where, at what time and to which categories of audience it reaches. Consequently, contemporary Curator can play an important role in representing social issues and redefine the concerns and cultural implications of its society.
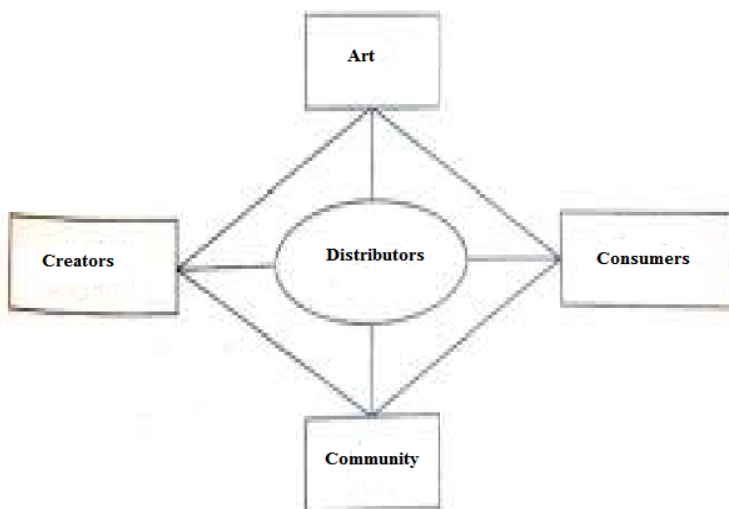

Figure 3: D. Alexander Cultural Diamond, Source: Alexander: 2014, 114

6. Urban identity of problematic Curative preoccupation

"Identity" is a concept that has evolved over the past four decades in the world of scientific literature. As Anthony Giddens says, the rethinking element of identity belongs to modern man (Giddens, 1998). Although this notion has already been raised in the fields of philosophy and logic, its recent use is precisely social. With the developments in the social sciences, identity has been raised as a term that can be used to explain some of the new social behaviors or social transformations. In Persian culture, they have identified identity as "individuation". It is an expression of interdisciplinary concepts in the social sciences that relate the realms of history, psychology, sociology, and politics and urban identity is a concept that has two important elements in it; One is the mental and human element that places its load on the word of identity and the other is the objective and spatial element that covers the word of the city. The term urban identity on the one hand signifies a psychological phenomenon and, on the other hand, refers to the objective aspects of the city. But in order to approach the semantic space of urban identity, it is necessary to reflect it in the context of the concept of urban culture, in addition to being able to pave the way for a better and more precise understanding of urban identity that is able to capture the perceptions and other interpretations of this concept. In general, the city as a human habitat is the objective and physical crystallization of the planning, management and rational organization of human instincts, namely culture. The city is the natural crystallization of culture, collective conscience, and mental life of a community. If we consider the city as civilization and the process of civilization, we can consider it the objective domain of material culture and conceptual realm and subjectively equate it with non-material culture. From this point of view, the city is a cultural phenomenon, and indeed a city, in a spatial sense of the combination of the objective and subjective aspects of culture, it can be said that in any way that the culture is studied and defined, one can read and define the city and urban identity (Gharrab, 2011). City and urban identity are sometimes studied and defined by an interconnected set of three elements of form, space, and activity, and sometimes considered as a particular habitat with a special lifestyle imposed on its inhabitants (urbanization). "The city environment is sometimes comparable to an artwork". Ultimately, the city can be understood by the approach of studying and defining a system equivalent of symbols, signs and meanings, which will be converted into a text by its inhabitants using this approach to the city (Figure 4). In this approach, the set of elements in the city are signs and symbols that create a symbolic structure and are decoded by citizens. This decoding is what contemporary problematic Curator, who is curious about his surrounding events and who has an eye-catching view of his community, can act as an element that influences the distribution of art and society. Urban text can be viewed like Lewis Mumford, just in the architecture style of buildings, or like Henri Lefebvre, city and urban areas are decoded through social and cultural processes independent of the urban form of the city which in the second method, urban identity implies a kind of reading that appears in the consciousness of reason and nature of us.
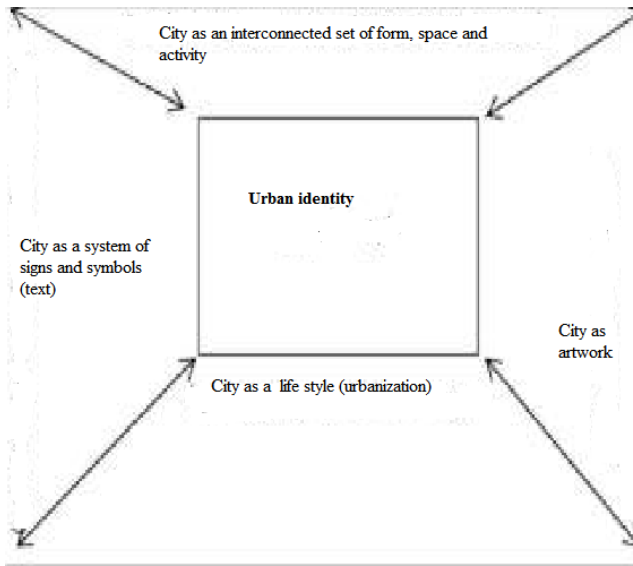
City as an interconnected set of form, space and activity

Urban identity

City as a system of signs and symbols (text)

City as artwork

City as a life style (urbanization)

Figure 4: Cultural Approaches and Urban Identity (Gharrab, 2011)

7. Urban Identity

Urban identity is an active response to modernization and globalization. Urban identity is more a place of identity, and in fact it is an individual that can be achieved through objective and visible affairs. In this case, the historical and functional effects of the elements of a city can convey the meaning of identity to the audience. This is while urban identity has more to do with individual or collective mentality. The two dimensions in urban identity refer to the issue of historicity and the other to its local and spatial dimensions, and ultimately to the perception and inference that it produces in one person. In this case, our emotions, feelings and passions come in a historic way. In this way, the city is the epitome of the life and symbolic source of our memories, imaginations and affiliations, all of which are traced and examined in the context of the concept of "urban identity". The elements and dimensions of spatial identity are hierarchical in two main areas: the special structure of society at any given time and place, and the historic element, which includes the collective and individual memories (Figure 5) (Zukin, 1996). Some scholars such as Schneider have shown that for people and residents of a neighborhood in the city, the factors that make contact with their past in the community are important, and the elements of the environment that can strengthen this relationship are those worthy to their view (Schneider, 1968). Here the past is combined with it is individual memories. The memory of both an individual and a collective for this environment is in search of sign or signs. A collective memory belongs to a hypothetical group of members and a common past among them. As mentioned, identity is a spatial and temporal phenomenon (Gharrab, 2011).
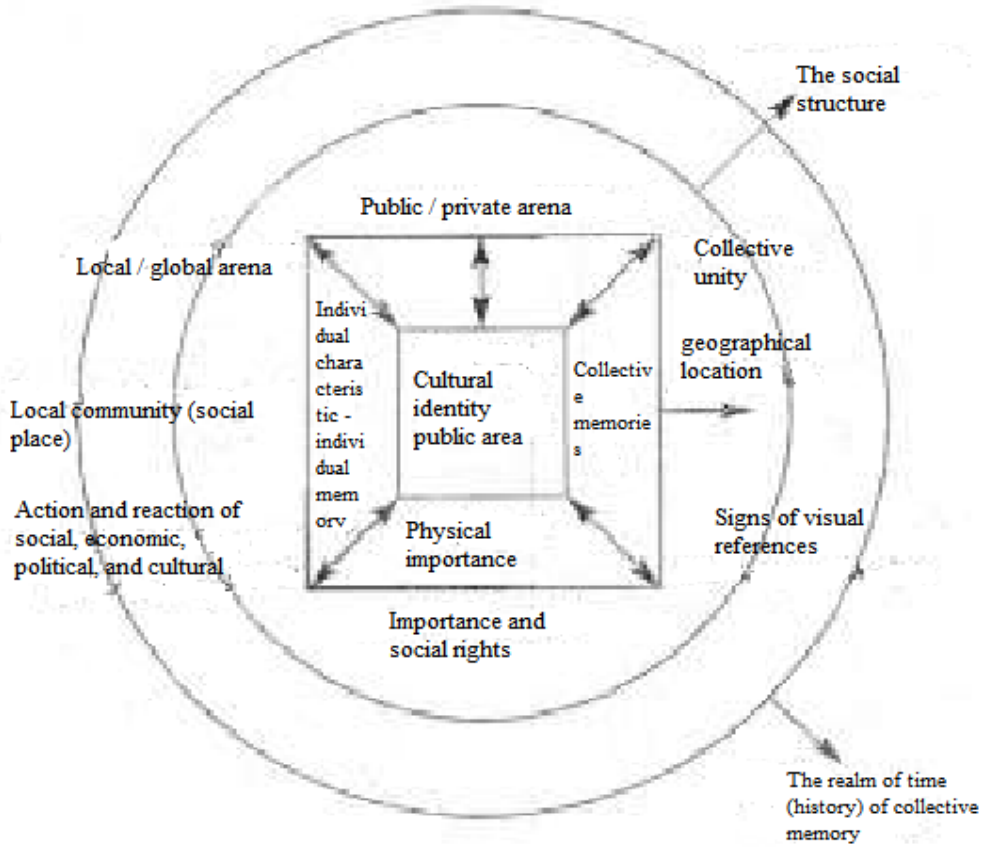
Figure 5: Elements and Dimensions of Urban Identity (Piran, 2005).

8. Identity of space-identity of the place

Christopher Alexander, in order to define identity in buildings and cities, believes that the identity of each space of continuous repetition forms a specific pattern of events occurring in that place (Alexander, 2003). A place of identity begins for a person from his / her birthplace and is actually shaped from his/her birth in his/her mind (Gharrab, 2011). "Every space and place is a source of identity and identifies the groups in which it is located" (Rabbani, 2002). What is certain in urban design and urbanism is the concepts of "identity" and "sense of place" which have always been considered. "A space for residents should have an identity and a structure". The sense of place is, in fact, perceived by people from the place they are in. Whether this is a historical or cultural, geographical, and, in principle, sense of place, an emotion that gives one place to man; Personal memories, experiences, exploitation of the environment, and the training that man sees in his definition of his place which effective. Over time, the sharing of experiences in relation to the environment has made people feel that they are moving from generation to generation. This distribution of experience has led people to find a single place from one place, and eventually the place becomes a single attribute for

a person or group (Gharrab, 2011). An identity that distinguishes a city from other cities also means the population living in it. "The spatial identity is part of the infrastructure of the individual personality of man and the result of his general knowledge of the physical universe in which he lives"(Proshansky, 1978).

9. Identity Crisis

Identity crisis means the ineffectiveness of cultural resources in the way of practice, the way of thinking and the way of feeling that all these are the main elements of consciousness and the definition of "self" against "another" that diminishes our freedom and consciousness. Disturbance in the way of acting and the lack of efficiency of cultural resources, like values and norms, leads to anomalies. The ineffectiveness of worldviews, beliefs, and knowledge in thought and way of thinking creates meaninglessness. It also induces self-alienation in feeling and style. Thus, three aspects of the identity crisis at the level of reason and behavior can be pursued in forms of abnormal, meaningless, and self-alienation (Merton & Merton, 1968). In the anomie, the activists do not know what the answer is to the new imposed condition, in the meanwhile the activator does not know what to believe and the self-alienation refers to the conditions of a human social ideal that is strange to them (Fromm, 1955).

10. "Nostalgia" the answer of today human to meaninglessness and self-alienation

"Nostalgia" in a global scale has taken on collective aspects as well as a global issue. According to Jean Baudrillard, when the reality is no longer what it was, nostalgia will literally emerge. Globalization in the twentieth century, especially in its contemporary stage, accelerates nostalgic trends in various ways. The fluidity of global developments has provoked nostalgia as a desire for a secure body for world order and, likewise, a kind of dispersal nostalgia for the world as a home. Steve and Turner believe that there are four major assumptions about the nostalgia paradigm: A look at history as deterioration, the loss of integrity, the feeling of losing self-esteem and the loss of individual independence (Robertson, 2001). The notion of nostalgia in the current situation as a reaction to modernity and globalization has gone so far that Robertson sees the theory of nostalgia as "the other side" of the theory of globalization. Even Steve and Turner argue that sociology is now under the influence of a dominant knowledge that forms the main theme of the various discourses in the various sociological approaches, which is nostalgic memory. Concepts such as tradition, identity, language, culture, interpretation, participation, and ethics are all constructed by the nostalgic sense of sociological thinkers who are facing the process of modernization and globalization.

11. Elemental City Formation Identity

The shape of the city becomes a tangible quality in the urban landscape. The ability and the power to create a mental image of the city's shape in the minds of a person is a feature in the shape of the city. The city's characterization can lead to a

mental image of the city's shape in the minds of the citizen and create a sense of place. "The meaning of the city's shape, which is synonymous with the mental imagination of the city, consists of the doctrines of perception, identification, recognition, association with events, place and time, and relation to non-spatial concepts and values. Creating a strong mental image of the city that provides the basis for interacting people with the environment" (Habib, 2012). In a field study of residents of Mahmoudieh, Zaferanieh and Shahrara neighborhoods in Tehran's metropolitan area, they were asked how do they think Tehran is for them, where is Tehran and can a sense of belonging and attachment be found in people? In this field study, conducted through a questionnaire, it became clear that the past reminder and the foundations of neighborhood formation have often been associated with a lot of nostalgia. Over the past two decades, these neighborhoods have undergone dramatic changes. For the residents of the Mahmoudieh and Zaferanieh neighborhoods, the reminder of the past remembers the peace and comfort of the space. Green spaces, vast courtyards, houses and large gardens were the main components of the neighborhood's identity. In Shahrara good quality of the air and the green space of the neighborhood and large parks were considered as elements of its identity (Gharaee, 2005). Urban identity today is regarded as a concern for the rapid city changes following the modernization process in a society like Iran, and its search can be found in two Curatorial projects "Yusef Abad" and "Vali Asr-First Folder", which as cases studies have been looking at . Curated projects by problematic Curators who have tried to flip their audience and by looking at the nostalgia and urban structures of Tehran, which are rapidly destroying their concern about the city facing the identity crisis, express the language of art (Figure 6 and Figure 7).

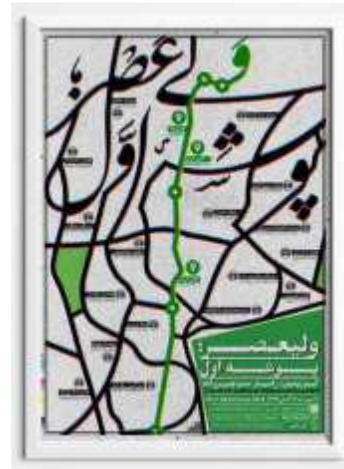*Figure 6: Poster of Yousef Abad Exhibition (Photo by the authors)*

Figure 7: Poster of Vali Asr -First Folder Exhibition (Photo by the authors)

12. In search of urban identity from "Vali Asr" to "Yusef Abad"

"Yusef Abad" is the name of a project that was held at a house in the Yousef Abad district of Tehran in an exhibition outside of the gallery space and the usual space of artwork inspired by the concern and identity of city, with Curatory of Behnam

Kamrani in October 2018. The project was held on October 18th and 19th, and its research meeting was held tomorrow at the project site. This house was supposed to be destroyed on October 21th. As we say in statement of "Yusef Abad" Project, we are faced with a project which does not have identities about the memories we have buried in Tehran, and about the destroyer identity of Tehran. The artists of the project, creating an atmosphere that emphasized the objects, people, memories, and news at the same time, created the works in the space for the last note and a beginning to think about what will disappear and created in this city. All the objects used in this nostalgic representation of left objects were kept in the same house, and Behnam Kamrani, the Curator, wrote this project in a text with the name of Yousef Abad-52 in the catalog of the exhibition: "What should be the house? In what shelter do we sleep at home? Do you remember the grandfather's picture? Do you remember the play cards? Do you remember the children's films and the news we were cutting from the newspaper? Mother's wedding dress still smelled of jasmine. Hanging balls and films we were imagining being the hero with. After all, the balloons and flowers remained hung, and cardboard cartoons took everything with them. Things that were dear to us and we were making life with. The home, the greatest power combining thought, preserves the memory and dream of man. The past and present and future are dynamically present in the thought of the house. The house is a great cradle that we owe and is an important place for the rest of our memories (Figures 8-9).

Figure 8: by Behnam Kamrani (Photo by the authors)   *Figure 9: by Ameneh Zamani (Photo by the authors)*   *Figure 10: by Hossein Hosseinian (Photo by the authors)*

The places and objects of the house revive the sense of belonging in us and prevent our memories from becoming foggy. At the same time, the house is a place of crime and horror; a house that is diminutive room for its owner. Gaston Bachelard sees the house as a dream haven. Yusef Abad is a neighborhood in the center of Tehran, with its more pomp demographic texture and less of the usual contradictions in the neighborhoods of

Tehran. The building of plaque 52 is located in front of Shafaq Park, founded by Dr. Rezazadeh Shafagh, which was built in a garden belonging to Mostofi al-Mamalek. The architect of this park, which has a different level of appeal, is Kamran Diba. The building is right in front of the park and next to the shari'a house. It has the coordinates of the house with large halls and spacious air-conditioned bedrooms. "Yousef Abad's house was part of the memory of the inhabitants of Tehran, which had the identity of the city and was one of the buildings that easily eclipsed renovation of them and destroyed and take part of the identity of the city with them. The project, "Vali Asr, First Folder", which was held in October and November 2018 in Curitory Ramiar manouchehrzadeh and simultaneously held at three Aria, Atbin and Ag Tehran galleries which also arose from concerns about the urban identity crisis. Statement of the project addresses the Urban Identity Crisis, and in part of it states: "Vali Asr, First Folder" is the first coordinated presentation of educational and research projects for better understanding of Tehran city. This project is looking for a new language to express and narrate the complexities of the city on the platform of the capacities and attractiveness of visual arts. How can the artist become sensitive to creative encounters with everyday life in relation to events and metropolitan areas in order to bridge from himself to history and geography of the city and share this experience with others? Hoping for the day when the whole city will have a memory of it ... and have new sounds for narration ... and fresh air". Ramiar Manouchehrzadeh, the Curator of the project says: "I would like to look at Tehran more kindly and more freely. Vali Asr Street connects the north to the south, and it is not just a street and its whole of Tehran and it can see all social contradictions from the south to the north of this street. Different governments and the product of various events over the past 100 years are indeed the pretext that you return and get to yourself". In this project, one can clearly see the urban identity crisis in the most famous street of the city, "Vali Asr Street", which is part of the identity of Tehran city, in each of the 15 collections. For example, in the "Footprint" by "SudabehVatanparist" we see pictures of the important people's homes that once lived on this street, which the photographer has pointed to in the identity of Vali Asr Street, those who are no longer exist and their house have been revoked. The artist wrote for his collection: "People good or bad all are the inseparable part of the identity of a street, the history of a city and the history of a land; people with stories and events, their presence from the past to today. I also finally came to the people looking for the identity of Vali Asr Street". In the "Unfounding sideof the City" by "Raha Mozhdeh", one can clearly see the confrontation between tradition and modernity, which have been compromised for two centuries; the confrontation, which today has turned to the elimination of Tehran's urban identity. "Mozhdeh" wrote about his collection: ""Strolling and photographing on the longest street in Tehran, like traveling in time, was tense and awesome. Like traveling from centuries to the next century, with the difference that the urban arrays of these two centuries co-ordinated and coexisted together. The dramatic difference between the urban arrays of the past and today has contradicted a lot. In order to better see these elements and distinguish them from each other, there was a mirror needed to go to the other side and this mirror was located in the same urban attributes on the engines that took people beyond the city". In this project, Curator has put Vali Asr Street as the connecting line of all the works and has given birth to its exhibition. At the same time,

his art students with their own personal concerns, which originally originates from the same concerns as urban identity, in this joint context to bring things out of it. The concerns that have been encountered with women prostitutes at night in Tehran, historical events occurred on Vali Asr Street, the confrontation between tradition and modernity, the identity of the revoked Tehran's houses, along with several other views in this context, have been shown, so that the exhibition can be an attempt to represent urban identity (Figure 11 and Figure 12).

Figure 11: From the "Footprint" collection (Photo by the authors)

Figure 12: From the "un-founding side of the City" Collection (Photo by the authors)

Conclusion

With the formation of conceptual art in the postmodern period and the transformation of the way of presenting artwork and highlighting the social role of art, over time, the importance of the distribution system in art also increased. The distribution system consists of many elements and factors as a connecting chain between the work of art, society, artist and audience. Curator, as the owner of the idea, knowledge, understanding of art, community, and audience, was very important in this art distribution system, and Curators represented the social role of art and played a role as a refinement between art and the audience in the manner and magnitude of the impact of art. Looking at the projects of "Yusef Abad" and "Vali Asr-First Folder", which was held by problematic Curators, we see that these projects are trying to recapture memories, nostalgia, structures Cities that are no longer, or are rapidly collapsing in this modernization or are worried by Curators and their artists in the context of a series of artistic works, to the city that faces these rapid developments with an identity crisis. By reviewing what is mentioned in this study and reviewing these two projects, one can conclude that Curator, with his knowledge and cognition, can play a leading role in the production of artistic works in order to emphasize the concepts that need attention and review and have the same identity as a city, and the identity of the city coming from the nostalgia, and the nostalgia that itself represents a reaction to modernity and globalization. Because, in the last two decades in Tehran, such changes have taken place that other residents of the city are not able to share this with the element of space and

place in this city, which makes the city as a place of residence which does not inspire its inhabitants and we have to look at it again, reflect on it and think about it. It further emphasizes the fact that the Curators in the art of today, with a concern to the society, represent the social role of art.

Post script

- Curators
- Culture Diamond
- Victoria D.Alexander
- Identity
- Identity Crisis
- Urban Identity
- Curatorship
- Hans Ulrich Obrist
- Ways of Curating
- Judith Rugg
- Michèle Sedgwick
- Boris Groys
- On The Curatorship
- Leva Vitkauskaite
- Joakim Hansson
- Sociology of the Arts
- Sharon Zukin
- The Cultures of Cities
- Henri Lefebvre
- The Production of Space
- Kippers
- Harald Szeemann
- Exhibition Maker
- The International Surrealist Exhibition
- Beaux-Arts Gallery
- First Paper of Surrealism
- Marcel Duchamp
- Reset Modernity
- Bruno Latour
- Eli Klein
- Anthony Giddens
- Civilization
- Lewis Mumford
- Modernization
- Globalization
- Schneider
- Christopher Alexander
- Jean Baudrillard

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