

MODERN GIRL DINA GOLDSTEIN

23 March - 2 May 2020



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ABOUT MASTERPIECE ART

Masterpiece Art is an exclusive gallery and fine art advisory firm based in Holland Park, West London.

The cultural focal point of a group of independent but closely connected business services companies - The Ameera Group, an international wealth preservation business and Patron Law, a law firm focusing on Business, Private Client, Real Estate and Dispute Resolution - Masterpiece Art caters to both new and established collectors.

The collection includes notable artworks from a range of golden ages of art history, incorporating European Old Masters, Nineteenth Century, Modern, Post-War and Contemporary art. Our clients benefit from the wealth of art experience within the gallery and the wider network of businesses. As investors ourselves, we understand the need to diversify a portfolio and, as with other asset classes, we are inherently tuned to your sensitivity to risk, offering unbiased advice on how best to navigate this complex market.

Whether you are taking your first steps into collecting, supplementing an existing collection, or looking to understand the value of an artwork in your possession, we can help.

FROM THE GALLERY

Masterpiece Art are excited and delighted to be able to announce the solo exhibition and UK premier of Dina Coldstein | Modern Cirl.

Debuted in Paris and originally created in 2016, Dina Coldstein's fascinating series *Modern Cirl*, rooted in socio-political theory, could hardly be any more relevant today in 2020.

With the major worldwide political upheavals of recent times and the ongoing righteous battle for equality played out very much in the public eye, Coldstein's *Modern Cirl* creates discourse on many prevalent societal issues.

Through a layered, intriguing and wholly original approach, *Modern Cirl* tackles identity, equality, immigration, capitalism, as well as a perceived East-West cultural divide.

The finely nuanced series cleverly critiques both cultures, all from beneath a meticulously constructed aesthetically pleasing veil of satire, inspired by historical truths and real life - realised in the concise voice of the artist.

Like so often, beauty hides and obscures the truth, and these vibrant compositions draw the viewer into a journey of deeper discovery, thus correlating many of our lived experiences.

Despite the title, the series in fact transcends gender - forcing both men and women to question their own role within established ideals that surround us from day-to-day, a wider thematic explored in other series by Coldstein.

FROM THE ARTIST

"My latest project, Modern Cirl, extrapolates upon past themes of commercialism and identity within Western culture by creating reimagined ad campaigns based upon the famous "pin-up girl" advertising posters of 1930s Shanghai, China. This era heralded the emergence of Asian women as individuals, as they 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.

I grew up in Vancouver — regarded as the gateway to the East. It has experienced unprecedented immigration from Hong Kong and China in the past 35 years, turning this once provincial community into a vibrant Asian metropolis. The impact of Asian culture has been profound, not only on the city but on me as an individual and artist. I was inspired by these iconic ads that introduced China, at that time a commercial free society, to the global market.

The 'Modern Cirl' image first appeared in the West and was notable for its bold sexuality, with scantily clad women selling everything from clothing, soap and cigarettes to army recruitment. Chinese pin up girls also began to appear in magazines and posters. More conservatively dressed in silk cheongsams and smooth chignons, these models nonetheless radiated sensuality. Modern Cirl, in fact, was inspired by Chinese historians Tani Barlow and Madeleine Yue Dong, who theorized that this Asian version was an extension of a global phenomenon launched by multinational corporations and disseminated by mass media, whose effect was to emphasize Western imperial dominance".



Example of 1930's Shanghai advertising

MODERN GIRLThe Series



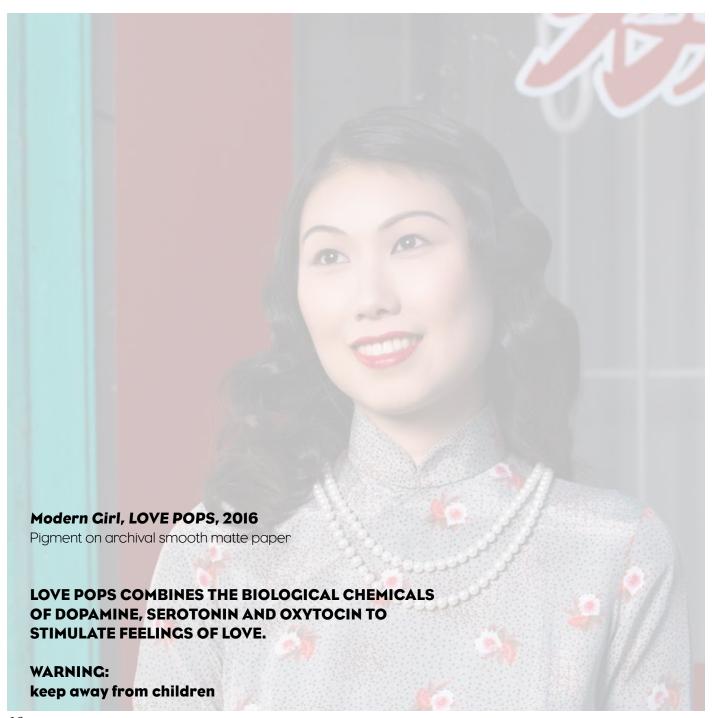
















































Example of 1930's Shanghai advertising

TRADITIONAL GIRL Diptychs

"I also created diptychs of the girls to discuss the immigrant experience, which I myself encountered as a newcomer to Vancouver at a young age. Learning to fit in was stressful, however, I realized that the challenges facing my young Asian friends in Vancouver were even greater. They were torn between familial demands of obedience and academic achievement - in opposition to the Western ideals of self-expression and individualism".



Traditional Cirl, Buy Stuff



Traditional Cirl, Idea Chews



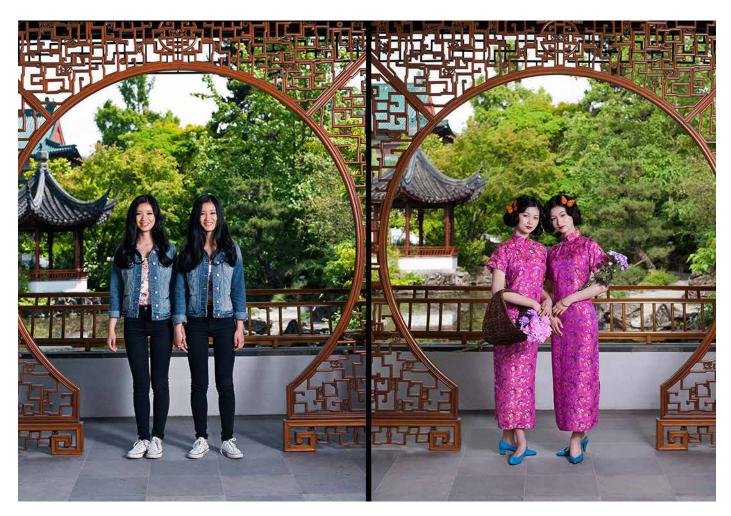
Traditional Cirl, Planet Earth Water



Traditional Cirl, Love Pops



Traditional Cirl, Fresh Air Corp.



Traditional Girl, Lucky Liquor



Traditional Cirl, InstaWorld



Traditional Cirl, Easy Crow



Traditional Girl, Cood Earth Organics



Traditional Cirl, Revenge Agency



Traditional Girl, Tasty Spray



Traditional Cirl, Memory World



Example of 1930's Shanghai advertising

MODERN GIRLMaking of

"An established methodology following a precise pre-to-post production process."



Dina Coldstein mid-production for Modern Cirl, Tasty Spray, 2016



Dina Coldstein mid-production for Modern Cirl, Tasty Spray, 2016



DINA GOLDSTEINAbout

DINA COLDSTEIN b. 1969 Tel Aviv, Israel

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 narratives inspired by the collective unconscious and 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.

Coldstein's first foray into tableau was in 2007 when she was inspired by personal events to produce the highly conceptual and controversial *Fallen Princesses*, a 10 piece series that features fairy tale characters dealing with modern day scourges such as poverty, Cancer, addiction and obesity. The works challenge the "happily ever after" motif embraced by Western society and exploited by Walt Disney. By incorporating Disney-esque textures and colors, *Fallen Princesses* exposes the consumerism that has negated the true intensions of these ancient parables. Since the series debut in 2009 the Princesses have received much attention online and in the press. The series is exhibited internationally, and studied within gender courses, art and photography programs. Dina continued to focus and explore upon themes of disillusionment with *In The Dollhouse*, premiered in 2012, a 10-part series place within an adult-sized dollhouse belonging to Barbie and Ken. This dark sequential narrative explores the embrace of superficiality over reality. Shot entirely on an elaborately constructed set that imitated a Barbie dollhouse, this project dissected the concept of 'beauty as power' as well as beauty as a source of happiness. When Ken, Barbie's handsome husband, expresses his individuality and embraces his true self, the value of beauty as an apex trait is exposed as cheap and as plastic as the dolls themselves.

In 2013 Dina opened her studio 'XX', with a retrospective to celebrate 20 years of photography. For this exhibition Dina selected 20 pivotal pieces that built and developed her practice. Her next undertaking was **Gods Of Suburbia**, 2014, where she received her first Canada Council grant to help support this massive initiative, which was a critical exploration of established and fringe religions. Contemplative and complex, the project took two years to complete. *Cods 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.

Modern Cirl, 2016, extrapolates upon Dina Coldstein's past themes of identity within Westen culture. Inspired by Chinese tradition and the evolution of international commercialism, Dina re-imagines the adored and iconic advertising posters of 1930's China. Live models replace the girls, still sexy but far more demune than their American counterparts, the 'pin up girls'. This era saw 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 commoditization of the everyday and de-radicalization of modernity. The accompanying imagined products relay satirical critique of our current societal relalities. The Modern Cirl exhibition opened November 2016 in Paris. Snapshots From The Carden 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 II large-scale Black and White tableau images with representing characters and passages from Leaves From The Carden Of Eden.

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 courses. The *Fallen Princesses* are included in elementary schools textbooks, as teaching tools and subjects of discourse within the classroom.

Dina recently showed the series *Cods Of Suburbia* in China and Italy. *Snapshots From The Carden Of Eden*, 2017, originally commissioned by the Contemporary Jewish Museum in San Francisco, has traveled to the Jewish Museum of Venice, Museo Ebraico Venice, where it will be on exhibit September 2018 - November 2018.

Fall 2019 Coldstein debuted her newest work titled **The 10 Commandments**. The 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.

Selected Solo and Group exhibitions

2020

Solo, **Museum of Jewish Montreal**, Montreal, Canada Snapshots From The Carden 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 Cirl*Curator: Alex Cousens

Croup, **The Arts Company,** Nashville, USA Dollhouse, Fallen Princesses Curator: Langley Burton

2019

Croup, **Musée de l'Homme,** Paris, France Alimentations: Nourritures/ Cultures/ Natures *The Last Supper*, East Vancouver, 2014 Curators: Virginio Caudenzi Alexis Amen Croup, **Juming Museum,** Taipei, Chance and Coincidence, Taiwan *Fallen Princesses*

Curator: Hung-Chih Wang

Croup, Pasinger Fabrik, Yes We Ken, Munich, Cermany

In The Dollhouse

Curators: Augusta Laar Stefan-Maria Mittendorf

Solo, Head On Photography Festival, Sydney, Australia

Cods Of Suburbia

Curator: Moshe Rosenzveig

2018

Solo, Addis Foto Festival, Addis Ababa, Ethiopia

Gods Of Suburbia

Curator: Aida Muluneh

Solo, **Museo della Padova Ebraica**, Padua, Italy

Snapshots From The Carden 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 Carden Of Eden

Curator: Marcella Ansaldi

Solo, Basilica of Sant'Ambrogio, Milan, Italy

Cods and Princesses

Curator: Opus In Artem

Croup, **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 Cet Made?

Gods Of Suburbia

Curator: James Ramer

Solo, Sidney and Certrude Zack Callery, Jewish Center, Vancouver, B.C.

Snapshots From The Carden Of Eden

Curator: Linda Lando

Croup, Contemporary Jewish Museum, San Francisco, US

Jewish Folktales Retold: Artist as Maggid

Curator: Pierre-François Calpin

Curator: Renny Pritikin

Festival, Contact Photography Festival, Toronto, Ont.

Fallen Princesses

Curator: Belinda Chum Callery House

Festival, Auckland Festival Of Photography, Auckland, NZ

Cods Of Suburbia

Curator: Shahidul Alam

2016

Festival, Daegu Photo Biennale, Daegu South Korea

Cods Of Suburbia
Curator: Issack Kim

Solo, Mesa Contemporary Arts Museum, Mesa, Arizona

Curator: Tiffany Fairall

Croup, Mart Photography Centre Yekaterinberg, Russia

Once Upon in A Fairy Tale Curator: Artem Berkovich

Solo, Virginie Barrou Planquart, Paris, France

Modern Girl

Curator: Virginie Barrou Planquart

Solo, Capture Photo Festival, Vancouver

Cods Of Suburbia

Curator: Kim Spencer-Nairn

Croup, The Girl Next Door, Haarlem, Holland

Croup, Palm Springs Fine Art Fair, Palm Springs, USA

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

Festival, Art Souterrain, Art Souterrain, Montreal, Quebec

Cods Of Suburbia

Curator: Raymond Cantin

Solo, Rize Callery, Amsterdam, Holland

In The Dollhouse

Curator: Immechien Bonnet

Solo, Madison Gallery, CA, USA

Cods Of Suburbia

Curator: Lorna York

Our Team



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