

Neda



Razavipour

Recent Performances, Portfolio

„Travelling Pieces“, series of Performances, Center for Contemporary Art CCA, Ujazdovsky Castle, Warsaw, Poland, 2015



Gesture No. 3: „Undo“, Performance, 2021

Venue: Kulturhaus Helferei, March 16, duration: whole day, curated by „Die Zukunft kuratieren“.

The third approach of the performance series “Gestures” is, after combing (No. 1) and offering space under a large umbrella during Christmas Shopping (No. 2), opening, undoing or untying together. A huge collection of threads, ropes and other components, similar to an oversized knot that has accumulated over the years, is located in the heart of a group of people. The artist invites the participants to grab a thread and to pull it out. It is about very simple and yet so complex things, like finding a solution together, talking and playing, in short: thinking about our human behavior in these times.





„Gesture No.1“, Performance, 2020.
Venues: Saturday November 14, 2020, Luzern, 11:30 to 12:00 Helvetiagärtli and
12:15 to 12:45 Rosengartplatz / Peterskapelle. Passers-by were invited to partici-
pate.

Vimeo
<https://vimeo.com/488143409>
<https://diezukunftkuratieren.ch/gestures/>



„Gesture No. 2“:
Performance, 2020.
Venues:
December 23, 2020:
Zürich Central
December 24, 2020:
Luzern Weinmarkt



Born in 1969 in Tehran, Neda Razavipour studied art as a practice investigating space, stage, and installation at the École Nationale Supérieure des Arts Décoratifs EnsAD in Paris and lives in Tehran and Lucerne. Her artistic practice explores the question of balance, a condition that continually shifts between the extremes of order and chaos. This search affects the individual as well as entire societies, spaces and structures. For this reason, Razavipour's artistic works are always conceived site-specifically developing in a precisely thought-out choreography over several days, weeks or months. Often using action or performance, the artist manipulates the stable structure of the artwork. Razavipour's scenarios can be compared to a scientific process, which repeatedly generates results, but continues to gather new experiences, from the reactions of the audience.

For "**Census**" (2003), one of the most sensational site-specific works in Tehran at the time, Razavipour collaborated with another Iranian artist. The two artists placed 70 huge and transparent photographs showing faces of Tehran's inhabitants in the empty window openings of a 20-story building under construction. A sophisticated lighting system projected these human faces resembling ephemeral apparitions onto this urban space normally reserved for martyrs, thus telling about the rising and fading of life as well as symbolically reminding us of the absolute dignity of every creature. The effect on the neighbors and construction workers is documented in the video <https://vimeo.com/79807365>. The next year "Census" traveled to Barcelona and by 2006 to Yerevan, Istanbul, Freiburg i.Br., and Brussels.

In a video from the installation "Notes of a Housewife" (2015), the artist stuffed animals and dolls into a washing machine, sprinkled them with detergent, and then left them to spin around. As viewers watch the 54-minute wash cycle, they have an opportunity to meditate not only on growing older, but also on the dizziness felt from self-imposed or involuntary rapid pace of life, and on ways of purging oneself and others of this condition.

The series "Daily Notes" (2007-2010) is a collection of small drawings from the artist's five year diaries made with graphite and colored pencils. Captured as if absorbed into the page without either beginning or end, the drawings by the artist took inspiration from images in the daily press. In retrospect, these delicate and fragmentary recorded observations give an astonishingly accurate picture of daily life in the period when political freedom was gradually withdrawn.

Shortly thereafter, Razavipour began a series of installations, the subject of a long-term performance, to engage more directly with the concept of unstable equilibrium. Rhythm, repetition, and stoic composure are crucial. She began with the work "**Oscillation**" (2014). From an installation on the floor of beautiful and precious objects made of glass, porcelain, ceramics and crystal, the artist selects pieces, dusts them off and places them in a cabinet that she tips over. What survives, she picks up and reinserts into the floor installation. In this manner, shards and splinters become art objects. On seven subsequent days, she destroys and reconstructs the whole thing over and over again.

In 2015, Neda Razavipour was commissioned by Ujazdowski Castle Centre for Contemporary Art in Warsaw to make such a process-changing installation ("Dust"). In Tehran, she collected fragile objects of Polish origin and sent them to Warsaw. On the opening day, she unpacked them, dusted them off, labeled them, and placed them in the exhibition space. For the following three months, the objects were integrated into five actions in which the artist, together with the audience, questioned the objects' relationship to Polish past and present.

She further developed three of these performances, which she calls "**Gestures that must not be forgotten**" since 2020. While she combed the hair of strangers in public space in Lucerne (Nov. 14, 2020), or offered people busy with Christmas shopping a place of peace and quiet under an oversized umbrella (Dec. 23, 2020 in Zurich and Dec. 24, 2020 in Lucerne), in the performance "undo" on March 16, 2021, together with the audience, she unraveled a huge conglomerate of intertwined and knotted threads, ropes and cords.

Susann Wintsch, March 2021.