

DINA GOLDSTEIN

ARTIST



www.dinagoldstein.com

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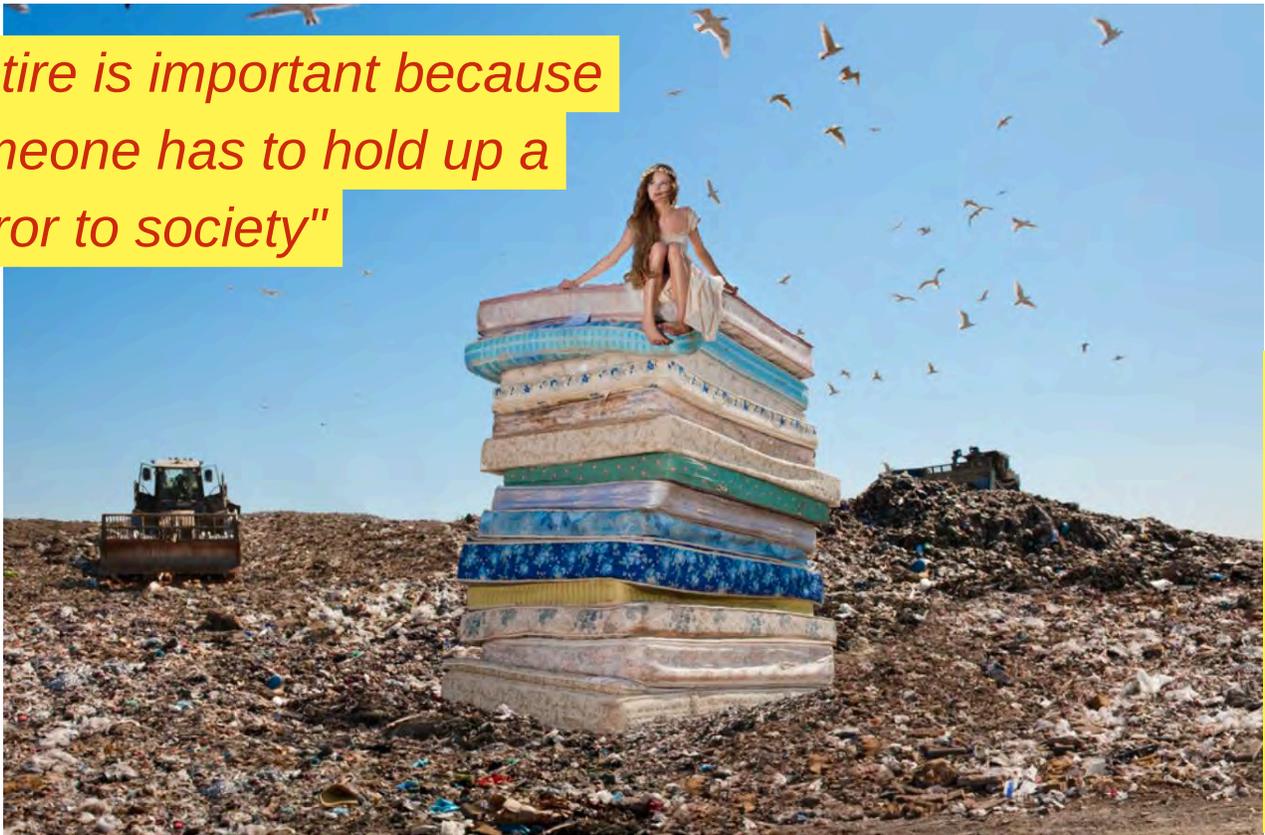




BIOGRAPHY



"Satire is important because someone has to hold up a mirror to society"



Princess Pea, Fallen Princesses, 2009

Dina Goldstein began her career over 30 years ago as a photojournalist, evolving from a documentary and editorial photographer into an independent artist focusing on large-scale productions of nuanced Narrative Photography tableaux. Her work is highly conceptual and complex social commentary ; incorporating cultural archetypes and iconography from the collective common imagination with narratives inspired by the human condition. Leaning into the visual language of pop surrealism, she stages compositions that expose the underbelly of modern life, challenging the notions of cultural influence and inherent belief systems. The vivid and provocative still imagery emerges through an entirely cinematic technique, with Dina's established methodology following a precise pre- to post production process.

Goldstein's work has been the subject of academic essays and dissertations, and has been covered extensively in media around the globe. The projects are studied and taught in art schools, photography programs and gender studies. The Fallen Princesses are included in elementary school textbooks, as teaching tools and subjects of discourse within the classroom. Dina is represented internationally, and consistently exhibits at festivals, biennales, commercial galleries, art centres and museums.

Dina was recognized by Arte Laguna Photographic Selection that won her a residency to India in 2012, and most notably, Goldstein was the overall winner at the Prix Virginia, 2015, an international prize for women photographers, based in Paris, France. A full list of awards and recognitions is included.



~ TALKING PICTURES ~

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Alasdair Foster / 20 August 2022 / [Americas](#)

Dina Goldstein: Telling Tales



© Dina Goldstein 'Cinder' [detail] 2007 from the series 'Fallen Princesses'

I want to create discussion and dialogue around inherent cultural beliefs.

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An Interview With Dina Goldstein, Canada's Visual Wizard



Breakfast from In The Dollhouse | © Dina Goldstein



Gargi Garach

7 November 2016

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Dina Goldstein, a [Vancouver](#) based photographer and Pop-Surrealist artist, has been carving strong impressions on the visual arts scene in Canada and beyond. With her *Fallen Princesses*, *In the Dollhouse*, and the most recent [Gods of Suburbia](#) series, her photography – visually striking, large-scale tableaus – explores, satirizes and philosophizes contemporary society. Following her last show in Vancouver, we caught up with Goldstein to discuss her work, upcoming shows and sources of inspiration.

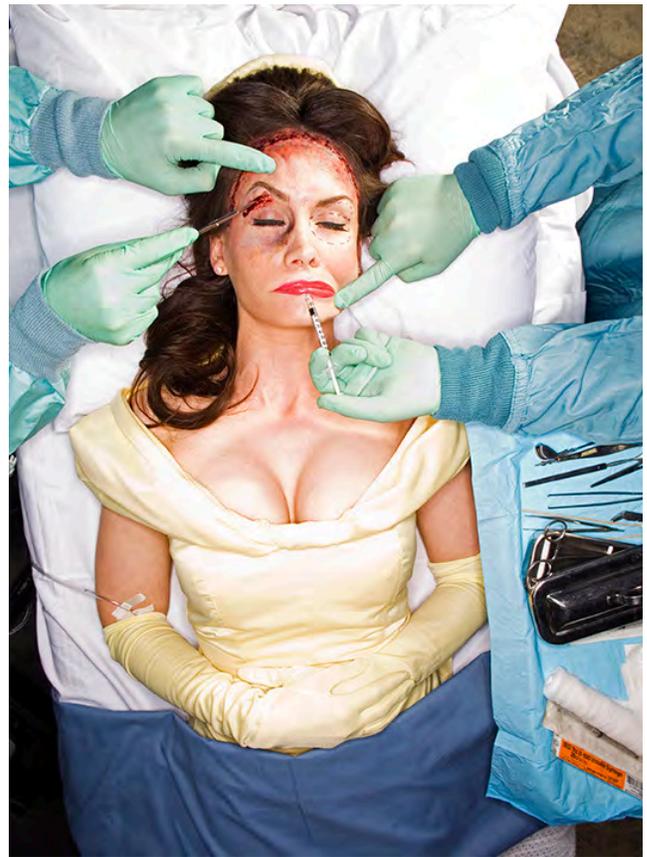
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FALLEN PRINCESSES



Fallen Princesses, 2007-2009 was born out of deep personal pain, inspiring Dina to critically examine the “happily ever after” motif that we are spoon fed since childhood. The series creates metaphor out of the myths of fairy tales, forcing the viewer to contemplate real life: failed dreams, addiction, obesity, Cancer, the extinction of indigenous culture, pollution, war and the fallacy of chasing eternal youth. By embracing the colours and textures created by Walt Disney, which build a multi-billion dollar empire exploiting these fairy tales, *Fallen Princesses* exposes the consumerism that has negated the value of these ancient parables. The series was first exhibited in 2009, and gained much attention in the press and on-line. Today the *Fallen Princesses* are shown internationally and continue to go ‘viral’ online.



Belle, 2008



Cinder, 2007



Snowy, 2008



Red, 2008



Princess Pea, 2009



Jasmine, 2008



Ariel, 2008



Rapunzel, 2007



Sleeping Beauty, 2008



Pocahontas, 2009

EXHIBITIONS



Prix Virginia, Paris, France, 2015





Rencontres de la photographie en Gaspésie, Gaspé 2013





Madison Gallery, Laguna Beach, CA, 2017



Ian Potter Museum of Art, the University of Melbourne, 2016

Subverting the Myth of Happiness: Dina Goldstein's "Fallen Princesses"

By Jack Zipes

2010

When feminists began rewriting fairy tales in the 1960s and 1970s, one of their major purposes was to demonstrate that nobody really lives happily ever after, whether in fantasy or reality, and one of the important political assumptions was that nobody will ever live happily ever after unless we change not only fairy-tale writing but social and economic conditions that further exploitative and oppressive relations among the sexes, races, and social classes. This general purpose is still at the root of the best and most serious writing of fairy tales by women, and in recent years, some of the best women painters, artists, photographers, and filmmakers in North America have created unique works that question traditional representations of gender, marriage, work, and social roles.

In order to explain why nobody lives happily ever after, neither in fairy tales nor in real life, and why nobody should invest their time and energy believing in a "happily ever after" realm, I would like to make a few comments about Dina Goldstein's provocative photographs that pierce the myth of happiness. This is not to say that we cannot be happy in our lives. Rather, I should like to suggest that the fairy-tale notion about happiness must be radically turned on its head if we are to glimpse the myths of happiness perpetuated by the canonical fairy tales and culture industry and to determine what happiness means. Anyone who has seen Dina Goldstein's unusual photographs knows that she not only deflowers fairy tales with her tantalizing images, but she also "de-disneyfies" them. Goldstein came to Canada from Israel when she was eight-years-old and had very little experience with the world of Disney films, books, artifacts, and advertisements. It was not until she was much older, when her three-year-old daughter was exposed to the Disney princesses, and when her mother was diagnosed with breast cancer that she began to reflect about the impact of the Disneyfied fairy tales. As she has said in an interview with the Vancouver Sun, "I began to imagine Disney's perfect princesses juxtaposed with real issues that were affecting women around me, such as illness, cancer, addiction and self-image issues. . . . Disney princesses didn't have to deal with these issues, and besides we really never followed their life past their youth."

Goldstein's photo series, "Fallen Princesses," first appeared on the Internet in the summer of 2009, and they have received global attention as artworks that comment critically on the Disney world and raise many questions about the lives women are expected to lead and the actual lives that they lead. Her photos are not optimistic. Rather, they are subtle, comic, and grotesque images that undo classical fairy-tale narratives and expose some of the negative results that are rarely discussed in public. For instance, in her macabre portrayal of Snow White, she depicts the gruesome fate of a young woman, who is the spitting image of Disney's Barbie heroine. She stands in the middle of a suburban living room holding two of her children in diapers, one crying, one sucking her thumb. Another daughter is pulling on her skirt, while a fourth is crawling in a corner of the room. A tiny bulldog is sniffing the ground. The woman stares solemnly into the camera while her prince-like husband sits on an easy chair and watches a sporting event on television. Of course, he is holding a can of beer and is totally

detached from his family. In another photo in the series, Snow White and her prince stare into the camera, completely alienated from one another. Whatever love there was between them has vanished.

Is this what marriage and family life are supposed to be?

Goldstein does not generalize, for these are very specific social-class images that may resonate with viewers from all classes in different ways. If anything, Goldstein is concerned with the struggles that women must endure despite the gains made by the feminist movement in the past forty years.

Her Rapunzel loses her hair perhaps due to chemotherapy. Her Belle undergoes plastic surgery so she can maintain her status as a beautiful woman. Her Red Riding Hood cannot stop eating and is so obese that the wolf might not be attracted to her, or perhaps he will find her extremely attractive. Pocahontas sits in a daze while watching television in a room stuffed with artifacts of natural life and surrounded by domestic cats. Indeed, Native American life appears to be tamed and domesticated. This is the same with the Little Mermaid, who is encased in an aquarium and has become little more than a display object. While not on display, the princess on top of the mattresses in a dump yard does not fare much better. She will not be awarded a prince after sleeping on a pea. Instead, she is about to be swept away and discarded by a bulldozer. And perhaps this is a good thing because the pea test she was expected to pass is a patriarchal myth of the past and belongs to the refuse of history.

Goldstein's scenes are carefully and artificially arranged, and yet, they do not seem posed. They are mock portraits of posed family scenes and sardonic cuts of fairy-tale films. They assume a life of their own because they are vivid studies of depressing situations that need to be faced, not averted. The princesses in her photos are fallen because they had fallen for the Disney images and societal norms that are perverse or destructive for women. (Not to mention men.) They cut to the core of alienation and banality in our glitzy lives. This does not mean that there is no happiness after the happy ends of classical fairy tales, but her photos imply that women (and men as well) must be on the alert in the society of the spectacle not to believe the images imposed on us, but to create our own narratives and representations. Goldstein has boldly and fascinatingly exposed the underbelly of daily life in her photos. The fallen princesses in her photos -- her representations -- emanate from a critical vision and artistic endeavor that seek to come to terms with social conditions that limit our ability to recognize the myths of happiness. By picturing the consequences of manipulated fairy tales Goldstein hopes that we may alter our vision and contend with the spectacles in life that blind us with dazzling false promises.



FALLEN PRINCESSES PRESS



DINA GOLDSTEIN

BY JENNY MONTGOMERY

MERGING HUMOUR AND POP CULTURE TO MAKE A POINT

Vancouver-based pop-surrealist photographer Dina Goldstein creates images that provoke a response. Her series *Fallen Princesses*, *In the Dollhouse* and *Gods of Suburbia* have all caused a stir, both in the international public response and in the recognition and awards they have received. There is an exhibition of her newest work, *Modern Girl*, at the Galerie Virginie Barrou Planquant in Paris this November—and three other shows this fall in Venice; Brussels; and Daegu, South Korea. The busy artist took the time to speak with us about her work and career journey so far.

THE PURSUIT

As a child Dina Goldstein dreamed of growing up to be a treasure hunter or a private detective, but as a young adult, she discovered she wanted to be a photographer. She told us, "It happened in the Sinai, Dahab—one of the most beautiful places on Earth! I bought a point-and-shoot and ended up taking pictures the whole trip. I was 19 and decided to study photography. By 23, I was working full time as a photojournalist."

To prepare herself for this career, Goldstein took an enterprising approach to her studies at Langara College. She explained,

Women like Dorothea Lange, Margaret Bourke White and Diane Arbus paved the way for all of us girls considering photography. They were the archetypes!

"Back when I was in school in the early 90s, they did not have a photojournalism program, so I created my own by taking a variety of social science classes and a photography program at the same time." She found inspiration in female photographers: "Remember women pioneered modern photography! Women like Dorothea Lange, Margaret Bourke White and Diane Arbus paved the way for all of us girls considering photography. They were the archetypes!"

Armed with a Nikon FE2 and the dream of becoming a *National*

Geographic or Life photographer, Goldstein spent her early 20s travelling to conflict zones. She worked in places like the West Bank and Gaza, but eventually she came to realize that the peripatetic lifestyle, solitude and danger inherent in war photography were not a good match for her.

Returning home to Vancouver, Goldstein transitioned to editorial portraiture, and the images she made in these years were published in many Canadian and international newspapers and magazines. "My twenties were about learning the basics and honing my skills as a photographer. I took whatever jobs were offered to me and experimented with various techniques and looks. I was fortunate to be amongst friends that were actors, musicians and artists that all needed images so I had lots to work with. This is also the time when I began creating mini-series and other personal works. In my thirties, I took on many editorial jobs and some advertising work, which kept me busy." Though these projects were diverse, she did mainly portraits, calling her approach "photoanthropology."

A DISTILLED FOCUS

If you're thinking that it sounds like she had a lot of irons in the fire in her early-career years, you're

OCTOBER/NOVEMBER 2016 PHOTOLIFE.COM

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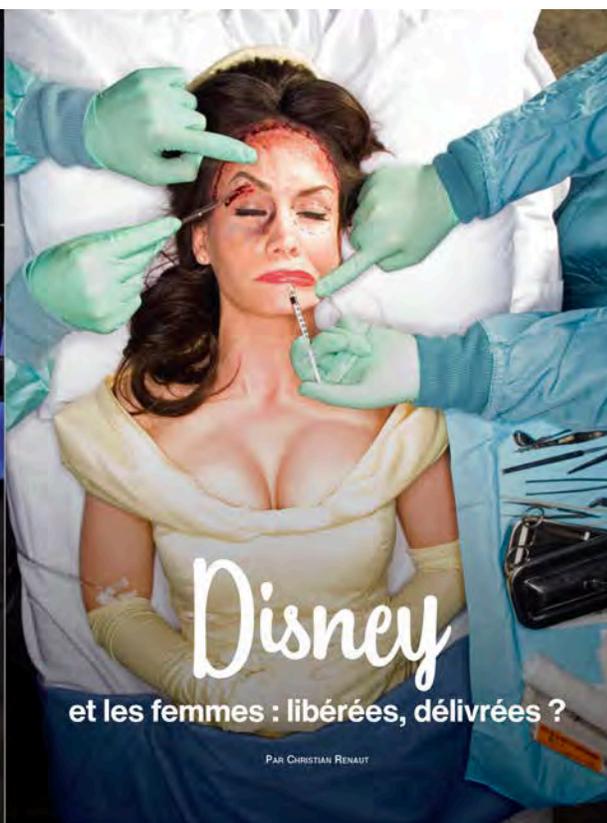
Princes et princesses Le fantôme éternel



Fallen Princesses, 2002
photographie de Dina Goldstein, 2002
www.dinagoldstein.com

Disney et les femmes : libérées, délivrées ?

PAR CHRISTIAN RENAULT



Cinderella on a bender, Beauty and the Botox, Little Red Riding Hood wolfs down junk food

Photographer gives fairy-tale princesses dose of reality

State of the Arts
by Cheryl Rossi



It was the perfect mom. Flirting with Dina Goldstein's mother was diagnosed with breast cancer. Goldstein was struggling with her own mother and her 10-year-old daughter was taking her pretty princesses and happy ever afters. The 39-year-old found herself sitting through Disney movies while she felt like her own life was falling apart.

These events got me thinking about the princesses of the time, just like they're not for us," she said.

Goldstein, who lived in Hawaii until she was 6, hadn't learned about fairy tales as a child and began, fascinated with their magic, soon learning those women for the Brothers Grimm were much darker and more gruesome than those depicted by Disney. She began creating dark possibilities by juxtaposing fairy-tale princesses with ugly and unclean faces, including addiction, body image problems and cancer.

The result is a striking series of photographs entitled *Fallen Princesses* on display at the Buckle Mountain Gallery until Nov. 18.

The photos almost look like paintings with a little twinkle, some computerized via Photoshop and hair and makeup and special effects artist Vicky Chan, who flew up from L.A. to work on "The Princess and the Pea."

For a photo called "Cinderella," Goldstein shot Cinderella, looking flawless, though overcasted, in a beautiful powder blue gown, gripping a drink with a glass hand in a dive bar on Hastings Street.

"She's feeling very, very down, and out and she doesn't want to be seen anywhere around here, so she has to go very far away where she feels nobody is going to recognize her," Goldstein said.

Belle from *Beauty and the Beast* faces a date with the cosmetic surgery knife, and a bald Rapunzel grips an IV pole while her long golden hair snakes across an unrecognizable Hudson River.

"I don't think I felt even pessimistic. I just looked at everything and said it's not a world, things go bad," Goldstein said. "It has a heart, I think, in most people."

Her work struck a chord early in the year with Buckle Mountain Gallery's opening. The current show is a rare for Goldstein, while pregnant, in produce art around her hormone gobs to help. Goldstein poured the photos she'd completed to www.iggy.com, asking feedback from other photographers. Bloggers quickly posted her images widely, and Goldstein said visitors to her website jumped overnight from 30 to 6,000.

Goldstein's portrayal of an obese Little Red Riding Hood arriving to grandma's house with a handful of fat food continues to provoke the most controversy, racking those "connected to obesity" who worry they live healthily and that last food has nothing to do with their weight.

Others, mostly Americans, Goldstein says, have complained she's depicted Jasmine, originally from Disney's *Aladdin*, as a terrorist. Goldstein says she was thinking about depicting a strong woman fighting for her country, "whatever country that is."

"The really feminist-type women, they're saying that I'm stereotyping," Goldstein said. "Other women are relating to the fact that they, too, are pretty wary of existing princesses to their little girls."

Her *Fallen Princesses* photos aren't meant for kids, Goldstein says, and she's not shielding her daughter, now four, from Disney. "I don't want to ruin her bubble," she said. "She'll learn that life is complicated and tough eventually."

Goldstein, who previously made a splash with her series *Therapist*, which were striking portraits of patients at Hastings Park, has a new what her next project will be. She will plan to

visit Prothonotary, a fund on the *Fallen Princesses* series to help at the moment, Goldstein, who gave birth to her second daughter six weeks ago, says she identifies with her later-day mother of Snow White, who's depicted with half-shaved, chipped-in red arms, and another juggling in her skirt, while the rest of work pieces hang in a host of the TV behind her. Buckle Mountain Gallery is at 1445 West Georgia St. ***

Dasha Community Centre is hosting five family-friendly drop-in public art workshops to create mobile guide from natural and found materials. They run Oct. 24, Oct. 29 and Nov. 2. Bring your own materials or meet with those provided. For more information, see: dushacommunitycentre.org or call Sophie Scott at 604-222-0502. ***

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Tre degli scatti esposti «Gemma» (2007), «Figurone» (2007) e «La bella addormentata» (2008). Il Castello di Cavour è una galleria di Art (Glu) nel centro contemporaneo in residenza reale.

DINA GOLDSTEIN Le foto dell'artista a Santena

Quelle principesse stonate dentro il Castello Cavour

“Il lieto fine è sopravvalutato”

INTERVISTA
GIULIA DONICA

Il castello, il centro, il paese sono tutti lì, ma solo il castello è quello che non c'è. Nel 2007 mia figlia li è venuta a visitare. Quando è partita si è inventata questi personaggi di Disney andati a male! ... Nel 2007 mia figlia li è venuta a visitare. Quando è partita si è inventata questi personaggi di Disney andati a male! ...

Se la favola preferita di sua figlia?
«Therapist», c'è il malgrado e il dolore. I bambini se non vedono la favola originale hanno spesso una sua gabbia, un'immagine inquietante. Una sorta di suo mondo? ...

Se la dimora storica diventa casa del contemporaneo?
Oggi alle 18.30 il castello che fa residenza del Conte di Cavour apre le porte a 12 artisti di diversa provenienza e nazionalità che con le loro opere, dialogano con il luogo storico. Una nuova puntata di Art Site Fest (con architettura, progetto che dura fino al 25 novembre) è dedicata alle belle residenze storiche del Piemonte di montagna. ...

Le sue principesse cadute potrebbero essere vittime del tempo?
«Sono foto che non denunciano il tempo, ma che lo mostrano. Ma il tempo non deve essere un nemico, è un alleato. ...



Snow White è un'arrabbiata madre di diversi piccoli bambini in Dina Goldstein's Fallen Princesses collection.

An edgy take on fairy tale images

Unorthodox work attracts worldwide attention and provokes ferocious debate

BY LUCY HYSLOP

It's a story sprinkled with all the fairy tale and magic of any wish-granting fairy tale. Once upon a time, in a story, very prestigious Buckle Mountain Gallery in October — would be thought provoking, the images of the Internet response and the ferocity of the debate blindfolded her.

Within minutes, her *Fallen Princesses* (readership included), showcased the series on its culture gallery page. Amid mostly positive reviews among the 43,000 direct Google hits, the most controversial image — a overweight Little Red Riding woman capably, but I never intended to offend or disparage anyone.

Shooting in the desert outside of Los Angeles and at a hotel's kitchen in Deep Cove, among other locations around the city, she went

ligent and timely — it's both fun and profound at the same time, he says. "Dina's work like Goldstein are the artists from which future reductions are built."

So, what would be the perfect Disney ending to this story?



女摄影师用镜头展示另类公主梦

互动晒客

空气动力闹神...球

白富公注：怒尖中惊的孩子也

Disney-esque princesses get a visual twist

BY LUCY HYSLOP

Vancouver photographer Dina Goldstein doesn't set out to offend anyone, but she doesn't intend provoking a little debate.

When Goldstein's *Fallen Princesses* collection hit the Internet in July, it caused a buzz that spread by word of mouth and reporting the attention of bloggers and journalists from the U.K. to Mexico.

The bright, colorful images put a controversial twist on Disney-esque princesses, reinterpreting the characters in an unglamorous, real-life context — and with regrettably, real-life problems.

An unshowered Belle dozes on the operating table while her father is overheard and sliced by the cosmetic surgeon's scalpel. A bald Rapunzel perches on the edge of a hospital bed. When in one hand and wig of golden tresses in the other. And a cat-on-little Red Riding Hood has her in a suspended air drink, a basket of grapes fast floating from her basket.

The most of the sword-wielding photographer's profile work as the go-to person for a respectable number of local and international publications including West Coast Inroads, this series was very much her own project — and she's from the heart.

Her mother had been diagnosed with breast cancer, and, although later removed after radiation, Goldstein became depressed. "For that whole of time when she was in the hospital, I found myself wondering the future," the 39-year-old explains. "For this was so quiet at the moment that my three-year-old daughter, Jordan, was excited by her friends in Disney princesses, which she really loved."

It was a dichotomy that acted as a figurehead for her happily-ever-after photography. Having spent her own early years "Disney-like" in her life,

Vancouver photographer Dina Goldstein's Snow White (above) doesn't live the happily ever-after lifestyle, while Belle (below) undergoes cosmetic surgery

that some affecting women about it, such as illness, cancer, addiction and self-harm issues," she says. "My princesses really didn't have to do with those issues, and besides we really never followed their life paths either."

At a glance
Dina Goldstein's *Fallen Princesses*
Buckle Mountain Gallery



Clearly, building a solid marriage involves regular maintenance and repairs. And the first step is accepting the inevitable DIY

Of course, some marriages really are destined for the dumpheap. But when the 'I do' haze fades, marital reality is often a place where nothing will grow without patience, sacrifice and some serious hard work – to which the modern woman's programming says: skip the work; hit delete.

Unless she can find a balance....

WHAT WOMEN WANT

'My ex and I dated for four years before getting married,' says 30-year-old Jo'burg software designer Marsha. 'Six months in, things started going really pear-shaped. We knew we had issues – mainly around family, religious commitments and money – so we spent about three months in counselling, which only led to more fighting. It didn't take long to realise that we couldn't fix it. Divorce came one year and three months after the big day.'

Marsha works hard, thinks hard and pushes hard for what she wants, which means she knows exactly what she wants – and what she doesn't. But did her marriage fail because she wanted more than any reality could deliver? 'Basically, I wanted to be someone's wife,' she says. 'But he wanted me home at 5pm, cooking supper and being a "Stepford Wife". He also expected me to "pay my way" even though I earned a third of his salary. I've always been fiercely independent – a freethinker who craves time to explore myself and my dreams. Still, I expected my husband to create a balanced partnership with his wife. And I don't believe that was too much.'

So, if her expectations weren't the problem, what started the rot that led to divorce? Marsha's opinion: communication, or the lack thereof.

'Somehow, our expectations were never discussed before we married.'

she says. 'So they were sitting there, just waiting to be dropped on our heads.'

Pretoria psychologist Phyllis Ndlovu agrees that unspoken expectations can make micromeat of even a prime pair-up.

'Many women – and men – enter into marriage with assumptions of what the husband and wife must be and do,' she says. 'They have a theoretical (as opposed to experiential) understanding of the work that goes into maintaining a healthy bond. Some of these theories and assumptions aren't even conscious, but when they're met with a different reality and a partner's contrasting set of assumptions, disillusionment sets in hard.'

According to Ndlovu, this head-on collision with disillusionment can cause the newlywed to respond in one of three ways. She can turn and flee; she can dine out on self-defeating messages that make her feel like a failure; or she can work constructively towards creating the relationship she wants. Of course, the latter is the cincher. But it's also the more challenging choice for women who want to sidestep the lagwork.

'The fact that we live highly pressured lives doesn't help,' says Ndlovu. 'Work commitments and other demands mean we need to be conscious of the need to nurture our marriages – before the hard times hit. But because we've internalised the mantra "don't fix what isn't broken", we often wait until it's too late.'

Clearly, building a solid marriage involves regular maintenance and repairs. And the first step is accepting the inevitable DIY – even in the best-case scenario.

WORK VERSUS PLAY

According to the Coalition for Marriage, Family and Couples Education in Washington, DC, every 'successful' couple has 10 areas of conflict or



HAPPILY NEVER AFTER?

Many women battle to cope with married life once the honeymoon is over. Is it just because our expectations are too high and our tolerance for tough times is too low? By Justine Joseph

Women are pretty lucky. We can have our cake ... and choose not to eat it. Our foremothers did all the fighting for women's rights, equal opportunities and sexual liberation – so most of us have grown up with an assortment of choices and rather high expectations of life, love and everything else. But the thing about high expectations is that they tend to give rise to low satisfaction.

'Studies show that married women have the highest rate of depression of any US population,' says Deborah Cooper, author of *Sucka Free Love – How To Avoid Dating The Dumb, The Decentful, The Dastardly, The Dysfunctional And The Deranged!* (Booksurge). 'Foreign-bride websites that promise a "traditional wife" draw men by the thousands. But women are looking for an emotional connection, a solid partnership, admiration and support. These different expectations appear to be direct contributors to the high US divorce rate.'

According to Cooper, more than 70% of US divorces are filed by women. Their sisters in SA Splitville aren't far behind – 2007 data from Statistics South Africa shows that here females make up 54% of filers and males 43.9%. (The remaining 2.1% were unspecified.) With almost half (48%) of terminations taking place before the 10-year mark, this begs the question: what if our killer combo of high expectations and low tolerance is setting us up for divorce? 'This generation struggles with immediate gratification,' says Durban Family and Marriage Association of

South Africa counsellor Simphee Zulu. 'That's why, too often, women are motivated by the "Mrs" title or the "main event" of the wedding day, without being prepared for what marriage really involves. And many women, particularly those in their 20s and 30s, seem to have unrealistic expectations of marriage to begin with.' Meanwhile, the media continues to feed us a diet of passionate celebrity pair-ups – and the breakup break-ups that follow. The result is a contemporary conundrum – the idea that marriage is either perfect, or perfectly disposable.

(FOTOIMPACTO)

Menos LOBOS

¿Qué ocurrió con las protagonistas de los cuentos infantiles una vez que encontraron a su héroe? La fotógrafa Dina Goldstein se ha hecho esta pregunta en su obra **PRINCESAS CAÍDAS**

BLANCANIEVES
El trabajo de Goldstein comienza cuando sus hijas pequeñas se ven un video animado de los cuentos de princesas. Así comenzó a imaginar una posible secuela para cada cuento tradicional infantil.

CAPERUCITA ROJA

Para el lobo habría sido mejor bocado esta Caperucita que la protagonista del cuento original. En la versión de Dina Goldstein, una niña se transforma en una princesa por el lobo.



IN THE DOLLHOUSE





Bedroom Magazines, 2012



Bathroom Mirror, 2012



Breakfast, 2012

In The Dollhouse, 2012 is a 10-part sequential narrative that takes place within an adult-sized dollhouse belonging to Barbie and Ken, the idealized American couple and plastic icons of Western culture. More than any other childhood construct, Barbie represents the concept that beauty is the apex trait, and is necessary to attain power and happiness. Her costar Ken, who has been trapped in an imposed marriage for over three decades, discovers his authentic self and finally expresses his individuality. Barbie's fate is grim, as she breaks down and confronts her own value and fleeting relevance. In the Dollhouse exhibits in large scale and is included in the Bogota PhotoMuseo collection.



Dining Alone, 2012



Passed out, 2012



The Dream, 2012



Tub and Toilet, 2012



The Affair, 2012





Haircut, 2012



Headless, 2012

EXHIBITIONS



Art Mur, Montreal, Canada 2014



Corey Helford, Los Angeles, CA, 2015



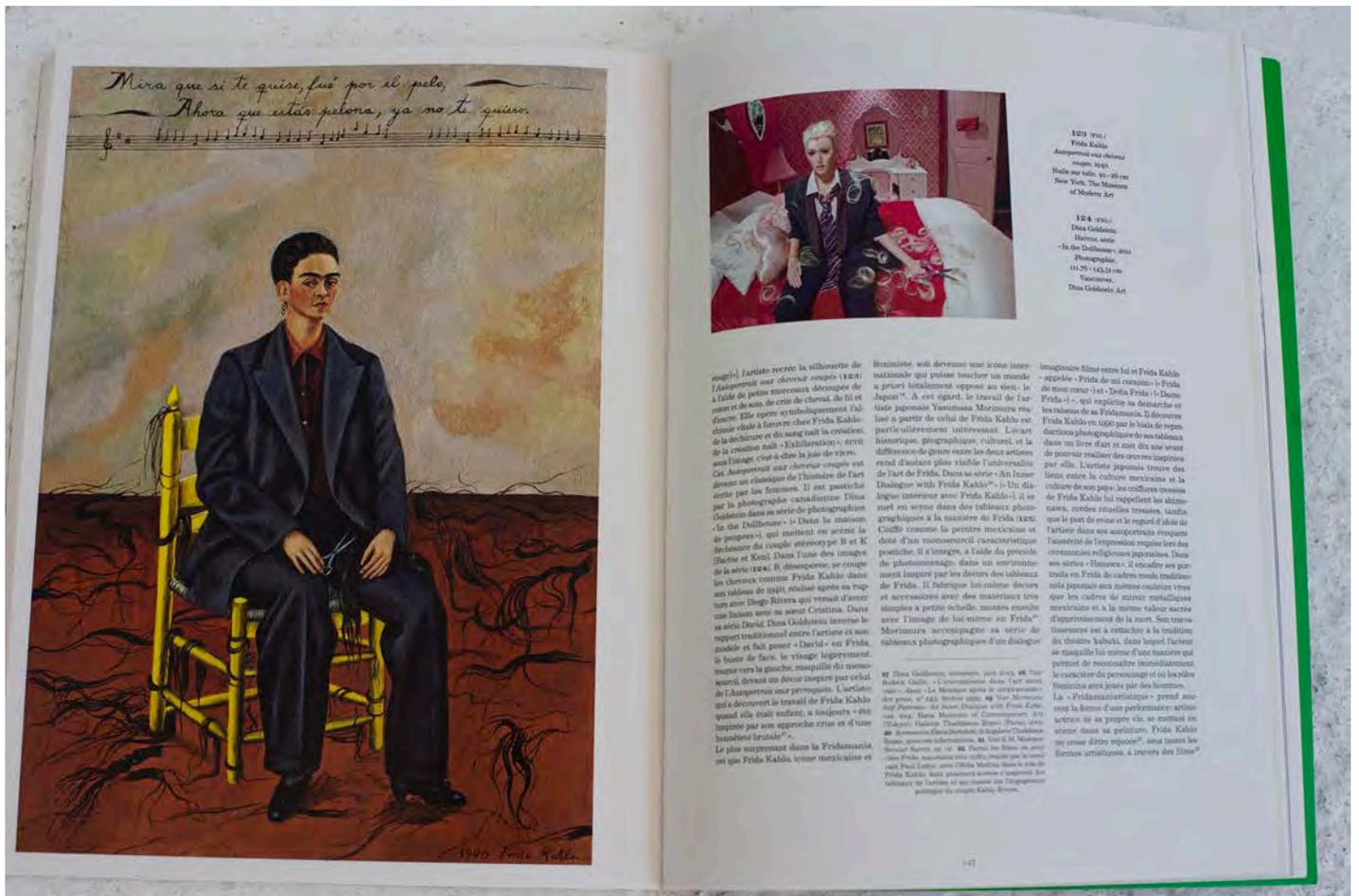
Capture Photography Festival, Kimoto Gallery, Vancouver, B.C, Canada, 2016



Fotografica Bogota, FOTO MUSEO, Bogota, Colombia, 2016



Face The World Auction, Vancouver, B.C. Canada, 2018



Frida Kahlo and Diego Rivera Exhibition Catalogue, Musee D'orsay, Paris, France, 2016

DOLLHOUSE PRESS



תערוכה

הצד האפל של ברבי

חיים מושלמים? זוגיות מעוררת קנאה? עתיד רודף? הצלמת דינה גולדשטיין, ישראלית לשעבר המתגוררת בקנדה, וקו מנסים למכור לילדות קטנות וחושפת בסידרת צילומים מטלטלת, שתוצג בקרוב כתערוכה בעולם, את כל הסודות האפלים בחזיונות הבובות: נישואים נטולי אהבה, בגידות, נטיות חד-מיניות ואפילו התאבדות דרמטיות. זה עוד כלום, אל תשאלו איזה טיפול קיבלו ממנה הנסיכות של דיסני. ברוכות הבאות לבית הבובות

מאת: יניב משיח

שתיים ידו ימי שלא שוחקה בכיכבי כשהייתה ילדה, סמכות הבנות שלא כילו שעות כילדותן בסידורן שגורה של בובות הפלסטיק הבלגמנית והקטנה, בהלבשתן בעולל מלבושות ובחלשות על ימים הרחוקים אלול והסובלנות שולט. במקום שנים, נהיה צריך הפלסטיק קרופס והפחד האמתי, נחשבה כרובי בעיני רבים לאמה המושלמת. גם כיום ולרבות קטנות מטיבות להעריך את הבובה שניצרה לראשונה בחייה ב-1959, ולמה לא? היא מתארת בחייה החדשים בין בית פורט מעוצב, קריירה היבנית, סמיכות שחינה של בודים, נעלים ואקסטריוס בקרין, טעויות ועם החרות בבית הקפה הניבונה, ביולי של טיפוס הברכה והחששות הלמיות שאליהן ארץ מנערת כמבצעת שאר יום בג נפתח כבצע מסטיק



דינה גולדשטיין על סט הצילומים של "בית הבובות"

קר נראים חיי הבישואים המושלמים בכיכוב של רובי וקו: אי-אירוב שמונה, בצורת מושלמת. ילדים של ידנה כוללת שתיים חזקת המעוצה ילדות הבובות

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PAR FÉLIXE ENQUÉRÉTE ET MARIE HUBERT



IN THE DOLLHOUSE PAR DINA GOLDSTEIN

HOSTED BY KYKZ ON JUN 13, 2012 | NO COMMENTS

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Après sa géniale série *Fallen Princess* où Dina Goldstein inventait un quotidien peu glamour aux princesses de Disney redescendues de leur podium, la photographe s'attaque maintenant au mythe Barbie.

Dans *In The Dollhouse*, on s'imisce dans la routine déshérentée de Barbie et Ken. La preuve est faite ici qu'un mariage forcé ne finit jamais bien. Attention certaines images pourraient choquer les âmes sensibles.



Editoriaux

✉ f ↻ p

Vos images de la Saint-Valentin

France, écrit par La Rédaction / The Staff



Dollhouse © Dina Goldstein

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YOUR FRIENDS' ACTIVITY



Photographer darkens Barbie and Ken's perfect pink life

Dina Goldstein reveals scenes from the hellhole of the world's most iconic dolls, and suddenly it doesn't seem

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© Dina Goldstein Thu, Jun 14, 2012 15:00 BST

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Son Dakika Adalet Bakanı ve Çalışma Bakanı, Şanlıurfa Cezaevi'nde adli suçluların kaldığı koşu tahtasında çıkan olaylarla ilgili inceleme yapıyor.

Barbie'nin mutsuz evliliği

Haberler Güncelle

CULTURE DE VISU



Les couleurs de l'arc-en-ciel de Ken et Barbie

La photographe canadienne Dina Goldstein regarde par le trou de la serrure avec *In the Dollhouse*

EMILIE FOLLE-BOIVIN

N'importe qui aurait un soir posé sur la table si sa douce moitié avait subi de son chaque centimètre carré de nid conjugal. Pas Ken. En bon accessoire mode, l'exécutive remaquée de Barbie s'est toujours agencée autour de la grande blonde qu'à ses côtés. «He's a doll», c'est même le slogan de Mattel lors de sa création en 1961. Si on l'a fait avec en entrant, la Barbie imaginée par Diana Goldstein serait peut-être

la photographe, de nouveau inspirée par les jeux de ses lettres, à filtrer ici dans la maison de B et K pour voir si Barbie s'épanouit dans son mariage. *In the Dollhouse* révèle que les couleurs de l'arc-en-ciel ont fait incursion dans un vie en rose. L'histoire en dix volumes poursuit ainsi la ré-écriture de Goldstein sur les icônes féminines de l'imagerie populaire, plaçant Barbie dans le contexte d'une femme moderne devant les difficultés de ses contemporaines. Et la réalité compte plusieurs nuances de gris. — Barbie représente le féminin



Une des images du cycle photographique *In the Dollhouse*, dans lequel K s'investit et B explore ses bonheurs roses.

Une identité que Mattel avait d'ailleurs sous-entendue en 1993 en lançant son *Etching*. Mais Ken, un Ken Carson aux mèches délavées, à l'oreille percée, vêtus d'une veste sans manche lisse saquettée vernie. Un échec marketing aussi cuisant que le Pepsi Crystal.

Partagé entre sa féminité et le désir de reconquérir son rêve coté, B pige dans le glacière de K et, au désespoir, se fait une coupe plate digne d'une vieille tante sortie de la péroratoire du maître de cuisine à boudes ronds avant de perdre littéralement la tête. «On peut dire qu'on me derou-
gné la biographe internationale avant d'entrer dans les galeries. L'utilisation des icônes mythiques de la culture populaire est-elle garante d'un succès viral? La photographe en doute, jamais elle ne s'était attendue à un tel enthousiasme des internautes en publiant sur Internet les photos de sa Balpoune en chémo et de son joufflu Petit Chaperon rouge sifflant un Cuke extra large. «La première femme, la protagoniste de mon livre *Wish* a fait planter le serveur». «Wish», ajoutant que les photos de *Fall- like* *Princess* ont essaimé à

Le Nord da

JEUX DE BOIS ET DE VIEUX Marie & Côté (Paris, 2011), rue Barrault 2011

MARIE-ÈVE CHARRON

Le carton pour le vernis. Le jeu laisse jaillir entre deux pages. Avec son image d'une ville du Nord québécois, l'ouvrage, tout à fait promotionnel, suggère une approche documentaire, en prise avec la réalité de la banlieue. De l'exposition que présente Marie & Côté, dans le cadre d'«Elektra», se crée un registre plus abstrait et un éclairage avec le territoire nordique, où elle a fait une résidence à l'été 2011, est surtout sensible.

Il faut dire que l'artiste aime ici, comme elle le fait depuis quelques années dans son travail, sa pratique de la perception avec la matière sonore, pour laquelle elle fait appel à la collaboration de spécialistes (pour ce projet, le compositeur et électroacousticien Olivier Girouard). Elle crée donc des installations sonores où la poétique joue le rôle de diffuseur, des objets abstraits les hauts parfums et faisant écho de leur carité les sons et le mariage.

Si par le passé ces objets abstraitement l'attention par leurs dimensions et leurs formes, cette fois l'artiste semble avoir opté pour un plus grand répertoire de leurs lignes comme pour se faire la présence au profit de la coup poétique sonore. Dans la première installation sonore de ce cycle, elle s'agit de quatre modules combinant au sein de leur et diffusant de perceptions qui font entendre la part distincte de ce projet, un paysage sonore étonnant de

SZEXTRA

KULTUR UND FREIZEIT IN MÜNCHEN UND BAYERN



Das Leben im Film: Barbie und Ken in Diana Goldsteins „In the Dollhouse“ (2010) (Illustration)

Pink des Schicksals

Kunst: Was die Wandlungen von Barbies Ex Ken über das Männerbild und unsere Gesellschaft aussagen, fragt eine Ausstellung in der Passinger Fabrik

Especially ist es ja die große Barbie- und Ken-Puppe zum Thema, die Grundlage für die Ausstellung ist. Aber die Ausstellung ist nicht nur eine Barbie- und Ken-Puppe, sondern auch eine Ausstellung über die Rolle der Frau in der Gesellschaft. Die Ausstellung ist eine Auseinandersetzung mit der Rolle der Frau in der Gesellschaft. Die Ausstellung ist eine Auseinandersetzung mit der Rolle der Frau in der Gesellschaft.

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Dina Goldstein's In The Dollhouse and the Perils of Plastic Perfection

By Barry Dumka

Since her 1959 debut wearing stilettos and a zebra print bikini to the tagline, “a shapely teenage fashion model” and theme song Barbie You’re Beautiful, Barbara Millicent Roberts has been a lightning rod for debate about the socio-cultural expectations for female identity. She certainly looked different from the typical baby-faced dolls of her day. Tall, thin, golden-haired and glossily made up, Barbie was modeled after Lilli, a curvy sexualised doll sold in German bars to adult men based on a racy comic strip character. Equally as buxom, Barbie expressed her personality through her body image, wardrobe and lifestyle. Acquisitive and carefree, Barbie is the glamour girl of a mythic America where being perfect, popular and plastic is the highest ideal. As a corporate-sponsored American princess, Barbie was made to live the dream of a good life.

That’s not Barbie’s fate in Dina Goldstein’s hands.

For her second conceptual series of large-format photographic tableaux, Goldstein subverts the storybook storyline of Barbie and her blow-dried boyfriend Ken. Using the sequential narrative form common to comic books, Goldstein places the long-time couple in a custom-manufactured alternative reality of her own design and decoration. A pink on pink playhouse that seems sweetly perfumed for romance. Even the pillows insist on love. But the candy-coloured interiors and playful appeal of the iconic dolls are Goldstein’s Pop Surrealist lure to engage an audience about serious issues. In The Dollhouse is social documentary photography masquerading as a puppet show. The series of 10 panels unfolds a tragicomic tale of the perils of being plastic and the potential for salvation through authenticity. Barbie gets the short end of that stick – in Goldstein’s telling of her story, she endures psychological dysfunction, an emotional breakdown, a really bad haircut and, ultimately, decapitation.

Life wasn’t supposed to be this hard for Barbie.

Shaped into Barbie’s form - and all her fabulous clothes - is the cultural expectation that her life is charmed. She is the ultimate material girl meant to have it all - iconic beauty, gravity-defying breasts, salon-perfect hair, wafer-thin waistline, any job that she wants and a boyfriend content to live in her shadow for more than 50 years. From her proportions to her wardrobe, Barbie sets an impossible standard for girls and the grown women they become. With over a billion sold and the average girl owning at least 8 Barbies, developmental psychologists indicate the dolls plays an active role in shaping a young girl’s self-image. Arguably, Barbie’s a tool in the hand teaching females that appearance and material possessions matter for achieving social status. And, possibly, a gateway drug to a lifelong obsession over what it takes to fit the ideal of feminine beauty.

Dina Goldstein's photography projects have made her an iconoclast in fantasyland. Her acclaimed series *Fallen Princesses* recontextualized Disney heroines to engage awareness about societal challenges: pollution, war, obesity, marital dysfunction. As with *In The Dollhouse*, Goldstein draws from her earlier photodocumentary work and her keen ability to find the fragmented truth in a story no matter the scene.

Goldstein's scenes are no longer happened upon but diligently arranged though the artifice is still meant to be cut from the coarse cloth of social reality. As a surrealist, Goldstein knows that beneath the smooth, polished surface of our pop cultural age, the truth is writhing to be set free. Her work is intended to - and does - provoke debate. It's intentionally theatrical but has an honest message. Every image is queerly compelling.

Still, the comedy and charm of *In The Dollhouse* can't be denied. Goldstein has set an immaculate scene and found the cast to match it. There is an overlay of 1950s ornamentation and respectability in the setting: the French Provincial furniture package, fine china tea service, Barbie's well-coiffed hair and taffeta dress, Ken's sweater dashed about his shoulders. Everything is in its proper order - well, almost.

Bored and oblivious, Barbie is about to have her perfect life tripped up by the bold gay kick of Ken's pink pump. If Oprah didn't give away his secret, the bleached-out dude doll just getting out of bed with Ken definitely subverts the couple's corporate marketing story. Admittedly, Ken has always been subject to rumours. When Mattel issued Magic Earring Ken in 1993 - complete with buff body, mesh tanktop, mauve vest and a much speculated upon chrome ring about his neck - the doll sparked controversy and was soon discontinued and recalled despite its popularity. Twenty years on, in Goldstein's fantasia, Ken is more carefree and happy to lead his life as he chooses. It's Barbie who struggles with her identity. As the power of her synthetic perfection proves worthless, Barbie ends up broken in the corner. Just another doll, headless and forgotten.

The final panel of *In The Dollhouse* is shocking but the penultimate one more sensitively links Goldstein's artistic efforts to a bigger purpose. The socially-constructed expression of female identity, beauty and individuality is, of course, much older than ageless Barbie. *In The Dollhouse* contains a bonding moment with Frida Kahlo, the Mexican artist known for her fierce and wounded self-portraits - as well as her tempestuous relationship with the frequently unfaithful Diego Rivera. Kahlo endured great pain throughout her life, both physical and emotional, and poured that hurt and heartache into her paintings. Watched by a voyeuristic eye peering through the back window, Goldstein's *The Haircut* recreates Kahlo's *Self-Portrait with Cropped Hair* - both women pictured are shorn of their long locks and wearing a man's suit. The visual conversation between these two provocative female artists - creative girl talk - is raw and poignant and sly. The "proper" role of women in society and how to fit their frame to that prescribed form becomes for Goldstein, as much as Kahlo, the motivation for her metaphorically surreal imagery. Goldstein shows the price that women pay trying to be perfect.

A relational postscript to *In The Dollhouse* is the real life hardships endured by the people who made or inspired Barbie and Ken. Ruth Handler, the Mattel President who came up with the idea for Barbie, was diagnosed in the 1970s with breast cancer and underwent a radical mastectomy. Jack Ryan, the chief engineer who shaped the look of Barbie, was a six-times married hypersexual swinger known for hosting wild orgies in his lavish Bel Air home; he suffered from alcoholism and took his own life in 1994 (writing "I

love you” on the bathroom mirror using his last wife’s lipstick). The real life Ken, son of Ruth Handler, hated being associated with his namesake doll; though married, he was a closeted gay man and died in 1994 from an AIDS-related complication. Barbara Handler, or Barbie, also shuns the association; after her divorce and various cosmetic surgeries, she lives as a recluse in Southern California.

Such are the truths of regular life. Nothing is plastic coated. The human condition existing in the real world is complicated and lacks the fantastical powers required to make a life perfect. Still, there can be beauty despite the flaws. In Goldstein’s visual narrative, Ken embraces his particular kinks and is liberated. Barbie - stubbornly and stylishly conservative - is destroyed. But maybe the scene in Goldstein’s last panel is transitional, not final. Dolls are resilient. They can take a beating and then snap their heads back on and begin the game again.

Goldstein’s *In The Dollhouse* plays with our narrative expectations as well as our cultural ones. In the toybox of social popularity, can our culture love a Buzzcut Barbie? Who will play with her now?



GODS OF SUBURBIA





Last Supper East Van, 2014

Gods Of Suburbia, 2014 is an exploration of established and fringe religions. Contemplative and complex, the project took two years to complete. Gods Of Suburbia places deities — drawn from polytheistic to Abrahamic traditions — in everyday situations by offering an iconoclastic interpretation of how ancient belief systems fit into modernity's three pillars: technology, science and secularism. The surreal incongruities that were created challenges viewers to contemplate the relevance of ancient ethics and morals in a society characterized by materialism and consumerism. Gods Of Suburbia is exhibited as prints and analog transparency mounts on plexi, combined with custom-built light panels.



Satan, 2014



Lakshmi, 2014



Buddha, 2014



Ganesha, 2014



Elohim, 2014



Darwin, 2014



Muhammad the Prophet, 2014



Lord Xenu, 2014

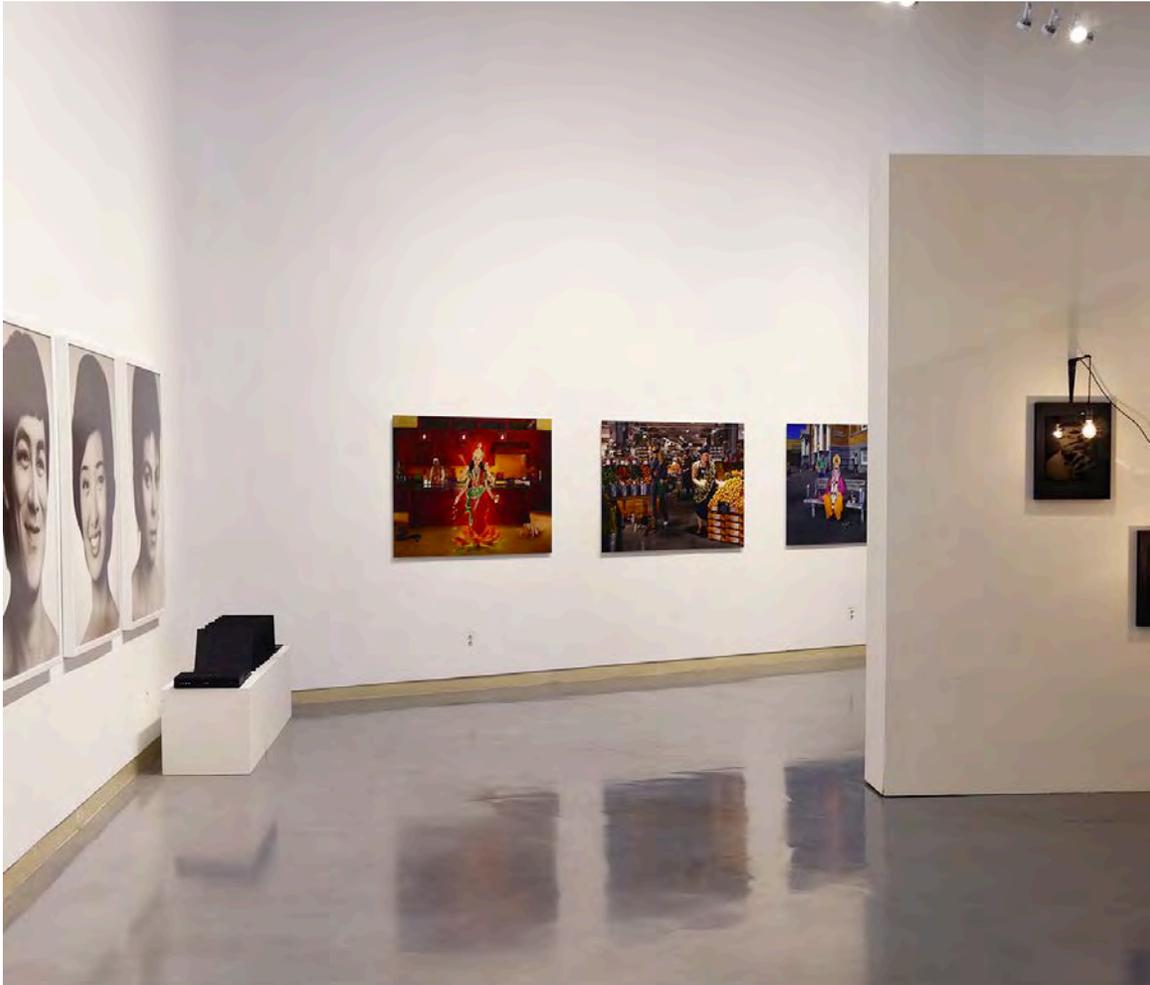


Voodoo Queen, 2014



Wicca, 2014

EXHIBITIONS



Daegu Biennale, Daegu Museum, South Korea, 2016





Basilica, Milan, Italy, 2018





Daniel Frankel Private Collection, 2018



Diamond Foundation Private Collection, 2017



Lishui Photography Festival, Lishui Museum, Lishui, China, 2016



Diamond Foundation Private Collection, 2017

GODS PRESS

Sunday Times Magazine FIC 10-11 - 12/05/2015 07:52:07 PM - Page 1

10 IN TEN

YOUR WORLD IN 10 MINUTES

Where does religion find itself in modern times, when science easily performs miracles and we worship at the altar of consumerism, asks photographer **Dina Goldstein**



10 IN TEN THE NEW YORK TIMES PHOTOGRAPHER DINA GOLDSTEIN'S 'GODS OF SUBURBIA' SERIES EXPLORES THE PLACE OF RELIGION IN MODERN SOCIETY



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Deities and the daily grind explored in 'Gods of Suburbia'

With new project, Israeli-born Canadian photographer Dina Goldstein provokes thought about religion in modern society

BY DENISE GHEZI-DANZ | December 12, 2014, 5:38 pm

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ERIN (God the Father) (photo credit: Dina Goldstein)



WRITERS
Dina Goldstein is known for making bold, provocative statements with her conceptual photography. In recent years, she received widespread notice and praise for two major pop surrealism projects, "In the Dish" and "Faded Impressions." The first is an exploration of beauty, power and sexuality through images featuring the famous, too-perfect doll couple, Kim and Barbie. The second takes an ironic look at Disney princesses, imagining them in real-life scenarios that end in less than happily-ever-after fashion.

Dina Goldstein is known for making bold, provocative statements with her conceptual photography. In recent years, she received widespread notice and praise for two major pop surrealism projects, "In the Dish" and "Faded Impressions." The first is an exploration of beauty, power and sexuality through images featuring the famous, too-perfect doll couple, Kim and Barbie. The second takes an ironic look at Disney princesses, imagining them in real-life scenarios that end in less than happily-ever-after fashion.

Now, the Tel Aviv-born, Vancouver-based Goldstein is exploring different territory. "Gods of Suburbia" is her visual analysis of the place of religion and faith in today's world. In the tableaux Goldstein creates, she places central figures of religion, objects of millions — and sometimes billions — of people's faith, in modern situations that highlight the



THE TIMES OF ISRAEL
CURRENT TOP STORIES
Dina Goldstein's new series 'Gods of Suburbia' explores the place of religion in modern society. (Photo credit: Dina Goldstein)

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W'ile de camp is warm an' de fire is bright

Satire and Gods of Suburbia

Charlene Sayo

February 24, 2015, Huffington post

Aside from fuelling the already fiery debates surrounding religion, last month's Charlie Hebdo shootings ignited the polemics of satire as ammunition against religious fundamentalists and marginalized communities most associated with—at least according to Fox News and its ilk—religious extremists.

Satirizing religious and political affairs must be done, not only to deepen social consciousness and inspire action, but to reach out to those not easily swayed by abstruse theory and rhetoric. But is it possible to satirize religion and push boundaries without triggering murder?

In immediate response to the shootings, American writer and photographer Teju Cole suggests in his essay, *Unmournable Bodies*, that “it is possible to defend the right to obscene and racist speech without promoting or sponsoring the content of that speech. It is possible to approve of sacrilege without endorsing racism. And it is possible to consider Islamophobia immoral without wishing it illegal.”

In her latest photographic collection, *Gods of Suburbia*, Vancouver-based, internationally award-winning photographer and cultural critic Dina Goldstein captures the essence of satire through discussion and criticism about religion, its place and perseverance in our technology-maniac society. She knocks off Western and Eastern Gods, deities and icons from their altars and re-imagines them as ordinary people struggling with unemployment, homelessness, identity crisis and alienation. We see Lakshmi attempting to “lean in” with the cumbersome demands of domestic responsibilities and public life. For his last supper, Jesus feasts with hipsters in Vancouver's Downtown Eastside observing the conflict between homelessness and gentrification; and a riff-raff Wiccan couple, models for many pop-up fringe spiritual communities, are construed as being so awkward and estranged, they are, according to Goldstein, “living on the outside of the mainstream, along the periphery of Suburbia.”

By re-imagining Gods and deities as fallible creatures unworthy of worship, *Gods of Suburbia* dares to ask: Is religion a commodity akin to a sparkly iPhone that can be upgraded, traded in, or disposed for the latest model? How can the practice of religion, so private and personal, be so public? How has religion been able to thrive in our science-driven, secular society?

By constructing a cosmetic reality, one that mirrors our own, Goldstein doesn't evade discussion, but rather creates it. In doing so, Gods and deities, believed to be too sacred for criticism, are personified and whose religious practices contradict their dogma.

This plastic aesthetic within *Gods of Suburbia* reflects our manufactured, consumer world, where religious idols are not only out of place, but are actively being displaced. In fact, there is a sadness in the photos, because without their shrines and shiny halos, the icons are comparable to plastic flowers and bejewelled sunglasses sold in dollar stores - the meccas of consumer overproduction and excess. Goldstein's Buddha exemplifies the commodification of religion, by way of exorbitant prayer beads and eat-pray-love five star retreats. "I've placed Buddha in a high-end supermarket to illustrate how far we live and exist from the ideals of Buddhism, which we in the West pay homage to with Yoga and meditation," Goldstein explains. "The irony is that we continue our immersion in the three poisons

when we shop at such overpriced designer supermarkets. [...] They indulge our narcissism and desires separating the haves even further from the have-nots, who can't shop at such places and are left with GMO and lower-scale food.”

This consumerism reveals on the one hand, religion's vulnerability to commodification, and, on the other, its ability to navigate our consumer cosmos, adapting to rapid changing consumer wants and constructed needs. In doing so, this reveals our active role in the commodification and the demonization of religious beliefs.

The striking difference between the Charlie Hebdo illustrations and *Gods of Suburbia* is, despite Goldstein's critique on religion, she remains respectful to the Gods and deities by rooting satire and contemporary narratives within the axiom of their history and spirituality, therefore enhancing, rather than distorting the essence of religious icons. Muhammad the Prophet is exalted as Goldstein recognizes Islam's contribution to the sciences long before their European counterparts, juxtaposing “the obvious disconnect between the East, specifically Islamic principles and the West's secular ideals, which is currently at the forefront of international concern.” Ganesha, the Lord of Obstacles is depicted as a tormented outsider struggling to integrate in a hostile world, an experience Goldstein felt “as an immigrant to Canada [...] I was bullied for being different and for not speaking English—you can see in the photo that what differentiates people is not only what they eat, and how they dress, but also what they believe in.” There is a universality within the alternate world of *Gods of Suburbia* that many of us can relate to. The Charlie Hebdo illustrations on the other hand, depicts marginalized communities, such as France's 4 million Muslims under the lens of racist stereotypes so detached not only from their religious and spiritual roots, but also alienated from the strained colonial history between France and its former colonies. The illustrations did not contain Islamophobia, but in fact, incited Islamophobia, and consequently, its backlash.

If done right, satire can enlighten; if done carelessly, satire can lead to violence as our world has witnessed over again. To not understand this dynamic is irresponsible on the part of the artist. Satire must be clever, and like many cultural forms, must encourage the awareness and potential intellect of all members of society, religious or not. At its best, satire not only critiques social values and norms, but provokes change if necessary, positioning individuals to be active participants in social transformation, rather than passive consumers who allow others to worry about their civil liberties and freedom.

The filtered, plastic universe of *Gods of Suburbia* points the finger at all of us and our inconsistency to uphold spiritual peace within our manic, individualistic consumer world. In the end, Goldstein's work not only exemplifies satire, but she has created an alternative space where Gods can live among us, but only in so far that we can see our faulty selves in this made-up reality.



MODERN GIRL





Modern Girl, 2016 extrapolates from Dina Goldstein's past themes of identity within Western culture. Inspired by Chinese tradition and the evolution of international commercialism, Dina reimagines the adored and iconic advertising posters of 1930s Shanghai. Live models replace the girls, still sexy but far more demure than their American "pinup girl" counterparts. This era saw the emergence of the Asian women as individuals, who began to break away from Confucius tradition that demanded total filial piety alongside crippling beauty practices like foot binding. However, while an expression of gender emancipation, the posters sowed the seeds of a new form of exploitation: the use of the female form to sell consumer products. The shift to this popular image of the modern woman signaled the commodification of the everyday and de-radicalization of modernity. The accompanying imagined products relay satirical critique of our current societal realities. The Modern Girl exhibition opened November 2016 in Paris, France.

Buy Stuff, 2016



Fresh Air Corp, 2016



Good Earth Organics, 2016



Instaworld, 2016

The advertisement is framed by a vibrant, multi-colored mandala border. At the top center, three red circles contain the Chinese characters '靈', '感', and '嚼' (Idea Chews). A woman in a yellow qipao stands in the center against a light green background with floral patterns. To her right is a small table with a vase of pink flowers. In the bottom left corner, a white bottle of Idea Chews is shown. Two vertical red banners with white text flank the woman. A yellow box at the bottom right contains English text about side effects.

靈 感 嚼

IDEA CHEWS
AN IDEA IN EVERY PIECE

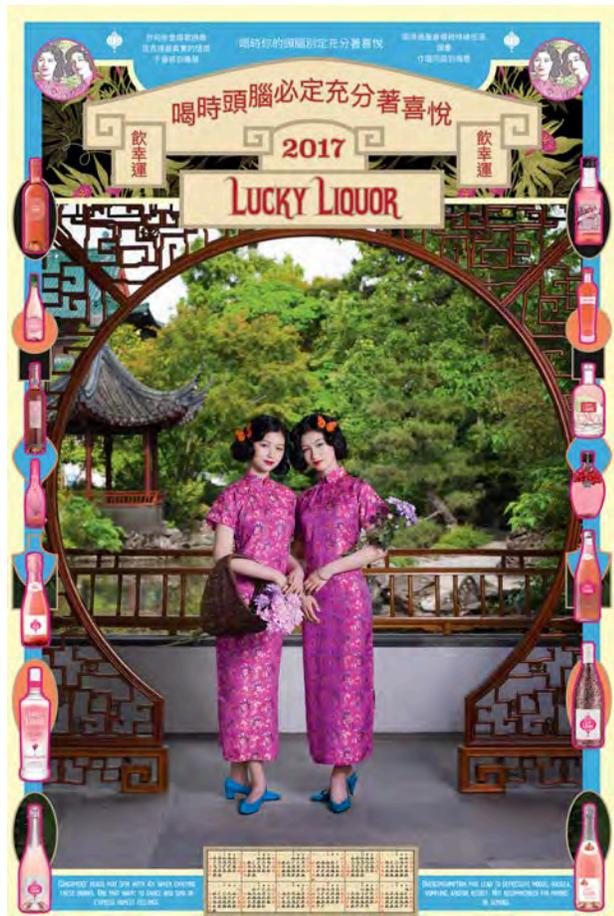
不離人語亦語。感後真誠。無言應款。願當運轉精彩。堅持到底。

張曉蘭地產在工作亦可散發出光芒和熱情。能治出大抵果海原款。

Side Effects: feelings of inadequacy and rejection, extreme sensitivity when exposed to suffering and pain, greater fluctuations in moods and emotional state, failing self confidence, arrogance or supercilious, self deprecation and shyness. You may also experience lack of consideration and find faults and flaws in ideas and people.



Love Pops, 2016



Lucky Liquor, 2016



Memory World, 2016

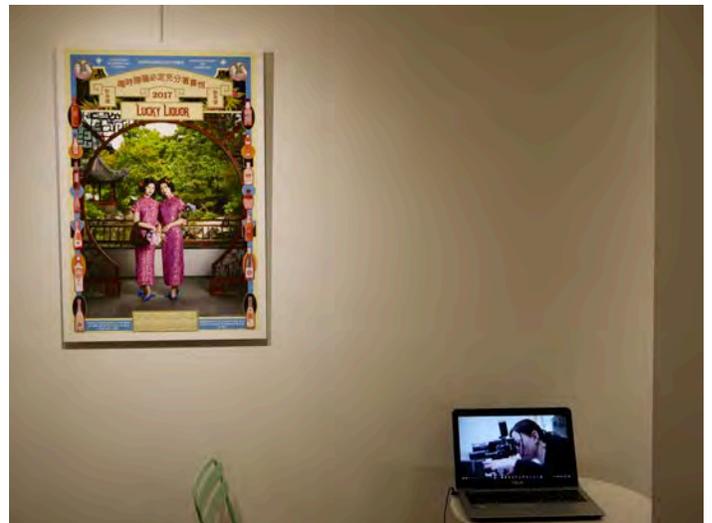


Tasty Spray, 2016

EXHIBITIONS



Galerie Virginie Barrou Planquart, Paris, France 2016



MODERN GIRL PRESS



Dina Goldstein

Nuanced Narrative Photography

Dina Goldstein was born in 1969 in Israel. She began her career 30 years ago as a photojournalist, evolving from a documentary and editorial photographer into an independent artist focusing on large-scale productions of nuanced Narrative Photography tableaux. Her work is highly conceptual and a complex social commentary, incorporating cultural archetypes and iconography from the collective common imagination, with narratives inspired by the human condition. Leaning into the visual language of pop surrealism, she stages compositions that expose the underbelly of modern life, exploring the state of disillusionment, and challenging the notions of cultural influence and inherent belief systems. Dina selects and focuses on certain topics in order to inspire conversation and insight into the human existence. As a female photographer and a feminist, she has always believed in the importance of a female voice to counteract male dominance in virtually every field. Most narratives throughout history have been constructed with a male point of view. Dina, always a keen observer of culture, and interested in philosophy and politics, has had strong opinions, and with a bit of effort they can be understood by taking an interest in her photography. The information age has made a huge impact on humanity. Despite the advances of technology and science, most people and societies still live by the rules of mythical stories. Regardless of the efforts and accomplishments of women in all fields, women are still considered second rate citizens, chafed in some countries. Goldstein admits that this reality saddens her, and that her work attempt to address and expose inherent belief systems.



All images © Dina Goldstein

Left page: Buy Stuff, from the series Modern Girl, 2016
 fotostrummag.com 67

VISION



Side where we live, our kids attend school, and my studio is minutes away. This seems to keep my life balanced and fulfilled."

When asked about her experience as a woman in the industry, she said, "Being a female photographer has definitely worked to my advantage allowing me access and trust that would not have come so easily to a male counterpart. This may also be because I am generally very friendly and transparent when I shoot. I've always loved to travel and experience different cultures. On my residency in India, I spent much time in the 'shame' of Mumbai, a life-changing experience. I take a real interest in my subjects and ask many questions. When I was in Gaza and West Bank (late 90s), I felt safe. There was an unspoken understanding when it came to the press. The punishment was harsh for those learning foreigners and press. Now it's a free for all! I would not go back to the Middle East as a female freelancer and a Jew! And

I comment all those women journalists out there!"

"Another challenge for female photographers happens when they reach the top of the game. Basically as the large budgets come into play, the competitive arena gets nasty. Ad agencies seem to think that men can handle the pressure more... but I don't agree. Having worked with talented art directors on fun and progressive ads, I was able to collaborate without ego, which surely gets in the way of most male success!" I may be generalizing, but this is my observation within the commercial photography industry," she added.

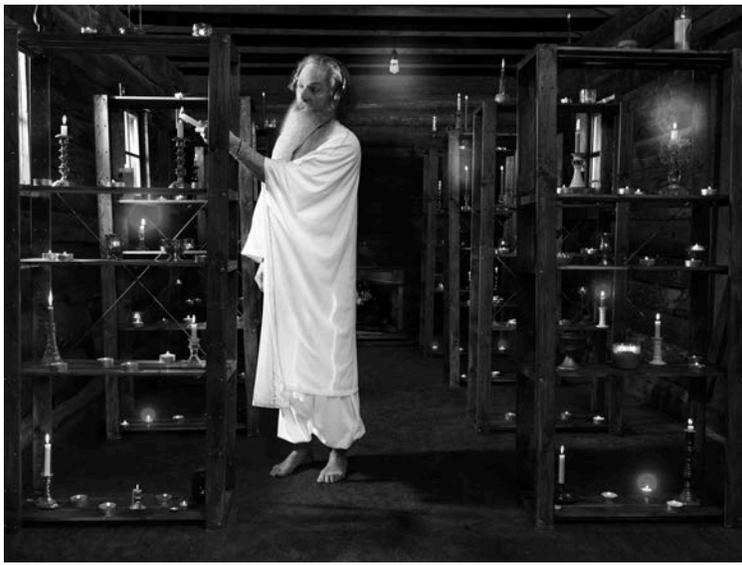
THE ART OF HUMOUR When we asked Goldstein how she deals with criticism, she replied, "What criticism? Who criticized me? Tell me who? Now?" Then she said, "Humour is the only way" her intent to turn to humour as a means of working through complicated emotions is at the centre of her art. Goldstein

is brilliant at using a playful, seemingly light-hearted photo to delve into themes of identity, meaning, disappointment and loss. What happens when the reality of adulthood doesn't live up to our youthful, idealistic expectations? How do we come to terms with life's imperfections? Who are we when the thing that defines us falls apart? By prodding us to consider Snow White with a passed of kids, Rijssenard is exploring chemotherapy, or Italian clapping off her hair in despair. Goldstein lets us question our core identity and our own life's meaning with the safety net of humour. Her skill at living this side her work apart. At once accessible and challenging, Goldstein's art has found a sweet spot—like Shakespeare, the pop-culture artist of his day—by merging "low" and "high" through humor and complex themes. From the academic types who like to analyze themes in scholarly journals to those of us who lean toward the more informal "grounding" end of the spectrum, there's a little something for everyone. ■

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SNAPSHOTS FROM THE GARDEN OF EDEN





Elijah, 2017



Princess in the Tower, 2017



Dybuuk, 2017



Ibbur, 2017

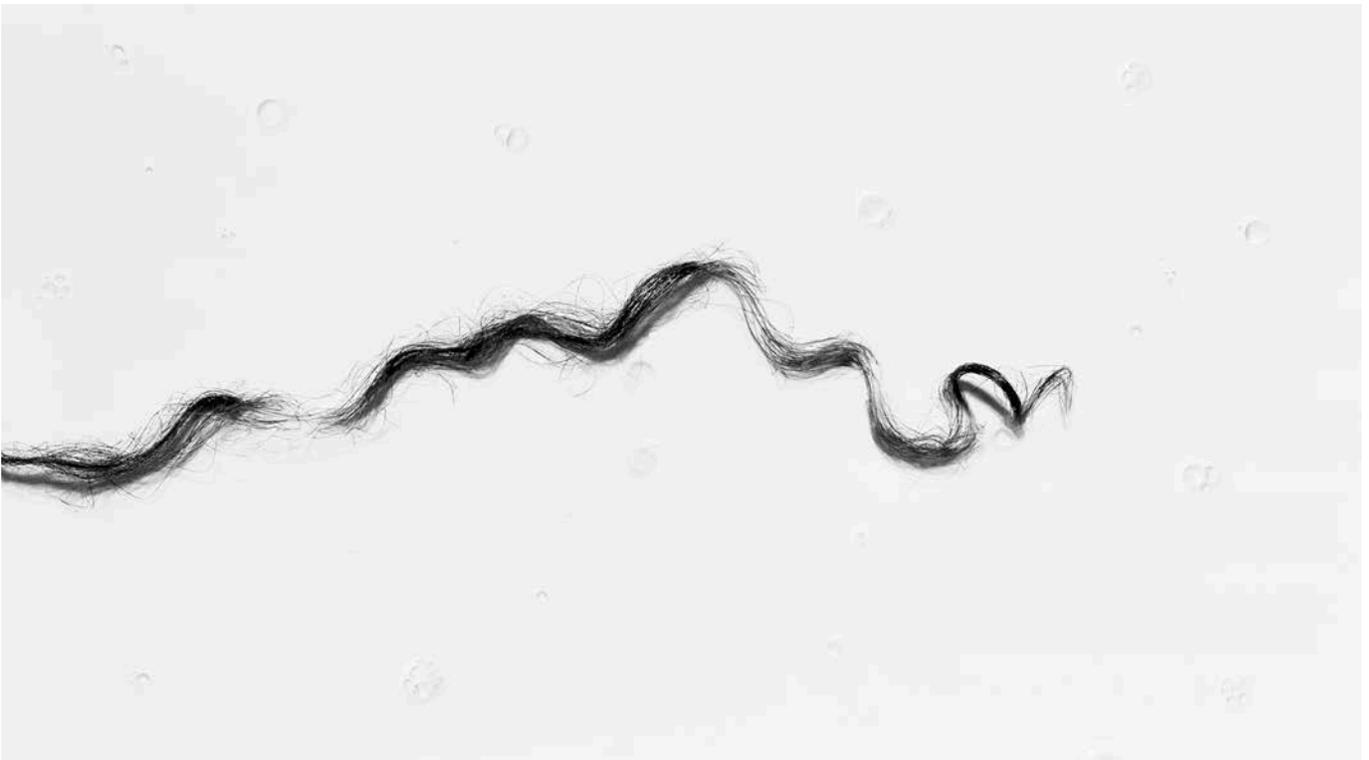


King Solomon, 2017

Snapshot From The Garden Of Eden, 2017 was commissioned by the Contemporary Jewish Museum Of San Francisco for the exhibit Jewish Folktales Retold: Artist as Maggid. The series features 11 large-scale Black and White tableau images with representing characters and passages from Leaves From The Garden Of Eden; a collection of Jewish folk and fairytales, mystical and supernatural tales compiled and interpreted by folklorist Howard Schwartz.



Lilith as Queen Sheeba, 2016



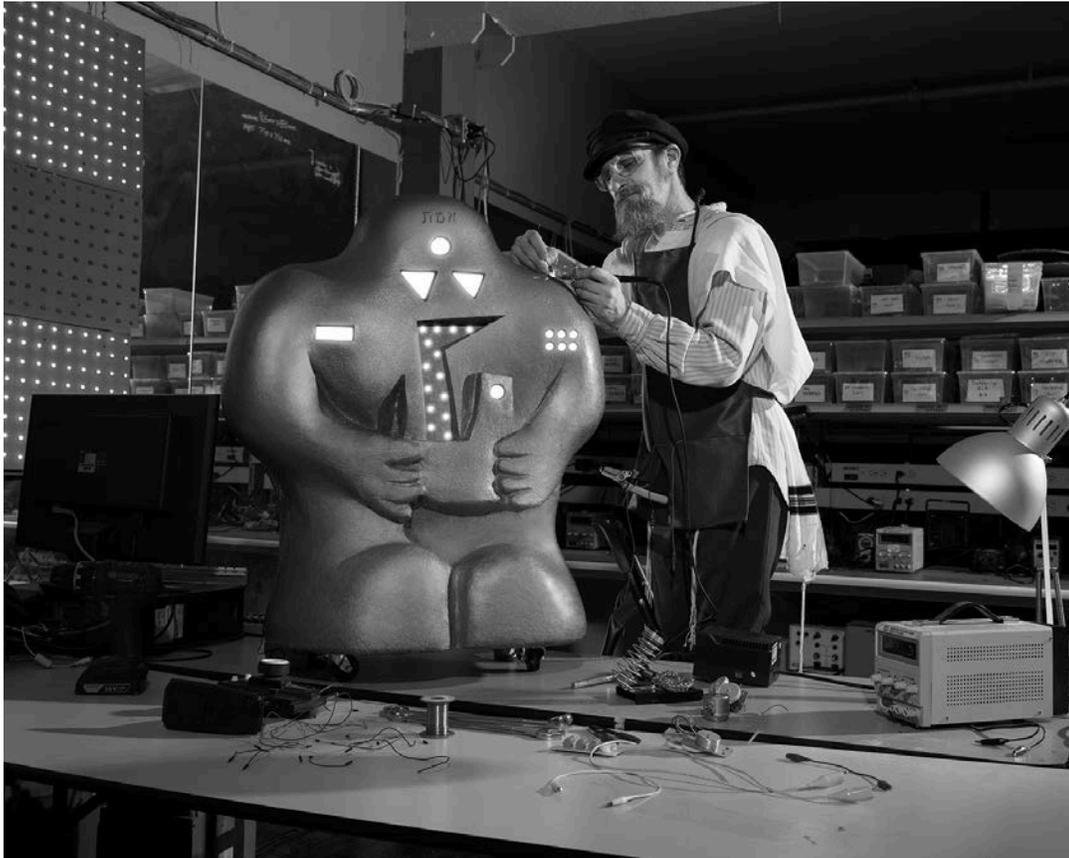
Hair in Milk, 2017



Ashmodai, Mirrors, 2017



Ashmodai, Garden, 2017



Golem, 2017



The Tree of Life and the Tree of Knowledge, 2017

EXHIBITIONS



The Contemporary Jewish Museum, San Francisco, CA, 2017





Sidney and Gertrude Zack Gallery, Vancouver B.C. Canada, 2018



Jewish Museum, Venice, Italy 2018

SNAPSHOTS PRESS

CREATIVE BOOM

ABOUT INSPIRATION TIPS RESOURCES FEATURES



Snapshots from the Garden of Eden: Photographic tableaux inspired by the tradition of storytelling

25th September in Inspiration / Photography

Storytelling has been an important part of our lives for generations. From cavemen swapping their hunting tales around a fire to our Facebook posts today – humans have a need to 'share'.

In her latest photographic series, *Snapshots from the Garden of Eden*, Dina Goldstein was inspired by transformation, metamorphosis, good and evil, political metaphors, and storytelling in contemporary art.

The photographic tableaux created as part of the series will be exhibited in an upcoming exhibition, *Jewish Folktales Retold: The Artist as Maggid*, at the Contemporary Jewish Museum in San Francisco, starting 28 September 2017.

The exhibition presents newly commissioned works by sixteen contemporary artists – including Dina – in response to a selection of tales from Jewish folklore. Acting as modern *maggids* – storytellers, transmitters of knowledge, secrets revealers – they explore the many facets of these stories' characters, themes, and metaphors.

All images courtesy of Dina Goldstein

KQED Arts TOPICS PROGRAMS SPECIALS THE DO LIST VIDEOS

VISUAL ARTS

'Artist as Maggid' Offers a Modern-Day Twist on Classic Jewish Tales



By Dani Burlison
OCTOBER 12, 2017



In the Jewish tradition a *maggid* was a preacher who traveled from place to place, sharing folktales with their audiences. Most often these storytellers were human; other times, the *maggid* appeared as an otherworldly being — such as an angel — to share information. These storytellers often relayed knowledge, moral lessons and mystical information through their parables. The 16 artists in *Jewish Folktales Retold: Artist as Maggid* at San Francisco's Contemporary Jewish Museum step into the roles of modern-day *maggids*, transforming classic (and beloved) Jewish folktales from around the world into contemporary visual narratives.

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CONT



10 COMMANDMENTS





Commandment 1, TRUMP, You shall have no other Gods before Me, 2019

10 Commandments, 2019 examines the sociopolitical makeup of America through its political icons - the presidential figures that mark the most notable and controversial chapters in American history. Each tableau features a President portrayed through the prism of their politics, popularity and/or notoriety, further contextualized by a contemporary backdrop, and assigned one of the moral and ethical postulates of the 10 Commandments. These humorous narrative juxtapositions deconstruct the layers of political deceit, exposing latent hypocrisies and challenging the integrity of a system that is supposed to be a model of democracy and social progress.



Commandment 2, REAGAN, You shall not make for yourself a carved image or any likeness of anything, 2019



Commandment 3, NIXON, You shall not take the name of the Lord your God in vain , 2019

Its grounding piece, Lincoln, depicts the 16th and most popular President in the aftermath of the Sandy Hook Elementary School shooting. In the context of the series, Lincoln reaffirms the gravitas that lightness and humour in other pieces may inadvertently obscure.

Unlike Goldstein's other series, The 10 Commandments reads more immediate, more overtly activist. The artist is, more than ever, wearing her disillusionment on her sleeve, compelled to offer commentary as someone whose life and work have also been shadowed by the now fractured American ideal. As such, the series demonstrates a new facet of Dina Goldstein's artistic repertoire, one of political criticism.



Commandment 4, ROOSEVELT, Remember the Sabbath day, to keep it holy, 2019



Commandment 5, WASHINGTON, Honor your father and your mother, 2019



Commandment 6, LINCOLN, You shall not murder, 2019



Commandment 7, JFK, You shall not commit adultery, 2019



Commandment 8, OBAMA, You shall not steal, 2019



Commandment 9, BUSH, You shall not bear false witness against your neighbour, 2019



Commandment 10, TRUMAN, You shall not covet your neighbor's house, 2019

◆ ◆ ◆
EXHIBITIONS



Diamond Foundation Private Collection, 2020



10 COMMANDMENTS PRESS



DINA GOLDSTEIN 10 COMMANDMENTS

dinagoldstein.com
CANADA

Its grounding piece, Lincoln, depicts the 16th and most popular President in the aftermath of the Sandy Hook Elementary School shooting. His towering figure barely fits in the otherwise empty school corridor littered with children's clothes, glass shards, bullet shells and blood stains. Yet the sense of mourning and loss emanating from the scene renders him small and defeated. By extension, the imagery renders small the constitutional principles on which the United States were founded. Coupled with the 6th Commandment "Thou shalt not kill", the piece evokes the President's own public assassination and further underlines the country's ongoing issues of gun violence and gun policy.

Using her established cinematic methodology, Goldstein blocks the Lincoln scene meticulously, each segment, each prop strategic and symbolic, coming together after a months-long pre-production process.

30 | Dina Goldstein

All the while capturing in the singular still image a hint of the storyline that forms the greater narrative sequence of the series.

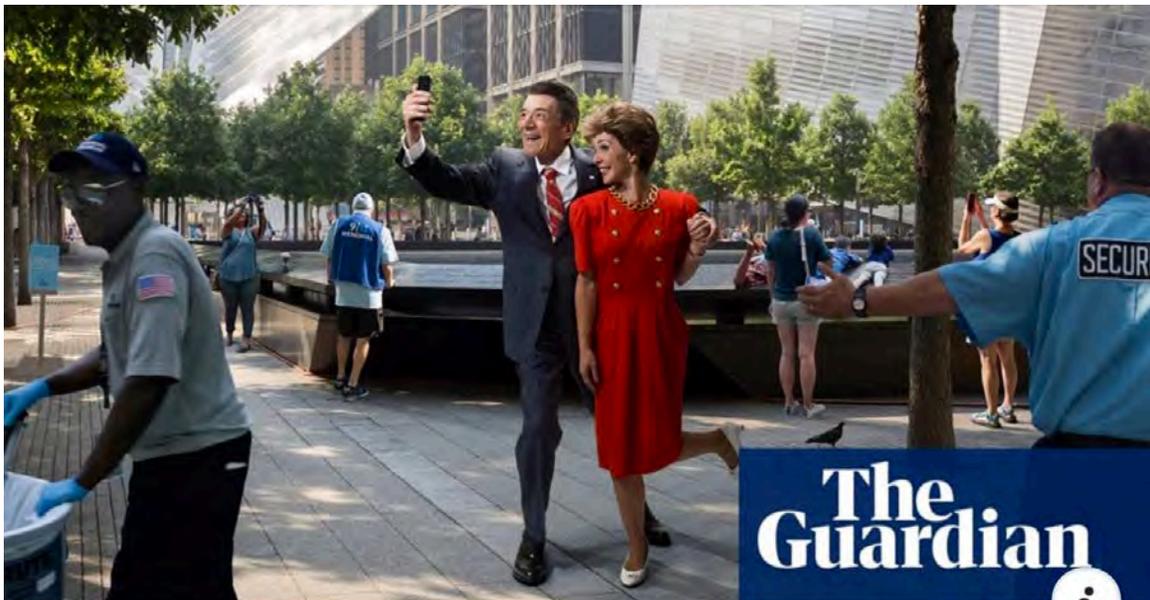
That narrative seeks to examine the socio-political makeup of America through its political icons – the presidential figures that mark the most notable and controversial chapters in American history. Each tableau features a President portrayed through the prism of their politics, popularity and/or notoriety, further contextualized by a contemporary backdrop, and assigned one of the moral and ethical postulates of the Ten Commandments. These, often humorous, narrative juxtapositions deconstruct the layers of political deceit, exposing latent hypocrisies and challenging the integrity of a system that is supposed to be a model of democracy and social progress. In the context of the series, Lincoln reaffirms the gravitas that lightness and humour in other pieces may inadvertently obscure.

ABOUT DINA GOLDSTEIN

Dina began her career over 25 years ago as a photojournalist, evolving from a documentary and editorial photographer into an independent artist focusing on large-scale productions of nuanced photographic tableaux. Her work is highly conceptual and complex, incorporating cultural archetypes and iconography with satirical narratives inspired by the collective unconscious and the human condition. The vivid and provocative still imagery emerges through an entirely cinematic technique, with Dina's established methodology following a precise pre- to post production process.

Leaning into the visual language of pop surrealism, she stages narrative compositions that expose the underbelly of modern life, challenging the notions of cultural influence and inherent belief systems.

Goldstein was inspired by personal events when she created the highly conceptual 'Fallen Princesses', 2007-2009. The series questions the "happily ever after" motif created by Disney and Western society. These critical works are revered online, at exhibitions and within education. Goldstein's fascination with the theme of disillusionment is evident within her second major body of work 'In the Dollhouse', 2012, a 10 part sequential narrative that takes place inside a very pink adult sized Dollhouse belonging to Barbie and Ken. Alongside her trademark tradition of finely detailed productions, we are drawn to the dark elements of the unfolding narrative. Dina has won numerous awards such as the Arte Laguna Grand Prize, which invited her to attend a residency in India that inspired 'Gods Of Suburbia', 2014, a most complex photographic initiative. The work is a visual analysis of religious faith within the context of the modern forces of technology, science and secularism. In 2016 Dina released Modern Girl, a series inspired by Chinese advertising posters of the 1930s. Modern Girl examines identity, gender roles, diasporic cultures, and consumerism. Snapshots From The Garden Of Eden, 2017 is Goldstein's most recent series, commissioned by the Contemporary Jewish Museum Of San Francisco for the exhibit Jewish Folktales Retold: Artist as Maggid has recently been exhibited at the Jewish Museum Of Venice. Dina Goldstein was awarded the Prix Virginia in 2014, an International Prize for Women, and invited to Paris where an exhibit was mounted. Dina continues to independently produce new works and to show internationally at commercial and public galleries, art centers, festivals and museums. Goldstein's latest series The 10 Commandments is based on her observations of the sea changes rolling America since the election of Donald Trump in 2016.



The Guardian



THEGUARDIAN.COM

The Ten Commandments as told by presidential figures – in pictures

OG PUNK





Chris N, 2021



Raven, 2021



Myles, 2021

OG Punk, (2021, ongoing) examines key figures from the legendary punk rock scene of the late 1970s and 1980s in Vancouver and Victoria. The portraits in *OG Punk* from this series were shot with a neutral studio backdrop, establishing a mood of staged and theatrical artifice. The subjects self-consciously perform for the camera, showing off their punk rock regalia, spiked hairdos, and tattoos. Some pose with playful bravado, others are more introverted, even melancholic. Seen as they are today, these original punks come across as individual personalities more than subculture personas as their nicknames imply. Distinctions between costume and everyday adornment are hard to decipher, drawing attention to the limits of self-fashioning. Each portrait carries this tension between the public display of social identity and personal expression.

The exhibition reveals clues to the ethos of punk as an anarchistic, youth counterculture rebelling against mainstream society. As evident in wendythirteen's collection of skull ornaments and bands called Dayglo Abortions, Death Sentence, and Subhumans, dystopian attitudes prevail. In the 1970s, youthful punk idealism took the world by storm and its raucous, provocative music was steeped in political ideology. This attitude persists for Goldstein's subjects.



Mad Dog, 2021



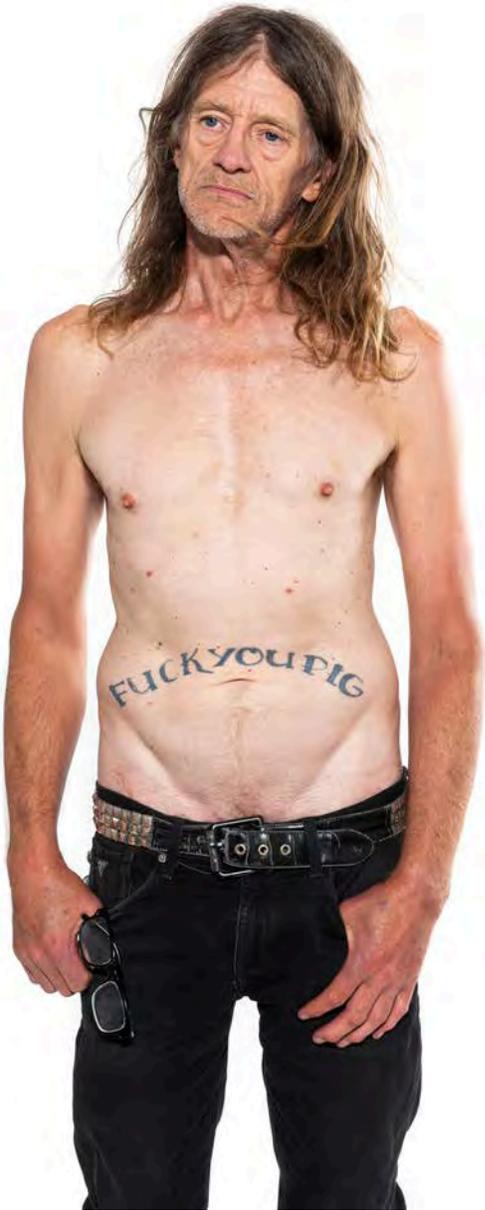


Rob Punk, 2021



wendythirteen, 2021





The Cretin, 2021



Exploding Skull by Randy Stubbs, 2021



EXHIBITIONS



The Polygon Gallery, Vancouver, B.C, 2017





OG PUNK PRESS



READERS' CHOICE 2021
BEST MOVIES ON NETFLIX

NEWS • REAL ESTATE • LIFE • FOOD & DRINK • CULTURE • THINGS TO DO • MORE

Dina Goldstein: OG Punk

May 4, 2022



SCOTIABANK
CONTACT
PHOTOGRAPHY
FESTIVAL

Dina Goldstein: OG Punk

Date And Time



XXX ARCHIVE



The XXX ARCHIVE collection of prints ranges from photographs of musicians performing on stage, portraits of famous faces, to candid documentary style travel and street photography.

X	1990-2000
XX	2000-2010
XXX	2010-2020



The DINA GOLDSTEIN XXX ARCHIVE is now available online to the public at <https://www.dinagoldstein.com/archive/>

L'ŒIL DE LA PHOTOGRAPHIE

Dina Goldstein : The Archive XXX : 30 Years of Photography – 1990-2020

oeildelaphotographie.com/en/dina-goldstein-the-archive-xxx-30-years-of-photography-1990-2020-dv

L'Œil de la Photographie

March 2, 2021



A 30 Year Journey Through the Wonderful Career of Dina Goldstein

12 Mar 2021 • Photography Culture • No Comments



Listen to this article

00:00 / 00:00

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MISTRESSPIECES



Throughout art history, male painters have often used the female form as a central subject, frequently portraying women as symbols of beauty, fertility, sensuality, and sometimes as allegories of nature, virtue, or vice. In many classical traditions, the female body was idealized, emphasizing graceful lines, soft curves, and proportion, as seen in works by artists like Titian and Botticelli. During the Renaissance, the depiction of the female nude became a way to explore humanist ideals and the mastery of anatomy, though these representations often reflected the male gaze, framing women as objects of desire rather than autonomous individuals. In later periods, such as the Romantic and Impressionist movements, female subjects continued to be portrayed, but with varying degrees of emotional depth, realism, or abstraction. In the 20th century, particularly within the Pop Art movement, male artists further explored the female form, often reducing it to stylized, commodified images that reflected consumer culture and mass media's portrayal of women, emphasizing the tension between art, objectification, and the commercialization of the female body. While some male artists celebrated the female form with reverence or empathy, others objectified or fetishized it, contributing to ongoing debates about gender, power dynamics, and the portrayal of women in art.













EDITION STRUCTURE



BEDROOM MAGAZINES 2012 Pigment on Archival Paper

Large Edition 1 - 10

44" X 56.5" Print Size

48" X 61" Framed

1 - 4 \$5,500 / \$6,500

5 - 7 \$6,500 / \$7,500

8 - 9 \$8,500 / \$9,500

10 \$10,500 / \$11,500

Medium Edition 1 - 10

31.33" X 40" Print Size

35" X 44" Framed

1 - 4 \$4,000 / \$5,000

5 - 7 \$5,000 / \$6,000

8 - 9 \$7,000 / \$8,000

10 \$9,000 / \$10,000

Special Edition 1 - 20

16" X 20" Print Size

1 - 5 \$1,500

5 - 9 \$1,700

10 - 13 \$1,800

14 - 16 \$2,000

17 - 19 \$2,500

20 \$3,000

AWARDS AND RECOGNITIONS

- 2025 AP 41 SELECTED
- 2025 PX3, Silver
- 2023 First Place, Julia Margaret Cameron Awards**
- 2023 AP AI 39 SELECTED
- 2021 IPA Honorable Mention
- 2021 Paris Photo, Finalist
- 2020 Aesthetica Art Prize, Finalist
- 2020 Arte Laguna, Photographic section, Finalist
- 2019 Lucie Awards, Deeper Perspective, Honorable Mention
- 2019 Honorable Mention Julia Margaret Cameron Awards
- 2018 Arte Laguna, Belgium Residency Selection**
- 2017 Black & White Spider Awards
- 2016 Sony Awards Short List
- 2016 Applied Arts, Fine Art Print, First Place
- 2016 Arte Laguna, Photographic Selection
- 2015 International Colour Awards
- 2014 Prix Virginia, Paris, France Grand Prize Winner**
- 2013 International Color Awards, Fine Art Finalist
- 2012 The Big F Award, Framed Awards
- 2012 Selected Artist Art Basel MIAMI Prize
- 2011 Arte Laguna Special Prize Winner
- 2011 Art Takes Miami / Art Basel Top 100 picks
- 2009 American Photography Annual 25
- 2009 Popular Photography, reader's competition
- 2009 International Color Awards, Fine Art Finalist
- 2008 1st Place 'Magazine Cover Art', Applied Arts Magazine



CV

BORN TEL AVIV, ISRAEL 1969
LOCATION VANCOUVER, B.C. CANADA
EDUCATION LANGARA PHOTOGRAPHY

SOLO AND GROUP EXHIBITIONS

2025

Exhibition, Pink Beauty, Munich Germany
In The Dollhouse
Curator: Stefan Mittendorf

Solo, FABRICA EOS, Milan, Italy
An Artist Between Fairy-tale and Reality
Curator: Rebecca Delmenico

Exhibition, Foto Nostrum, Mistresspieces, In The Dollhouse,
Gods Of Suburbia, Fallen Princesses
Curator: JMCA Awards

2024

Festival, Heroes, Gods & Monsters, Unterschreez, Bayreuth,
Bavaria
10 Commandments
Curator: Christoph Scholz

2023

Festival, Busan Photography Festival, Busan, South Korea
10 Commandments
Curator: Jaehyun SEOK

Group, Dallas Centre for Photography, Dallas, Texas, USA
Hold Up Half the Sky!
Curator: Aline Smithson

Solo, Idan Wizen Gallery, Paris, France
Réalités Désenchantées
Curator, Luc Masson-Todeschini

2022

Solo, Abbozzo Gallery, Contact Photography Festival, Toronto, Canada

OG Punk

Curator: Ryan Monadjem

Solo, Town Hall, Borgo Val di Taro, Italy

Gods and Princesses

Curator: Opus In Artem

Solo, Ideale2050, Alessandria, Italy

Gods and Princesses

Curator: Opus In Artem

Solo, Masterpiece Art, London, England

Modern Girl

Curator: Alex Cousens

Group, The Arts Company, Nashville, USA

Dollhouse, Fallen Princesses

Curator: Langley Burton

Group, Aesthetica Art Prize, Future Now, York Gallery London, England

Princess, Snapshots From The Garden Of Eden

Curator: Cherie Federico

2019

Group, Musée de l'Homme, Paris, France

Alimentations: Nourritures/ Cultures/ Natures

The Last Supper, East Vancouver, 2014

Curators:

Virginio Gaudenzi

Alexis Amen

Group, Juming Museum, Taipei, Chance and Coincidence, Taiwan

Fallen Princesses

Curator: Hung-Chih Wang



Group, Pasinger Fabrik, Yes We Ken, Munich, Germany
In The Dollhouse
Curators: Augusta Laar
Stefan-Maria Mittendorf

Solo, Head On Photography Festival, Sydney, Australia
Gods Of Suburbia
Curator: Moshe Rosenzweig

2018

Solo, Addis Foto Festival, Addis Ababa, Ethiopia
Gods Of Suburbia
Curator: Aida Muluneh

Solo, Museo della Padova Ebraica, Padua, Italy
Snapshots From The Garden Of Eden
Curator: Domenico Maria Papa

Solo, Castello Cavour, Turin, Italy
Art Site Festival
Fallen Princesses
Curator: Domenico Maria Papa

Solo, Venice Jewish Museum, Venice, Italy
Snapshots From The Garden Of Eden
Curator: Marcella Ansaldi

Solo, Basilica of Sant'Ambrogio, Milan, Italy
Gods and Princesses
Curator: Opus In Artem

Group, Ian Potter Museum, University of Melbourne, Australia
'All the better to see you with: Fairytales transformed'
Curator: Samantha Comte



2017

Festival, Lishui Biennial Photography Festival, Lishui Museum, China

Where Does The Future Get Made?

Gods Of Suburbia

Curator: James Ramer

Solo, Sidney and Gertrude Zack Gallery, Jewish Center, Vancouver, B.C.

Snapshots From The Garden Of Eden

Curator: Linda Lando

Group, Contemporary Jewish Museum, San Francisco, US

Jewish Folktales Retold: Artist as Maggid

Curator: Pierre-François Galpin

Curator: Renny Pritikin

Festival, Contact Photography Festival, Toronto, Ont.

Fallen Princesses

Curator: Belinda Chum Gallery House

Festival, Auckland Festival Of Photography, Auckland, NZ

Gods Of Suburbia

Curator: Shahidul Alam

2016

Festival, Daegu Photo Biennale, Daegu, South Korea

Gods Of Suburbia

Curator: Issack Kim

Solo, Mesa Contemporary Arts Museum, Mesa, Arizona

Curator: Tiffany Fairall



EARLIER EXHIBITION DETAIL AVAILABLE

ARTIST TALKS AND PANELS

BC Arts Teacher Association Conference, 2021, Key Note Speaker

TEDXCorrect ,Vancouver, Canada, 2021, Topic Our New World (postponed)

Langara Photograph, Vancouver, Canada, 2020, Artist Talk

Montreal Jewish Museum, Montreal, Canada, 2020, Artist Talk

JuMing Museum, Taipei, Taiwan, 2019, Panel

Head On Photography Festival, Sydney, Australia, 2019, Artist Talk

Museo Ebraico Venice, Italy, 2018, Artist Talk

SPOA, Ottawa, Canada, 2018, Talk and Panel with Diana Thorneycroft

Art Souterrain, Montreal, Canada, 2018 Artist Talk

Fusion,Vancouver, Canada, 2018, Artist Talk and Panel

BC Photographers Association, Vancouver, Canada, 2018, Artist Talk

Jewish Contemporary Museum, San Francisco, USA, 2017, Artist Talk

Capture Photography Festival, Vancouver, B.C., 2017, Artist Talk

Contact Photography Festival, Toronto, Canada, 2017, Artist Talk

SCAD, Charlottesville, USA, 2016, Artist talk

Foto Art Festival, Bielsko-Biala, Poland, 2016 Artist Talk

SOMA Gallery, Vancouver, Canada, 2016, Artist Talk, Vancouver past and present

PhotoMuseo, Bogota, Colombia, 2016, Portfolio Review, Panel

Prix Virginia, Paris, France, 2015, Artist Talk

Pecha Kucha, Vancouver, Canada, 2015, Talk

Photo ED, Magazine, Canada, 2019, Competition Judge

Photo Life Magazine, Canada, 2019, Competition Judge

Annual Photography Awards, USA, 2020, Competition Judge

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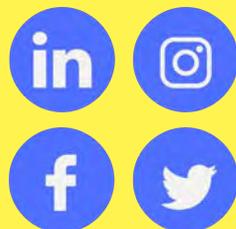
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