

A woman in a black dress stands in the foreground, looking towards a large, modern building with curved, white concrete structures. The building features a grid of square panels on its upper levels and a prominent, sweeping, curved facade. The scene is set against a clear blue sky.

*Shirin*  
THROUGH THE EYES OF  
NESHAT



Shirin  
THROUGH THE EYES OF  
NESHAT

RON BROWNSON

## ACKNOWLEDGMENTS

I deeply appreciate Shirin Neshat's close support in the preparation of the first exhibition of her art in New Zealand.

Maxime Falkenstein and his colleagues at the Barbara Gladstone Gallery, New York have been very helpful in all aspects of this exhibition's development.

I am grateful to my colleagues at the Auckland Art Gallery Toi o Tāmaki for their support.

**RON BROWNSON**  
**SENIOR CURATOR**  
**NEW ZEALAND AND PACIFIC ART**  
**AUCKLAND ART GALLERY TOI O TĀMAKI**

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All works of art are exhibited courtesy of  
Shirin Neshat and the Barbara Gladstone  
Gallery, New York.

Cover: SOLILOQUY SERIES (detail) 2000

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AIRLINES** 



## FOREWORD

CHRIS SAINES

DIRECTOR

AUCKLAND ART GALLERY TOI O TĀMAKI

THROUGH THE EYES OF SHIRIN NESHAT is a compelling account of the work of one of the world's foremost contemporary artists, Iranian born Shirin Neshat. It profiles her considerable achievement across the media of film, video and photography. While she has lived in the United States since 1974, in the last decade Shirin Neshat has emerged as one of the most powerful and incisive image-makers of our time.

Much of her work has focussed on the idea of cultural displacement and exile; the emotional and psychological space inhabited by diasporas the world over. She often sees this concern through the filter of cultural history, and as often reflects on the ideology of the Islamic world and the nature of gender within it. An artist who is both Iranian and American, she works in the space between artistic and cultural traditions.

We are very grateful to Shirin Neshat for allowing her work to be presented at the Auckland Art Gallery Toi o Tāmaki. This exhibition is shown courtesy of both the

artist and the Barbara Gladstone Gallery, New York. I wish to particularly thank Maxime Falkenstein and his colleagues at the Barbara Gladstone Gallery for their unfailing support and generosity toward us.

We are grateful as well to Singapore Airlines for their major sponsorship and for the support that Interface New Zealand, Aalto Colour and Montana Wines have also given to this project.



## MY HEART IS EAST AND WEST

RON BROWNSON

I BELIEVE THE BEST ART IS WHAT GOES BEYOND A PARTICULAR TIME AND PERIOD, GOVERNMENT AND SITUATIONS. I THINK A HUNDRED YEARS FROM NOW ART SHOULD STILL HAVE THIS POETRY. WHEN YOU BEGIN TO BE VERY POINTED AT A PARTICULAR ISSUE OF THE TIME, YOU ARE ALWAYS RISKING SOMETHING THAT COULD ONLY HAVE RELEVANCE FOR THE MOMENT AND NOT FOR ALL TIME.<sup>1</sup>

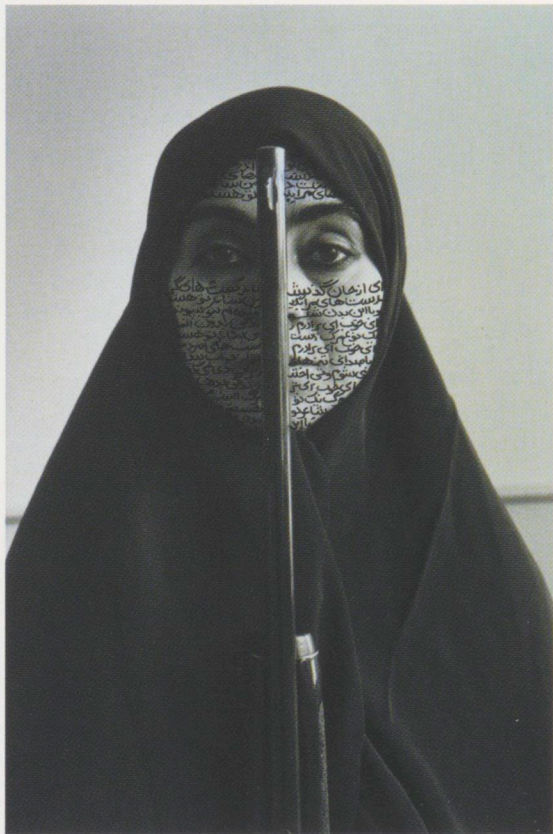
During 1991, George Washington University hosted the first international conference to focus on the lives of women in post-revolutionary Iran. Robin Morgan, in her foreword to the conference's papers, acknowledged that 'among women in the Muslim world, the women of Iran are of particular importance.' While recognising that Iranian women are searching 'for a self-defined reality', Morgan keenly added - 'I call this a true voice of feminism.'<sup>2</sup>

Shirin Neshat's art is impassioned by her visionary feminism. Hers is not an art of political activism that seeks to promote religious propaganda. Instead, she addresses tougher questions about personal revelation and cultural transformation. Her images invoke sensations of intense emotional strength that flourishes through struggle. Neshat's photographs and videos go far beyond the surface of beauty into the real appearance of what is inspirational within human character.

When Shirin Neshat travelled from Iran to America during 1974, it was to undertake further education. She did not envisage that she would one day not be able to go home. For, in 1979, while she was studying art in Berkeley, the Ayatollah Ruhollah Khomeini returned to Tehran from his exile in Paris. She immediately found that she had become an expatriate artist, in self-exile from Iran. Neshat became a trans-cultural artist, making her work both as an Iranian artist and as an American artist.

Neshat deals with contemporary issues faced by humanity not as a series of visual tableaux but as a sequence of images evoking poetic narratives. In the history of Persia (renamed Iran in 1935), lessons were frequently shared through story-telling. Neshat is a brilliant storyteller who early in her career employed herself and, later, everyday people as 'actors', to perform an appearance or an action as contemporary emblems for her visual narratives.

REBELLIOUS SILENCE 1994  
(Women of Allah series)  
Courtesy Barbara Gladstone Gallery, New York



The term cross-cultural certainly describes Shirin Neshat's attitude, and signals how she addresses relationships between east to west and the manner in which women and men connect. Equally telling are the intra-cultural roles that Islamic women and men must uphold and live by. If religion and politics define and proscribe gender roles then one has to live by laws of proscription. By positing a feminist response to reality, Neshat's art focuses on how we may understand Islamic women and how they perceive the world differently.

The Ayatollah Ruhollah Khomeini said 'All of Islam is politics'.<sup>3</sup> His philosophy ensured that Iran's culture and religion became inseparable. The nation's political secularism of the 1960s was transformed into a revolutionary and orthodox theocratic fundamentalism. Through revolution, the country of Neshat's childhood became an Islamic republic. Yet, the transformation of post-revolutionary Iran provided Neshat with inspirations directly based on the experience of Muslim people.

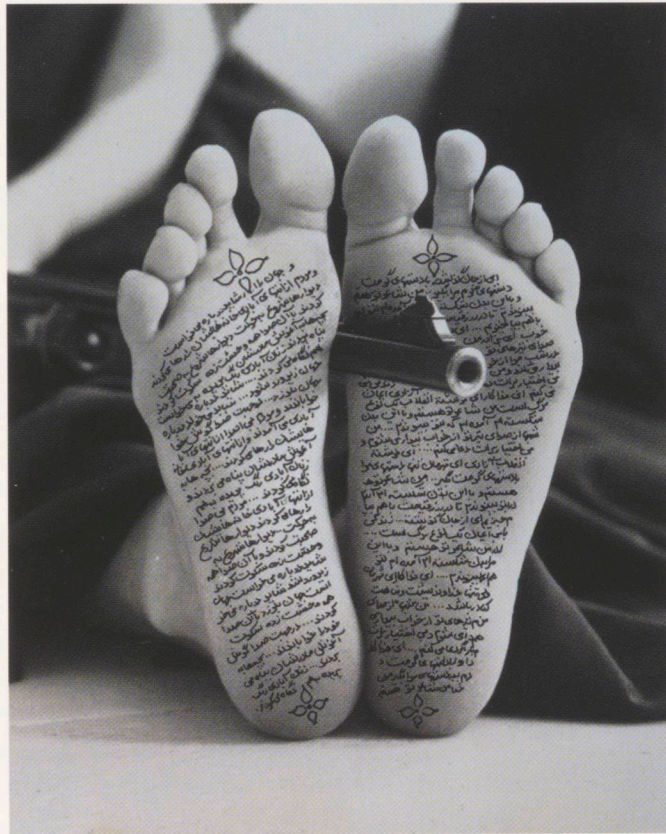
Neshat's art is always poetic and personally political because she addresses collective issues that shape women and men, their relationships with each other and with the worlds that they inhabit. Her art crosses notions of specific time and renders a universal moment that can exist, equally well, in an imagined future and past. She is aware that women not only number the majority of humanity but are also the first and worst affected by setbacks.

Shirin Neshat's photographic series *Women of Allah* (1993 to 1997) brings the artist's feminist perspective to bear on the life and experience of contemporary Iranian women. The series is, unquestionably, one of the most powerful serial art works made by any Iranian artist during the 20th century. The series brought Neshat immediate and comprehensive international attention. The sequence encompasses many moods: the fear that outsiders have of Islam, the inner life of Islamic women, the poetic languages of memory, the reversal of stereotypes about the 'oriental' and the fearlessness of Iranian women.

One of the most astonishing images in the *Women of Allah* series is *Speechless*, dating from 1996. The close-up of the woman's face (Shirin's face) produces immediate tensions, between our gaze and her own direct scrutiny of us. One's perception of the face is then skewed by the fact that the woman has a gun barrel placed where one might expect to see an earring. Her face is 'tattooed' with exquisitely delicate and poetic Farsi inscriptions. Those words tell a lyrical story that many people in the West will almost certainly be unable to read or imagine hearing spoken. The words serve as the opposite to applied de-decoration because their language is mute to most Westerners.

GUARDIANS OF REVOLUTION 1994  
(Women of Allah series)  
Courtesy Barbara Gladstone Gallery, New York





TOOBA SERIES 2002  
Courtesy Barbara Gladstone Gallery  
New York



Neshat's *Women of Allah* question whether the regulations of gender identity are determined as much by patriarchy as they are by faith. The artist uses ink to inscribe Farsi onto these photographic images of her own body. These Persian texts tell real stories about women's lives. In conversation with Octavio Zaya, Neshat revealed the extent that her *Women of Allah* photographs are emblems for the experience of Iranian women:

DIFFERENCES BETWEEN MALE AND FEMALE SPACES IN MUSLIM SOCIETIES AND THE WAY IN WHICH MEN AND WOMEN ARE SEGREGATED PHYSICALLY, PSYCHOLOGICALLY AND PROFESSIONALLY CONTINUE TO BE CONTROVERSIAL TODAY, PARTICULARLY AMONGST MUSLIM FEMINISTS. EACH COMMUNITY'S PERSPECTIVE VARIES, OF COURSE, ACCORDING TO ITS TRADITIONAL, HISTORICAL AND IDEOLOGICAL ORIENTATION AND TO THE WAY IT REINTERPRETS ISLAM.<sup>4</sup>

While Neshat uses herself as the model, *Women of Allah* is not about the artist but a larger cultural narrative. None of the images reinforce the post-revolution Iranian stereotype that women must live a domestic private life. They insist that the reality of Iranian women be re-evaluated and redefined.<sup>5</sup>

*Allegiance with Wakefulness* (1994) and *Rebellious Silence* (1994) have a frisson of repressed power; the former suggests that the figure sleeps with a rifle readied for any attack, while the latter shows the artist at attention with her gun in a form of salute. The artist comments:

... I DECIDED TO PARTICIPATE IN THE WORK AS A PERFORMER, AS THE PROJECT CENTRED SO MUCH ON THE FEMALE BODY, SPECIFICALLY THAT OF AN IRANIAN WOMAN OF MY AGE. INVESTING MY OWN FLESH SEEMED TO GUARANTEE A SENSE OF INTIMACY THAT PREVENTED THE WORK FROM BECOMING PROPAGANDA OR DOCUMENTARY PIECE.<sup>6</sup>

Since 1997, her films and video-installations have further sought to reconcile what it means to be an Islamic artist who lives in the West but whose art inhabits the East. There is an intense sense of the vocative in Neshat's video-installations. She notes:

IT HAS BEEN A GREAT CHALLENGE FOR ME TO CREATE A TYPE OF NARRATIVE THAT IS NOT TIED TO LANGUAGE, BUT RATHER FUNCTIONS PURELY ON A VISUAL AND SONIC LEVEL. SINCE THE NARRATIVE IS NON-LITERAL, ABSTRACT AND QUITE AMBIGUOUS, THE VIEWER MUST RELY HEAVILY ON HER OR HIS OWN IMAGINATION TO DRAW MEANINGS.<sup>7</sup>

Her video installations call for meanings that are inseparable from the reality of women living in a Muslim country. One is always aware of the artist's gender; it is inseparable from her vision. Further-more, Neshat is an Iranian woman living in New York. Her art tells stories about what it means to live as a Muslim women between two cultures which are not yet able to understand each other and show little willingness to do so.

TOOBA SERIES 2002  
Courtesy Barbara Gladstone Gallery  
New York



TOOBA SERIES 2002  
Courtesy Barbara Gladstone Gallery  
New York

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PASSAGE SERIES 2001  
Courtesy Barbara Gladstone Gallery  
New York



Neshat's video art affirms that in Islam, diaspora occurs as much inside a culture as it does across divergent cultures.

*Tooba* is a twin-screen video-installation that was inspired by Shahrnough Parsipour's novel *Women Without Men*. Shot near Oaxaca in Mexico, this evocation of Paradise combines a vast pellucid sky (as heaven) against earth's endlessly mountainous landscape. Sussan Deyhim's soundtrack is so spectrally hypnotic and compelling that it personifies the film's mystical nature. Neshat imaginatively sites the female protagonist inside a groove in the trunk of a large fig tree. The standing woman represents the soul of the tree and the tree is her earthly incarnation. Like the tree, she stands completely alone in a stone walled garden, the only enclosed area in a sprawling landscape that rolls out to a huge distance.

Completed during 2002, and rendered entirely in contrasting tones of greenish sepia, *Tooba* is a mystical fable setting women and men in opposition. The tree is named Tooba - an English translation might

be eternal happiness. Tooba is also the name of the woman living in the tree. One needs to recall that Tooba is the sacred tree of paradise spoken of in the Qu'ran. It is a holy tree, which can offer shelter and blessings to those in need. Conceived in the form of a poetic allegory, the video-installation of *Tooba* reveals that even in paradise there are tensions and conflicts. The invading men and women seek refuge in this paradise garden just as the woman appears to disappear inside the Tooba tree. The artist notes: 'The idea is that they are transcending everyday life and moving into something greater.'<sup>8</sup>

In *Soliloquy*, Neshat cast herself as the principal figure in the video-installation. She exists in two cultures, yet she appears to be coming from neither while always arriving at both. Paulette Gagnon demarcated a key to the artist's work: 'It stands halfway between metaphor and narration, marked with emotional and poetic impact'.<sup>9</sup> These elisions between the evocation of exile while following ritualised action are seen through-

out *Soliloquy* where journeys are continually being evoked - from country to country, from interior to exterior, from private to public. From alone to the crowded, from women to men, from watching to being watched. Every moment is filled with urgency and imminent disquiet.

Neshat comments about such quelling contrasts:

...PUBLIC SPACE IS CONSIDERED A 'MALE' SPACE, WHILE PRIVATE SPACE IS CONSIDERED AS 'FEMALE SPACE'. SINCE THE FEMALE BODY REPRESENTS IDEAS OF SEXUALITY AND INDIVIDUALITY, WHICH DISTRACTING MEN FROM THEIR DUTIES, ARE CONSIDERED PROBLEMATIC IN A PUBLIC DOMAIN, WOMEN MUST CONCEAL THEIR BODIES BY WEARING A VEIL TO NEUTRALIZE THEIR PRESENCE.

IN ...*SOLILOQUY*, WHICH I REALISED IN TURKEY AND IN THE UNITED STATES IN 1999, ARCHITECTURE IS THE CORE OF THE NARRATIVE SINCE IT REPRESENTS TWO OPPOSITE CULTURES: THE EAST AND THE WEST, THE TRADITIONAL AND THE MODERN, THE COMMUNAL AND THE INDIVIDUAL.<sup>10</sup>





PASSAGE SERIES 2001  
Courtesy Barbara Gladstone Gallery  
New York





SOLILOQUY SERIES 1999  
Courtesy Barbara Gladstone Gallery  
New York



Hamid Dabashi defines Shirin Neshat as 'Teorica visiva del corpo' (a visual theorist of the body).<sup>11</sup> In fact, her art achieves much more than that because she never looks at the body as being alone, it is always seen from her feminist position as existing in a time, in a place and in a culture. Her figures are never totally alone, even when they are seen without another figure present. So, when Dabashi comments that *Soliloquy*, as the English translation of the Persian word *Zamzameh*, is 'inaudible but articulate' he is also referring to someone that is listening who may not be Iranian. A soliloquy is never not heard.

Shirin Neshat said of *Soliloquy*:

...IT'S A TOPIC THAT I HAD WANTED TO MAKE A FILM ABOUT FOR A LONG TIME; AND PERHAPS THE MOST PERSONAL WORK I'VE EVER MADE. IT'S ABOUT IMAGINING THE EMOTIONAL STATE OF A WOMAN STANDING AT THE THRESHOLD OF TWO OPPOSITE WORLDS. SHE IS CONSTANTLY NEGOTIATING BETWEEN TWO CULTURES THAT ARE NOT JUST DIFFERENT FROM EACH OTHER BUT IN COMPLETE CONFLICT. SO ONCE AGAIN THE IDEA OF OPPOSITES APPLIES BUT IN A DIFFERENT WAY. THE LOCATION IN THE EAST

(TURKEY), WHERE IT WAS SHOT, IS THE PLACE OF HER ORIGIN. IT IS ANCIENT, TRADITIONAL AND COMMUNAL BUT ALSO A CONTROLLING SOCIETY, AT TIMES SUFFOCATING, AS THERE IS NO PERSONAL - INDIVIDUAL - SPACE. THE LOCATION IN THE WEST (THE UNITED STATES) IS IN A MODERN, FREE, EXTREMELY INDIVIDUALISTIC SOCIETY WHERE WE SENSE A GREAT PERSONAL ISOLATION AND LONELINESS. BY THE END WE FIND THAT THE WOMAN NEVER QUITE FEELS AT PEACE IN EITHER SPACE.<sup>12</sup>

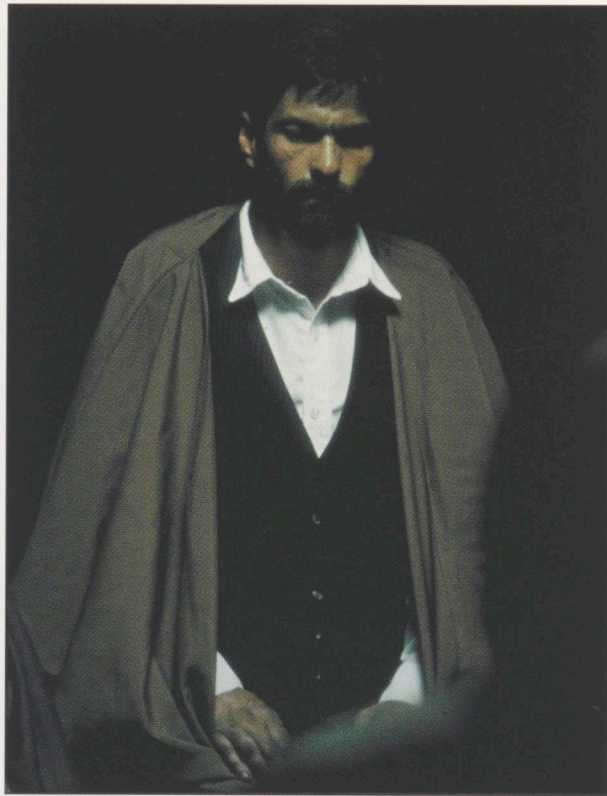
In 2001, Shirin Neshat and Philip Glass collaborated on a single screen video installation which was shot in Essaouira, Morocco, using locals as the actors/performers. *Passage*, like *Soliloquy*, is shot in what Neshat calls 'happy bright colour'.<sup>13</sup> Women and men undertake entirely separate actions under intense sunlight: digging a hole and carrying a body. Viewers are offered a meditation on death. Farzaneh Milani comments: '*Passage* maps the geography of an inevitable journey - a return to earth's maternal womb - from dust to dust, from womb to womb.'<sup>13</sup>

*Passage* is as much about existential homecoming as it is journeying beyond boundaries. The only person who is individuated, who

does not belong to the groups of women and men is the young girl - the only figure not dressed in black - playing with stones. Although the locations at the shoreline and the desert are expansive and completely isolated there is no sense of loneliness in *Passage*. The whole tone of the film/video is one of elemental communion and the resolution of opposites.

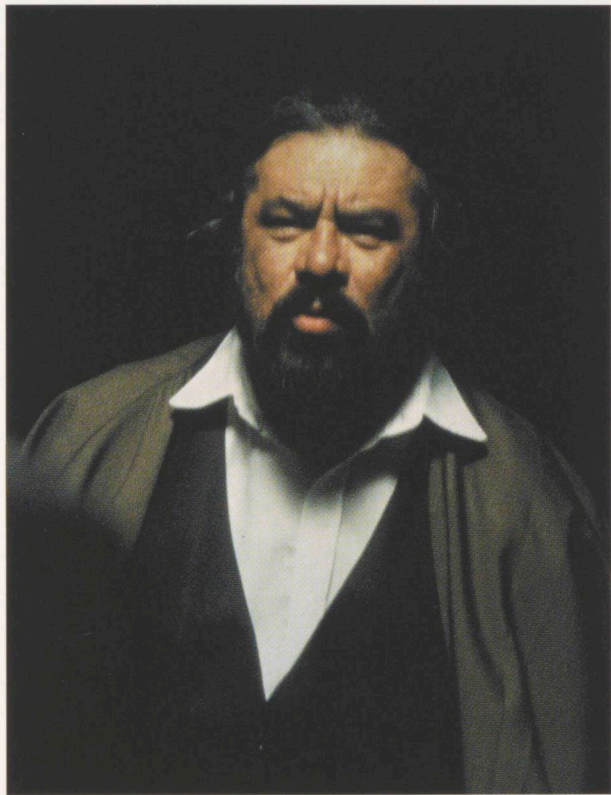
Neshat's photographs, films, video-installations expose the tensions between how East, and the West look at each other. She always avoids the West's historical stereotypes about the 'oriental', where an outsider's fantasy and an insider's reality are utterly confused. Her images, both still and cinematic, eloquently recreate how Muslim women and men simultaneously inhabit divergent social roles. She reveals how Islam's perspective on gender difference determines cultural behaviour. This tension between the regulated and the spontaneous has become a crucial issue within her art.

TOOBA SERIES 2002  
Courtesy Barbara Gladstone Gallery  
New York

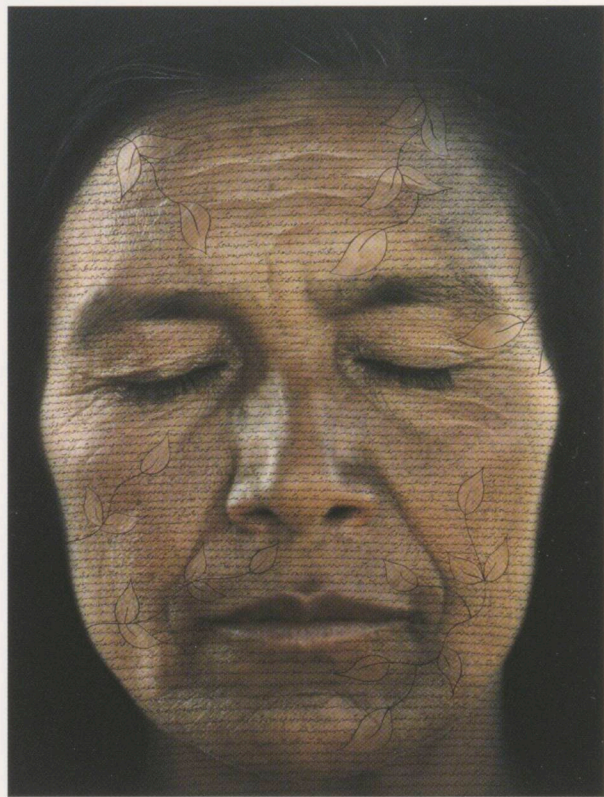


TOOBA SERIES 2002  
Courtesy Barbara Gladstone Gallery  
New York

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TOOBA SERIES 2002  
Courtesy Barbara Gladstone Gallery  
New York



Shirin Neshat is one of the remarkable seers in the history of Islamic art. In her work there is a generous and openhearted invitation to comprehend the lives of Islamic women and men. She presents a reality that is astonishing in its emotional amplitude. Neshat's art is direct, lyrical and emotionally affective; her imagination communicates far beyond the limits and borders of language. Neshat asserts a creativity that has been born out of exile and her unforgettable images act like cultural bridges to the sharing of messages between East and West.

- 1 Shirin Neshat in *Shirin Neshat* interviewed by Gini Alhadeff, *Vogues Hommes International*, Fall/Winter 2003-2004, page 135.
  - 2 Robin Morgan, from her foreword to *In the Eye of the Storm: Women in Post-revolutionary Iran*, Syracuse University Press, Syracuse, page x.
  - 3 Sandra Mackey, *The Iranians: Persia, Islam and the Soul of a Nation*, Dutton, New York, page 227.
  - 4 Shirin Neshat in *Shirin Neshat: In Between - an essay and conversation with Octavio Zaya*, Echolot, Museum Fridericianum, Kassel, 1998, p32-33. For a major early essay on the chador see Hamid Naficy, *Veiled Vision/Powerful Presences: Women in Post-revolutionary Iran*, in *Eye of the Storm: Women in Post-revolutionary Iran*, pages 131-150.
- See Shirin Neshat in *Shirin Neshat*, Kunsthalle Wien, Wien, 2000, page 10 where the artist comments:
- When I began to focus on the traditional and philosophical ideas behind Islam, particularly in relation to women, I decided to remain within the framework of the social, cultural and religious codes, to maintain the given boundaries, as I believe to have done otherwise would have been disrespectful and simply reactionary. Once I had established this pattern, I was faced with an incredibly reduced number of elements of representation. This reduction offered me a sense of clarity, of simplicity, that seemed to imply the possibility of penetrating more deeply into the subject.
- I have often referred to the Iranian cinema after the Islamic revolution as a major inspiration in how it has created a language that, although within the confines of social codes, so profoundly expresses the cultural subtleties that would have been otherwise extremely difficult to detect. The approach is simple, concise, poetic, minimalist and powerful, as it criticises society without claiming to do so. I think that these film-makers have discovered a new approach that thrives on the very poverty of the possibilities and creates works of great substance with a universal meaning.
- 5 Shirin Neshat in *Shirin Neshat*, Kunsthalle Wien, Wien, 2000, page 17.

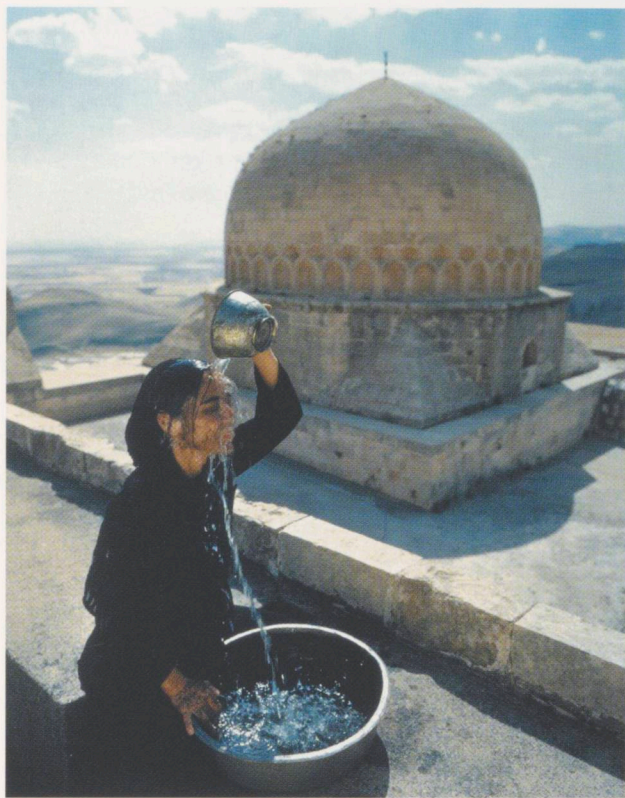
- 6 Shirin Neshat in *Shirin Neshat*, Edizioni Charta, Milan, 2001, page 60.
  - 7 Shirin Neshat in Marisa Solis, *Moving Images: Shirin Neshat's Cinematic Pilgrimage*, Juxtapoz Photo, Winter 2003, page 33.
  - 8 Paulette Gagnon, *Shirin Neshat*, Musée d'art contemporain de Montréal, Montréal, page 99.
  - 9 Shirin Neshat *Shirin Neshat*, Kunsthalle Wien, Wien, 2000, page 15.
- Soliloquy* was exhibited at the 1999 Carnegie International, Carnegie Museum of Art, Pittsburgh. At an associated forum the artist was asked: 'I was just wondering why you chose to film one part of *Soliloquy* in Turkey as opposed to Iran where you were born. Also, what city in Turkey was it filmed?' Shirin Neshat replied: I decided to film in Turkey because it was impossible to get permission to film in Iran due to heavy levels of censorship. In Turkey we filmed in the Eastern part of the country in a remote town of Mardin. This location was not far from the border of Iran (7 hours) - a town mostly with a population of Kurds, Arabs and of course Turks. It was an amazing place as it was very tense politically due to the active presence of the Kurdish rebels and the Islamic fundamentalists. Yet it was also architecturally quite beautiful. We found out later that even Turkish people avoided travelling to this city exactly because of its dangerous political climate.
- See: <http://carnegieinternational.org/html/forum/neshatresponse.htm>
- 10 Hamid Dabashi in *Shirin Neshat*, Edizioni Charta, Milan, 2002, pages 34, 58.
  - 11 Shirin Neshat in *Shirin Neshat*, interviewed by Arthur Danto, Bomb, Fall 2000, page 67.
  - 12 Shirin Neshat in *Between Art and Cinema: Conversation with Shirin Neshat* by Valentina Vitali, *N paradoxa*, vol.12, 2004, page 41.
  - 13 Farzaneh Milani in *Shirin Neshat*, Edizioni Charta, Milan, 2001, page 12.

SOLILOQUY SERIES 2000  
Courtesy Barbara Gladstone Gallery  
New York



SOLILOQUY SERIES 1999  
Courtesy Barbara Gladstone Gallery  
New York

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## PHOTOGRAPHS

## TOOBA SERIES 2002

3 silver gelatin prints, toned  
787 x 965 mm each

## TOOBA SERIES 2002 (Triptych)

cibachrome print  
1560 x 1220 mm each

## PASSAGE SERIES 2001

cibachrome print  
1300 x 1600 mm

## PASSAGE SERIES 2001

cibachrome print  
1300 x 1600 mm

## PASSAGE SERIES 2001

cibachrome print  
1067 x 1603 mm

## PASSAGE SERIES 2001

cibachrome print  
1090 x 2450 mm

## SOLILOQUY SERIES 2000

cibachrome print  
1530 x 1226 mm

## SOLILOQUY SERIES 1999

gelatin silver print  
1105 x 2007 mm

## SOLILOQUY SERIES 2000

cibachrome print  
1230 x 1530 mm

## I AM ITS SECRET 1993

(Women of Allah series)  
gelatin silver print and ink  
(photograph taken by Plauto)  
1397 x 997mm

ALLEGIANCE WITH  
WAKEFULNESS 1994

(Women of Allah series)  
gelatin silver print & ink  
(photograph taken by  
Cynthia Preston)  
1187 x 942mm

## SPEECHLESS 1996

(Women of Allah series)  
gelatin silver print and ink  
(photograph taken by  
Larry Barns)  
1187 x 860 mm

## REBELLIOUS SILENCE 1994

(Women of Allah series)  
gelatin silver print and ink  
(photograph taken by  
Cynthia Preston)  
1295 x 940mm

GUARDIANS OF  
REVOLUTION 1994

(Women of Allah series)  
gelatin silver print and ink  
(photograph taken by  
Cynthia Preston)  
1162 x 1079mm

## AUDIOVISUAL INSTALLATIONS

### SOLILOQUY 1999

16mm film, colour, sound,  
transferred to DVD  
Two-screen installation,  
with screens facing each other  
Duration: 17 minutes 30 seconds

Visual Director: Shirin Neshat  
Written by: Shirin Neshat and Shoja Azari  
Music and sound design: Sussan Deyhim  
Director of Photography: Ghasem Ebrahimi  
Producer: Barbara Gladstone  
Editors: Shirin Neshat, Shoja Azari  
Art Director: Shahram Karimi  
Line Producer: Hamid Fardjad  
Costume Designer: Nouredine Amir  
Still Photographer: Larry Barns  
Commissioned by: The Bohem Foundation

### PASSAGE 2001

35mm film, colour, sound,  
transferred to DVD  
One-screen installation  
An audio visual work by  
Philip Glass and Shirin Neshat  
Duration: 11 minutes 30 seconds

Visual Director: Shirin Neshat  
Music: Philip Glass  
Director of Photography: Ghasem Ebrahimi  
Producer: Barbara Gladstone  
Concept developed with: Shoja Azari  
Art Director: Shahram Karimi  
Line Producer: Hamid Fardjad  
Costume Designer: Nouredine Amir  
Still Photographer: Larry Barns  
Still Photographer's Assistant: Grumji Fouad  
Actor: Fatima-zahra Chicti  
Cast: Women and men of Essaouira, Morocco  
Assistant Director: Mamoun Chentit  
Production manager: Jane Loveless  
Production Assistant: Mustapha Sbia  
Sound: David Ryan  
Special Effects: J. Claud Baron

### TOOBA 2002

35mm film, colour, sound,  
transferred to DVD  
Two-screen installation,  
with screens facing each other  
Duration: 12 minutes 42 seconds

Visual Director: Shirin Neshat  
Music: Sussan Deyhim  
Director of Photography: Darius Khondji  
Producer: Barbara Gladstone  
Concept developed with: Shoja Azari  
Art Director: Shahram Karimi  
Line Producer: Alice Christov Moore  
Editor: Sam Neave  
Production Manager/Assistant Director:  
Sol Tryon  
Woman in the Tree: Maria de Los Angeles  
Cast: Women and men of the village of  
Tiracoz and Cuilapan de Guerrero,  
Oaxaca, Mexico  
Still Photography: Larry Barns

## SELECTED SOLO EXHIBITIONS

2004

Museum of Contemporary Art, Athens  
Auckland Art Gallery Toi o Tāmaki, Auckland

2003

Miami Art Museum, Miami  
(Montreal Exhibition)  
Galeria Filomena Soares, Lisbon  
Lumen Travo, Amsterdam  
Museo de Arte Moderno, Mexico City  
Contemporary Arts Museum, Houston,  
(Montreal Exhibition)

2002

Walker Art Center, Minneapolis,  
(Montreal Exhibition)  
Castello di Rivoli, Turin  
Centre for Contemporary Art,  
Ujazdowski Castle, Warsaw  
Banco di Brasil, Rio de Janeiro  
Aarhus Kunstmuseum, Aarhus  
Regina Gouger Miller Gallery, Carnegie  
Mellon University, Pittsburgh

2001

Musée d'Art Contemporain  
de Montreal (Travelling)  
Irish Museum of Modern Art, Dublin  
Patrick Painter, Santa Monica  
Barbara Gladstone Gallery, New York  
Kanazawa Contemporary Art Museum,  
Kanazawa  
Hamburger Kunsthalle, Hamburg

2000

Serpentine Gallery, London  
Pitti Discovery, Florence  
Kunsthalle Wien, Vienna  
Lia Rumma, Milan  
Dallas Museum of Art, Dallas  
Matrix, Berkeley Art Museum, Berkeley  
Wexner Center, Columbus

1999

Malmö Konsthall, Malmö  
Art Institute of Chicago, Chicago  
Patrick Painter Gallery, Los Angeles  
D'Amelio Terras, New York  
Galerie Jérôme de Noirmont, Paris  
Henie Onstad Artsentre, Oslo  
Tensta Konsthall, Spanga

1998

Tate Gallery, London,  
Whitney Museum of American Art,  
Philip Morris Branch, New York  
Maison Européenne de la Photographie, Paris  
Thomas Rehbein Gallery, Köln

1997

Museum of Modern Art, Ljubljana  
Annina Nosei Gallery, New York  
Lumen Travo, Amsterdam  
Artspeak, Vancouver

1996

Centre d'Art Contemporain Kunsthalle,  
Fribourg  
Marco Noire Contemporary Arts, Turin  
Lucio Amelio Gallery, Naples  
Haines Gallery, San Francisco

1995

Annina Nosei Gallery, New York

1993

Franklin Furnace, New York

## MULTI MEDIA PERFORMANCE

2003

Logic of the Birds, Ortigia Festival, Syracuse

2002

Logic of the Birds, Walker Art Center,  
Minneapolis  
Logic of the Birds, Lincoln Center, New York  
Logic of the Birds, Artangel, London

2001

Logic of the Birds, The Kitchen, New York

## AWARDS

2003

Honoree at First Annual Risk Takers  
in the Arts Celebration, The Sundance  
Institute, New York  
ZeroOne Award, Universität der Künste,  
Berlin  
Fine Art Prize, Heitland Foundation, Celle

2002

Infinity Award for Visual Art, International  
Center for Photography, New York

2001

Visiting Artist, Skowhegan School of  
Painting and Sculpture, Skowhegan

2000

CalArts, Alpert Award in the Arts, Pasadena,  
Visual Art Award, Edinburgh International  
Festival, Edinburgh  
Grand Prix, Kwangju Biennale, Seoul

1999

First International Prize, 48th Venice Biennale  
Prize for Best Project, ARCO, Madrid

1996

Recipient of a New York Foundation  
for Arts Photography Fellowship  
Recipient of a grant from Tiffany Foundation

1995

Recipient of a Mid-Atlantic  
Photography Fellowship  
Recipient of an Art Matters Grant

1992

Artist in Residence, Henry  
Street Settlement, New York

1990

Recipient of a Sponsored Project Grant, New  
York State Council on the Arts, New York

## SELECTED CATALOGUES

Paulette Gagnon, *Shirin Neshat*, Musée d'art  
contemporain Montréal, Montréal 2002

Giorgio Verzotti, *Shirin Neshat*, Edizioni  
Charta, Milano 2002

*Shirin Neshat*, Edizioni Charta, Milano 2001

Gerald Matt, *Shirin Neshat*, Kunsthalle Wien,  
Wien 2000

Bill Horrigan, *Shirin Neshat: Two Installations*,  
Wexner Center for the Visual Arts, Ohio  
State University, Columbus 2000

René Block, *Shirin Neshat*, Museum  
Friedericianum, Kassel

## SHIRIN NESHAT

Born 1957, Qazvin, Iran  
Lives in New York City



