Paran Pour

selected works 2007-12
www.paranpour.com

mail@paranpour.com

PARAN POUR

* 1983 born in Teheran/Iran
currently living and working in Vienna

Since march 2010
Masters-Degree in art at the Academy of Fine Arts Vienna/AT.

October 2008 - October 2009
Guest student at the Academy of Fine Arts Berlin/DE.

October 2008
Masters in Communication Design with distinction at the Folkwang Art School/DE.

March - October 2006
Residency in Buenos Aires/AR.

2005 - 2008
Foundation of the interdisciplinary project space *hartmut.*

2003 - 2008
Communication Design at the Folkwang Art School in Essen/DE.

Awards/Grants:

2013   Flux Factory, Artist-in-Residency, New York/USA

2012   Black Sea Calling, Artist-in-Residency at GeoAir Tbilisi/Georgia.

2011   Grant of Summeracademy Salzburg/AT.

2010   Scholarship of Academy of Fine Arts Vienna.

Group Shows:

2013   das weisse haus, AT-Vienna

2012   Wiener Art Foundation, Schaulager, AT-Vienna
        Museum Moderner Kunststiftung Ludwig, AT-Vienna
        11.th Festival Otwarta Wystawa, PO-Lodz
        Chambre d'amis, Semperdepot, AT-Vienna
        Arte Vitrina, Chilenian Culture Center, AT-Vienna

2011   16.th Performing Arts Festival, CZ-Praha
        in:visible city, Aspern Seestadt, AT-Vienna
        Begehungen #8, art and culture festival, DE-Chemnitz
        Final Show Summeracademy, Alte Saline, AT-Salzburg
        Dazwischen, Garelligasse, AT-Vienna
        Final Year Show, Semperdepot, Academy of Fine Arts, AT-Vienna
        Project Turnerstreet, Turnergasse, AT-Vienna

2010   Unortnung, Cartografical Center Vienna, AT-Vienna
        Kunst im Fluc, AT-Vienna
        27. Kasseler Dokumentarfilm- und Videofest, DE-Kassel
        Cinema Hotel France, DE-Berlin
        Constant Change, Gallery Loge, DE-Essen

2009   Mimetic Spaces, The Fridge - Conceptual Space, BG-Sofia
        Agora, Volksbühne, DE-Berlin
        Kunst und Öffentlichkeit, Neuer Berliner Kunstverein, DE-Berlin

2008   3 in 1, Antrittsausstellung, Kunsthaus Essen, DE-Essen
        Chez Nous, 30 Jahre Kunsthaus Essen
        Sichtwerk, show of the Folkwang Art School, DE-Essen

2007   Projektionen, Pact Zollverein - Performing Arts Choreografisches Zentrum NRW
        Kontakt, Art Fair UND #2, DE-Karlsruhe
        Festival Essens Kreative Klasse, Folkwang Art School, DE-Essen

2006   German Artists, Youkali, AR-Buenos Aires

Solo Shows:
2008   In Between, Kunsthalle Vierseithof, DE-Luckenwalde
   In Between , White Cube, Zeche Zollverein, DE-Essen

A BETTER STAGE

Installation 250x155x35cm; two chip boards, DIN A3 paper, lodz/poland, 2012

The art festival „Otwarta Wystawa" is located on the grounds of a former textile factory complex: most buildings there are empty, some fallen, others renovated, authentically reconstructed and still others are completely modernized.

A better stage consists of a movable wall, which originally was part of the exhibition display. It is built from two chip boards, which are standing parallel to each other with a distance of 35cm. The insides of the plates are each covered with a photography that depict the outer space of the exhibition hall.

The installation was created on the spot. It deals with the exhibition context and responds to existing elements, structures and stories by questioning conventions and hierarchies of the space.
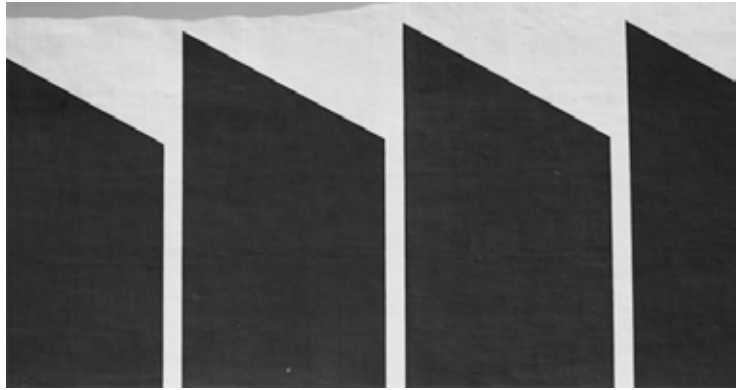
1. Installation view
2. Images pasted on the inside of the partition
3. View on the exhibition space from the outside. The old textile factory on the left side is the location of the festival.
4. View inside the empty exhibition space.

original position of the «chambre d'amis»
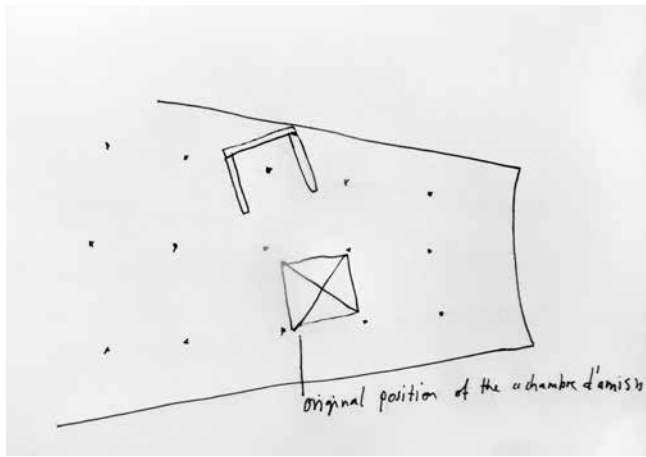
FALLEN TEMPLES

Three white partitions, cast-iron column, 2 light-spots, publication, säuling, SemperDepot, Vienna, 2012

The „chambre d'amis" is an exhibition space, in the form of a white cube, which is located in the Academy of Fine Arts Vienna. There is a room within a room, a white cube in a Neo-Renaissance building, consisting of three white walls, covering a floor area of 12m². The room, where the „chambre d'amis" is installed is equipped with 21 columns. Striving for being as neutral as possible – a column-free zone so to say – shape and size of the „chambre d'amis" are defined by three iron-cast tubes, which are marking its boundaries.

The „chambre d'amis" wants to be curated, but how is the space to be understood? Is it possible to treat it as an autonomous place? Is it possible to hide its surroundings? Since it has neither floor nor ceiling, one has to constantly look out of it. How many white walls needs a white cube? Or is the „chambre d'amis" rather a composite of three partitions that are installed on the first floor of the Semper Depot?

Fallen Temples results from these questions and tries using the hybrid state of the „chambre d'amis". Instead of interpreting it only as a classical exhibition space, it is extended to a stage for the architecture, in which it stands. *Fallen Temples* transforms the „chambre d'amis" into a „memorial", reflecting on its constitution, conditions, and correlations, while questioning the relationship between art and architecture.
Through changing the location of the exhibition space, the column(s) is (are) set in the center point and turn(s) into an object of desire, almost fetishized, while markings on the floor with tape make the process of movement visible. A second element of the installation is a publication with various articles on the column, which were specially produced for the exhibition context. They are piled up in the center of the original location of the „chambre d'amis". A further layer of interpretation and involvement of the others, is a „säuling" at the opening, where the audience was asked in secret to perform a column for two minutes, after recieving a signal.

publication with contributions by:

Amira Ben Saoud, Anna Crosby, Anna Spanlang, Axel Stockburger, Barbara Bigge, Constanze Ruhm, Dan Wilkinson, David von der Stein, Gottfried Semper, Imke Kannegießer, Iris Blauensteiner, Julio Costa/Andreia Oliveira, Laia Fabre/Thomas Kasebacher, Marie Klein, Marion Porten, Mathias Windelberg, Michaela Schmidlechner, Michel Jimenez, Miguel Magalhaes, Paran Pour, Paul Just, Pia Greven, Sasha Pirker, Stefanie Roenneke, Vladimir Mladenov, Wanda Spahl

Die Säulen mit Packpapier einwickeln und auf den Abtransport warten.
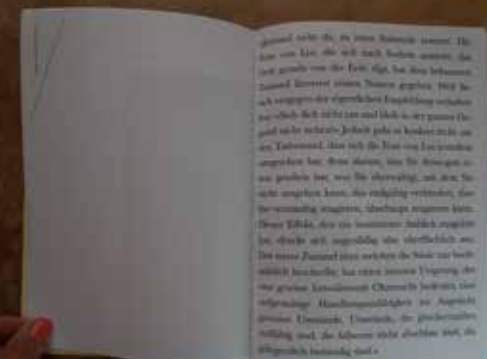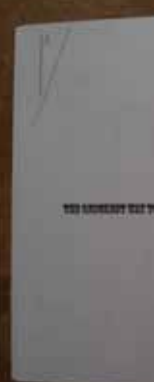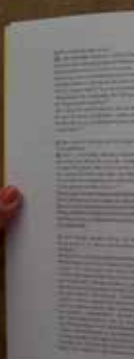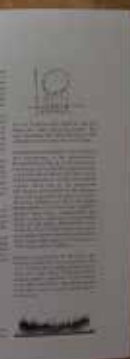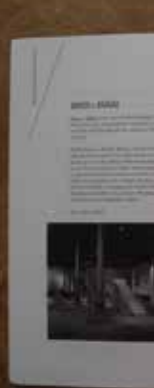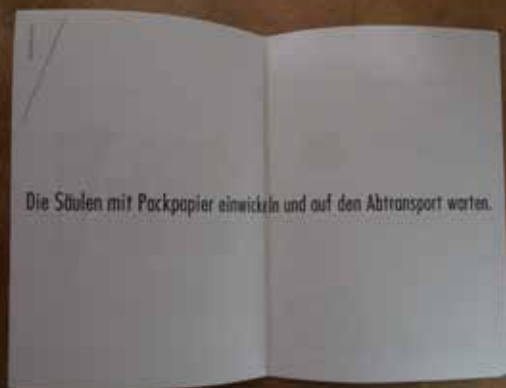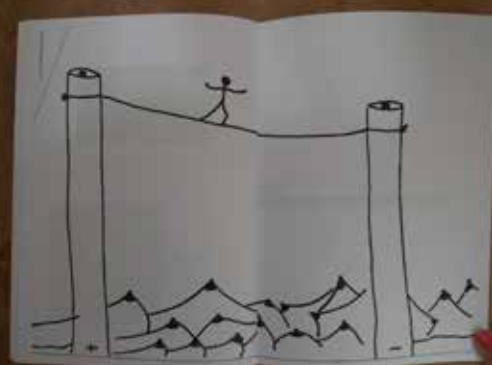
säuling

A säuling (or soiling) is a group of people who assemble suddenly in a public place, perform an column (from German *Säule*) for a brief time, then disperse, often for the purposes of entertainment, satire, and artistic expression. Säulings are organized via telecommunications, social media, or viral emails.
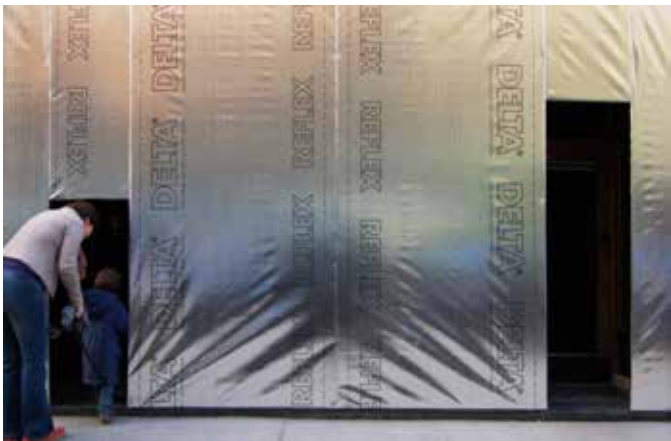
SHOWROOM

The showcase provides context as well as content of the intervention. It is a strange space. It is not autonomous but relational. Equipped with a mediating function, it connects the inside with the outside, and vice versa. Starting from this capitalisitc state, the showcase is designed after economically and psychologically oriented concepts.

With elements and materials linked to store-front designs, Sophia Hatwagner and Paran Pour initiate a spatial intervention that deals with the dipslay's hybrid state. While concealing the vitrine, certain elements of the architecture are emphasized and transformed. Such as a new stage-like niche is created, which is linked to the framed event and deals with the relationship between acting and viewing, observing and being observed.
Thus the shop window turns into the object of this work, while its architecture, function and history are examined and exhibited.

NOBODY HAS THE INTENTION TO BUILD A WALL

Timber scaffolding (2,5x2,5x3m), jigsaw, 40min., Aspern Seestadt, 2011.
Performance by *VERSUS* (Paran Pour, Michel Jimenez),

While some are falling for centuries, others are pulled back again: the wall as an architectural construction is part of the history of the city. Its social and political importance is still current. Although the wall has a protective function, it is the expression of power and discrimination and triggers of anxiety and hostility.

Nobody has the intention to build a wall is an intervention, which took place at the festival „in:visible city" in Aspern Seestadt, one of the largest urban developement projects in Europe. Since wooden cubes, were provided by the festival in order to be used by the artists according to their vision of the future city, *VERSUS* dealt with this topic in a performative way.

A cube is a geometric figure defined by eight points. The compounds of the points result into lines and surfaces, which define the exterior and the interior of the body. In *Nobody has the intention to build a wall* the cube is beeing deconstructed and choped into little pieces unless only a pile of wooden sticks remains, which referes on the deconstruction and the utopia of a city that is not determined by separation and exclusion.

BERGWELTEN /MOUNTAINSCAPES

Sculpture, wood, varnish, coloured light, 2011

The starting point of *Bergwelten* is the rock wall as a simulation of mountain. A rock wall is an object composed of colourful, geometric modules covered with bright plastic handles one can climb on. While the wall intends absolute functionality, its shape is not created by mimetic impulses. Nature is transformed to pure utilitarian architecture and turns into commodity.

Bergwelten responds to this commodity fetish by being pictured after the same reproduction criterias like its model. The result is an object that reminds of a *minimal art* sculpture: A rectangular white box, made from industrially manufactured materials, which is illuminated by two coloured neon lights.

EINGEFÜGT

26 slides, 2008.

Insetted deals with the relationship between man and space, while questioning the freedom of the individual in its environment. Are there areas in which we can move freely or is this a contradiction? The cube is physically defined by three dimensions, which are forming lines and areas. Movement is therefore always already restricted to the physical limitation of space. In order to be part of a certain context one is influenced by structures and forms. To what extent do we have to adapt to the prevailing conditions? Do people and space influence each other? Does context just inspires to possible movements or rather forces to take certain positions?
Insetted consists of 26 slides, which document performances in eight different sketchy rooms. Each room is defined by an individual structure, a colour and certain shapes, reminiscent of sculptures of the Minimal Art.

CONQUEST OF THE GARDEN
Video, HD, coulour, 9.30min., stereo 2012

„Utopia, represents an ideal of the good, to contrast with the evils and ills of existing societies. The idea of utopia suggests a refuge from the troubles of this world as well as a hope for a better one." (Moss-Kanter 1972)

Conquest of the Garden is a video looking at the luxury residential complex "Sobhan" situated in the north of Tehran, Iran. It is characterized by its isolation from non-residents, physical barriers to prevent strangers from entering the settlement and a private infrastructure.
At the end of the 80s the American sociologist Evan McKenzie coined the term "Privatopia", which describes the longing for the "American Dream" in closed housing developments, through the privatization of public space and public life. In relation to Iran this is particularly applicable yet takes on quite a different relationship to the prevailing norms. As a result of the current political regime the lives of most Iranians is withdrawn geographically: The house represents a place of refuge, the closed housing estate a fortress.

Conquest of the Garden reflects the ambiguities of the closed housing estate. The video entangles general documentation and poetics of architecture with a network that refers to the specific location and its control schemes in relation to those outside the walls of the community. The norms inside and outside and their evident impact on behaviour. A space is created, composed of the juxtaposition and contradictions speaking of a denial approaching insanity in the urban condition. The idyllic image is thus increasingly paralyzed and the idea of a utopian, separate living space that can be split off from its growing relationships to the wider condition brought into question

Stills of *Conquest of the Garden*.

HEIDILAND II
Video installation, HD, colour, 12min., stereo, sound: Haarmann, 2010

Heidiland II deals with the construction or reconstruction of space. Originally rooted in a distinct context but are implemented in a new one. The removal of context transforms the place to a room without history or culture, wrapped in a veil of absurdity.

The reconstruction of spaces is a phenomenon that is observed in many places in society. In the form of the preservation of historic architecture or in the mimetic way of life of many migrants who, in their new environment, try to recreate their usual environs ("Heimat"), or indeed in the infant recreation of adult themes and the adult recreation of existing of adult themes.

Heidiland II is set in and around the ski hall in Oberhof, Thüringen, a town known in Germany as winter sports centre. Since attached to the railway in the 1800s the town has steadily grown as a popular winter sports and leisure destination, seeing a boom in the GDR times, when the town was systematically developed into a leisure and sports centre. Now the town's economy is based solely on the winter tourism.

In recent years however changing climate conditions give Oberhof ever decreasing snowy days a year, and increasingly artificial snow production or imported snow is needed to sustain the life of the town. As the environment, on which the culture and the economy is based, itself begins to migrate and, in September last year, faced with an economic and cultural excess, a refrigerated hall was built, specifically designed for cross country skiing.

Ski domes, for me, reflect on the reconstruction of places: a closed hall with indoor ski slope, the floor is covered with snow. They are built where there is either no longer or has never been any opportunity to ski geographically, while their designs are based on certain abstract ideals.

Heidiland II is an attempt at a re-staging of the ski centre. It is no longer an architecture of function, but rather it questions the nature of the object, of place and of its mimic. In how far is such a space only image of a reality and how much does this make up the reality in which we find ourselves today? What effect does this architecture have on society, towns and entire landscapes?

Installation view, gallery *Loge*, Essen, 2010.
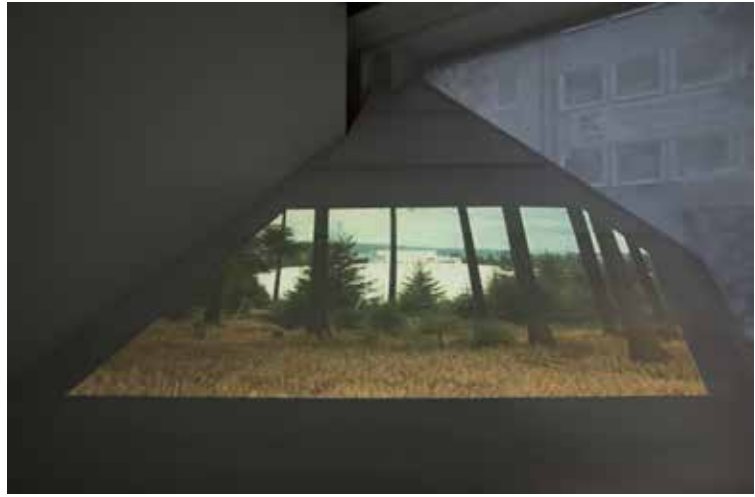
Stills of *Heidiland II.*

Models of the installations *Heidiland I* (left) und *Heidiland II (right).*

HEIDILAND I
Video installation, plastic, wood, video, DV-Pal, colour, stereo, 6 Min., 2009

Heidiland I deals with the construction or reconstruction of rooms. Spaces which are originally rooted in a different context but are implemented in a new environment.

The installation consists of a sculpture and a video work, which depict the alpine ski center in the Ruhr. The Alpin Center in Bottrop Kirchhellen was opened in September 2001 and is a closed and covered with indoor ski slope, the floor is covered with snow. Throughout the year have the opportunity to drive winter sports on the longest runway in the world with 640 meters long and 30 meters wide, snowboard and ski.

Heidiland I is the attempt to re-staging of the Alpine Ski Center in turn, a foreign context. It is not longer a function of architecture, but rather the nature of the object and the questioning of a place, pretending to be someone else. In how far is such a space only image of a reality or we are the place but the image of a reality in which we find ourselves today? What motivations lead to the reinterpretations of a place and what they serve? What does this architecture in our society and it is symbolic of our time?
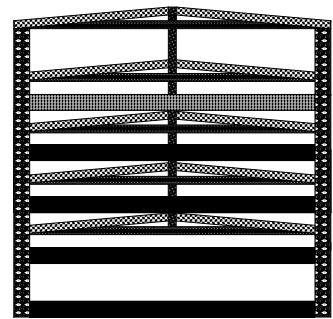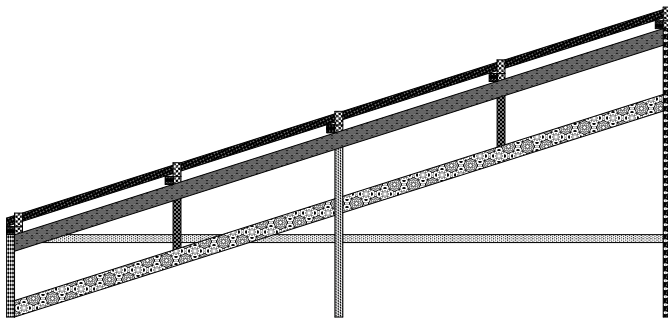
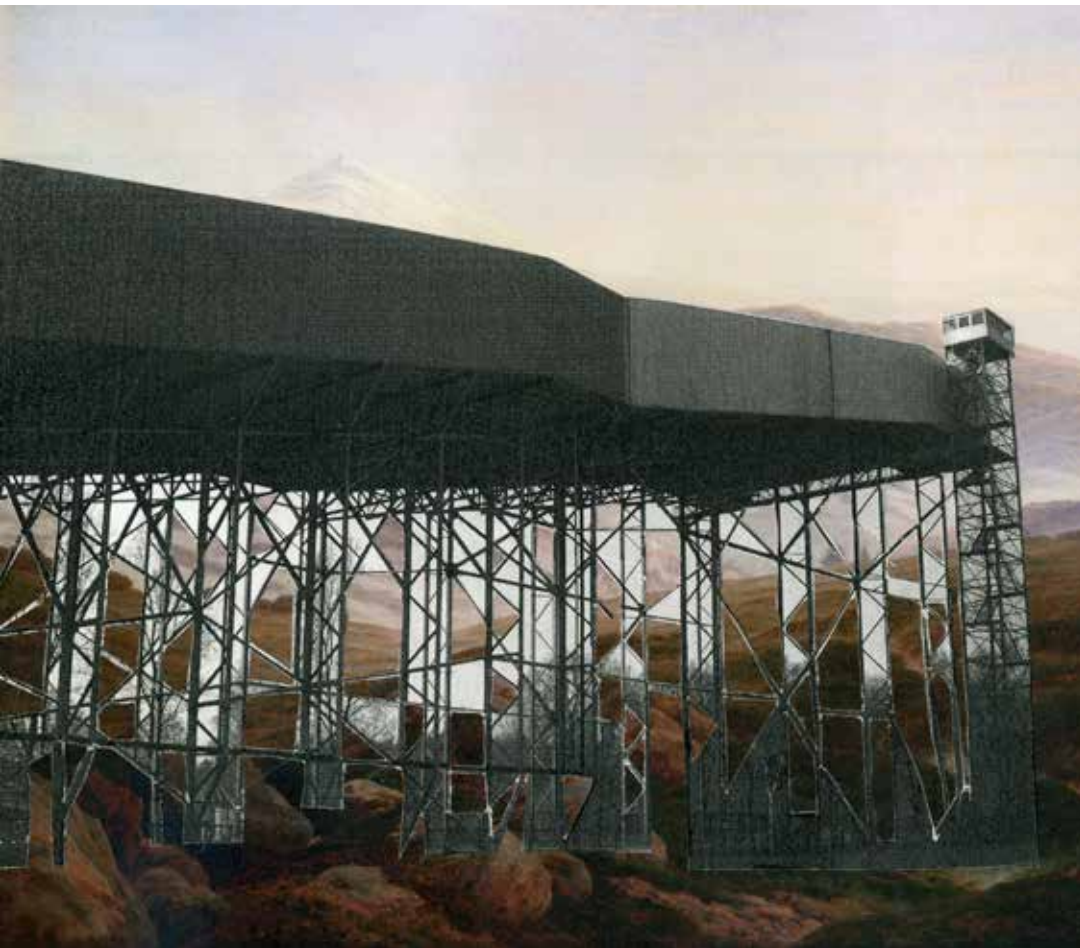Installation view in *the fridge*, Sofia/Bulgarien 2009.
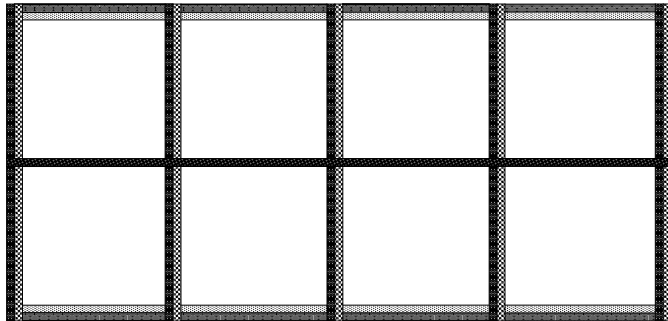
1 x 4414*50*50
2 x 4142*50*50
2 x 1073*50*50
2 x 520*50*50
4 x 327*50*50
5 x 2000*50*50
10 x 979*50*50
1 x 1800*100*50
2 x 1820*100*50
2 x 4325*100*50
4 x 2152*100*50
4 x 1900*100*50

NO TITLE
Collages, paper, 2010

REFLECTING AGAINST IDENTITY

„Day and night the Sewer flows underground, hidden under the second city. But day and night in Vienna are only apparently separated from each other via some opaque system, they continuously pass over each other and into each other, bring each to disappear, like the `normal and pathological designated states of mind „ as says Freud." (Gerhard Roth, Archives of silence)

Vienna is a city of magnificent landmarks and horse drawn carriages, yet strolling through the town one comes across an architecture that does not conform to the familiar, picturesque vision of the city. At first seeming repulsive and terrible, yet inviting one to know more, these constructions are left curiously un-commented. They remain, deprived of their history and pushed into a schizophrenic landscape, a mixture of cultural tradition, vernacular and amnesiac lust.
The flak towers (machine gun air defences), built after the annexation of the city by the Nazis, are six colossal concrete towers situated in central Vienna. They are firmly anchored in the city and have become familiar buildings, yet as relics of the war they seem to incur no reasonable discussion.

The video installation *reflecting against identity* deals with the current circumstance of one anti-aircraft tower in particular, now an aquarium. It is an architectural portrait that reflects the schizophrenic situation, the persistent of history and the futility of attempting to make invisible an object whose historical significance is obvious and unavoidable. Capturing traces of the architecture and exploring where its history and spirit intrude into the present, I attempt to deconstruct the tower, an action both costly and difficult is possible in film.

Installation view of reflecting against identity.
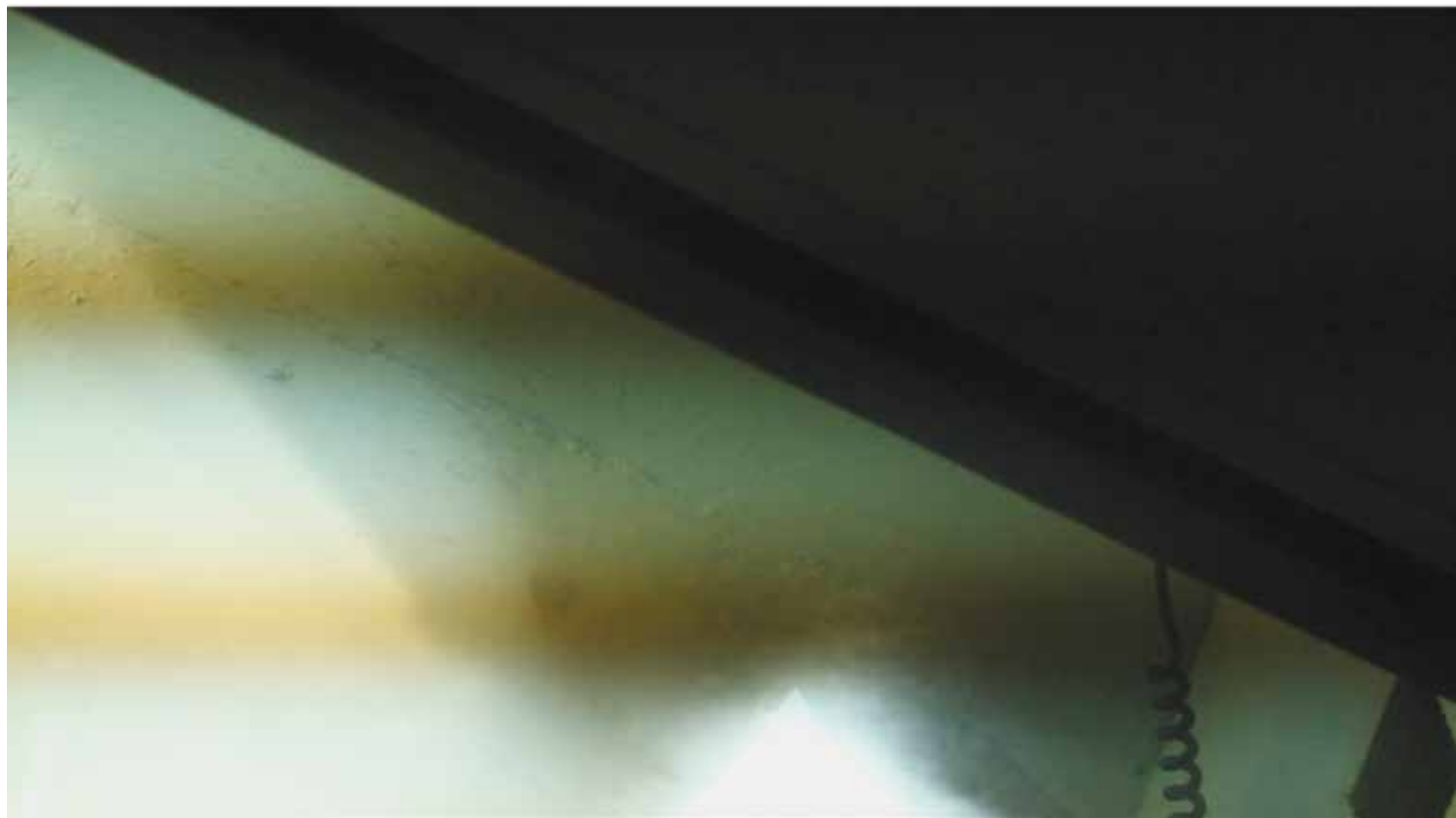
Stills of *reflecting against identity.*

REFLECTING AGAINST IDENTITY II

Drawings, pencil on paper, 14,8 x 21cm, 2011

The series of drawings initiate from a still in the video work *reflecting against identity*. By etching, erasing and addition of lines, the implied formal relationships within the drawing change while elements of the original structure are always maintained.
reflecting against identity II is an attempt to transform the architecture of the Flak Tower, to use alienation and abstraction, through drawing, to affect a change in meaning.
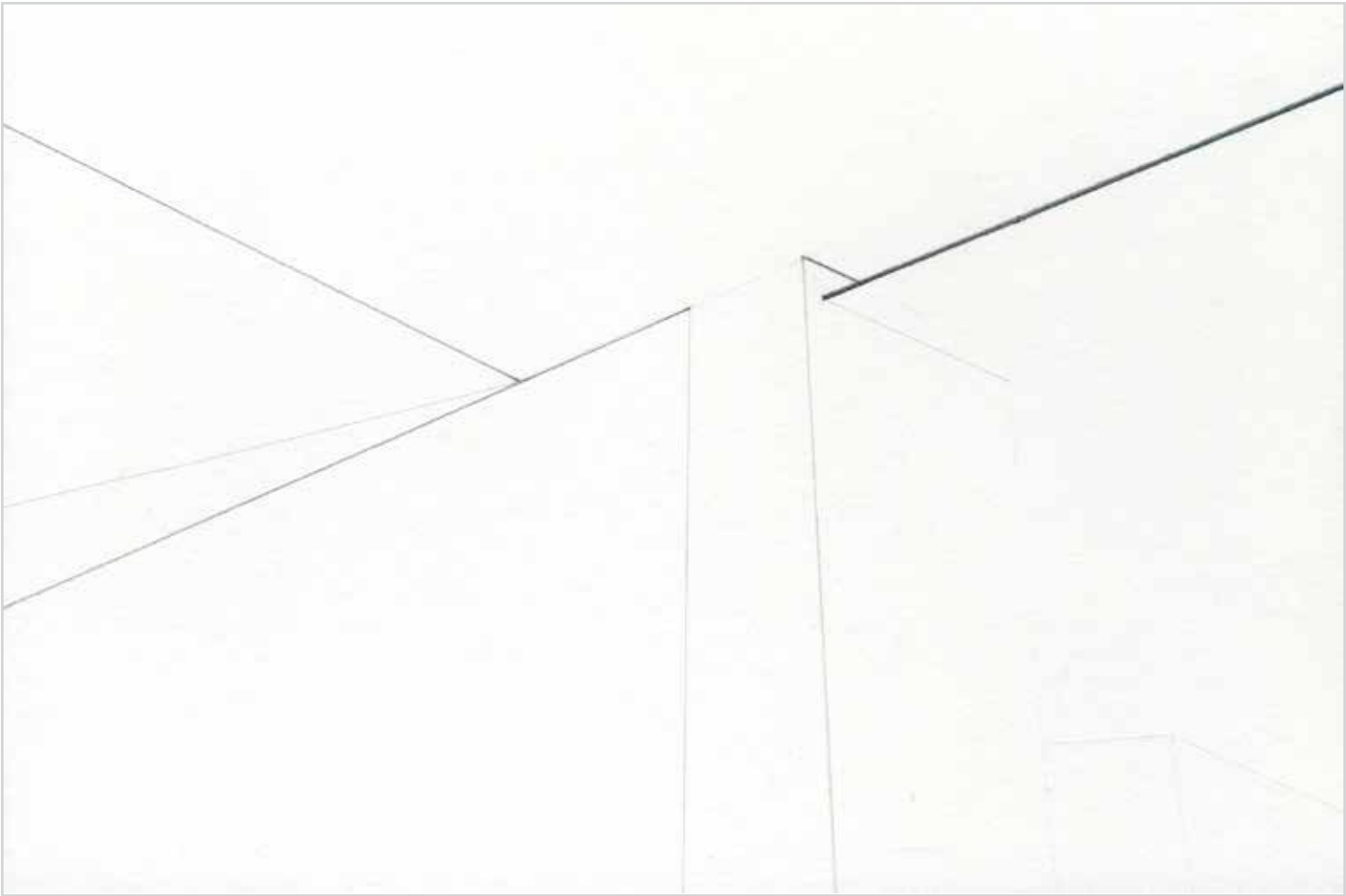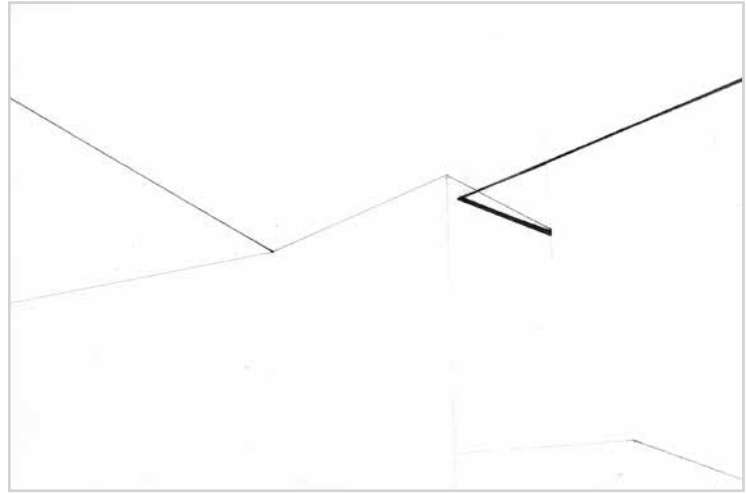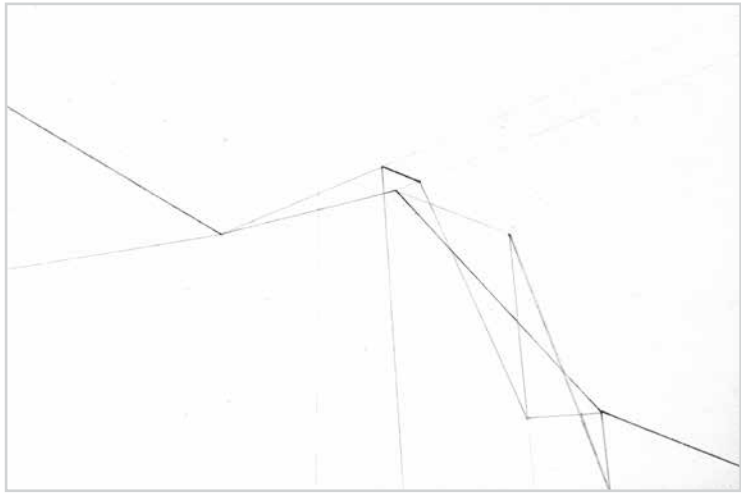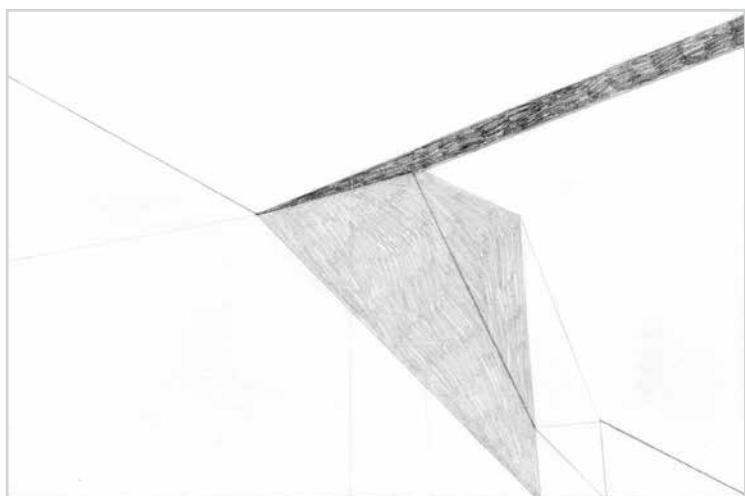
LOOK AT ME!

Installation, paper, spray paint, paste, 2009
Project with Yassu Yabara

How much do we know about us? What significance has history and what do we learn from it? How sustainable is information and how much information has survived into the present?

LOOK AT ME! deals with these questions, and functions as a dynamic installation in the black cube at the Rosa Luxemburg Platz. For four weeks the cube, which is a massive construction of concrete, scaffolding, roof slats and a black truck tarpaulin, works as an Open Space Forum for any kind of performance, which deals with the Antike. It can convert into a stage, a university, a club, a film studio and it is not at least a public space. Regular seminars, performances, boxing matches and readings are taking place. Thus, the cube lifts dramatically from the next door standing very established theatre „Volksbuehne", and creates a democratical platform, for a wide public to exchange, mark and pull away.

LOOK AT ME! likes the vivid, rich spirit of the cube, which is reminiscent of an Agora. The installation wants to archive the atmosphere and to make it visible for those who popped in later. Leaning on Hans Haacke's memorial at the Rosa Luxemburg Platz, we make a similar intervention, in which we try to capture and visualze the history of the place.
Every action / performance is reduced on a quote, which is „immortalized" on white paper stripes, which are pasted on the floor directly after the action. Thus, the area with increasing time and increasing number of events will be more and more white. The present is perhaps taken completely by history. But at the same time the memorial, due to its sensitive materiality, won´t last forever. So after a time only a faint trace of a memory will be left.

Temporary cube of the theatre *Volksbühne* on the Rosa-Luxenburgplatz, Berlin 2009.

LOOK AT ME

Installation view of *LOOK AT ME!, Volksbühne*, Berlin 2009.

ERKENNE DIE RELATIVIT

MODERNEN BILDERGLAU

PANDORA HOTEL

EIMEBURG ALS GA

R