



### Die KünstlerInnen:

Mandana Moghaddam (IR)



Chelgis III, 2006  
Stills from video installation

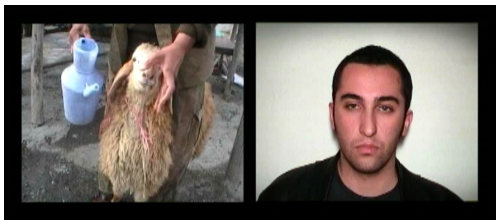
“The conception of this piece stems from my lived experience as a woman in the 21 century. The work is freely inspired by an ancient Iranian popular tale, Chelgis (literally; the girl with forty braids) who is held in captivity by a demon in a beautiful garden. The demon is never seen or heard by the girl. The demon has deprived the garden from the water and every body suffers. He is invulnerable. He can be destroyed only if one could find and break its “bottle of life”, it’s secret and magic source of life power. Chelgis is the name of a series of four installation pieces. The present work is Chelgis III in the series.”

Barbad Golschiri (IR)



„Shoora Fugue“, 2007  
still from video

Behrang Samadzadegan (IR)



“I want to live if you let me to”, 2007

“This video draws a critical point of view about the different positions of power and life under their domination.

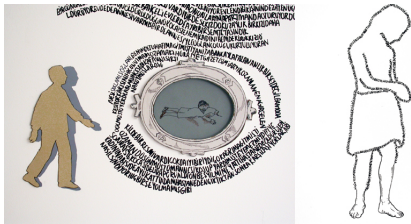
The region where I live in – the Middle East - is the territory of several sorts of power that make bounds around the people of a region or give them away. Military power, religious power and the power of tradition are some parts of power which exist in this region.”

Behrang Samadzadegan

Elmaz Denis (TR)



“Romania”, 2006  
still from the video, 14 min  
Gökçe Suvari (TR)



For “the story of the girl lost under the table”, my very first aim was to recreate a family tree or family history through personal stories of the family members. In a way it was an attempt to track down the close history through personal depictions. But like any historical narrative, personal retelling of the past events involves a lot of interpretations of the facts. And also this is the way that the national, traditional or historical narratives come into being. It is the oral practice of story telling, retelling the events and affairs with an addition of personal gaze and sometimes making it even imaginatively epic.

I used this oral practice in order to reconstitute a family history, and gather a lot of memoirs by interviewing the elders in family and used my personal depictions from them. As a result the work consists of several stories some are real and some are retold as a fairy-tale.  
Gökçe Suvari

Bengü Karaduman (TR)



**Mirror Well**  
video installation

„Bilder, Gerüche und Geräusche, die Teile des Alltags sind und der Routine gehören. Sie setzen sich jeden Tag als Collage erneut zusammen.

Die Bilder stehen nicht für den Blick von außen, der sich mit ökonomischen und politischen Problemen eines Ortes auseinandersetzt. Sie zeigen es als eine Möglichkeit der Wechselbeziehungen.

Mirror Well ist eine Arbeit, über die Umgebung in der ich mich befinde.“

Bengü Karaduman

