



Soffreh, Meaning Tablecloth in Farsi, 1994/2002/2008/2009
 Digestible art, sugar, food, prayer rugs, folded veils
 25 x 7 meters, 9 m diameter
www.gitameh.com

Gita Meh

Born in Tehran, Iran, Gita Meh lived between Tehran and Los Angeles, and currently lives and works in Dubai. She examines cross cultural identities, reaching out to native diversities and bridging western interrogations with eastern repose, she finds what unites human identity by using media that complements her physical concepts, and gives spiritual remedies to the soul with aesthetic and poetic ideologies that connect her viewers to the paradise of her world.

Soffreh ("Tablecloth" in farsi) an installation mainly recognized from its exhibition in Valencia at the D301 Gallery (1994), was seen during the holy month of Ramadan at The Jam Jar (2008), and once again at this year's Sharjah Biennial (2009), are but a few examples of Meh's consideration of a work that will bring together people spontaneously. As an Iranian who moved to a new community on the American west coast, she learned there were malleable changes that would occur with in the personalities she meets. Even though she felt out of place, she became part of a larger desire to belong after 27 years of migration. Installing a table set 27 feet long with 300 pounds of sugar, invited complete strangers to sit intimately next to one another, and break bread together. Such a mise en scène allowed for an unravelling sequence of social boundaries. The audiences were more interested to share their thoughts, then they were to remain unknown, shy and divided. They were no longer "the Other" but instead someone: Another subject to the elements of an installation that contributed and subtracted to the set-up. Moving and changing, the sugar-covered, prayer rug-framed table set, offered servings of rice, meats, vegetables and fruits. Made by women, the dining set across the ground occupying nothing beyond what can be shared, satisfied a moment of social pleasure. The importance of the audience's presence, how they reacted and partook in this rich endeavor, can only translate Meh's visual vocabulary into the function of her work as a memorable interactive experience.

Well versed in painting, sculpture, installation, photography, and poetic literature. Her writings expose the layers beneath the skin, scratching out all the incongruences of social and cultural abstinence and remaining true to her cultural and mystic applause, Meh is a graduate of the California Institute of the Arts. Since her Masters of Fine Arts degree in creative and critical writing and integrated media, Meh had to reflect on her eastern values misconstrued by media-driven projections, if not by image, it would be by word, and if not read it would be heard and if not heard, felt and tasted: A dimensional availability of sorts. What will she do next?



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