

DINA GOLDSTEIN

BORN

TEL AVIV, ISRAEL 1969

LOCATION

VANCOUVER, B.C. CANADA

SOLO AND GROUP EXHIBITIONS

2020

Solo, Museum of Jewish Montreal, Montreal, Canada
Snapshots From The Garden Of Eden
Curator: Alyssa Stokvis-Hauer

Solo, Art Mur Gallery, Montreal, Canada
Gods Of Suburbia
Curator: Rheal Lanthier

Solo, Castle of Compiano, Parma, Italy
Fallen Princesses
Curators:
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

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

Group, Once Upon in A Fairy Tale, Mart Photography Centre Yekaterinberg, Russia
Curator: Artem Berkovich

Solo, Modern Girl, Virginie Barrou Planquart, Paris, France
Curator: Virginie Barrou Planquart

Solo, Gods Of Suburbia, Capture Photo Festival, Vancouver
Curator: Kim Spencer-Nairn

Group, The Girl Next Door, Haarlem, Holland

Group, Palm Springs Fine Art Fair, Palm Springs, USA

Solo, Collections, Central Dupon, Paris, France

Festival, Gods Of Suburbia, Art Souterrain, Montreal, Quebec

Curator: Raymond Cantin

Solo, In The Dollhouse, **Rize Gallery**, Amsterdam, Holland
Curator: Immechien Bonnet

Solo, Gods Of Suburbia, **Madison Gallery**, CA, USA
Curator: Lorna York

2015

Solo, Collections, **Central Dupon**, Paris, France

Festival, Fallen Princesses, **Rencontres Internationles de La Photographie En Gaspie**,
Quebec, Canada
Curator: Claude Goulet

Solo, Fallen Princesses, Playtime Productions and Opiom Gallery - **Public Exhibition**,
Mediathèque, Mouans-Sartoux, France
Curator: H  l  ne Girault

Festival, In The Dollhouse, **FOTOGRAFICA BOGOT   BIANAL- Photography Museum**
Colombia,
Museum Director Gilma Su  rez

Solo, Gods Of Suburbia, **Diamond Foundation Private Collections**, Vancouver, B.C.
Curator: Katsumi Kimoto

2014

Solo, In The Dollhouse and Fallen Princesses,
Prix Virginia Overall winner, Paris, France: Jury Curated, organizers: Marie Descourtieux and
Sylvia Schildge

Festival, Fallen Princesses, **Rencontres Internationales De La Photographie En Gasp  sie**,
Quebec, Canada Jury Curated: Festival Director, Claude Goulet Pri

2013

Group, Gods Of Suburbia
Sakshi Gallery, Mumbai, India
Curator: Igor Zanti / Arte Laguna

Catalogue Inclusion, In The Dollhouse
Musee D'Orangie Paris, France, Frida Kahlo and Diego Rivera Catalogue
Curator: Marie-Paule Vial, director, Mus  e de l'Orangerie

Solo, XX, 20 Year Retrospective, Capture Photo Festival, Vancouver, Canada

Festival, In The Dollhouse, Capture Photo Festival , Kimoto Gallery, Vancouver, Canada,
Curator: Katsumi Kimoto

Solo, In The Dollhouse, **Art Mur Gallery**, Montreal, Canada Curator: Rheal Lanthier

Solo, Fallen Princesses, **Musee Femme, Quebec Traveling exhibition**, Curator: Marie-Eve Desautels

Group, Fallen Princesses, **Brigham Young University Museum of Art**, We Could Be Heros,
Utah, U.S.A.
Curator: Jeff Lambson

Group, Fallen Princesses, **OUT / OFF - Mumbai**, India Curator: Kanchi Mehta, Chameleon Art
Projects

2012

Group, Fallen Princesses, **Venice Arsenale, Arte Laguna**, Venice, Italy, Curator: Igor Zanti

2011

Group, Fallen Princesses, **Please Lie to Me**, Art Mûr's 15th Anniversary

Group, Fallen Princesses, **Splash**, Pendulum Gallery, Vancouver, B.C.

2010

Festival, Fallen Princesses, **Bielsko-Biala FotoArt Festival**, Poland,
Curator: Inez Baturo

2009

Solo, Fallen Princesses, **Buschlen Mowatt Gallery**, Vancouver, Canada,
Curator: Barrie Mowatt

2005

Solo, Trackrecord, **Gallery L'Opera**, 2004 Paris, France,
Curator: Guy Berube

2004

Solo, Trackrecord, **Pendulum Gallery**, Vancouver, B.C.

2003

Group, David, **Exposure Gallery**, Vancouver, B.C.
Curator: Ian McGuffie

2001

Solo, Images of Gaza, **Naamat Gallery**, Tel Aviv, Israel
Sidney and Gertrude Gallery, Vancouver, B.C.

AWARDS AND RECOGNITIONS

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
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	1 st Place 'Magazine Cover Art', Applied Arts Magazine
2006	Nominee, 'David Screams', Black and White Spider Awards
2006	1 st Place, 'Ice Cream', International Colour Awards
2004	1 st Place, 'Hands', Applied Arts Magazine
2004	1 st Place, 'Trackrecord Exhibit Poster' Applied Arts Magazine
2003	'Trackrecord Exhibit Poster', Nikon PDN awards
2003	Top 10, 'Ice Cream', Photo Life Magazine
2002	'Manifesto of Fun', Western Magazine Awards
2001	'Home Wrecked', Western Magazine Awards
1999	'Dig It', Western Magazine Awards

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- Antwerp Gazet, Article, August 2016
- Área Abierta, Ana Vicens Poveda, **La fotografía de Dina Goldstein frente al universo rosa: un análisis de las series *In The Dollhouse* y *Fallen Princesses*** , Article Academic Magazine, 2018
- Art&Travel, Germany, Article, Febuary, 2010
- Augsburger-Allgemeine, Wochenend Journal, Wolfgang Schütz, Austria, December 08, 2012
- Bacchilega, Cristina Bacchilega, Professor of English, University of Hawaii-Manoa, Honolulu, HI, Essay, **Fairy Tales Transformed**, 2013
- Bravo Art,Moreschi, Bruno, Brazil, Article, August, 2009
- Capture Photography Festival, Exhibition catalogue, Vancouver, B.C., 2013
- CBC, Exhibitionists, TV Profile, 2016
- CBC, Wayne Rostad, ‘On The Road’, Canada, TV Interview, 2002
- CBC, Gloria Macarenko, TV Interview, Canada, 2020
- Conversation, Marguerite Johnson, Why Grown Ups Need Fairy Tales, University of Newcastle, 2017
- Cornfeld, Li, Brooklyn Museum, **Shooting Heroines: Sexual Violence and Dina Goldstein’s *Fallen Princess* Photography Series**, 2015
- Courier Newspaper, Rossi Cheryl, Canada, Article, 2009
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- Culture Trip, Interview, Canada, 2016
- Daily Telegraph, dailytelegraph.co.uk blog, UK, June 25, 2009
- Design Magazine, Miriam Polding, United Emerites, Article, March/ April 2011
- Digitalis foto, Feature, Somogyi Nora, Hungary, 2014

Doho Magazine, Feature spread, Spain 2020

Daegu Photo Biennale, We are from somewhere but where are we going, Catalogue, 2016

Maria del Mar Perez-Gil, *Amaltea: Journal of Myth Criticism*. “El cuento de hadas feminista y las hablas manipuladas del mito: de la literatura a las artes visuales” Spain, 2013

Ein neuer Anfang, Mathilde Nygaard, Text book, Denmark, 2010

Emeequis ,Mendiburu, Diego, Spain, Article, February, 2009

Epilogues, USA,

Fanny Keifer, Shaw TV, Canada ,TV Interview, 2009

Fotografi, Michael Dee, Germany, Article and Cover, March, 2009

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Geist Arts and Culture, Gods Of Suburbia, Feature, Geist Foundation, Canada, 2015

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Ildikó Geige, PhD student at Eötvös Loránd University, Budapest, dissertation on performative **Identity Constructions of 20th century American Women** writers Look Magazine, Greece, Article, 2014

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Maria Del Mar Perez Gil, **The Feminist Fairy Tale and the Manipulation Speech Of Myth from Literature and Visual Art**, University De Las Palmas De Gran Canaria, Dissertation, 2012

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Musee Magazine, Sabrina Wirth, Issue 12, Controversy, 2015

Musee D'Orangie, Frida Kahlo and Diego Rivera, Paris, France, Exhibition catalogue, 2013

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Papier 13, Exhibition catalogue, Montreal, 2013

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Pernoud Hermeline, Le Conte dans tous ses états, Book, France, 2017

Photography, Andrea Spaeth, ...Des Andren Leid, Germany, Article, December 2013

Pirates, L'art du Détournement Culture, Sophie Pujas, Art Book, 2018

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Zipes, Jack, Essay **Subverting the Myth of Happiness: Dina Goldstein's "Fallen Princesses"**, 2010

AN ESSAY BY JACK ZIPES

An American retired Professor of German at the University of Minnesota, who has published and lectured on the subject of fairy tales, their linguistic roots, and argued that they have a "socialization function". According to Zipes, fairy tales "serve a meaningful social function, not just for compensation but for revelation: the worlds projected by the best of our fairy tales reveal the gaps between truth and falsehood in our immediate society." His arguments are avowedly based on the neo-Marxist critical theory of the Frankfurt School.

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

Jack Zipes

When feminists began -re-writing 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 -- 1414her 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.

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