

1. BRIGITTE NA-MIRA

Multi media installation

Soil, 200 x 100 x 120 cm wooden box, seeds, growing plants, sound (15:45 minutes, loop), film set lights, two B/W Polaroids

2018

Research and plantation procedure in collaboration with Sohrab Yazdanmehr.

An inverted grave (200 x 100 x 120 cm). The grave contains soil mixed with other soil gathered from and around the grave of the late German actress Brigitte Mira in Berlin's Luisenfriedhof III.

The work is based on time, and throughout the five-week exhibition period, will transform and become a wild garden.

Sound is broadcast from the grave. A collage of Brigitte Mira's voices collected from various films in which she embodied a variety of characters and identities. For example: in the film "Everyone Dies Alone" (1976, Dir. Alfred Vohrer), Mira plays the character of Frau Häberle, the mother of an NSDAP opposition activist. There, she plays the role of a strong, experienced and protective woman; a motherly character. In the film "The Enigma of Kaspar Hauser" (1974, Dir. Werner Herzog), she plays Käte, the house keeper of Herr Daumer. Brigitte Mira playing the role of Käte is a humble, practical and simple woman, while in the film "Fabian" (1980, Dir. Wolf Gremm) she plays the role of the nosy and indifferent Frau Holfeld, who is the Landlord of Fabian. In the Theater-Film "Little Man, What Now?" (1973, Dir. Peter Zadek) Brigitte Mira becomes Mia Pinneberg, a glamorous, funny and extroverted woman from Berlin in the 20s. Other characters from other films include: Queen of England from "Willi And The Windzors" (1996, Dir. Hape Kerkeling), the rich and exotic hotel guest Madame Pillard from "So ein Millionär hat's schwer" (1958, Dir. Géza von Cziffra), Frau Küsters from "Mother Küsters' Trip To Heaven" (1975, Dir. Rainer Werner Fassbinder), Emi from "Fear Eats Soul" (1974, Rainer Werner Fassbinder), Mother-in-law from "Fear of Fear" (1975, Rainer Werner Fassbinder), Mechtilde from "Wie einst im Mai" (1961, Dir. Thomas Engel). The sound of Brigitte Mira's voice as Brigitte Mira can also be heard singing a German version of Leonard Cohen's "Bird in a Wire".

Along with the multiple and contradictory voices of Brigitte Mira, a group of seeds are also embedded in the soil whose roots are contradictory. These various seeds don't usually grow together in the same environment or in the same season. The seeds of the plants are chosen based on the characteristics of Brigitte Mira's roles in different films. For example the traditional, snobbish and naive Brigitte Mira as the Queen of England becomes Marigold Tagetes Patula. Brigitte Mira as Käte becomes Tomato and Kohlrabi. Frau Küsters becomes a bunch of Fern; the confide, lovesick and melancholic Emi becomes Nasturium and Brennesel at the same time (two different plants for one character, which are put together to form an analogy for the development of the character Emi throughout the film "Fear Eats Soul").

Some plants are also chosen based on their appearance, such as Fuchsia Boliviana or Albuca Namaquensis, which match the characters Brigitte Mira as Madame Pillard and Mia Pinneberg. Other plants are ecologically defined. How they live, grow and react towards other plants and their environment, such as Gleichenia Japonica (Forked Fern) planted as Brigitte Mira as Mutter Küsters. For some other plants, their culture was of interest: where do they grow and what role do they play in lives of humans? For example, nettles: Emi as Brigitte Mira.

2. NOW

Sculpture Installation

*Stone (58 x 41 x 114 cm), slide projector, 30 dis-positive (loop), text
2018*

Historically, engravings on stones have stated laws, personal data or visualisation of certain events. These are attempts of manifesting time, attempts of institutionalization, such as the Code of Hammurabi in Mesopotamia, gravestones in cemeteries or ancient sites such as Persepolis in ancient Persia. Here, 30 slides project the word 'NOW' on a stone; each for one second, before subsequently projecting the word 'NOW' from another slide for one more second.

3. ARE WE THERE YET? (Citation from the film UCHRONIA)

Video on monitor

7:17 minutes, HD, sound, colour, found stones (variable)

2016

Cast: Elisabeth Helene Simon, Michael Lewitscharoff

Director & Editor: Azin Feizabadi

Director of photography: Carlos Andres Lopez

Music composition: Amen Feizabadi

Kamancheh performance: Saba Alizdaeh

Research: Giorgi Gago Gagoshidze

Produced by Amerikafilm (Maximilian Haslberger)

Wide, close and extreme-close-up shots of graves and graveyards. The sound, musically composed noises of the Persian bow instrument, the Kamancheh. The composition suggests a dialog, the camera a (or multiple) subjective perspective(s) searching for something non-definitive. What is that is searching here, and for whom?

4. CASTING (Citation from the film UCHRONIA)

Video on monitor

2:57 minutes, HD, sound, colour

The main cast of the film UCHRONIA who embody the role of the Dark Matter alien Majnun, are made up of non-actors (people acting in films who have no previous professional acting training). All of the three lead actors have had experience of migration in their actual lives, in different ways. Their real identities, habits, day-to-day lives and biographies in general flowed into to the fictional story of the film.

Over the course of more than a year prior to shooting, I spent a lot of time with my actors on multiple occasions and in diverse contexts, preparing both them and myself for the collaboration on the set. These encounters were known as 'Castings' or 'Acting Workshops', and most of them were recorded and documented for my script writing purposes.

The video work CASTING contains footage from one of the castings/acting workshops with Bashir Abou Ezzah. It is a sketch, a moving-image mood-board to establish the style of the film UCHRONIA, with Bashir embodying the character Majnun.

5. MISSION (IM)POSSIBLE

Site-specific intervention, documentation

In February 2013, during a one-month stay at the art space Beirut in Cairo, I was asked to make a work of print for the 39th Issue of Egypt Independent newspaper as part of Indent Project.

For this project I attempted to travel through time, envisioning the socio-political circumstances of the future for the 30th anniversary of the Egyptian Revolution, in January 2011. I commissioned writer Naira Antoun, one of Egypt Independent's journalists, to re-write a second version of her article "Mission Impossible" (which was to be published in the February 7th 2013 issue), to be set out next to her original article. But the mirrored article was to be written from a futuristic perspective, a projection, 28 years later, as it would appear on 7th February 2041 on the 30th anniversary of the Egyptian Revolution.

6. ARE YOU MY BODY? (Citation from the film UCHRONIA)

Video on projection

7:20 minutes (loop), HD, sound, colour

2018

A sequence which was edited out from the upcoming feature film UCHRONIA projected as a loop on a screen. The scenes depict conflicts which the lead (fictional) character Majnun has faced in order to find Layla in Berlin since arriving on Earth and being incarnated into a human who inhabits the body of the (real) character Vince Tillotson.

* About UCHRONIA:

Fiction feature film (in post-production)

97 minutes

A contemporary interpretation of the ancient Middle Eastern saga Layla & Majnun, UCHRONIA depicts two disembodied Dark Matter aliens travelling from the furthest reaches of the universe to planet 52°N,13°E: Berlin in Germany. Seeking their amorous union, an objective that would cause a cosmic catastrophe on their home planet, Earth enables the strangers to incarnate into human bodies and become matter, dangling the promise of finally realizing their love. But the bodies they have chosen are freighted with their own physical, social, and philosophical baggage, entangling Layla & Majnun in a series of terrestrial problems they struggle to understand.

Main Cast: Michael Lewitscharoff, Elisabeth Helene Simon, Bashier Abou-Essah, Lina Erdogan, Vince Tillotson, Ignazio Caporrimo et al.

Narrator: Jasmin Tabatabai

Writer & Director: Azin Feizabadi

Cinematographer: Carlos Andrés López & Carlos Vasquez

Gaffer: Catalina Fernández

Music: Amen Feizabadi

Kamancheh Performance: Saba Alizadeh

Production Design: Merle Vorwald

Editor: Stephan Bechinger, Mohammad Abdel Gawad & Azin Feizabadi

Make-Up Artist: Nuria De Lario

Sound: Jaime Guijarro Bustamante, Kai Ziarkowski & Simon Konrad

Sound Design: Jaime Guijarro Bustamante

Research & Director Assistant: Giorgi Gago Gagoshidze

Production Management: Viktoria Stolpe & Caroline Kirberg

Producer: Maximilian Haslberger, [Amerikafilm](#)

Work description by Azin Feizabadi