



**LIGHTED SHADOWS**  
Sharon Paz

I develop installations using mainly the medium of video and performance. They are related to a social and political context in relation to my biography. The works are telling a story which is visual, non linear and fragmented. I use layers of different timelines within one space, creating a new construction of reality.

## **LIGHTED SHADOWS**

Sharon Paz

### **WORK LIST 2013 - 2015**

SINKING LAND

MARKS OF EXISTENCE

BEHIND THE WALL

WE FORGOT

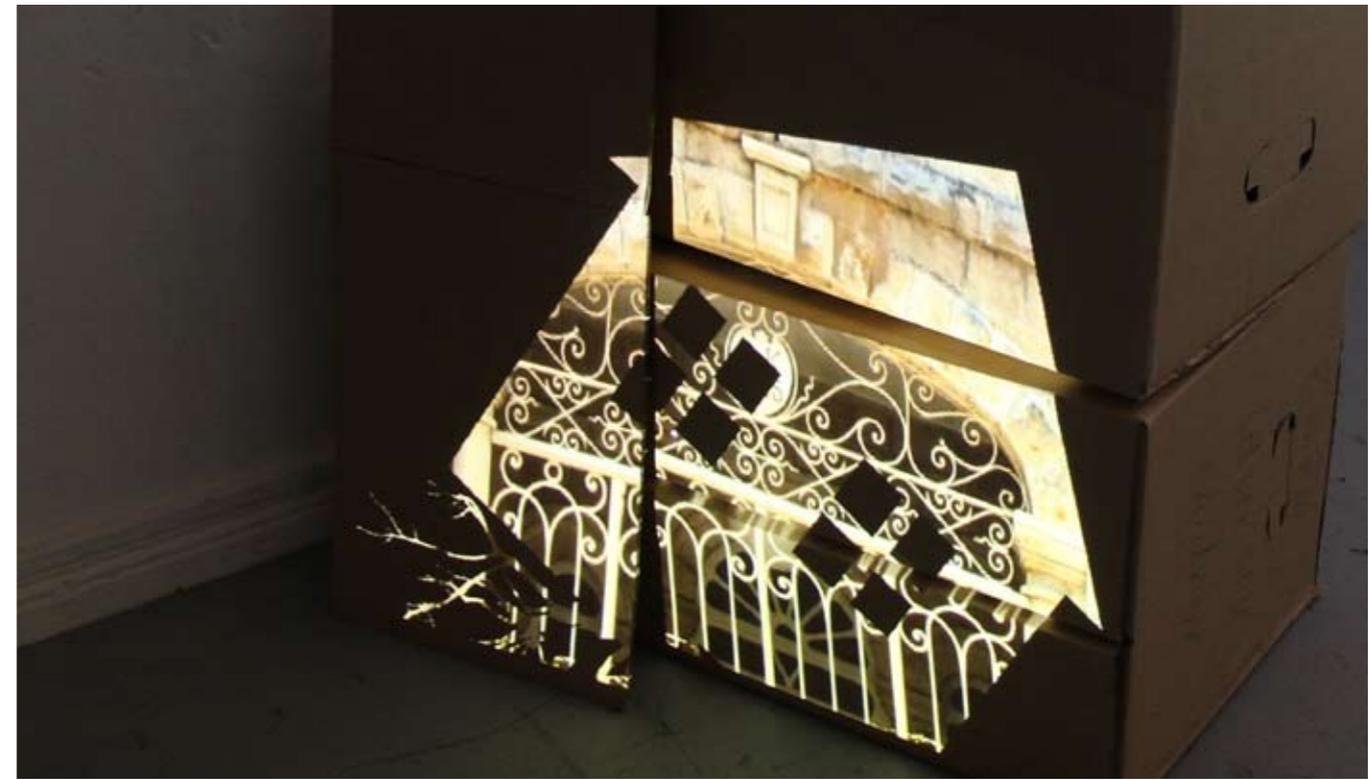
IRRESISTIBLE FORCE

OPEN | CLOSE

PARALYZED MOVEMENT

RESTRAINING MOTION

THE RIGHT TO LEAVE



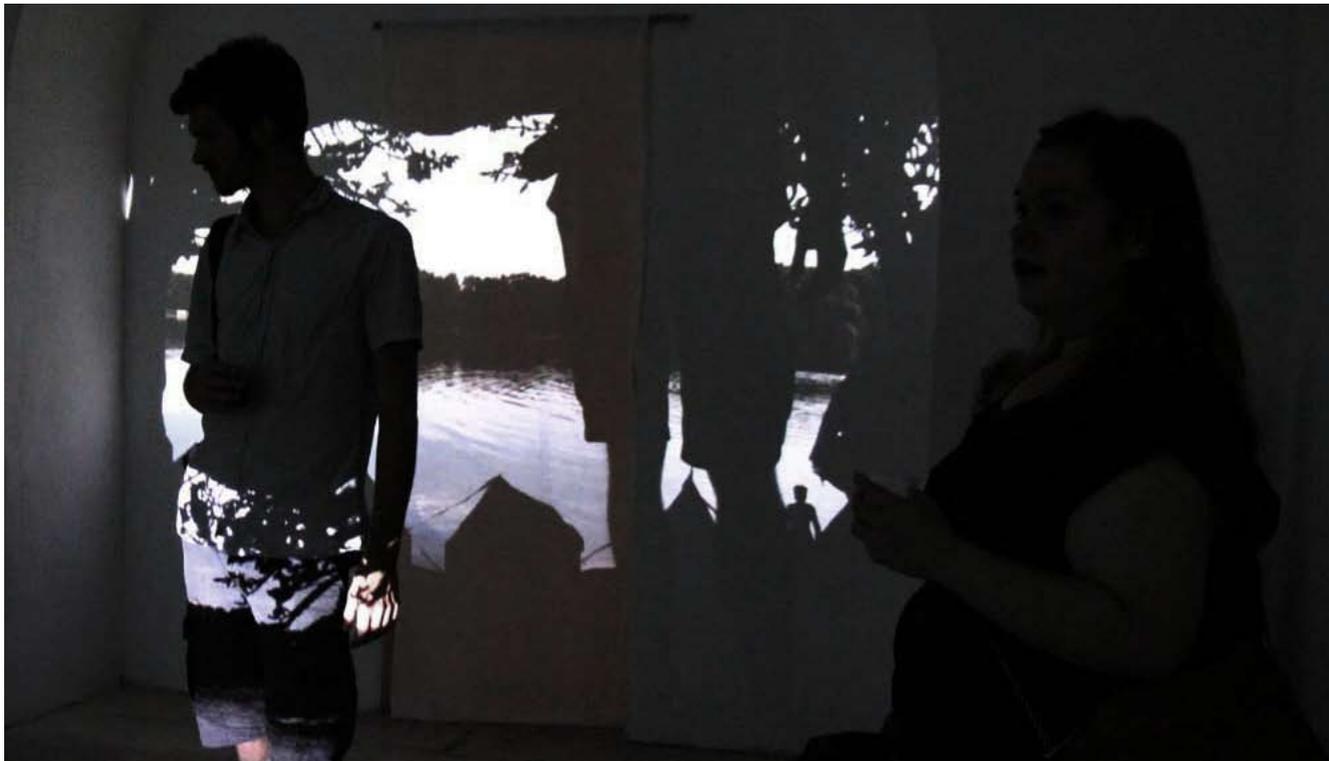
## **SINKING LAND, 2015**

**Video Installation, Multi-channel HD, about 5:00 minutes**

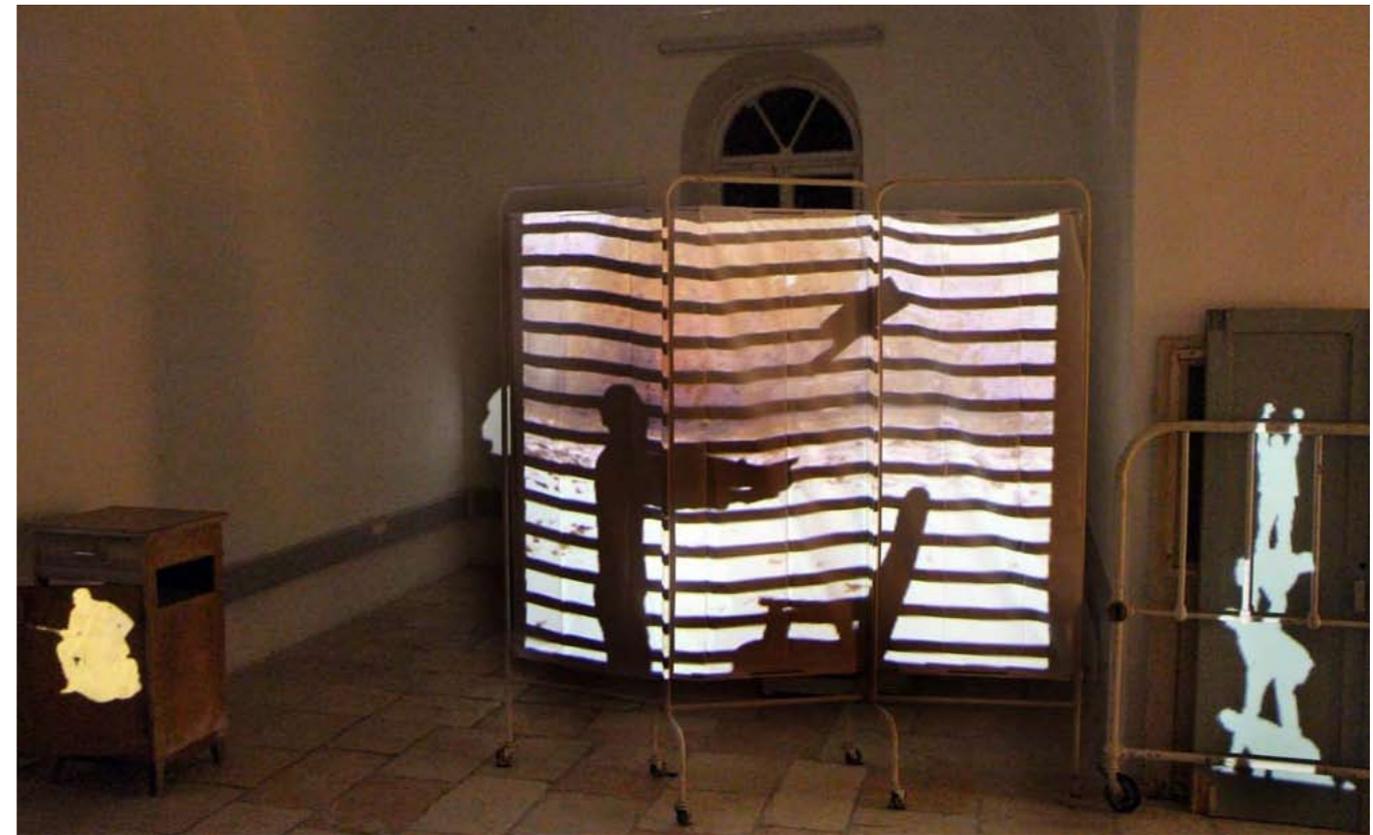
The multi-channel video installation presents a collage of different architectural buildings that do not exist together in reality, powers and control presented in an absurd performance. The installation presents the conflicts within distraction and construction, peacefulness and aggressively, stagnation and mobility. The work observes the borders between various groups of people, both physical and mental. Within an ethereal fight over territory, the land is slowly sinking into a void.

<https://vimeo.com/144532054>





"SINKING LAND", 2015, Video Installation, Hansen House, Jerusalem



## **MARKS OF EXISTENCE, 2015**

**Video Installation, Two-channel HD, 5:00 minutes**

The work corresponds to Hansen House as a former hospital for lepers. The intervention is made by multi-channel video works that produce new layers. The projections invite the audience to take part, to cast more shadows, merging into the existing shadows, connecting between the reality and the past. The audience at the exhibition is watching and being watched, the video projections illuminate the building and its incarnations throughout history as a hospital: a remote place, surrounded by walls and with it, a place of liberation from society for the hospitalized patients.

<https://vimeo.com/144417457>



"MARKS OF EXISTENCE", 2015, Video Installation, Hansen House, Jerusalem



## **BEHIND THE WALL, 2015**

**Video and Performance, Two-channel HD, 11:00 minutes**

The panoramic image exposes the action hidden behind the wall; restless they move in patterns, in between the reality and a dream. The performance creates a visual story, non-linear and fragmented, layered shadows showing a conflicted and absurd situations related to separation and walls. The work explores the concept of limitation and restraint in contrast to the freedom of move, how do we see the other side of the wall, how do they look at us.

<https://vimeo.com/145316472>





## **WE FORGOT, 2015**

**Video Installation and Performance, Two channel HD, 60:00 minutes**

The project combines video installation and performance both by the audience and performers dealing with the perception of memory. The audience is invited to enter the first part behind the screens (30min), which is active, they are asked by three performers to interact with simple actions, in groups or as individuals, creating shadows into the video. The second part (30min) is passive, the audience moves into the front space of the screens, they receive headphones with additional text based on private stories, sitting and watching a similar video with the action of the next group. Entering times every 30 minutes in groups of 20 people.

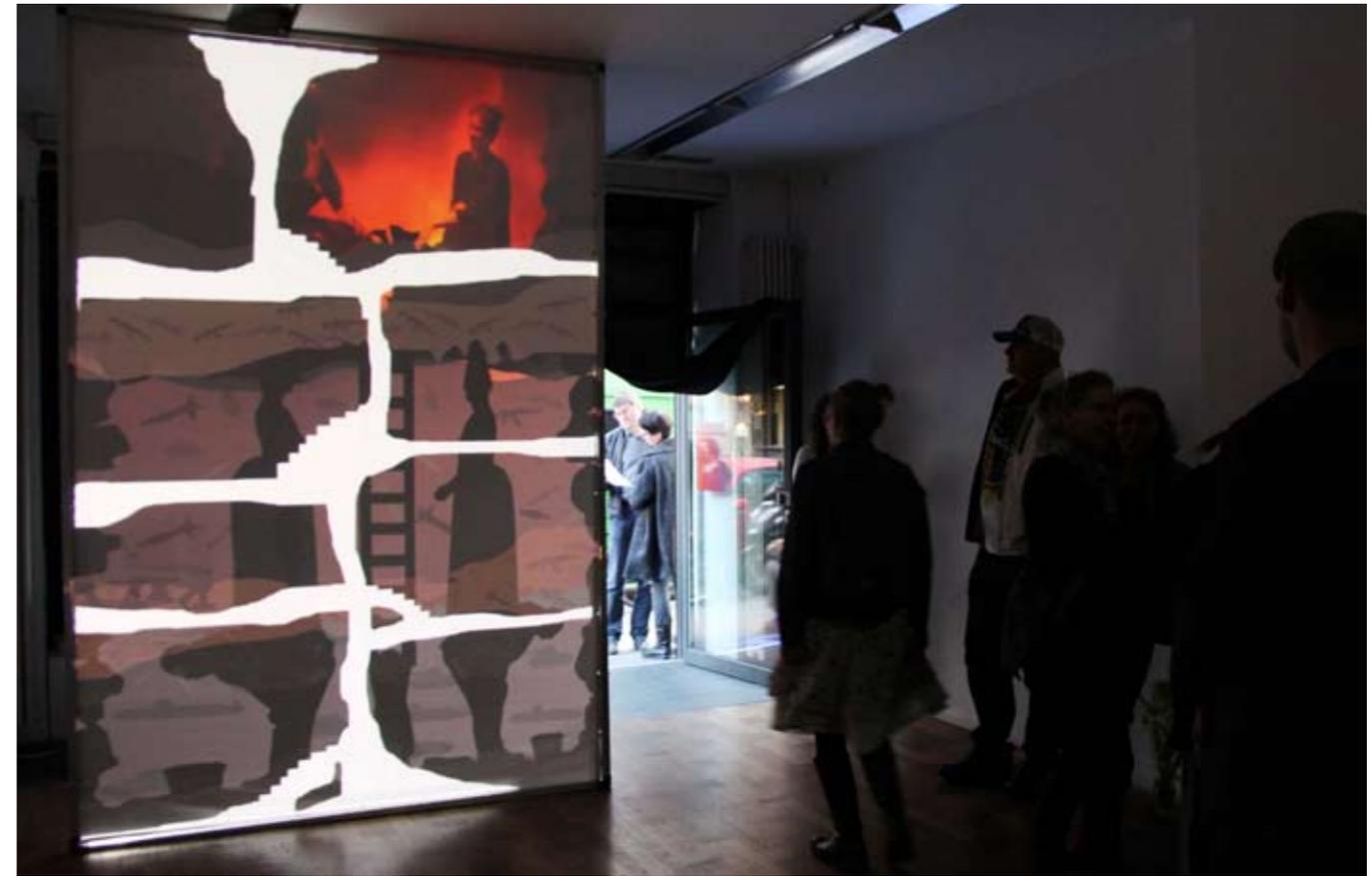
<https://vimeo.com/132304701> password: Paz\_WEFORGOT



"WE FORGOT", Video Installation and Performance FFT Düsseldorf 2015



"WE FORGOT", Video Installation and Performance, FFT Düsseldorf 2015



## **IRRESISTIBLE FORCE, 2015**

Video Installation, Two-Channel HD, 3:00 minutes

On a vertical screen two images are projected, the audience is invited to participate, and discover different images by blocking part of the projection. The installation juxtaposes animated silhouettes of conflicting imagery with private sceneries, which are superimposed by patterns reminiscent of the camouflage commonly used by the military. The project explores vertical stagnated positions in relation to the desire for a change.

<https://vimeo.com/133065524>



"IRRESISTIBLE FORCE", 2015, Installation View, Scotty Enterprises, Berlin



## **OPEN | CLOSE. 2014**

Video Installation, Single Channel HD, 3:43 minutes loop

Grid-like shadows move on the other side of the holes to the sound of metallic squeaking and warning beeps until the viewer realizes that layer for layer of barriers, grates, barricades, gates and fences are being pulled out to the sides of the image. Bit by bit, a view of the checkpoint in front of the Jerusalem Lions' Gate is opened up. The Gate is walled up. A police officer impatiently demands to check the bags and backpacks of those passing through, rifling through them.

<https://vimeo.com/107094126>



"OPEN | CLOSE", 2014, Installation View, okk/raum29, Berlin



“OPEN | CLOSE”, 2014, Checking Bags, Opening Performance, okk/raum29, Berlin



## **PARALYZED MOVEMENT, 2014**

Video Installation, Single Channel HD, 5:00 minutes

The video installation creates an absurd scenario that reflects the paralyzed daily reality. Two old soldiers sitting in chairs in a pathetic attempt to fight with each other. They are stuck in a loop between sleepy after bullying attempts. The project creates a multi-layered experience, video projection combined with objects and interact with the audience. The public is invited to walk through the work and add another dimension of living shadows.

<https://vimeo.com/96533847>



"PARALYZED MOVEMENT", 2014, Video Installation, Musrara Mix Festival, Jerusalem



## **RESTRAINING MOTION, 2014**

**Video Installation, Two-channel HD, 5:00 minutes**

The video installation was developed for the windows of the Kunstverein at L40, it explores the role of the individual within society. The representation of coercion and rebellion of the individual against circumstances and external constraints is subject to an absurd choreography. All this within the medium of shadow theatre. The passerby could imagine a live performance happening inside the gallery.

<https://vimeo.com/88365965>



"RESTRAINING MOTION", 2014, Installation View at Kunstverein at L40, Berlin



"RESTRAINING MOTION", 2014, Installation View from outside at Kunstverein at L40, Berlin



### **THE RIGHT TO LEAVE, 2013**

Video Installation, Single Channel HD, 4:00 minutes

The work deals with borders and migration, a loop of movement that ends by returning to the same entering point. The houses like empty wagons are based on the REH model of folding portable houses from the time of the DDR in Germany. The view is changing, between the wood into the Middle Eastern desert and back. The train leaving and coming back to the same place, halt behind the fence. The people inside the wagon are trapped and cannot leave playing musical chairs over and over again.

<https://vimeo.com/73669223>



"THE RIGHT TO LEAVE", 2013, Installation View at Kunstverein at L40, Berlin

**Sharon Paz** was born in 1969, Israel, received a MFA from Hunter College. She now lives and works in Berlin. Paz exhibited extensively in Weserburg Museum für 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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