The reality of a woman's contemporary feminism in Iran is that resistance is an essential part of a woman's experience. As a result, women are very tough, the exact opposite of the submission. As a result, Neshat has set the scene so that women shape their own destiny by fleeing their community and embarking on a seaward voyage with an unknown end. Neshat explains, “In Turbulent, two black-and-white videos are simultaneously projected on opposite walls. As the film begins, the audience and the author of the work appear in Latin and English on one and in Arabic and Persian on the other. Then, one screen reveals a veiled woman standing with her back to the camera, while the other focuses on an auditorium filled with men, unadorned in white robes and black pants. A man performs, Shahram Nazeri, similarly dressed before them, sings to the audience. His knees are bent in a traditional Persian song with lyrics from the 19th century. First, the man and then the woman, both in white and black chador, stand facing an empty auditorium, Neshat creates a scenario in which the singing seems to be otherworldly voice, which makes the heart ache. Due to the rhythm and tension, or unpredictability and strength that are not so evident on the surface, ...
Heidi Zuckerman Jacobson from expanding perceptions and combating stereotypes, but the latent realization that sublime imagery and hypnotic, complex soundtracks. The lasting effect results not only that divides them. As in all of her work, Neshat leaves the narrative ambiguous. Yet the physicality that can result from romantic emotion. In the videos, the characters make following the classical paradigm of star-crossed lovers, dating back 150 years to the decline of the Ottoman Empire.


10 Neshat’s newest video, Soliloquy played the male singer; Shahram Nazari, a classical singer who provides the voice for Azari’s character; and, Sussan Deyhim, a vocalist and Phyllis Wattis MAMe Curator. 

9 Collection shows. From the 1998 Whitney Biennial, curator: Catherine Morris. See also Phyllis Wattis. 


4 Collection shows. From the 1998 Whitney Biennial, curator: Catherine Morris. See also Phyllis Wattis.

3 Collection shows. From the 1998 Whitney Biennial, curator: Catherine Morris. See also Phyllis Wattis.


1 Shirin Neshat was born in 1957 in Qazvin, Iran. She attended the University of California, Berkeley, and her Master of Fine Arts degree in 1982. Currently, Neshat lives and works in New York City. 

Selected Group Exhibitions

- 1996 "The Four Rooms," Haines Gallery, San Francisco, CA
- 1997 "Kunsthalle Wien," Vienna, Austria

Selected Bibliography

- "On Life, Beauty, Translations and Other Difficulties," 5th International Istanbul Biennale, curated by Okwui Enwezor, Istanbul, Turkey, November 24, 2000, at 3 p.m. in Gallery D.

Mark in MAXXI


Flower Note

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External catalogs and Ridong Lie will perform classical Chinese music on Sunday, September 24, 2000, at 5 p.m. in Music Hall.

Shine Neshat will give an artist’s talk on Saturday, November 5, 2000, at 12:30 p.m.

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Harper’s Bazaar
- "Inclusion/Exclusion," curated by Peter Weibel, Kunstlerhaus, Graz, Austria
- "Portal and Octavio Zaya, Johannesburg, South Africa
- "Trade Routes: History and Geography," 2nd Johannesburg Biennale 1997 , curated by Okwui Enwezor, Johannesburg, South Africa
- "SITE SANTA FE: Looking for a Place," curated by Rosa Martinez, Santa Fe, NM
- "La Ville, Le Jardin, La Memoire," curated by Carolyn Christov Bakargiev and Hans Ulrich Obrist, Villa Arsim, Phyllis Wattis.
- "La Biennale di Venezia," curated by Harald Szeemann, Venice, Italy
- "Project 70: Shirin Neshat, Simon Patterson, Xu Bing," The Museum of Modern Art, New York, NY
- "Video Cultures," curated by Ursula Frohne, ZKM/Museum of Contemporary Art, Karlsruhe, Germany
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