

PORTFOLIO | Sharon Paz

In my video works and installations, I construct non-linear narratives from layers of images. The fragmented visual language creates tension between stillness and movement. The works often refer to a specific location and creates a dialogue between the audience and the physical space of the installation. The subjects I am interested in are related to my biography, the search for a home in relation to social and political discourse world-wide. My works link between diverse cultures and connect the past with the present and their reflection onto our future.

<http://www.sharonpaz.com/>

Work list

2017 - 2021

#distance

DARE TO DREAM

ACCEPTING CHANGES

REMEMBER

SPACE-DOT-COM

OUT-OF-SPACE

SEA AND LAND

HOMESICK

SLEEP

WATCHOUT

WALK AROUND

MOVING BOXES

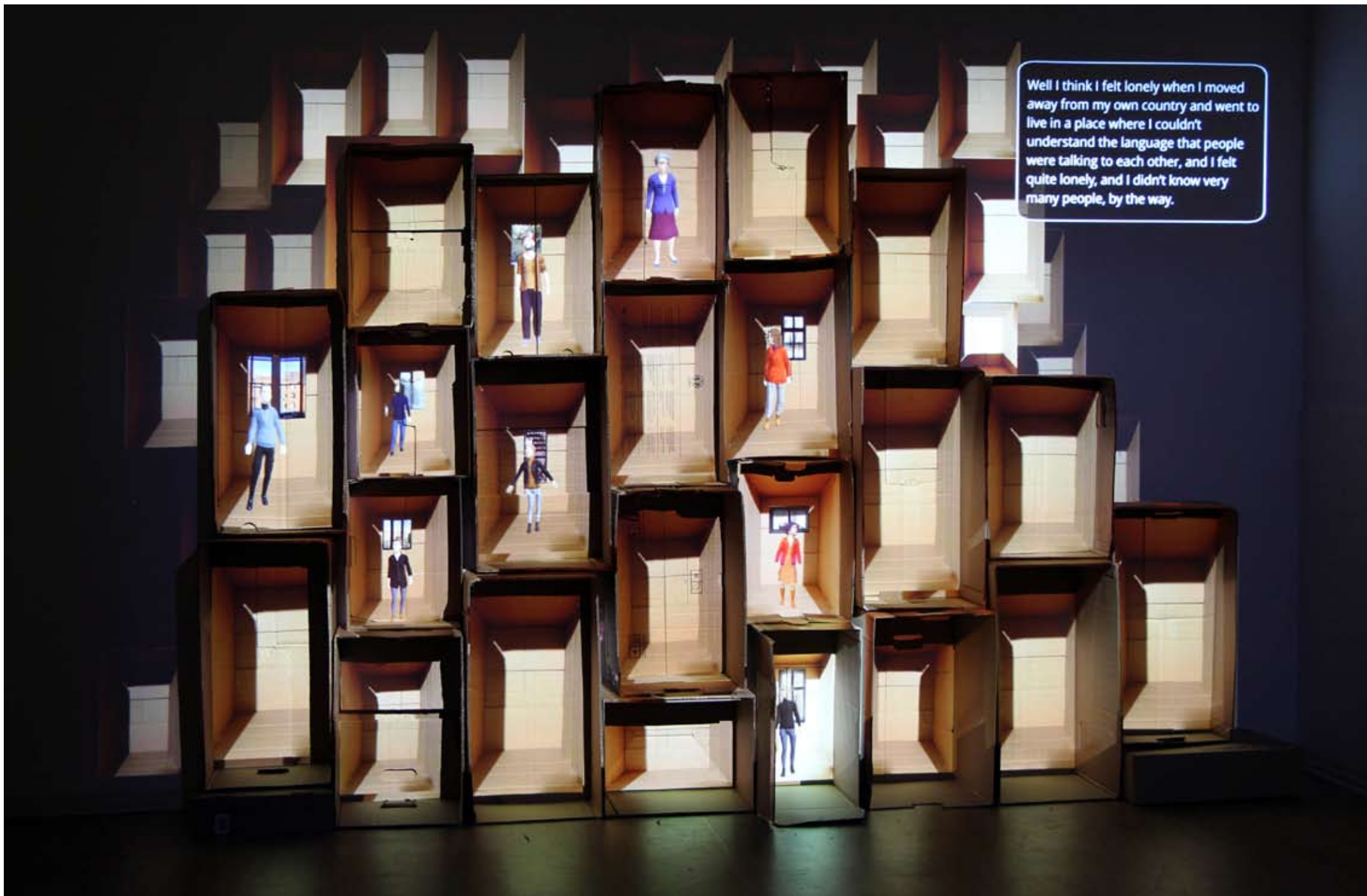
#distance, 2021

Video Installation, Singel Channal HD Video , 10:30 Minutes

The video installation deals with loneliness and isolation. Inspired by Hannah Arendt's essay in The Origins of Totalitarianism that addresses loneliness as the common ground for terror and tyrannical regimes' use of isolation as a means of oppression. The work is made from a collection of voices from all over the world reacting to our current condition and transforms the answers through avatars into a virtual space.

<https://vimeo.com/522721527>





#distance, 2021, Installation view, Kurt Kurt Project Space, Berlin

DARE to DREAM, 2020

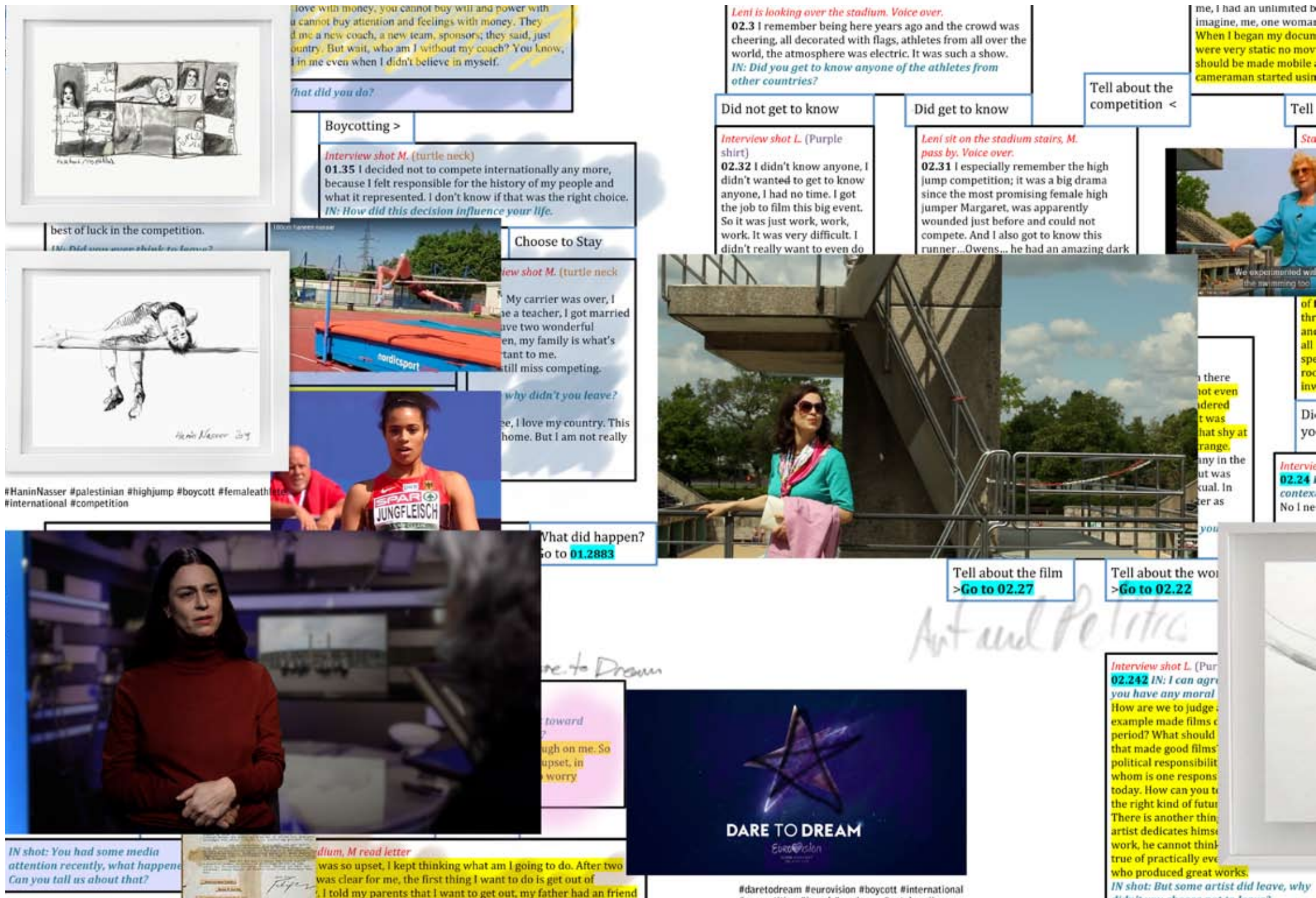
Interactive Video, HD-Video, Variable length

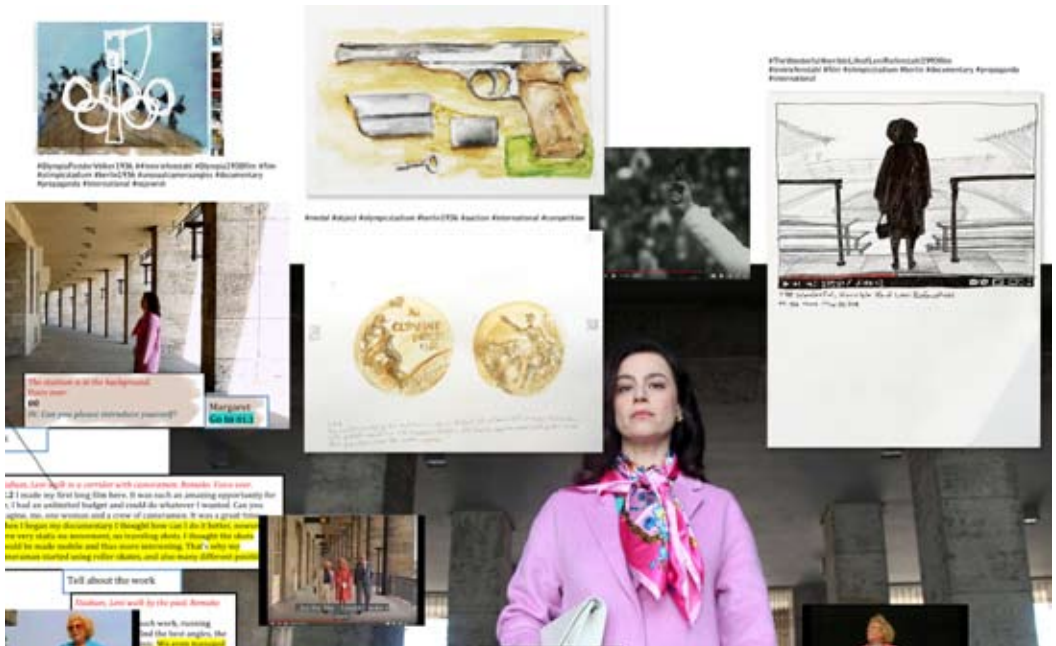
The interactive video installation positions the viewer in-between reality and fiction, based on research into the Olympic games in 1936 Berlin, focusing on two very different women who were eventually used for fascist propaganda. The video is shot like an interview, addressing past events, partly as a reenactment of the archival testimony and interviews with Margaret Lambert (Gretel Bergmann) and Leni Riefenstahl, later in their life. In the exhibition the project is presented in two parts, the visual research including drawings and prints and the interactive video.

<https://vimeo.com/463772535>

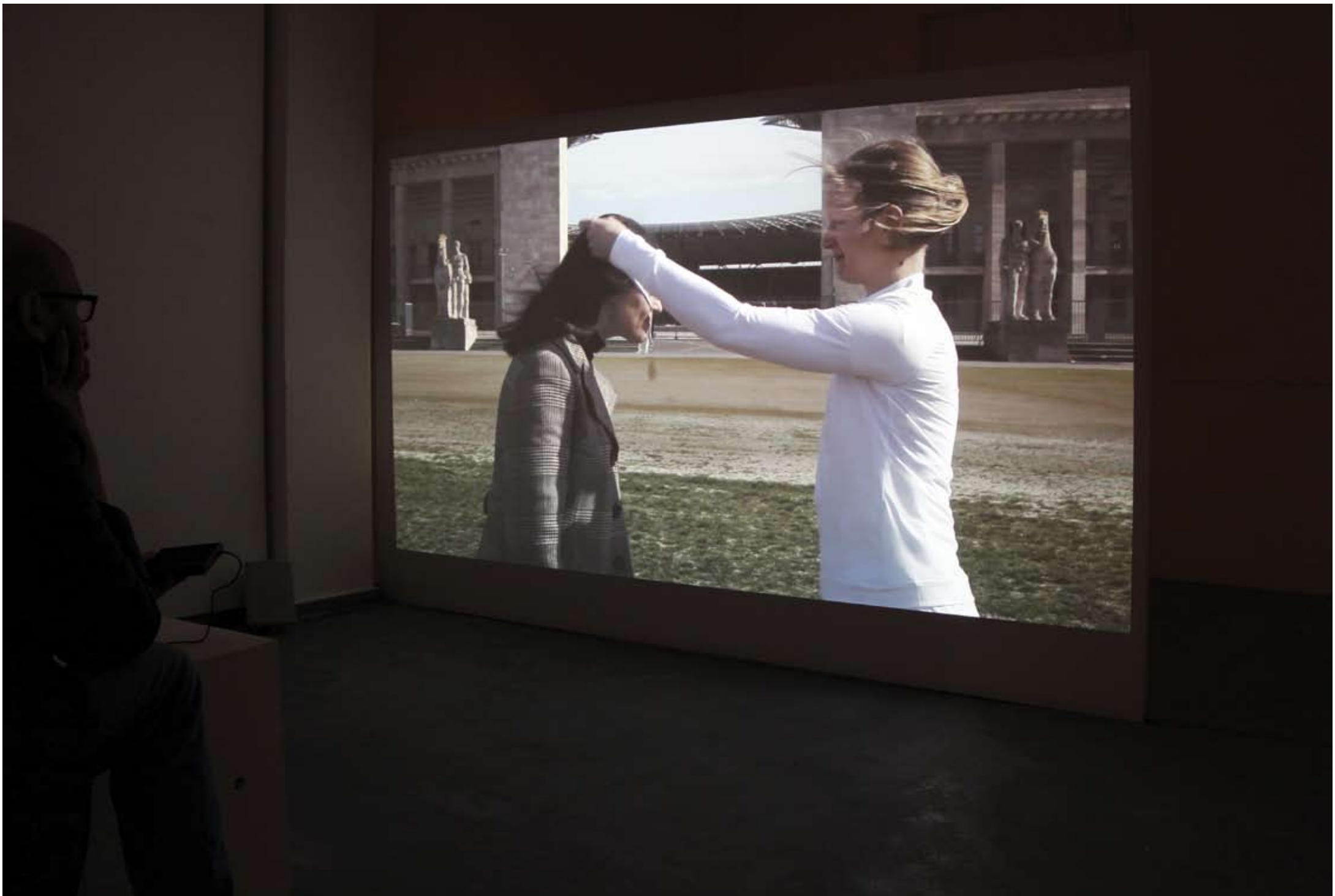


DARE to DREAM, 2020, Installation View, alpha nova & galerie futura, Berlin





DARE to DREAM, 2020, Installation View, alpha nova & galerie futura, Berlin



DARE to DREAM, 2020, Installation View, alpha nova & galerie futura , Berlin



DARE to DREAM, 2020, Installation View, alpha nova & galerie futura , Berlin

ACCEPTING CHANGES, 2019

Video Installation, Two channel HD, 8:30 minute

Living in a dynamic world where people are on the move, we often deal with changes and acceptance of new situations. The work observes the experience of stepping into someone else life, like wearing a costume, highlighting the constant shift between belonging and alienation.

<https://vimeo.com/421457457>



ACCEPTING CHANGES, 2020, Installation View, Galerie Nord | Kunstverein Tiergarten, Berlin



ACCEPTING CHANGES, 2020, Video Still



ACCEPTING CHANGES, 2020, Installation View Galerie Nord | Kunstverein Tiergarten, Berlin

REMEMBER, 2018

Public Art, Campus Charité Mitte,

App iOS/Android, 6 Sculptures, Around 45:00 minutes tour

Collaboration project with Danielle Ana Füglistaller, Jürgen Salzmänn and Karl-Heinz

As an interactive memorial, REMEMBER brings traces of this past into the present. It connects current technologies with contemporary art and thus allows previously silent sites of remembrance to speak. The central starting points are the memorial sculptures located at six historical sites on campus. The memory path includes a free app for smartphones and tablets that features interactive video art at each of the sculptures. Through the combination of different elements, the memorial sculptures, video art, and the original environment, REMEMBER creates a living remembrance.

<https://remember.charite.de>

<https://vimeo.com/243618092>



REMEMBER, 2018, Kunst im öffentlichen Raum, Campus Charité Mitte, Berlin



REMEMBER, 2018, 360° Video Still



REMEMBER, 2018, Kunst im öffentlichen Raum, Campus Charité Mitte, Berlin

SPACE-DOT-COM, 2019

Video Installation and 360° HD-Video, 10:00 Minuten

Collaboration project with Mikala Hyldig Dal

The work addresses conceptions of ownership in urban space, referencing the political context of gentrification on a local and global scale including the topic of space, ownership and exploitation/solidarity towards interstellar colonialism, dark matter and black holes. space-dot-com integrates the altered living conditions during Covid-19 such as how our bodies are defined in relation to shrinking spaces and how social isolation is expanding. In this we explore the possibility of rethinking redistribution policies and profoundly restructuring power relations. Both the 360° video and the augmented reality installation creates a fusion between performance, real space and virtual elements. Avatars embody “the politics of space” in a form of absurd play on inner and outer space as ultimate philosophical categories.

<https://vimeo.com/533561154>

The Isolation



> scan QR code
> Look around, Sound on.

Scan
video code



Am I Here, Are you Here, I am Here

The Conference

"If communism has a goal, it is the great health of forms of life. This great health is obtained through a patient re-articulation of the disjointed members of our being, in touch with life. One can live a whole life without experiencing anything, by being very careful not to think and feel. Existence is then reduced to a slow process of degradation. It wears down and ruins, instead of giving form. After the miracle of the encounter, relations can only go from round to wound towards their consumption. Life, on the contrary, gradually gives form to whoever refuses to live beside themselves, to whoever allows themselves to experience. They become a form of life in the full sense of the term."

- The invisible committee

The Rocket

The earth is moving towards its omega point, the unfolding of the human / gaia spirit, in spiritual connectivity with all forms of life – the Noosphere
Based on Vladimir Vernadsky, Biosfera, 1926

The Working Eggs

> Olga Sonja Thorarensen - 10:01 AM Today

Dear work,
I have mixed feelings towards you. I was raised in a family that valued you highly and I was quite young when we met the first time. I loved spending time with you. It made me feel important to have things to do. It wasn't until much later that I realised that not all work is the same and how differently you are valued.

After I became a mother we have spent much more time together, especially in my home. In fact I feel like we are together most of the time, maybe apart from the time I sleep during night. Although you even have a way of squeezing yourself into my sleep.

We've spent time together in different places doing different things. Until now the work I've been paid the most for was in a stripclub, taking my clothes off and dancing naked. Making art has always been the worst paid and the most work.

> Install augmented archive AR app
> scan AR code
> Look around, Sound on.



Scan
AR code

The first generation that learned more words from a machine than from their mothers has a problem concerning the relationship between words and the body, between words and affection. I know that water is "water" because my mother, not a machine, told me "this is water." I know that the signifier points to the signified. My mother told me "water", and I trust her body. What happens to the relation between language and desire when access to language is disconnected from the body?

- Franco »Bifo« Berardi

The Zero



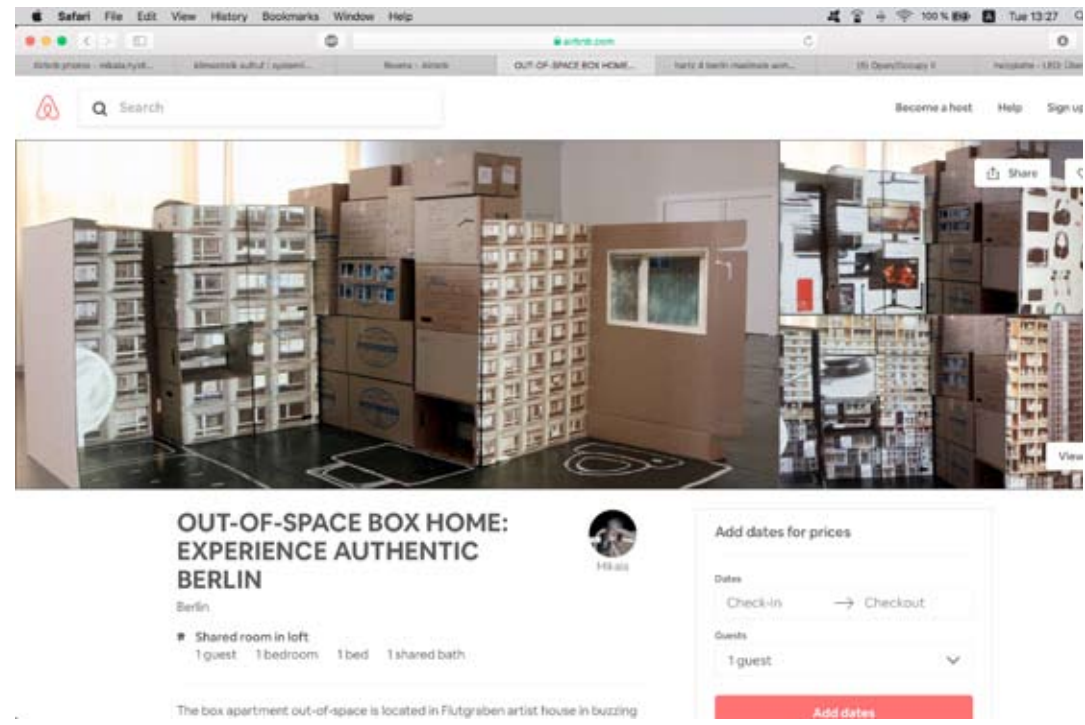
SPACE-DOT-COM, 2019, 360° Video Still



SPACE-DOT-COM, 2019, 360° Video Still and Exhibition View, >top Transdisciplinary Project Space, Berlin



OUT-OF-SPACE, 2019, Exhibition View, Flugraben Gallery, Berlin



OUT-OF-SPACE, 2019, airbnb add online

OUT-OF-SPACE, 2019

Video Installation, Single channel HD, 3:35 minutes

Collaboration project with Mikala Hyldig Dal

The box apartment out-of-space is located in Flutgraben artist house in buzzing Kreuzberg. In the largest remaining artist-run studio building in the city you can enjoy the authentic feeling of creative Berlin. The box is inspired by the economic effectivization of space, present in cities such as Hong Kong, where the free market has been successfully deregulated: here 200.000 people live in so-called "coffin homes": the size of your home is equivalent to the size of your body.

<http://sharonpaz.com/wp/gallery/out-of-space/>



OUT-OF-SPACE, 2019, Exhibition View, Flugraben Gallery, Berlin

SEA and LAND, 2017

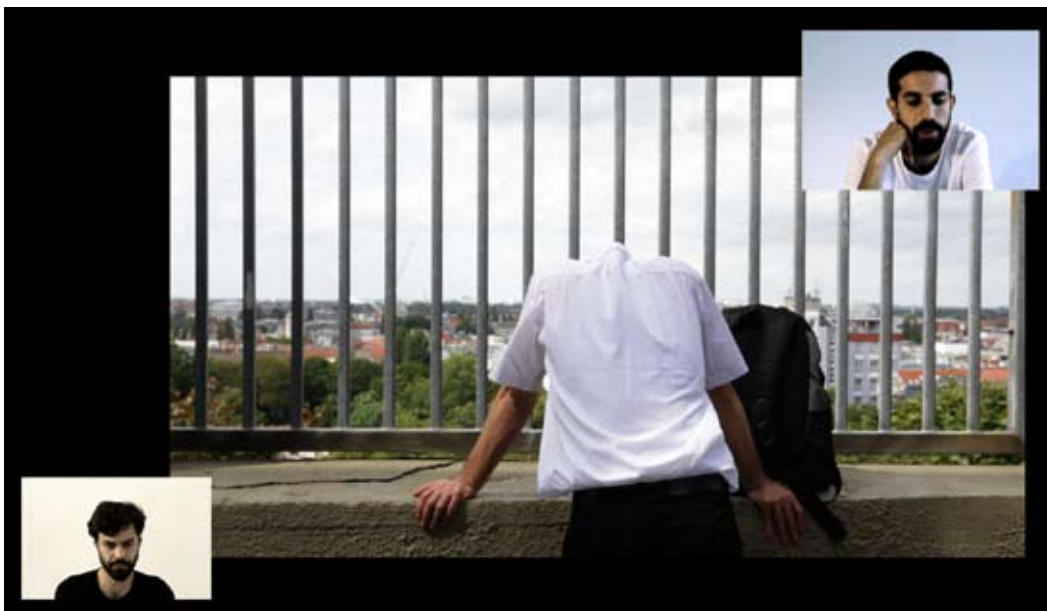
Video Installation, Two channel HD, 6:00 minutes

SEA and LAND is a two channel panoramic projection placed in a corner. The images scroll from left to right, in between video and photographs taken from a variety of sources. The movement tempo is monotonic, creating a collage of images. In between the sea and the land mimic a stream of consciousness, like in social media, images of tents, migrants, historical photos, in between lands, vacation resorts and borders. The beautiful landscape across the sea includes hope for a new promises land.

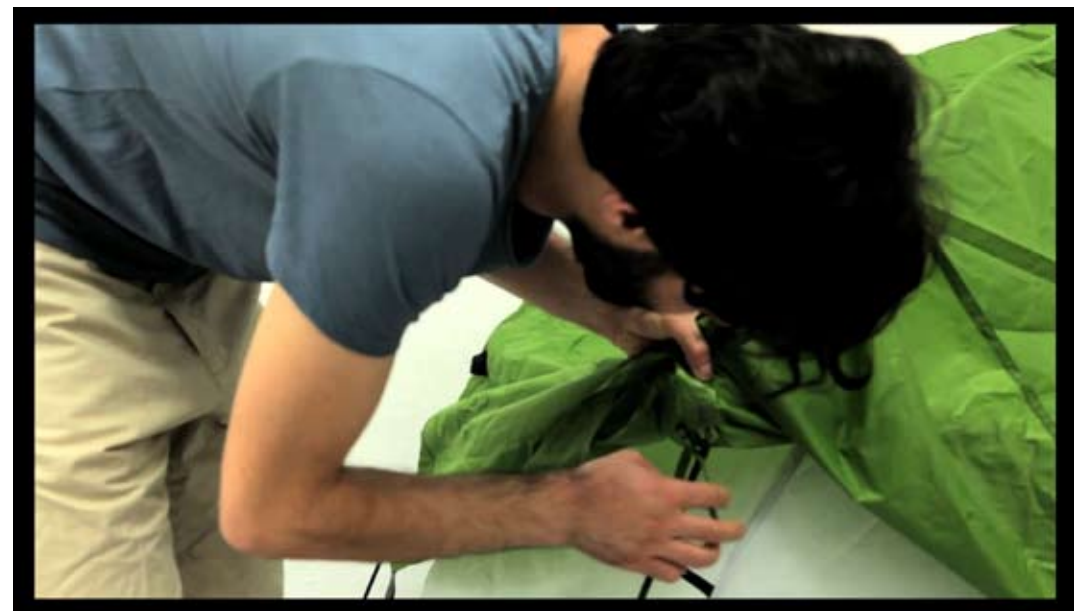
<https://vimeo.com/243726560>



SEA and LAND, 2017, Installation View, uqbar, Berlin



HOMESICK, 2017, Video Stills



HOMESICK, 2017

Video Installation, Single channel HD, 7:50 minutes

HOMESICK is inspired by the short story "The Kitchen Clock" by the German post-war writer and playwright Wolfgang Borchert. The short story deals with a young man who lost his home and his parents during a bomb attack. The video was shot at Volkspark Humboldthain in Berlin Mitte, in the park was a high bunker with two flaked towers, partly bombed, creating an artificial mountain integrated into a new park. "Homesick" puts the war-torn story of the district in relation to the current situation in the Mediterranean and shows how stories of war, reconstruction and new beginnings recur and interfere.

<https://vimeo.com/287470943>



HOMESICK, 2017, Installation View, uqbar, Berlin



SLEEP 2017, Video Stills



SLEEP, 2017

Video Installation, Multi channel HD, 19:35 minutes

The work is based on a short story from Isolde Kurz, it was published in 1907 referring to World War I. A young woman, who is the storyteller, is visiting her hometown on Memorial Day. In the cemetery she meets a small lady who lost her son in the war, the son's name does not appear on the memorial stone. The video was shot in Waldfriedhof, Halbe, Germany at the military cemetery and contains documentary footage from a burial ceremony of 71 unknown soldiers from World War II that were found in the area. The Battle of Halbe was the final battle to end the war between the red Army and the German Ninth Army coming from Berlin. The casualties on both sides were extremely high. There are more than 25,000 Germans buried in the cemetery at Halbe, making it the largest war cemetery in Germany from World War II. The work touches a grey zone, the heroism of those soldiers is questionable and so is their right to be given the memory space.

<https://vimeo.com/241287013>



SLEEP, 2017, Installation View

WATCH OUT, 2017

Video Installation, Single channel HD, 11:00 minutes

A large vertical projection onto the gallery window is placing the viewers both in and out, looking in into an office space or out into the garden. The viewer becomes a witness, the work presents an unstable situation, in-between being included or excluded, using the labyrinth of bureaucracy as a border and control.

<https://vimeo.com/215891482>



WATCH OUT, 2017, Installation View, Galerie im Körnerpark, Berlin

WALK AROUND, 2017

Video Installation, Singel Channal HD Video, 8:00 Minutes

Walk Around is projected onto a floating gate, which has the shape of a house. The video shows a virtual journey via computer screen to places that the artist is not allowed to visit because of her nationality (Israeli). In virtual space, the artist “wanders” through the neighboring country Lebanon and orientates herself towards her hometown in Israel. Human shadows pass by. She then “travels” to Syria, where she finds old pictures, before the country war destruction.

<https://vimeo.com/215877248>



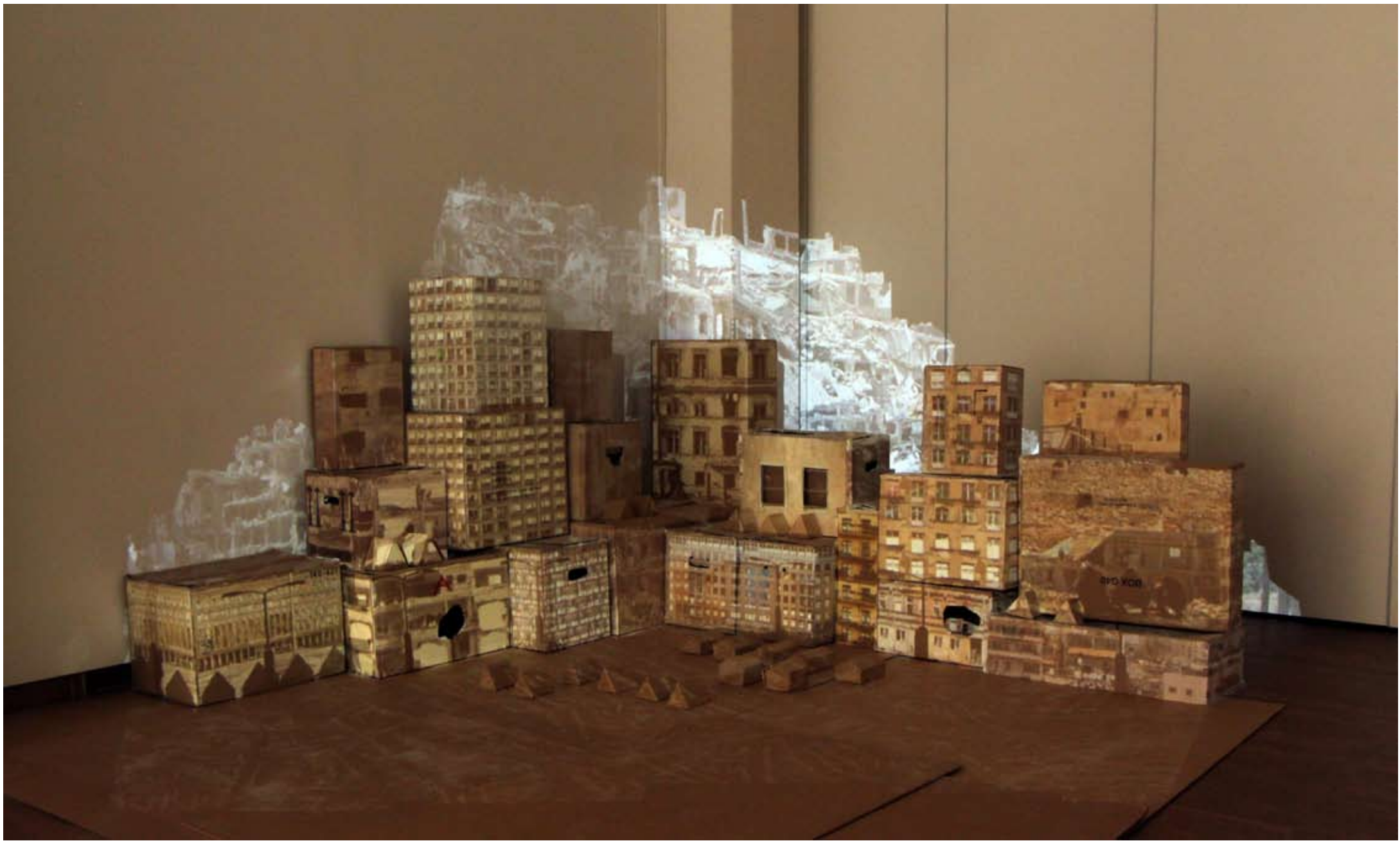
WALK AROUND, 2017, Installation View, Galerie im Körnerpark, Berlin

MOVING BOXES, 2017

Video Installation, Singel Channal HD Video, 6:00 Minutes

The installation is constructed out of cardboard boxes creating a city model. A large video projection transforms the boxes into diverse houses taken from different places in the world, creating a collaged new place. Inside the houses' windows, different images from social media scrolls, bringing the inside and outside into dialogue.

<https://vimeo.com/215856035>



MOVING BOXES, 2017, Installation View, Galerie im Körnerpark, Berlin

Sharon Paz, (1969, Ramat Gan, Israel) lives and works in Berlin. She received a MFA from Hunter College, NYC. Paz exhibited extensively in Weserburg Museum for Modern Art, Bremen, Germany, Smack Mellon in NYC, The Museum of Contemporary Art Shanghai, China, and the Herzlyia Museum of Art and Petach-Tikva museum of Art in Israel. In the past her work was supported by the Senate of Cultural Affairs and Hauptstadtkulturfonds, Berlin, The Fund for Video Art and Experimental Cinema, CCA Tel- Aviv, Goethe Institute, The Rabinovich Foundation and the Lottery Art Council in Israel. Her video works are part of the collection of Neuer Berliner Kunstverein, Video-Forum Collection, Berlin and The Israel Museum, Jerusalem. Her work has been screened in numerous festivals and galleries such as Thomas Erben Gallery and Art in General in New York City; Transmediale 11 in Berlin.

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