

NEDARAZAVIPOUR Selected Works

Neda Razavipour's 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, she usually conceives her work site-specifically, developing in a precise choreography over several days, weeks, or months. Often using action or performance, the artist manipulates the solid structure of the artwork. Razavipour's scenarios can be compared to a scientific process, which repeatedly generates results, but continues to gather new experiences. In many of her works, she redistributes fragments, to question the making of the world through the language of objects in different situations.

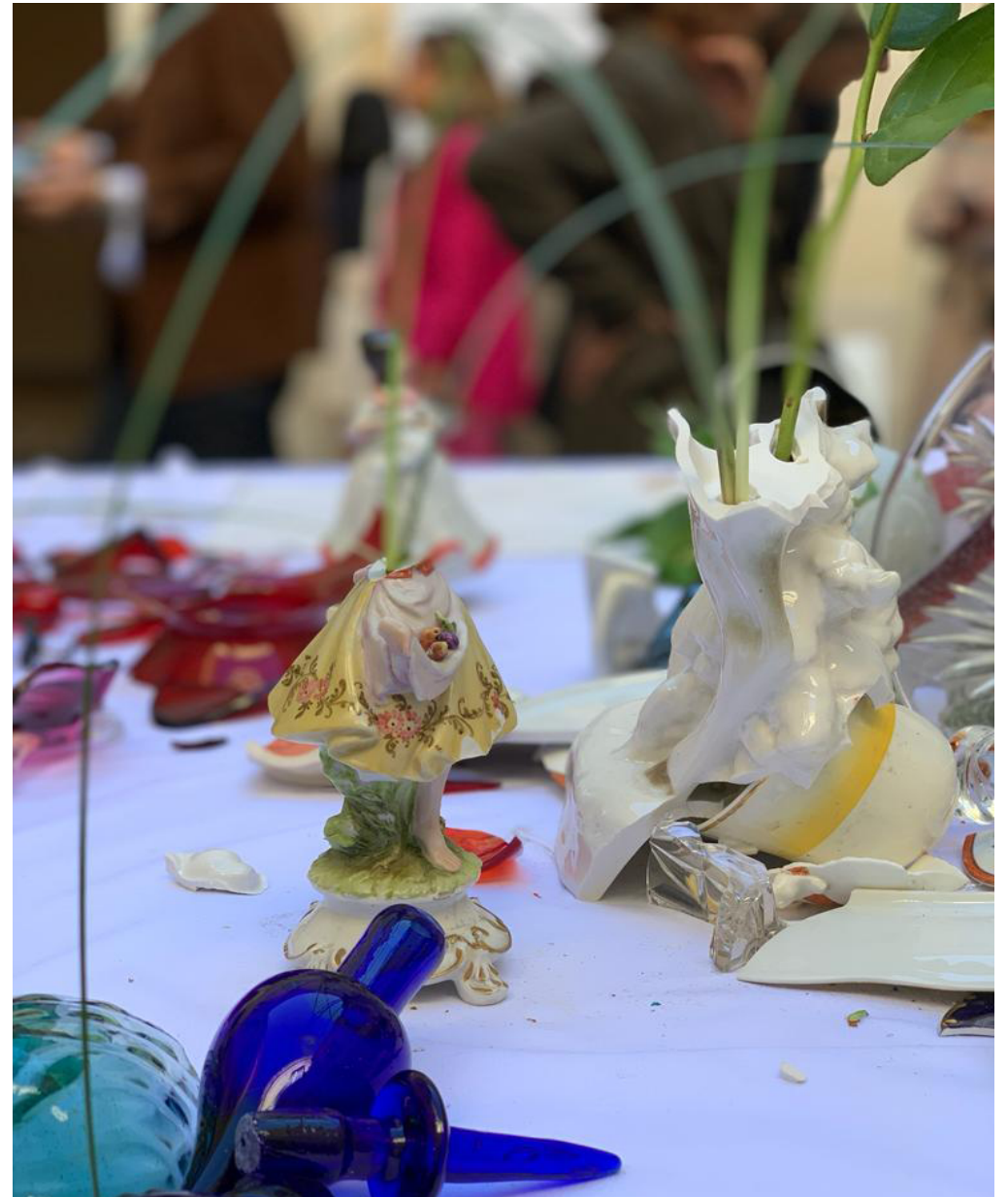




"Antifragility", 2022, Installation and Performance, Paris, London



The performance was, for three days, the rebirth of order in a chaotic world of broken and shattered crystal and ceramic objects from a distant past. At the heart of this performance is a famous saying: "In order to cleanse, one must feel the turmoil that one wants to heal."





"Antifragility", 2022, Installation and Performance, Paris, London



“Antifragility”, 2022, Installation and Performance, Paris, London



“Oscillation”, 2014, Installation and Performance, Tehran

From an installation on the floor with precious objects made of glass, porcelain, ceramics, and crystal; some pieces were selected, dusted off and placed in a cabinet that was tipped over by the artist. What survived, was reinserted on the floor installation. Shards and splinters became art objects. On seven subsequent days, destruction and reconstruction were repeated over and over again.





"Oscillation", 2014, Installation and Performance, Tehran



"Edge of Chaos", 2015, Sculptures, Light Boxes and Photographs, Tehran



From the residues of "Oscillation" as a new material, a new series of sculptures and images were composed, in which a balance between order and chaos was suggested. The work was about constant oscillations that continuously turn order into chaos and vice versa. It foregrounded a state of living where the two co-existed and challenged each other.



"Traveling Pieces", 2015, Installation and Performance, Warsaw





"Traveling Pieces", 2015, Installation and Performance, Warsaw



A commission by Ujazdowski Castle Centre for Contemporary Art in Warsaw for the exhibition "Dust". Fragile objects of Polish origin in Tehran were selected and sent to Warsaw. On the opening day, the artist unpacked them, dusted them off, labeled 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 history.





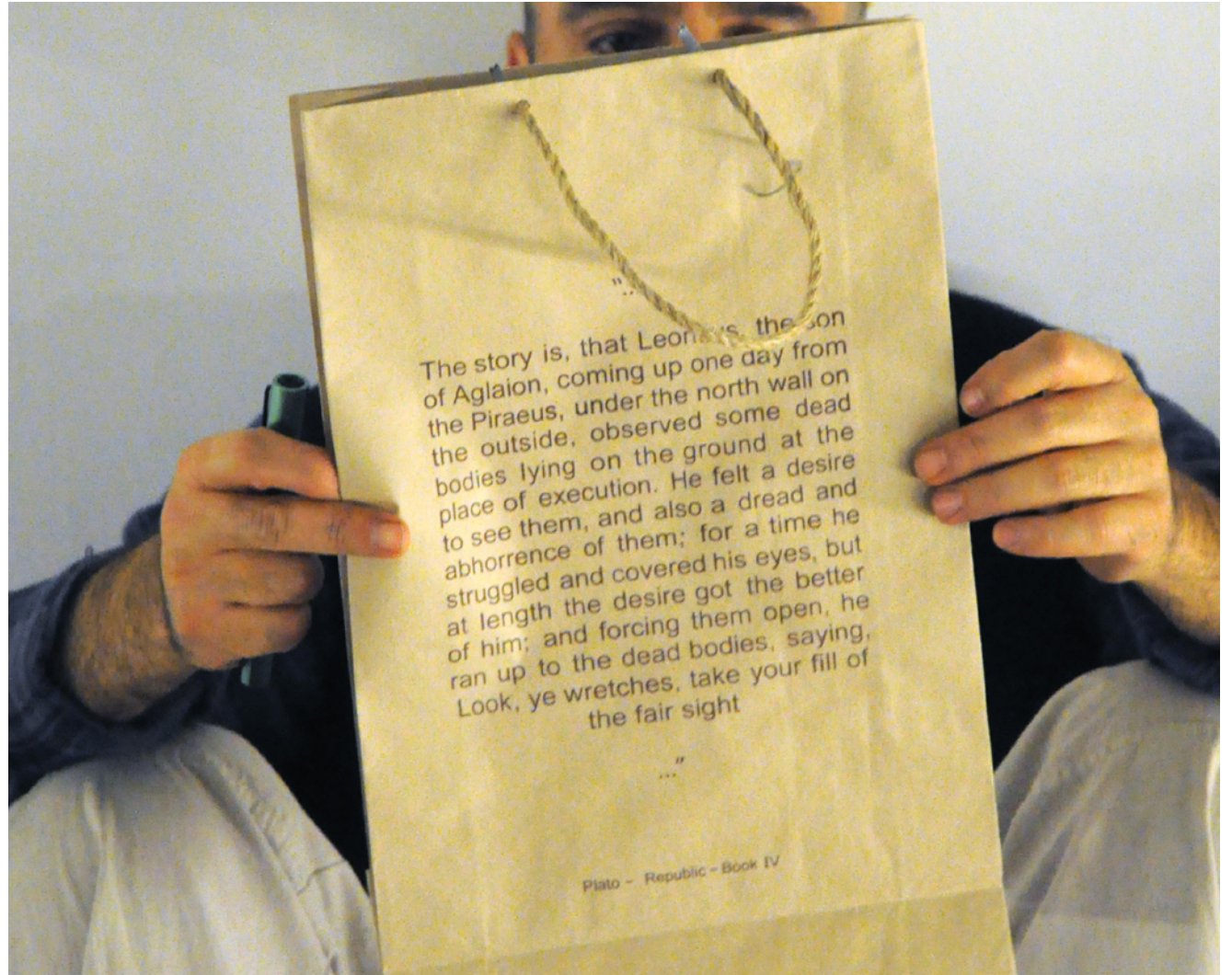
“Self Service”, 2009, Installation and Performance, Tehran



A range of used, handmade Persian carpets chosen from different parts of Iran, are presented to visitors. A few scissors and cutters are fastened by nylon strings. Viewers were invited to choose the part of the carpet they like, cut it, and take it with them. But before leaving, the participants were asked to place their selected pieces in a shopping bag, each tagged with a quote from Plato's Republic.



“Self Service”, 2009, Installation and Performance, Tehran



"Self Service", 2009, Installation and Performance, Tehran



"Silk Road ", 2012, Tapestry

A commission by the Kanal festival at the historical and industrial Roeselare-Ileie Kanal in Belgium. This Tapestry was made in collaboration with the designer Afsaneh Modir Amani. The design of this tapestry was inspired by the Persian garden (Paradise) and the water fountain, with motifs from different areas of the historical Silk Road.





"Silk Road ", 2012, Tapestry



"Census", 2003, Public Art, Tehran



"Census", 2003, Public Art, Tehran

This installation was made in collaboration with the artist Shahab Fotouhi. 70 photographs showing the faces of Tehran's inhabitants were placed in the empty window openings of a 28-story building under construction with a lighting system. These human faces had an ephemeral apparition in the urban space.





"Census", 2003, Public Art, Tehran



“Gestures that must not be forgotten”, 2020-2021, Public Performance, Luzern



“Gestures that must not be forgotten”, 2020-2021, Public Performance, Zürich



A series of three performances, during the Covid pandemic, in Luzern and Zurich.
In "Gesture n1", a time for combing the hair was offered to passersby.
In "Taking The right Distance" a place of quiet conversation was offered under an oversized umbrella before Christmas.
For "Undo" the audience was invited to untie a huge conglomerate of intertwined and knotted threads, ropes, and cords.



“Musical Chairs”, 2021, performance, Zürich



This performance was created for the "Zürich Tanz" festival 2021, commissioned by Kulturhaus Helferei. The performance was presented in collaboration with the musician and composer Giancarlo Della Chiesa. This is a reference to the famous children's game "Musical Chairs". While that game consists of eliminating one player at a time, here the artist is constantly in search of her own place in time and space.



“Musical Chairs”, 2021, performance, Zürich

CV

Born in 1969 in Tehran/Iran, Neda Razavipour studied art in Paris at the University of Paris I Panthéon-Sorbonne and the École Nationale Supérieure des Arts Décoratifs EnsAD Paris. She began to work as a stage designer, then continued in visual art and performance. Razavipour co-founded several collectives and NGO in Iran. She currently lives between Tehran and Luzern.

Selected Solo/Duo Show

2022 – Les Trésors du Temps, Installation and Photography, with Tatjana Erpen, curated by Cornelia Ackermann and Susann Wintsch, at Trudelhaus, Baden, Switzerland
2021 – Musical Chairs, Installation and Performance, part of the festival Zürich Tanzt, Kulturhaus Helferei, Zürich, Switzerland
2018 – Daily Notes 2007-2010, Drawings. Book release at Dastan Gallery, Tehran, Iran
2015 – Edge of Chaos, Exhibition and Discussion room. Etemad Gallery, Tehran, Iran
2014 – Oscillation, Installation and Performance. Etemad Gallery, Tehran, Iran
2011 – Flayed Angel, Series of Photography. Igreg Gallery, Tehran, Iran
2010 – Disturbances, series of paintings. Azad Art Gallery, Tehran, Iran
2009 – Self Service, Installation and Performance. Azad Art Gallery, Tehran, Iran
2005 – Notes of A Housewife, Video and Installation. Iranian Artists Forum, Tehran, Iran
2001 – A Few Centimeters Above Sea-Level, Installation and Performance in collaboration with Shahab Fotouhi. No.13 Gallery, Tehran, Iran

Selected Group Exhibition

2022 – alles was ich mag/ all I can carry, MIGMA Performance, Kunstpavillon, Luzern, Switzerland
2022 – Thingamajig, at Ab-Anbar Gallery, London, UK
2022 – Les Trésors du Temps, Installation and Photography, with Tatjana Erpen, curated by Cornelia Ackermann and Susann Wintsch, at Trudelhaus, Baden, Switzerland
2020/2022 – Le tour du jour en quatre-vingt mondes, curated by Sandra Patron, CAPC, musée d'Art contemporain de Bordeaux, Bordeaux, France
2019 – Fragile Frontiers: visions on Iran's in/visible borders, curated by Anna Fech & Farah Piriye, YARAT contemporary Art space Baku, Azerbaijan
2015 – Dust, curated by Anna Ptak, Center for Contemporary Art CCA Ujazdowski Castle, Warsaw, Poland
2013 – Inside Iran, curated by Gertjan Zuilhof and Bianca Taal. Rotterdam International Film Festival, Rotterdam, the Netherlands
2012 – Iranian Arts Now, performances, curated by Fereshteh Daftari. Cité Internationale des Arts, Paris
2011 – Pulso Iraniano, curated by Marc Potier. Centro Cultural | Oi Futuro, Rio de Janeiro, Brazil
2011 – Homespun, curated by Girish Shahane. Devi Art Foundation, Delhi, India
2009 – Promise of Loss, curated by Shahin Merali. Gallery Ernst Hilger, Vienna, Austria
2009 – Tehran Blues, curated by Bettina Schönfelder. Prinz-Max-Palais, Karlsruhe, Germany
2008 – Breaking News, curated by Daniela da Prato, F&A Projects, Paris, France
2008 – The Messenger, curated by Michel Dewilde, Cultuurcentrum Bruges, Bruges, Belgium

2008 – Naqsh, curated by Melanie Nazmi. Pergamon Museum, Berlin, Germany
2008 – Lion under the rainbow, curated by Alexandros Georgiou. D-Art Foundation, Athens, Greece
2006 – Iran.com, curated by Isabel Herda and Nicoletta Torcelli, Museum für Neue Kunst, Freiburg i.Br., Germany
2006 – TAIWA, curated by Shigeno Sawada. Red Brick Warehouse, Yokohama, Japan
2005 – Too Much Pollution to Demonstrate, Soft guerrillas in Tehran, curated by Amiel Grumberg. Apex Art Gallery, New York, U.S.A.
2004 – Iran Sota La Pel, curated by Firouz Firouz. Center de Cultura Contemporània de Barcelona, C.C.C.B., and Casa Asia, Barcelona, Spain
2001 – Returning Home, The Willow Tree, in collaboration with Ramin Dehdashtian. First Conceptual Art Exhibition, Museum of Contemporary Art, MoCA, Tehran, Iran

Selected Talk, Panel

2023 – Event/Debate, initiated by Bani Khoshnoudi, Centre Pompidou, Paris, France
2023 – Ronde Table, at AWARE women artist with Zamân Books & Curating, Paris, France
2022 – Talk, Fondazione Imago Mundi
2016 – Artist Talk, Athens Biennale 2015-2017: OMONOIA
2010 – Panel Discussion- L'Iran dévoilé par ses Artistes - moderated by Catherine Millet, Centre Pompidou, Paris, France
2008 – Panel Discussion: Contemporary Art scene in Tehran, moderated by Alexandros Stanas, Art Athena Biennale, Athens, Greece

Selected Awards, Residencies

2022 – Kunst und Bau, Waldbad Zimmeregg, stadt Luzern, invited artist, Luzern, Switzerland
2016 – IASPIS, Swedish Arts Grants Committee's international programme for Visual and Applied Artists, residency, Stockholm, Sweden
2015 – Residency A-I-R Laboratory of the Centre for Contemporary Art Ujazdowski Castle in Warsaw, Warsaw, Poland
2013 – Residency Cité internationale des arts, Paris, France
2010 – Square Mile, A Cultural and Environmental Mapping Project Study, Visiting Art Project, Tehran, Iran
2009 – Artist in Residence at The Delfina Foundation, London, UK

Selected Press

2022 – Kunstmuseum Thun & Verein Treibsand: The Other Kabul, Remains of the Garden, Hirmer, Thun
2022 – Feli Schindler: Kunst Bulletin, 6/2022
2019 – Ferestheh Daftari: Persian Reframed: Iranian vision of modern and contemporary Art, I.B.Tauris, London
2017 – Die Teheran Moderne. Ein Reader zur Kunst im Iran seit 1960 / The Tehran Modern. A Reader about Art in Iran since 1960. Herausgegeben von Dorothee Brill, Joachim Jäger, Gabriel Montua. Staatliche Museen zu Berlin – Preußischer Kulturbesitz, Berlin
2017 – Hanna Jacobi: Stimmen aus Teheran. Interviews zur zeitgenössischen Kunst im Iran. Übersetzungen von Jutta Himmelreich und Petra Post. Frankfurt a. M., Edition Faust

2014 – Abbas Daneshvari: Amazingly Original. Contemporary Iranian Art at Crossroad, Mazda Publishers, Costa Mesa, California

2013 – Daria Kirsanova: “Articulating Dissensus Contemporary Artistic Practice in Iran at a Revolutionary Moment”, in: Ibraaz.org, 28 August 2013

<http://www.ibraaz.org/essays/72>

<https://issuu.com/ali-ettehad/docs/self-portrait>

2012 – Michel Dewilde: “Flayed Angel by Neda Razavipour, A Covert Exhibition in Tehran”, Hart Magazine, Berlin, 2012

2011 – Nasrin Tabatabai: “Self Service, Performance in Iran”, Pages magazine, Mai 20, 2011, n.8

2010 – Lili Golestan: “Neda Razavipour”, Shahrouz Nazari: “L’image du corps. Representing the body”, Art Press n.17, p. 55-58 and 69-71, 20.08.2010

2009 – Hossein Amirsadeghi, Hamid Keshmirshakan: Different Sames. New Perspectives in Contemporary Iranian Art, Thames and Hudson Publication, London

2005 – Tirdad Zolghadr: “Being Neighbors”, in: Beral Madra (Editor), Neighbors in Dialogue, Norgunk Yayinevi, Istanbul 2005

2005 – Katherine Bovee, Arthur Danto: Danto at PAM http://www.portlandart.net/archives/2005/11/danto_at_pam.html

Selected Collections

CNAP, France

Devi Art Foundation, India

Laal Collection, Iran

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