

Sina Seifee
selected works





***The Nature of Things* (2013)**

Light intervention, in collaboration with Elisa Balmaceda in the wasteland near Freies Kunst Territorium (FKT). Six LED Spotlights, electricity, and a found artificial hill (aprox. 10 m. high and 20 m. diameter). Bochum, Germany, 2013.

Conceived for the exhibition *Searching for the white cube*.

The nature of Things seeks to confront the industrial, urban, historical and natural phenomena that constitute this wasteland and its area in particular (Bochum and the Ruhr), using as a minimal gesture architectural lighting to lit a hill that is located in the middle of this empty lot. The green hill, covered with trees and bushes looks natural at first sight, but once getting closer one realizes it is in fact originated from the remains of the industrial ruins and waste material left by the steel industry that used to be installed there. As time passed by this hill has been wildly taken by nature, just like the whole 20 hectares that conform this nowadays-empty lot.

A DMX mixer controls the LED lights and animates their color over an almost unnoticeable duration of 20 minutes. The gesture of lighting this post-industrial-ruin-hill, thus making it glow at night like a beacon and encountering it in a walk-around and a path, aside from its historical origins, touches the perceptual, spacial and pictural aspects of light and land.



The Nature of Things



The Nature of Things, photo from the installation of documents and sketches, in one of the rooms in FKT.



The Nature of Things, Photo series showing the change of color over duration of 20 minutes.

***amazon talk* (2014)**

Video performance talk in English (video projection on canvas, duration: 25 min.)

Presented at the exhibition FULL SATURATION in München 2014

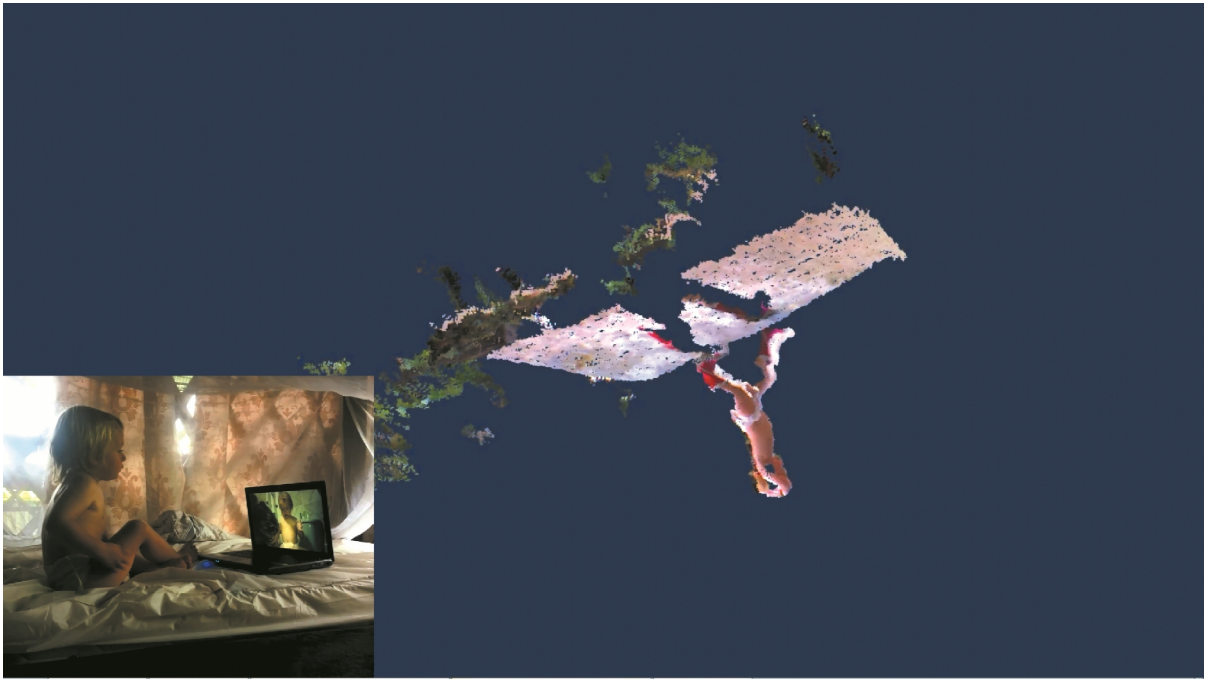
amazon talk is a speech about child, technology and undaunted earthly territories. It engages itself with what is being-raised-by other species, going out with technologies that are not entirely themselves and inspecting the powers of artificial bodies and things that happen in nonhuman interfaces. The talk is a try to read the accumulated materials and body-thought-processes from a journey with Karin Demuth and her 3 years old child Hanno Demuth in 2013 at the Amazon region in Colombia.

The Amazonas forest was a battlefield of interfaces, chemical receptors, and immunity systems, our bodies under attack and our skin constantly penetrated by the tongue of other beings of the forest. I can call it in a masochistic moment, being addressed by the animal, in an immediate sense. From playing chess with computer to walking with children in the wild, was a long walk for me. I was there, to be curious and to be committed, to be able to spot what arrest curiosity, to be attentive before what I do not know. Traveling with Hanno was for me precisely the heart of 'thinking' and that which is called philosophy. Animal and child both has been the subject of study under harsh categorization and reductionist projects. Child is one of those beautiful ungraspable alterities that is out of the reach of any understanding, a kind of existence that refuses to be conceptualized by any means.

The capture of the environment in 3D, while I was on my feet, resembles a play with particular notion of fieldwork, the significance and issues of travel and practice in knowledge-making disciplines. The glitchy image of the device that I used for recording did not work as a tool for gaining knowledge. For science, going out in the field, and later its fabrication and visualization are crucial for the representation of its meaning and identity. In my Speech act, I have tried to read these epistemological dimensions, of my own foreign body in the 'field' along with the dismantling of such power relations between alien bodies of humans, insects, and visualization. My image was not the lonely masculine traveler; I was there in the mode of family, a kind that represents a sociality and a rejection of the isolated being, a family that includes accidental children and unplanned parenting based on affinity and not blood.



amazon talk at FULL SATURATION, München 2014.



amazon talk, stills from the video.

Artist's Book (2013)

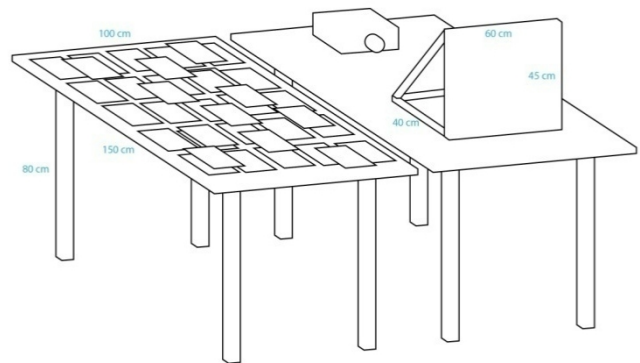
Installation, A5 digital print, paper on table (size: 100 × 150 × 80 cm.), projector, digital video (20 min. 50 sec. looped, without sound).

Conceived for the exhibition *ARTISTS' BOOK: BOOK AS BOOK/ A Look at the Works of Artists' Books*, Mahe Mehr Gallery, May 2013 Tehran.

Exhibited at 'Double Feature_Artist Talk mit: Sina Seifée & Spezialgast', GOLD + BETON, Köln, Germany, 2013.

On one table, series of images of algorithmic 3D generated geometric objects printed on paper. On the other table, a video projector and its canvas as a closed projection apparatus are installed. The video shows a process of shaping and mixing a play-dough in discreet stages, with the hands that forms it being edited out from the video.

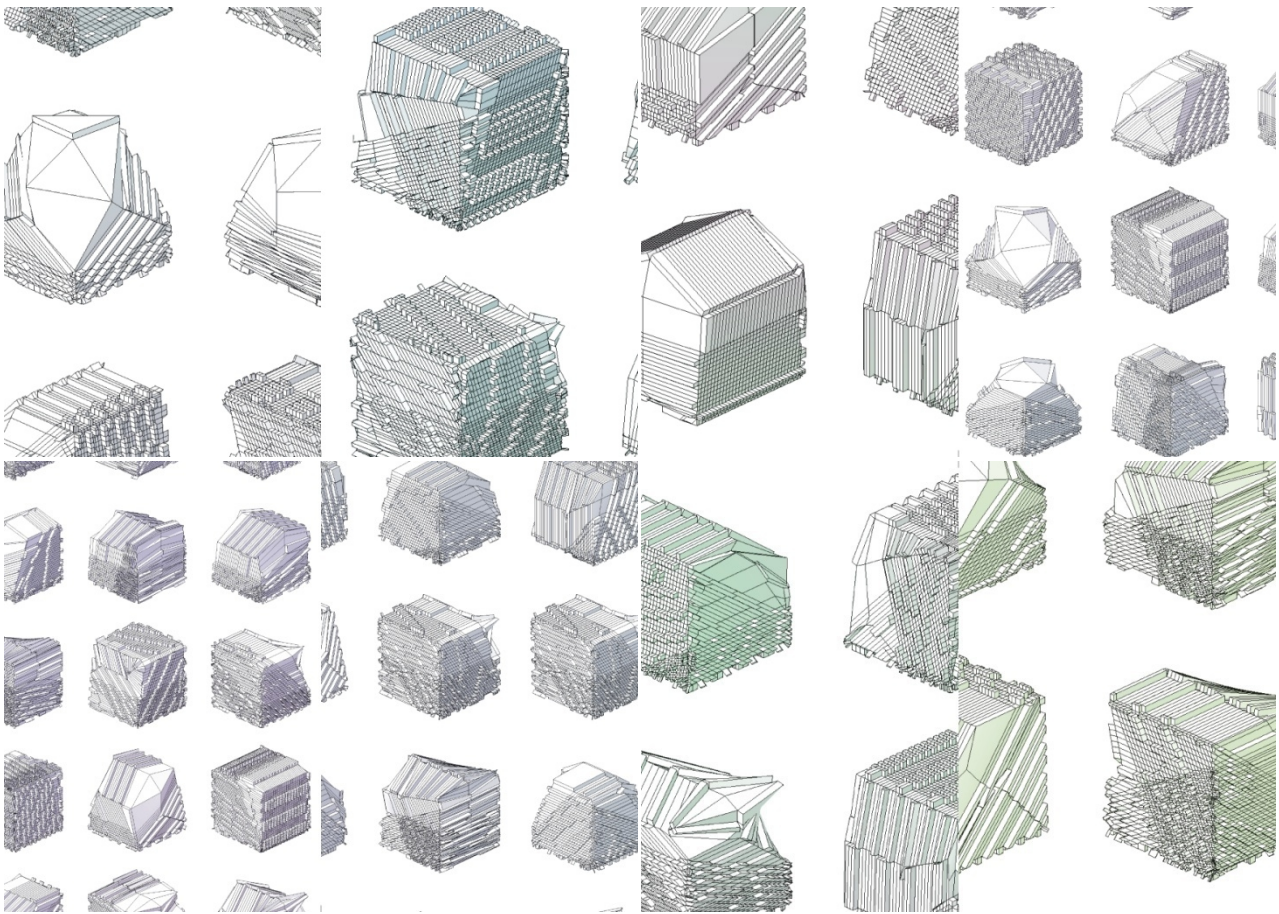
With *Artist's Book*, I was trying to move away from procedures that seek to mystify the artist's hand-that-creates-art. This project tries to steal the idea of book and use it to bring the idea of virtual model into the physical. A non-figurative model is to approximate something that is not thinkable as a real object. It attempts to simulate its semi-fictional referent, and it is in its failure to do so that it allows the imaginary to happen. Model has an incomplete objecthood and so it exists merely as desire and motivation, for an imaginative future.



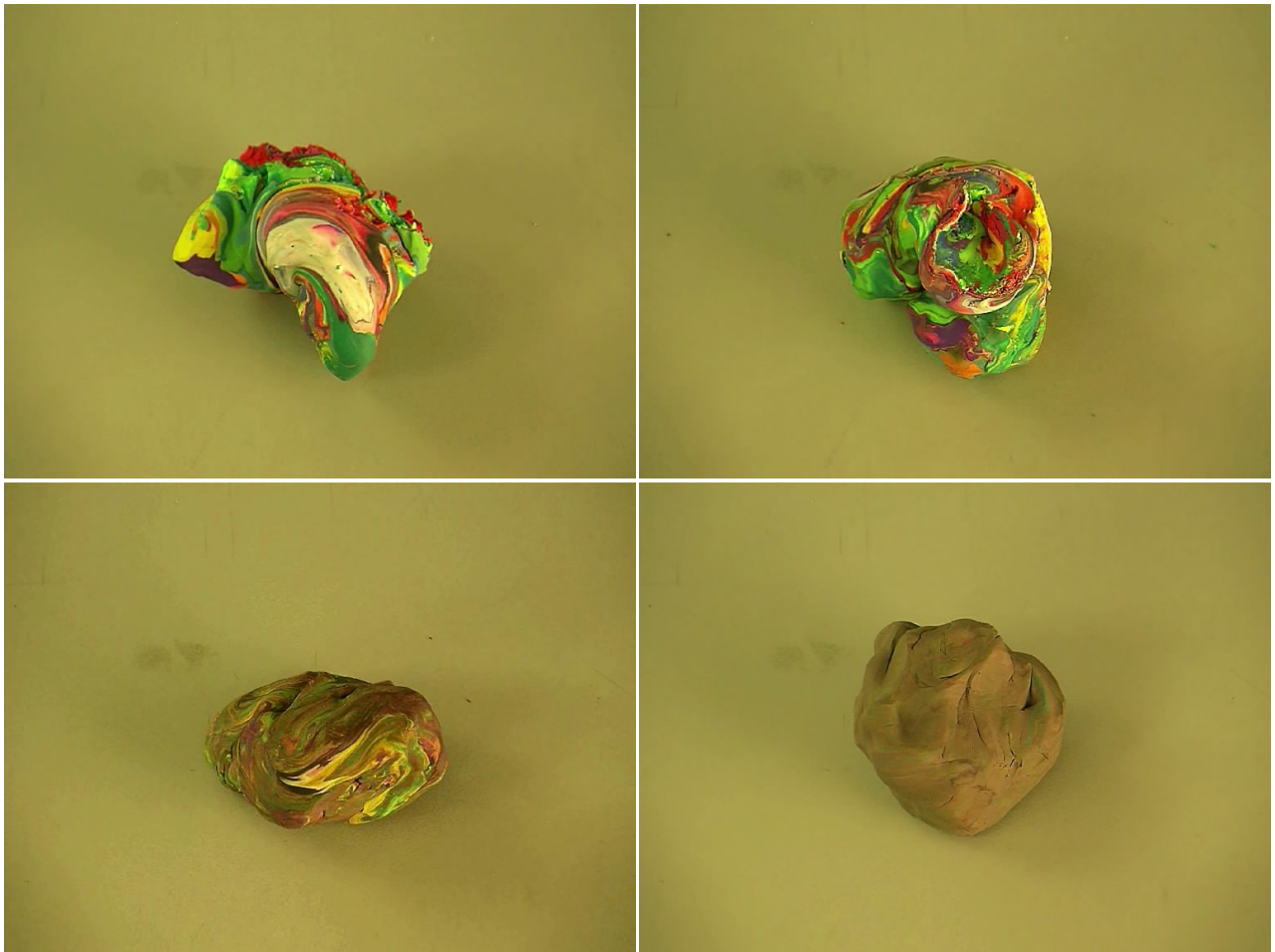
Artist's Book (photo by Vera Drebusch, Köln).



Artist's Book (photo by Foad Farahani, Tehran).



Artist's Book, sample of images from the installation on the table.



Artist's Book, Still images from the video.

Ever since I was a child I have been fascinated by the traditional understanding of the mind. What starts out as vision soon becomes corroded into a carnival of uselessness, leaving only a sense of failing and the possibility of a new statement. My work explores the relationship between the body and emotional memories. With influences as diverse as Caravaggio and John Cage, new variations are distilled from both mundane and transcendental meanings. Ever since I was a student I have been fascinated by the ephemeral nature of the mind. What starts out as undefined soon becomes debased into a hegemony of temptation, leaving only a sense of chaos and the chance of a new order. As shifting derivatives become undefined through frantic and personal practice, the viewer is left with a statement of the darkness of our culture.

My work explores the relationship between Pre-raphaelite tenets and unwanted gifts. With influences as diverse as Blake and Joni Mitchell, new combinations are manufactured from both traditional and modern narratives. Ever since I was a postgraduate I have been fascinated by the unrelenting divergence of the zeitgeist. What starts out as triumph soon becomes finessed into a manifesto of lust, leaving only a sense of chaos and the dawn of a new reality. As temporal forms become distorted through undefined and diverse practice, the viewer is left with a statement of the limits of our condition.

My film explores the relationship between Bauhausian sensibilities and recycling culture. With influences as diverse as Kafka and Francis Bacon, new synergies are distilled from both opaque and transparent layers. Ever since I was a postgraduate I have been interested by the ephemeral nature of the iterative functions. What starts out as hope soon becomes finessed into a tragedy of fragmented contradictions, leaving only a sense of failing and the chance of a new order. As undefined replicas become transformed through studious and performative practice, the viewer is left with a new agenda of the darkness of our era.

My work explores the relationship between acquired synesthesia and console-cowboy. With influences as diverse as Derrida and Frida Kahlo, fuzzy optimization are synthesised from both opaque and transparent discourses. Ever since I was a normal teenager I have been fascinated by the unrelenting divergence of standardized meanings. What starts out as triumph soon becomes finessed into a manifesto of greed, leaving only a sense of decadence and the prospect of a new average. As shifting phenomena become frozen through frantic and diverse practice, the viewer is left with a sarcastic summary of the corners of our present world.

My writing explores the relationship between postmodern multimedia experience and vegetarian ethics. With influences as diverse as Buckminster Fuller and Roy Lichtenstein, new synergies are generated from both constructed and discovered structures. Ever since I started doing witchcraft I have been fascinated by the essential unreality of my so called forefathers. What starts out as undefined soon becomes corroded into a dialectic of distress, leaving only a sense of obsolete virtuality and the dawn of a frightening new beginning. As wavering derivatives become distorted through diligent and academic practice, the viewer is left with an insight into the horizon of our hereafter social construct.

My work explores the relationship between consumerist fetishism and skateboard ethics. With influences as diverse as Machiavelli and L Ron Hubbard, new synergies are manufactured from both mundane and transcendental textures. Ever since I was dishonest to my higher education I have been excited by the relativity of the standards of borderline aesthetics. What starts out as beautiful soon becomes corrupted into a cacophony of insane howlings, leaving only a sense of decadence and the possibility of an evil mathematics. As wavering replicas become clarified through studious and personal practice, the viewer is left with a new agenda of the darkness of our technological pose.

My sculpture explores the relationship between new individual fundamentalism and afternoons of midlife subculture. With influences as diverse as Munch and Mark Smith, new variations are extracted from both opaque and transparent commercial dialogues. Ever since I was a child I have been entranced by the representative nature of the universe. What starts out as triumph soon becomes manipulated into a carnival of defeat, leaving only an elaborate sense of undefined and the dawn of a new undefined. As spatial phenomena become transformed through frantic and undefined practice, the viewer is left with an orchestral summary of our future's peaceful ambiguity.

My work explores the abstract relationships between counter-terrorism and hypermasculine cyborgs. With influences as diverse as Wittgenstein and Miles Davis, new synergies are crafted from both simple and complex narratives. Ever since I was a diagonal wreck I have been fascinated by the traditional understanding of the moment. What starts out as hope soon becomes debased into a hegemony of emotional influences, leaving only a sense of decadence and the chance of a new logic. As undefined replicas become frozen through undefined and academic practice, the viewer is left with a new emergency of the limits of our erotic condition. With influences as diverse as Nietzsche and lesbian science fiction, new synergies are manufactured from both opaque and transparent colors. Ever since I was born I have been fascinated by the essential unreality of miscellaneous movements of both marine invertebrates and hacker society. What starts out as euphony soon becomes exhausted into a cacophony, leaving only a sense of nihilism and the inescapability of a new kind of geometry. As unified replicas become distorted through the fragmented vocabulary of glitch scenery, the viewer is left with a glimpse of the corners of our psychological intercourse.

My work explores the relationship between the tyranny of ageing and cheerleader athletics. With influences as diverse as Rousseau and John Lennon, humorous variations are crafted from both stop-frame motion-graphics and generative close-up zooming. Ever since I had been a liquid pinwheel have been fascinated by the automated nuances of pixels in neo-fascist patterns. What starts out as hope soon becomes manipulated into an established dark illusion, leaving only a sense of failing and the dawn of a new dasein. As shifting forms become transformed through advanced dance formations and nonlinear techniques, the viewer is left with an insight into the meditative environments of our vortex-like infective corporations. {...}

Postgraduate Harmonies, Excerpt from the text.

***Postgraduate Harmonies* (2012)**

Performance video lecture (digital video on projection, duration of the video: 14 min. 34 sec. looped, without sound, programmed and rendered in Side Effects Houdini 3D software), duration of the performance: approx. 30 min.

Performed at *C60 Collaboratorium*, Bochum, Germany, 2013.

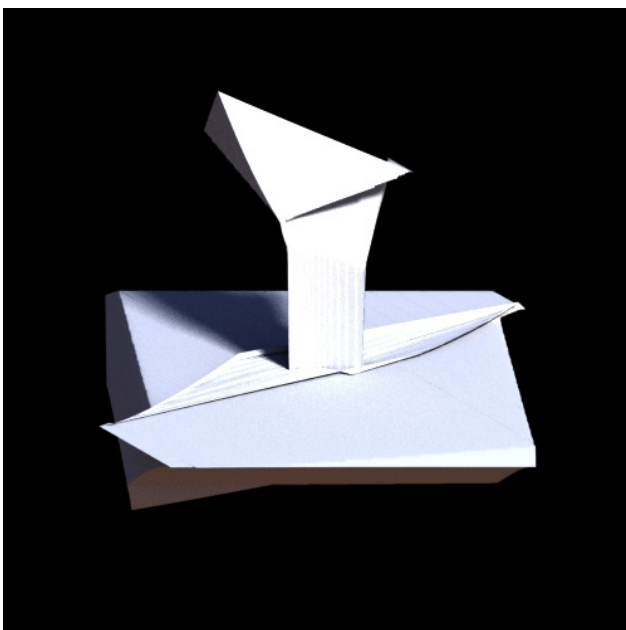
Video installation performance talk at *Double Feature_Artist Talk mit: Sina Seiffee & Spezialgast*, GOLD + BETON, Köln, Germany, 2013.

As a cold virtual abstract structure is endlessly being generated on the screen behind, I read out an algorithmic generated text in microphone. The text supposedly addresses me as an artist, child, teenager, abstract entity etc. and lists what have ever influenced my 'self' with a stack of completely randomized references in the history of art. The monotone delivery, mechanical automated structure, and over-usage of the name of artists and writers overlay the process of the video.

As someone who has always been obsessed with the image, with *Postgraduate Harmonies*, I trespassed that which defined for me the image-object. I tested out what presence and performance could do to writing and technology, and how they could perform one another. The work is almost all automated utterance and I play solely the agent of the machine. I would say that I have clicked the export bottom, because I was possessed by it and now I serve the results, re-circuiting that which speaks through me. It seems as if what is being said is meant, while the source of the meaning remains unknown and untraceable.



Postgraduate Harmonies
(Bochum, photo by Damien Weber).



Still images from the video.



Video installation performance talk at *Double Feature_Artist Talk mit: Sina Seiffee & Spezialgast*, GOLD + BETON, Köln



Artist Talk at GOLD + BETON (photo by Meryem Erkus)

Vagabond (2010)

Video (one channel video projection on wall, duration: 19 min., with sound), filmed and edited in Tehran 2010.

Screened at KHM Rundgang, Kunsthochschule für Medien Köln, Germany, 2012

In *Vagabond*, I stretch a trivial editing technique, fade-in/fade-out, into the whole body of the video. The video starts with prolonged simple tunes and fades to silence until the end, during which the picture starts to appear as slowly as possible. What we see at the end is the passage of unrecognizable moving images. As opposed to the dramaturgy of cut in the case of film industry and the culture of televised narrations where time and timing is a matter of design, aimed to seize and arrest the attention of the audience; I was hoping that this video would give the viewer time to enjoy and meditate on a fade.



Vagabond, Still images from the video.

New Number (2013)

Performance lecture, duration: aprox. 20 min. Köln, Germany, 2013.

Conceived for the opening of the exhibition *Neue Nummer*, Raum für alle I ganz schön Kalk.

Performed at *Rear Garden*, KHM Rundgang, Köln, Germany, 2013.

New Number is a lecture about stress and mathematics (*independence proofs, naive set theories, generalized continuum hypothesis, solving zeta function, primes of bad reduction, hyper primitives and real and imaginary sets*). It starts with what-is-repetition, addressing the anxieties and concerns of young artists/students, mixes it with philosophy of mathematics, and goes on by readings with psychoanalysis. The performance ends with an endeavor to prove a historical mathematical conjecture in silence. The try fails of course, but is definitely productive. The failure to solve the difficult problem is evident for me as it is difficult, but still is not completely impossible. I have studied applied math and with this performance, I tried to bring my own unfinished business with 'understanding of mathematics' to the table, the modern science, and the relationship between mathematical reality and social reality. It is a gesture to bring the computational into my stuttering tongue in this digital age; a humorous critique on efficiency, rigor, communication -design, and the-mathematical.



New Number (photo by Carolina Arciniegas).



(↑) *New Number 2* at *Rear Garden*, performed at KHM Rundgang 2013, Kunsthochschule für Medien Köln (photo by Lu Ping).

Rear Garden was a full day program for performance at the blossoming backyard of KHM, July 2013. The project was conceived and organized by Aino Korvensyrjä, Marat Beltser, and Sina Seifée.

Program included: *Hummus breakfast*, *Zurich artist insurance*, *Avant Garden group* (poststructuralist Kindergarten practices and face painting), *live Virtual University courses*, *revelations on Web Love*, *new trends in fake sentimental education*, *selfdesign at job-seeking* (warning examples), *pure mathematics for dummies* (naïve set theories, hyper primitives etc).

Artists involved: Marat Beltser, Lisa Bensel, Aino Korvensyrjä, Sina Seifée, Katia Sepúlveda & Sayak Valencia, Mi You.

Rear Garden

***Garden's Mirror* (2013)**

Installation, on the roof of KHM atelier2 (Filzengraben 2a). Two oval mirrors, construction made of wood, size: aprox. 2 x 2 x 3 m. Kunsthochschule für Medien Köln, Germany, 2013.

The only organic vegetation in KHM campus' main courtyard --where the students mostly gather and socialize-- is on the rooftop of one the buildings. This wild plantation is beautiful, invisible, and inaccessible. I installed two oval mirrors on the roof, facing down, to reflect the 'garden' up for the people down there. At the first encounter, the mirrors themselves are also almost hidden and need to be recognized. The garden on the roof is a fast changing ecosystem and reflects a natural process, yet in my view, its --reflected-- image remains an alien simulation in the school for media arts.



View of the rooftop with the plants before installing the mirrors.



Garden's Mirror

***Sketch for a modular Construction with a cellular Automaton* (2011)**

Sculpture, made of cardboard and laser cut (each model aprox. 40 x 30 x 40 cm).

Exhibited at *Museum für Angewandte Kunst Köln*, Germany, 2011.

The mathematical framework of 'Cellular automaton' (discovered in 1940s) is a generative modular system suited for drawing in discrete spaces. It is an example of evolutionary computation, where through iterations within a rigorous system, simple rules and conditions can result into immense complexities and irregular behaviors. By programming inside a framework of a 3D application and letting the computer to generate the space, I was able to look into the mathematics, move around in the computational universe, and discover unexpected and new structures. The initial exploration was written in 3D application, and later were exported, cut with laser, and constructed together.

My interest with form, in this project has been moving from modeling, frameworking, and building, to projecting. As I put the printed model in front of the city and looked at it, I discovered the formal relationships and negotiations that were at play between the structure of the model and my urban surroundings. The landscape of Cologne with its urban character, housing, and architectural elements such as windows, ceilings, and proportions, in a backdrop of formal patterns felt as if it projects into the generic design of the model and becomes visible and touchable in the foreground, close to the fingers. Suddenly a mind experiment conducted in an abstract virtual space made itself related to the city that I was sitting in. It took a while later to recognize what I was doing was in one level to bring the overall intangible scale and maddening complexity of the city to something that I can touch and change in a concise and logical semiotics.

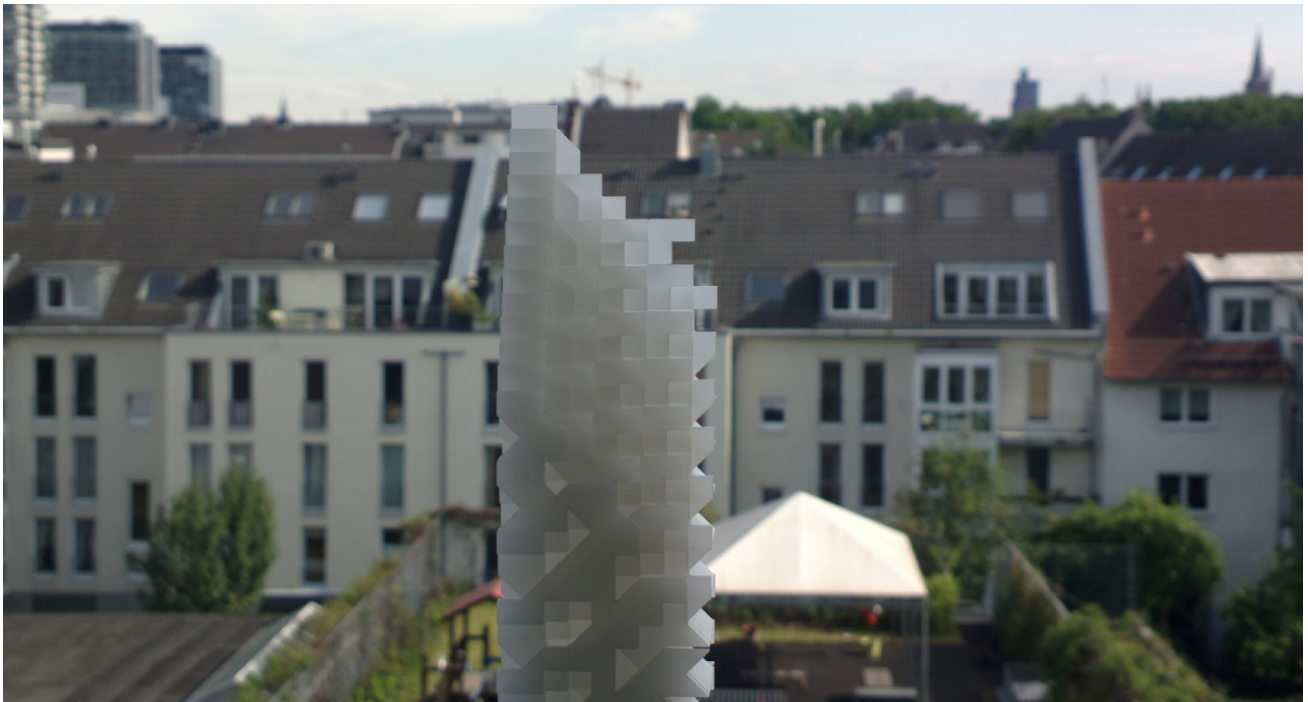
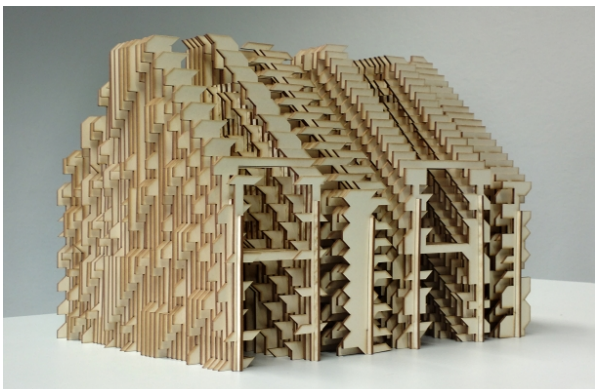
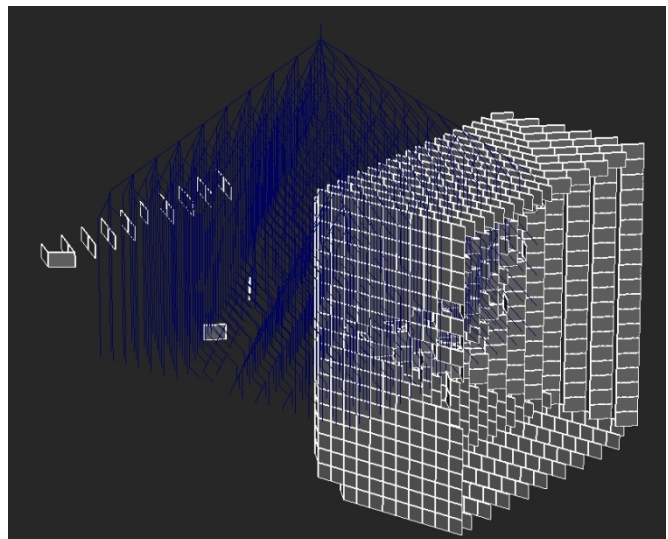
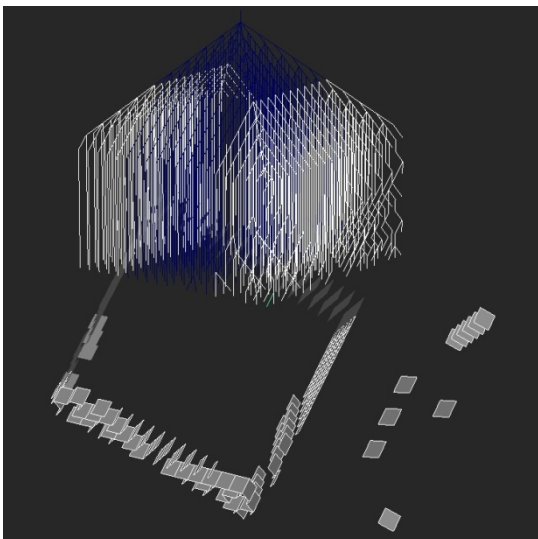
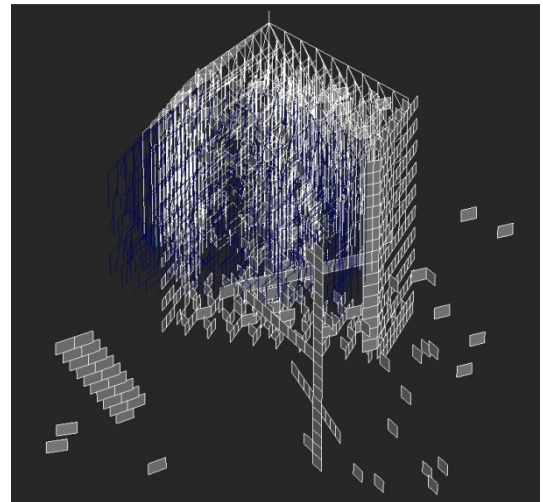
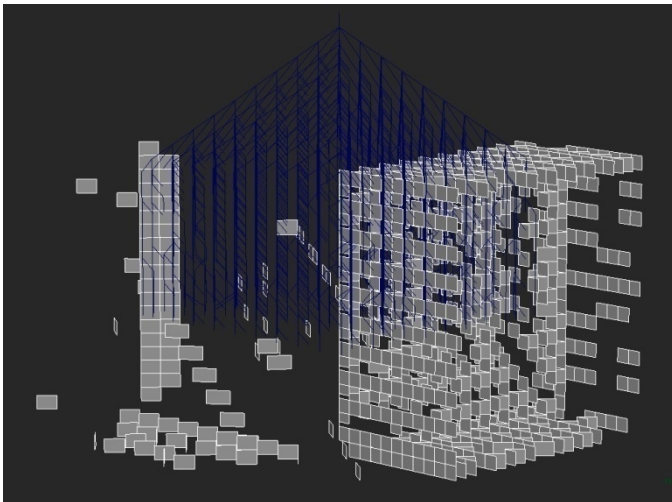
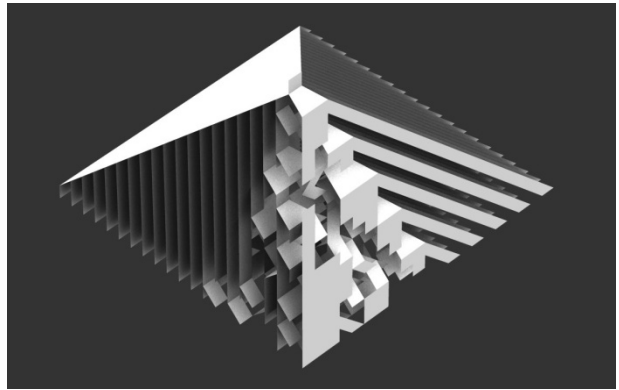
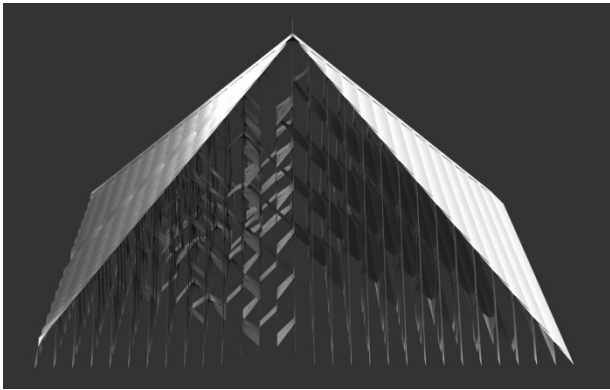
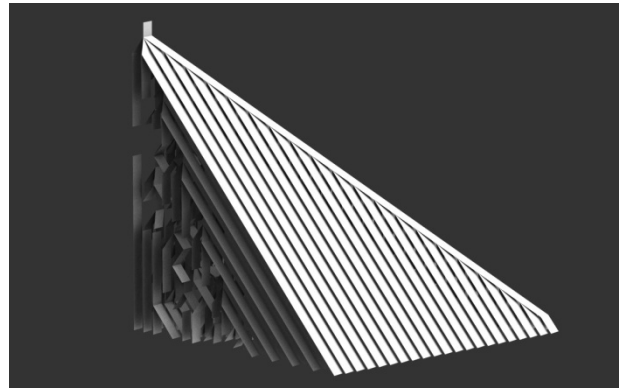
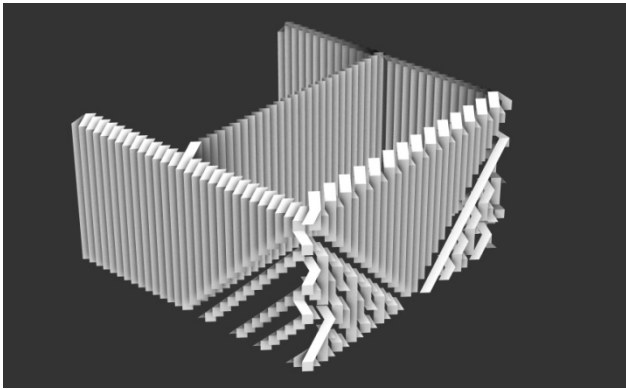


Photo of one of the printed model photographed with the city in the background from the window of the atelier where I initially spend my time and worked on the project.



Hanno's fingers playing with one of the models.



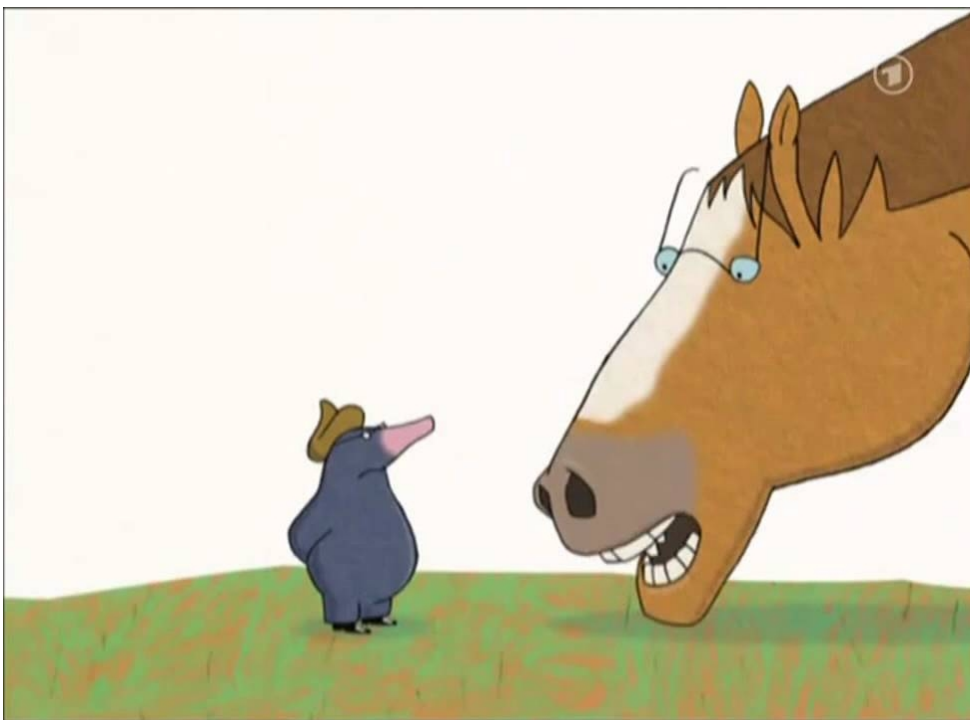
Sketch for a modular Construction with a cellular Automaton, images from the study in modeling.

***Vom kleinen Maulwurf, der wissen wollte, wer ihm auf den Kopf gemacht hat* (2013)**

Performance lecture, in English with video projection (video in German, source: YouTube, 4 min. 14 sec.). Duration of the performance: aprox. 30 min. Story and illustration from the online animation and children book originally by Werner Holzwarth und Wolf Erlbruch, first published by Peter Hammer Verlag 1989.

Performed at *FACTORY*, köln, Germany, October 2013.

The performance is a talk about an illustrated short children story, where I follow a series of deconstructive readings of the story. The Maulwurf in the story answers the call of a random occurrence of shit on his head. As we go with him through the check-ups of all the animals' anuses, ass-to-ass, we are demonstrated by unique transmission, utterance, text or work of each animal. The ass in the story is the channel of productive energy; it has always been also the space of pleasure and rape. This channel can be jammed or raped by pedagogy, works of others, parasite, noise, or superego's institution. The story is about revengeful projects, cognitive capacity of not knowing, over-dosing, and more. The story and its pervert reading open up an interdisciplinary thinking on cultural, literary, and political aspects of 'taking action', and I believe is aimed at people who work with their creativity.



Vom kleinen Maulwurf, der wissen wollte, wer ihm auf den Kopf gemacht hat,
Still image from the video.

An Intro to Islam (2014)

Performance lecture, in English.

Performed at Biozentrum Köln, Germany, October 2013.

It is a brief history of Islam, but is also about the story of voice, the way I was educated in Iran. In the talk, I am forgetting something that I try to recall, but by remembering, I am also performing forgetting it. There is an issue of a split, which is at work in the conciseness, and tries to catch up to a contemporary image of science and art, but it fails to reach a therapeutic whole. There are themes of illustration and influence, issue of domain and selection, which I raise by the juxtaposition of architecture, history, and culture. The words such as survival machine, group selection, and qualities of being copied, pass to the history of the selfish gene that I am tracing down in my consciousness.

The immediacy of such talking in this age where there are active religious wars at large as I speak is evident for me. What is the story or history of talking in Islam? Lecture is the heart of Muslim community and public praxis; and I am unsure, if what Islam needs, is another lecture or proposal from me, if it is not listening. Islam exasperates and never listens, a religion so much coupled with human voice. I am not good at talking, and such activity is masochistic of me and brings trauma upon my memory and body. Yet I am there, sitting or standing, singing and talking about those things in awareness. I am assuming my audience is in peace, who also assumes freedom, invention, and boldness.



An Intro to Islam, performed at the Lab in Biozentrum Köln (photo by Elisa Balmaceda).



An Intro to Islam, invitation poster for the performance.