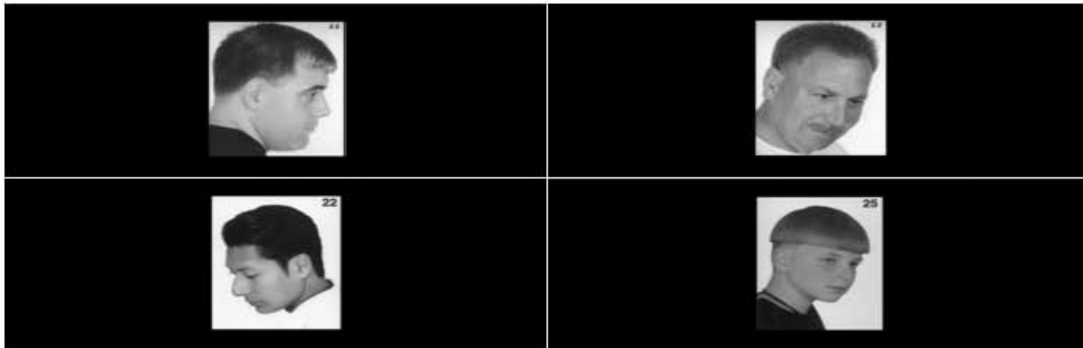




Project Space: Uri Aran

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This week's Project Space artist, Uri Aran, is based in New York and works with [video](#), sculpture and drawing – but you wouldn't know it from his cryptic [website](#), which contains nothing but an image (a video still?) of someone hugging a dog. His video/slideshow *Pole Vault* is equally mysterious, containing hidden charms...

artreview.com: Can you talk about your website? It's cryptic quality seems to be a good window into your work.

Uri Aran: The image on there is a frame from an untitled video that was shown at [Rivington Arms](#) gallery last month.

I liked the idea of having one image as a web site. It's a combination of clumsiness and lightness. I feel that it's nice to plant a small still dot in a dynamic mazed web. At one point I thought about changing the image, but since I cant remember how, I will stay with this for now.

.com: Your new work *Pole Vault* for the Project Space seems to be overlaying two totally different typologies: images generic men's haircuts and someone listing Olympic sports (except for tiddlywinks). It's nearly impossible to draw a connection between the two typologies, but it becomes like a test in the power of suggestion...

UA: From an early age, both haircuts and sports are presented to us in terms of cultural tastes and norms. Both become linked with a feeling of belonging, individuality, achievement and fulfillment of Desires. As such, I see them both as sad reflections of each other.

.com: Your images look like they came from a google image search, which seems to be a new palette for artists to work from. Darren Bader, a previous Project Space artist, passed on the baton to you. Is it fair to say you share with him an interest in presenting deracinated imagery?

UA: Marking a point in arbitrariness becomes symbolic. Once something becomes a symbol, it is not as arbitrary anymore. I think both Darren and I use starting points that exploit ideas of "genre".

In this case the choice of images also derive from my interest in the idea of a "poster". (The images are taken from hair cut posters that I have ordered.) A poster presents, and offers a dual meaning of flatness.

.com: Is the voice at the beginning saying "What's the image gonna be?" key?

UA: I think it functions as a formal element that contributes to the dynamics and anticipation of a time based work. It is also presented as a naive question, which I believe works in an emotional level.

.com: Can you talk about your choice of music? It's quite creepy, with the death knells, and feels quite Lynchian, especially when the volume increases at the end. It's like we're reaching some horrific conclusion... Are those death knells in the background? For whom does the bell toll?

UA: As with the images, I often layer different tracks together. In this case I used *Moon River*, sung by jazz singer Julia Gottlieb, and layered different bells on top. I am very much interested in the ideas of pathos, and the abject.

I use culturally charged music genres or sounds to explore both belief and doubt – belief in sentiment and experience but doubt about the purposes for which they are deployed. The bells toll for the viewer. I am certainly not the first to take advantage of their cruel and glorious association with the metaphysical. I use the bells as a quotation from a 'genre', thus, the mood and atmosphere become subject matter. Things are transparently orchestrated, like in a school play.

Uri Aran is currently in a group exhibition at [Rental](#) gallery on the Lower East Side.