

women without men shirin neshat

Women Without Men Shirin Neshat: Exploring the Intersection of Art, Politics, and Feminism

women without men shirin neshat is a phrase that resonates deeply within the realms of contemporary art and cinema, reflecting a powerful narrative crafted by the Iranian-American artist and filmmaker Shirin Neshat. Known for her profound exploration of gender, identity, and political upheaval, Neshat's work "Women Without Men" stands as a seminal piece that delves into the lives of women in Iran during a turbulent historical period. This article will take you on a journey through the significance of "Women Without Men," the artistic vision of Shirin Neshat, and the cultural and political contexts that make this work a pivotal conversation starter in both art and feminist discourse.

Understanding Women Without Men by Shirin Neshat

"Women Without Men" is not just a title; it is a multi-layered narrative that intersects personal stories with socio-political realities. Originally a novel by Shahrnush Parsipur, Neshat's film adaptation brings to life the struggles and resilience of Iranian women in the aftermath of the 1953 CIA-backed coup d'état, which significantly altered Iran's political landscape. The story centers around five women from different social backgrounds who seek refuge from societal constraints and political persecution. Through evocative imagery and poetic storytelling, Neshat paints a portrait of female empowerment and resistance.

The Artistic Vision Behind the Film

Shirin Neshat is renowned for her visual artistry that combines photography, video, and film to explore themes of exile, identity, and gender dynamics in the Islamic world. In "Women Without Men," she employs a striking cinematic language filled with symbolic imagery, haunting landscapes, and minimal dialogue, emphasizing mood and emotion over conventional storytelling. The film's aesthetic is deeply rooted in Persian culture, yet it presents a universal message about freedom and self-expression.

Symbolism and Themes in Women Without Men

The film, much like Neshat's photographic work, is rich with symbolism. The garden where the women find refuge serves as a metaphor for rebirth, sanctuary, and a liminal space between oppression and liberation. Each character's journey reflects broader themes such as:

- Patriarchal oppression
- Political repression
- Female solidarity and friendship
- The quest for autonomy and self-identity

By weaving these themes together, Neshat creates a tapestry that challenges viewers to consider the intersectionality of gender and politics in a deeply patriarchal society.

Shirin Neshat: A Voice for Women in Exile

To fully appreciate “Women Without Men,” it’s important to understand Shirin Neshat’s background and artistic trajectory. Born in Iran and later exiled to the United States after the Iranian Revolution, Neshat’s work is imbued with the complexities of living between two worlds. Her unique perspective allows her to critique the political and social realities of Iran while engaging with broader questions about identity and displacement.

From Photography to Filmmaking

Before venturing into filmmaking, Neshat gained international acclaim for her black-and-white photographic series “Women of Allah,” which explored the contradictions faced by Muslim women. Transitioning from still images to moving pictures allowed her to expand her narrative scope. “Women Without Men” is her first feature film, and it showcases her ability to blend visual artistry with compelling storytelling.

Feminism and Political Commentary

Neshat’s work consistently addresses feminist issues within the context of Islamic culture and authoritarian regimes. Her portrayal of women is neither simplistic nor idealized; instead, it presents nuanced individuals navigating complex social and political landscapes. “Women Without Men” is a testament to her commitment to giving voice to women whose stories are often marginalized or silenced.

The Cultural and Historical Context of Women Without Men

Understanding the backdrop against which “Women Without Men” unfolds is essential for grasping its full impact. The 1953 coup d’état in Iran, orchestrated by foreign powers, led to the reinstatement of the Shah and the suppression of democratic movements. This period saw increased censorship, repression, and the curtailing of women’s rights, setting the stage for the themes explored in Neshat’s film.

Women’s Roles in Iranian Society

Iranian women have historically played complex roles within their society—balancing tradition, religion, and modernity. The film highlights how these women, despite their diverse backgrounds,

confront similar challenges related to autonomy, social expectations, and political repression. This narrative sheds light on the ongoing struggle for gender equality in Iran and beyond.

Impact on Contemporary Middle Eastern Art

“Women Without Men” has influenced many contemporary artists and filmmakers who seek to explore similar themes of gender, politics, and identity in the Middle East. Neshat’s work has opened doors for discussions about censorship, exile, and the power of female narratives in traditionally male-dominated societies.

Why Women Without Men Shirin Neshat Resonates Globally

The universal appeal of “Women Without Men” lies in its ability to transcend cultural boundaries while remaining deeply rooted in a specific historical moment. The film’s exploration of themes like freedom, oppression, and solidarity speaks to audiences worldwide, particularly those interested in human rights and feminist issues.

Art as a Tool for Social Change

Neshat’s blending of art and activism demonstrates how creative expression can challenge dominant narratives and inspire social consciousness. Through “Women Without Men,” she invites viewers to empathize with the struggles of Iranian women and reflect on broader issues of gender and political freedom.

Educational Value and Cinematic Innovation

For students of film, gender studies, and Middle Eastern history, “Women Without Men” offers rich material for analysis. The film’s innovative use of visual symbolism, narrative structure, and sound creates a unique cinematic experience that encourages deeper engagement with its themes.

Exploring Related Works by Shirin Neshat

To better understand the artistic and thematic throughlines in “Women Without Men,” it’s helpful to explore other works by Shirin Neshat that echo similar concerns.

- **“Women of Allah” (Photography Series):** This series investigates the complex identity of Muslim women, blending beauty and violence through calligraphy and imagery.

- **“Rapture” (Video Installation):** A dual-screen work contrasting the experiences of women in Iran and the West, exploring themes of exile and cultural displacement.
- **“Turbulent” (Video Installation):** Featuring a female singer and a male vocalist, this piece examines gender dynamics, voice, and power.

By examining these projects alongside “Women Without Men,” one gains a deeper appreciation for Neshat’s ongoing dialogue about gender, culture, and resistance.

How to Engage with Women Without Men Shirin Neshat

If you’re interested in experiencing “Women Without Men” or exploring Shirin Neshat’s work more broadly, here are some tips:

1. **Watch the film with context:** Understanding the historical and political background enriches the viewing experience.
2. **Explore her photography:** Viewing her still images provides insight into her visual language and themes.
3. **Read related literature:** The original novel by Shahrnush Parsipur offers a literary perspective on the same story.
4. **Attend exhibitions or talks:** Neshat’s work is often featured in museums and galleries worldwide, accompanied by discussions on art and politics.

Engaging with her work through these avenues can deepen your appreciation of the complex narratives she presents.

Women Without Men Shirin Neshat remains a compelling intersection of art, politics, and feminism, inviting audiences to witness the resilience of women navigating oppression and seeking liberation. Through her evocative storytelling and innovative visuals, Neshat not only tells a story rooted in Iranian history but also sparks vital conversations about gender, identity, and the power of artistic expression in challenging times.

Frequently Asked Questions

What is the main theme of Shirin Neshat's 'Women Without Men'?

The main theme of Shirin Neshat's 'Women Without Men' revolves around the struggles of women in Iranian society, exploring issues of identity, freedom, and political repression during the 1953 coup in Iran.

How does Shirin Neshat use visual symbolism in 'Women Without Men'?

Shirin Neshat employs visual symbolism such as contrasting black and white imagery, the use of nature, and fragmented spaces to represent the inner conflicts and societal constraints faced by the female characters in 'Women Without Men'.

Is 'Women Without Men' by Shirin Neshat based on a literary work?

Yes, 'Women Without Men' is inspired by the 1990 novel of the same name by Iranian author Shahrnush Parsipur, which tells the story of five women navigating political and personal upheavals in Iran.

What impact did Shirin Neshat's 'Women Without Men' have on Iranian cinema and art?

Shirin Neshat's 'Women Without Men' brought international attention to Iranian women's experiences and challenges, blending film and visual art to challenge traditional narratives and inspire discourse on gender and politics in Iran.

Where can I watch Shirin Neshat's film 'Women Without Men'?

Shirin Neshat's 'Women Without Men' is available on various streaming platforms such as Amazon Prime Video, and can also be found in some art house cinemas and film festivals focusing on international and feminist cinema.

Additional Resources

****Women Without Men Shirin Neshat: An Artistic Exploration of Gender, Identity, and Politics****

women without men shirin neshat is a phrase that evokes a powerful convergence of art, cinema, and socio-political discourse. Shirin Neshat, an Iranian-born visual artist and filmmaker, is widely recognized for her compelling exploration of gender dynamics, cultural identity, and the complexities of life under authoritarian regimes. Her film **Women Without Men** (2009) stands as a poignant and evocative portrayal of women's lives in Iran during a time of political upheaval, exploring themes of freedom, repression, and resilience. This article delves into the nuances of **Women Without Men** by Shirin Neshat, examining its thematic depth, cinematic style, and cultural

significance.

An In-depth Look at *Women Without Men* by Shirin Neshat

Women Without Men is a film adaptation of the novel by Iranian author Shahrnush Parsipur, and it represents Shirin Neshat's first feature-length directorial work. The film is set in Tehran in 1953, a period marked by the CIA-backed coup that overthrew Prime Minister Mohammad Mossadegh, deeply altering Iran's political landscape. Through the intertwined stories of four women, Neshat creates a narrative rich in symbolism and poetic imagery, reflecting on the struggle for personal and political liberation.

Thematic Exploration: Gender and Political Repression

At the heart of *Women Without Men shirin neshat* presents is the intersection between gender oppression and political turmoil. Each protagonist embodies different facets of Iranian womanhood, from a wealthy socialite seeking freedom outside societal constraints to a peasant woman seeking autonomy from oppressive patriarchal structures. Neshat's film examines how these women navigate their identities in a society where authoritarianism and traditionalism intersect to curtail freedoms.

The film's visual language underscores this theme. Neshat employs stark contrasts—between black and white, urban and rural settings, silence and sound—to signify the tension between oppression and liberation. The women's stories unfold against the backdrop of political unrest, symbolizing the broader social upheaval and the quest for change.

Cinematic Style and Symbolism

Shirin Neshat's background in visual arts profoundly shapes the aesthetics of *Women Without Men*. The film is characterized by its painterly composition, where each frame resembles a carefully constructed photograph or artwork. This meticulous visual style enhances the emotional depth and allegorical resonance of the story.

The use of surreal and mystical elements adds layers of meaning to the narrative. For example, the recurring imagery of a mysterious orchard represents a refuge from the outside world, a liminal space where the women reclaim agency. This symbolic setting allows Neshat to explore themes of rebirth and transformation, which are pivotal to the film's narrative arc.

Narrative Structure and Character Development

Unlike conventional storytelling, Neshat employs a nonlinear narrative in *Women Without Men*, weaving together the four women's stories in a manner that reflects the fragmented reality of their experiences. This approach challenges the viewer to engage actively with the film's subtext and

underlying messages.

The characters are complex and multifaceted, each undergoing a journey toward self-realization. Munis, the rebellious socialite, epitomizes defiance against patriarchal norms, while Zarin, the prostitute, represents survival and resilience. Faezeh, the politically conscious middle-class woman, illustrates the intersection of personal and political struggles, and Fakhri, the peasant woman, personifies spiritual connection and grounded wisdom. Through these characters, Neshat captures a spectrum of female experience that resonates beyond the Iranian context.

Shirin Neshat's Artistic Vision and Impact

The Role of Women in Iranian Society

Women Without Men shirin neshat addresses the systemic marginalization of women in Iran, especially during a politically volatile era. The film critiques the social structures that suppress female voices while highlighting women's enduring strength and solidarity. Neshat's work contributes to a broader discourse on gender and power, challenging Western stereotypes about Middle Eastern women by presenting nuanced, authentic perspectives.

Comparison with Other Works by Shirin Neshat

Shirin Neshat is renowned for her photography and video installations, such as **Women of Allah** (1993-97), which also interrogate themes of femininity, religion, and identity in Islamic societies. While her visual art often focuses on static, symbolic representations, **Women Without Men** marks a significant expansion into narrative cinema, allowing for more detailed character development and storytelling.

Compared to her photographic work, the film offers a more immersive experience, combining visual artistry with sound design, dialogue, and movement. This multidimensional approach enhances the emotional impact and accessibility of Neshat's message.

International Reception and Awards

Upon its release, **Women Without Men** received critical acclaim internationally, winning the Silver Lion for Best Director at the Venice Film Festival in 2009. Critics praised Neshat's ability to blend political history with poetic imagery, creating a film that is both intellectually engaging and visually arresting.

The film's reception also sparked discussions about the representation of Iranian women in global cinema and the role of diasporic artists in shaping cultural narratives. Neshat's unique position as an expatriate artist brings a dual perspective, bridging Iranian cultural heritage and contemporary global art discourses.

The Cultural and Political Context of *Women Without Men*

Historical Background: The 1953 Iranian Coup

Understanding the film's historical backdrop is essential to appreciating its thematic weight. The 1953 coup, orchestrated by foreign intelligence agencies, led to the reinstatement of the Shah's authoritarian regime, setting the stage for decades of political repression. Neshat's film situates personal stories within this larger political drama, emphasizing how national events impact individual lives, especially those of marginalized groups like women.

Gender and Resistance in Iranian Cinema

Women Without Men is part of a broader movement within Iranian cinema that foregrounds gender and resistance. While Iranian filmmakers have often faced censorship and restrictions, many have creatively navigated these challenges to produce socially critical works. Neshat's film stands out for its explicit focus on female subjectivity and its experimental narrative style, pushing boundaries both artistically and politically.

The Diasporic Perspective

Shirin Neshat's status as an Iranian-born artist living abroad informs her perspective in *Women Without Men*. Her diasporic lens allows for a critical distance and a reflective stance on Iranian society, offering insights that might be difficult to express within Iran's restrictive environment. This dual identity enriches the film's complexity, blending nostalgia, critique, and hope.

Key Features and Artistic Techniques in *Women Without Men*

- **Visual Symbolism:** Use of light, shadow, and color to convey emotional and thematic contrasts.
- **Nonlinear Narrative:** Interweaving multiple character arcs to reflect fragmented social realities.
- **Minimal Dialogue:** Reliance on visual storytelling and soundscapes to evoke mood and meaning.
- **Cultural References:** Incorporation of Persian poetry, mythology, and historical motifs.
- **Strong Female Protagonists:** Central characters who challenge patriarchal norms and embody resilience.

Pros and Cons of the Film's Approach

Pros

- **Innovative Visual Style:** The film's artistic cinematography enriches the storytelling.
- **Complex Characters:** Offers multifaceted portrayals of Iranian women rarely seen in mainstream media.
- **Political Relevance:** Engages with historical events in a way that highlights ongoing issues of repression and gender inequality.
- **Cross-cultural Appeal:** Resonates with global audiences while rooted in Iranian cultural contexts.

Cons

- **Abstract Narrative:** The non-linear and symbolic storytelling may challenge viewers unfamiliar with Iranian history or artistic cinema.
- **Limited Accessibility:** Minimal dialogue and poetic imagery might be less engaging for audiences expecting conventional narratives.
- **Cultural Specificity:** Some cultural references may require contextual knowledge for full appreciation.

Women Without Men Shirin Neshat* offers a rich, layered cinematic experience that demands thoughtful engagement. It stands as a testament to the power of art to illuminate marginalized voices and historical truths, affirming Shirin Neshat's position as a vital figure in contemporary global cinema and visual arts. Through this film, the intersection of gender, politics, and identity becomes a compelling narrative that transcends its immediate context, inviting reflection on universal themes of freedom, oppression, and the human spirit.

Women Without Men Shirin Neshat

women without men shirin neshat: *Shirin Neshat, Women Without Men* Ahmad Karimi Hakkak, Ethniko Museo Synchrones Technes. Athenai, 2009

women without men shirin neshat: **Shirin Neshat** , 2008

women without men shirin neshat: *Shirin Neshat* Mona Jensen, 2008

women without men shirin neshat: *My Sister, Guard Your Veil; My Brother, Guard Your Eyes* Lila Azam Zanganeh, 2006-04-01 In the first anthology of its kind, Lila Azam Zanganeh argues that although Iran looms large in the American imagination, it is grossly misunderstood—seen either as the third pillar of Bush's infamous axis of evil or as a nation teeming with youths clamoring for revolution. This collection showcases the real scope and complexity of Iran through the work of a stellar group of contributors—including Azar Nafisi and with original art by Marjane Satrapi. Their collective goal is to counter the many existing cultural and political clichés about Iran. Some of the pieces concern feminism, sexuality, or eroticism under the Islamic Republic; others are unorthodox political testimonies or about race and religion. Almost all these contributors have broken artistic

and cultural taboos in their work. Journalist Reza Aslan, author of *No God But God*, explains why Iran is not a theocracy but, rather, a mullahcracy. Mehrangiz Kar, a lawyer and human rights activist who was jailed in Iran and is currently a fellow at Harvard's Kennedy School of Government, argues that the Iranian Revolution actually engendered the birth of feminism in Iran. Journalist Azadeh Moaveni reveals the underground parties and sex culture in Tehran, while Gelareh Asayesh, author of *Saffron Sky*, writes poignantly on why Iranians are not considered white in America, even though they think they are. Poet and writer Naghmeh Zarbafian expounds on the surreal experience of reading censored books in Iran, while Roya Hakakian, author of *Journey from the Land of No: A Girlhood Caught in Revolutionary Iran*, recalls the happy days of Iranian Jews. With a sharp, incisive introduction by Lila Azam Zanganeh, this diverse collection will alter what you thought you knew about Iran. *My Sister, Guard Your Veil; My Brother, Guard Your Eyes* aims to corrode fixed ideas and turns cultural and political clichés on their heads . . . Iranians themselves live in a complex and schizophrenic reality, at a surreal crossroads between political Islam and satellite television, massive national oil revenues, and searing social inequalities.--From the Introduction by Lila Azam Zanganeh Contributors include: Azar Nafisi, author of the best-selling *Reading Lolita in Tehran*, Marjane Satrapi, author of *Persepolis*, Shirin Neshat, internationally acclaimed visual artist, Abbas Kiarostami, award-winning filmmaker of *Taste of Cherry*, Shohreh Aghdashloo, Oscar nominee for *House of Sand and Fog*, Azadeh Moaveni, author of *Lipstick Jihad*

women without men shirin neshat: Women Without Men Shahrnush Parsipur, 2012-01-10 From an outspoken Iranian author comes a “charming, powerful novella” that is banned in Iran for its depiction of female freedom (Publishers Weekly). “Parsipur is a courageous, talented woman, and above all, a great writer.” —Marjane Satrapi, author of *Persepolis* This modern literary masterpiece follows the interwoven destinies of five women—including a wealthy middle-aged housewife, a prostitute, and a schoolteacher—as they arrive by different paths to live together in an abundant garden on the outskirts of Tehran. Drawing on elements of Islamic mysticism and recent Iranian history, this unforgettable novel depicts women escaping the narrow confines of family and society, and imagines their future living in a world without men. Reminiscent of a wry fable, *Women Without Men* creates an evocative and powerfully drawn allegory of life in contemporary Iran. Shortly after the novel’s 1989 publication, Parsipur was arrested and jailed for her frank and defiant portrayal of women’s sexuality. Banned in Iran, this national bestseller was eventually translated into several languages, giving new readers access to the witty and subversive work of a brilliant Persian writer. “Using the techniques of both the fabulist and the polemicist, Parsipur continues her protest against traditional Persian gender relations in this charming, powerful novella.” —Publishers Weekly

women without men shirin neshat: Shirin Neshat Steven Henry Madoff, Mahnaz Afkhami, 2015 This catalogue is published in conjunction with the exhibition Shirin Neshat: Facing History, organized by the Hirshhorn Museum and Sculpture Garden, Smithsonian institution, Washington DC May18- September 20, 2015--Title page verso.

women without men shirin neshat: Women in the Cinemas of Iran and Turkey Gönül Dönmez-Colin, 2019-07-19 This volume compares the cinemas of Iran and Turkey in terms of the presence and absence of women on both sides of the camera. From a critical point of view, it provides detailed readings of works by both male and female film-makers, emphasizing issues facing women's film-making. Presenting an overview of the modern histories of the two neighbouring countries, the study traces certain similarities and contrasts, particularly in the reception, adaption and representation of Western modernity and cinema. This is followed by the exploration of the images of women on screen with attention to minority women, investigating post-traumatic cinema's approaches to women (Islamic Revolution of 1979 in Iran and the 1980 coup d'état in Turkey) and women's interpretations of post-traumatic experiences. Furthermore, the representations of sexualities and LGBTI identities within cultural, traditional and state-imposed restrictions are also discussed. Investigating border-crossing in physical and metaphorical terms, the research explores the hybridities in the artistic expressions of 'deterritorialized' film-makers negotiating loyalties to both vatan (motherland) and the adopted country. This comprehensive analysis of the cinemas of

Iran and Turkey, based on extensive research, fieldwork, interviews and viewing of countless films is a key resource for students and scholars interested in film, gender and cultural studies and the Middle East.

women without men shirin neshat: Cinematic Homelands Mara Antic, 2024-10-04 This book maps an emerging cycle of films made by Iranian diasporic women filmmakers and produced outside of Iran, focusing on five significant examples: Shirin Neshat's *Women Without Men* (2009), Sepideh Farsi's *Red Rose* (2014), Maryam Keshavarz's *Circumstance* (2011), Ana Lily Amirpour's *A Girl Walks Home Alone at Night* (2014) and Desiree Akhavan's *Appropriate Behaviour* (2014). These films speak to the emergence of feminist concerns surrounding gender relations, female subjectivity and sexuality in diasporic filmmaking. The book intends to show how the body of recent Iranian diasporic women's films demonstrates a substantial shift within the existing exilic and diasporic paradigm, requiring analysis of intersectional relations not only between ethnicity, culture and nationality, but also gender and sexuality. Attending closely to the vibrant feminist film culture generated by Iranian women in diaspora, this book aims to interrogate the diversity of women's filmmaking practices and their role in shaping new representations of female subjectivity and the diasporic condition.

women without men shirin neshat: North American Muslim Women Artists Talk Back Kenza Oumlil, 2022-07-21 This book focuses on the ways in which North American Muslim women artists talk back to dominant discourses about Muslim identity and work to counter mainstream stereotypes and representations. It examines the possibilities of constructing discourses of resistance to domination. Against a backdrop of dominant media representations of oppressed and passive Muslim women, the media interventions of the exceptional women artists whose voices are showcased in this book, demonstrate that Muslim women are diverse and autonomous agents who have, historically, and continue contemporarily, to fight against all forms of injustice including those that seek to circumscribe their realities and experiences. To explore expressions and articulations of alternative discourses, this book analyzes the media texts of exceptional women artists: the stand-up comedy of Palestinian-American Maysoon Zayid, the cinematic interventions of Iranian-American Shirin Neshat, and the television comedy of Pakistani-Canadian Zarqa Nawaz. Using a methodology consisting of a textual analysis grounded in the theoretical framework of postcolonial theory and informed by gender studies and alternative media research, the analysis is supplemented with semi-structured interviews with the artists. This book is suitable for scholars and students in Gender Studies, Media Studies, Cultural Studies, Sociology, and Politics.

women without men shirin neshat: Voice and Vision Mick Hurbis-Cherrier, 2012-11-12 *Voice & Vision* is a comprehensive manual for the independent filmmakers and film students who want a solid grounding in the tools, techniques, and processes of narrative film in order to achieve their artistic vision. This book includes essential and detailed information on relevant film and digital video tools, a thorough overview of the filmmaking stages, and the aesthetic considerations for telling a visual story. The ultimate goal of this book is to help you develop your creative voice while acquiring the solid practical skills and confidence to use it. Unlike many books that privilege raw technical information or the line-producing aspects of production, *Voice & Vision* places creativity, visual expression, and cinematic ideas front and center. After all, every practical decision a filmmaker makes, like choosing a location, an actor, a film stock, a focal length, a lighting set-up, an edit point, or a sound effect is also an expressive one and should serve the filmmaker's vision. Every decision, from the largest conceptual choices to the smallest practical solutions, has a profound impact on what appears on the screen and how it moves an audience. In Practice sidebars throughout connect conceptual, aesthetic and technical issues to their application in the real world. Some provide a brief analysis of a scene or technique from easily rentable films which illustrate how a specific technology or process is used to support a conceptual, narrative, or aesthetic choice. Others recount common production challenges encountered on real student and professional shoots which will inspire you to be innovative and resourceful when you are solving your own filmmaking challenges.

women without men shirin neshat: *Teaching Transformations 2011—Contributions from the May 2011 Joint Annual Conference of the Center for Innovative Teaching (CIT) and Educational Technology (EdTech) at UMass Boston* Mohammad H. Tamdgidi, Eleanor Kutz, Vivian Zamel, 2011-06-01 This Summer 2011 (IX, 3) issue of *Human Architecture: Journal of the Sociology of Self-Knowledge* entitled "Teaching Transformations 2011"—a fourth of its annual "Teaching Transformations" series—brings together selected proceedings of the joint CIT (Center for Innovative Teaching)/EdTech (Educational Technology) conference held on May 12, 2011, at UMass Boston. The editors' note describes the reasons for the bringing together of the two separately organized conferences in the past. It also reports on the new name adopted by CIT (from its former name, the Center for the Improvement of Teaching). The papers include a variety of contributions on topics such as: innovative techniques to enrich the dynamics of classroom discussions; "addressing plagiarism in a digital age"; cross-cultural/national, cross-institutional teaching of a course using online educational tools; "'Islamicizing' a Euro/American curriculum"; modernizing classical language education using the communicative language teaching (CLT) technique in conjunction with new educational technologies; teaching about race, caste and gender in light of the findings of anthropological and genetic sciences; and suggestions for online student collaborations based on the experience of teaching a Critical Thinking course. Contributors include: Eleanor Kutz (also as journal issue guest editor), Vivian Zamel (also as journal issue guest editor), LaMont Egle, Evelyn Navarre, Cheryl Nixon, Wayne Rhodes, Stephen Sutherland, Edward J. Romar, Annamaria Sas, Irene Yukhananov, Alan Girelli, Teddy Hristov, Mary Ball Howkins, Apostolos Koutropoulos, Tara Devi S. Ashok, Bob Schoenberg, and Mohammad H. Tamdgidi (also as journal editor-in-chief). *Human Architecture: Journal of the Sociology of Self-Knowledge* is a publication of OKCIR: The Omar Khayyam Center for Integrative Research in Utopia, Mysticism, and Science (Utopystics). For more information about OKCIR and other issues in its journal's Edited Collection as well as Monograph and Translation series visit OKCIR's homepage.

women without men shirin neshat: *The I.B. Tauris Handbook of Iranian Cinema* Michelle Langford, Maryam Ghorbankarimi, Zahra Khosroshahi, 2024-10-31 This volume brings together scholarship from both established scholars and early career academics to provide fresh insights and new research on the cinema of Iran. The book is organised around eight broad themes including cinema before and after the revolution, stylistic innovation, documentary, gender, and genre. Encompassing a diverse range of methodological approaches and disciplinary frameworks including film studies, cultural studies, and political economy, each chapter is a self-contained study on a specific topic engaging with the national and transnational history of Iranian cinema which combined provide readers with original new insights into Iranian film and filmmakers, from fiction films to art house and popular cinema. The Handbook includes analysis of the works of established filmmakers such as Bahram Beyzaie, Rakhshan Banetmad, Abbas Kiarostami and Mohsen Makhmalbaf, as well as the output of emerging voices such as Ida Panahandeh and Shahram Mokri. Covering well-known topics as well as cutting edge ones such the sonic and visual manifestations of the urban environment in Iranian films, this book is a vital resource for understanding Iran and its unique cinematic culture.

women without men shirin neshat: *"Hours like bright sweets in a jar"* Sonia Front, Alicja Bemben, 2014-10-16 The papers gathered in the present collection investigate time and temporality from a number of interdisciplinary perspectives: literary or film studies, postcolonial theory, physics, philosophy, psychology, urban studies, history and gender studies. This wide spectrum of scholarly approaches encompasses chapters dealing with the convergences of time and the human psyche; time and the body; time and memory; time and trauma; time and change; time and cultural reproduction; time and language; time and the city; and time and identity. It transpires that the imaginary refigurations of time more often than not constitute resistance against the linearity of chronometric time, represented by institutions, capitalism, government and power, and attempts to colonize the human psyche. In attempting to assault this hegemony of linear time, literary, cinematographic and cultural practice enacts exploding temporalities to reflect the multifacetedness

and multidirectionality of the human experience of time.

women without men shirin neshat: *Women's Cinema, World Cinema* Patricia White, 2015-04-20 In *Women's Cinema, World Cinema*, Patricia White explores the dynamic intersection of feminism and film in the twenty-first century by highlighting the work of a new generation of women directors from around the world: Samira and Hana Makhmalbaf, Nadine Labaki, Zero Chou, Jasmila Zbanic, and Claudia Llosa, among others. The emergence of a globalized network of film festivals has enabled these young directors to make and circulate films that are changing the aesthetics and politics of art house cinema and challenging feminist genealogies. Extending formal analysis to the production and reception contexts of a variety of feature films, White explores how women filmmakers are both implicated in and critique gendered concepts of authorship, taste, genre, national identity, and human rights. *Women's Cinema, World Cinema* revitalizes feminist film studies as it argues for an alternative vision of global media culture.

women without men shirin neshat: *Persian Literature as World Literature* Mostafa Abedinifard, Omid Azadibougar, Amirhossein Vafa, 2021-07-15 Confronting nationalistic and nativist interpreting practices in Persianate literary scholarship, *Persian Literature as World Literature* makes a case for reading these literatures as world literature-as transnational, worldly texts that expand beyond local and national penchants. Working through an idea of world literature that is both cosmopolitan and critical of any monologic view on globalization, the contributors to this volume revisit the early and contemporary circulation of Persianate literatures across neighboring and distant cultures, and seek innovative ways of developing a transnational Persian literary studies, engaging in constructive dialogues with the global forces surrounding, and shaping, Persianate societies and cultures.

women without men shirin neshat: *The Restless* Gerty Dambury, 2018-01-22 This lyrical novel, structured like a Creole quadrille, is a rich ethnography bearing witness to police violence in French Guadeloupe. Narrators both living and dead recount the racial and class stratification that led to a protest-turned-massacre. Dambury's English debut is a vibrant memorial to a largely forgotten atrocity, coinciding with the government's declassification of documents pertaining to the incident.

women without men shirin neshat: *Contemporary Art, World Cinema, and Visual Culture* Hamid Keshmirshakan, 2019-03-29 *Contemporary Art, World Cinema, and Visual Culture: Essays by Hamid Dabashi* is a collection of writings by the acclaimed cultural critic and scholar. A thorough Introduction rigorously frames chapters and identifies in Dabashi's writings a comprehensive approach, which forms the criteria for selecting the essays for the volume. The Introduction also teases out of these essays the overarching theme that holds them together, the manner they inform a particularly critical angle in them and the way they cohere. The Introduction dwells on the work of one scholar, public intellectual and theorist of modern and contemporary arts to extrapolate more universal issues of concern to art criticism in general. These scattered materials and their underlying theoretical and critical logic are a unique contribution to the field of modern and contemporary arts.

women without men shirin neshat: *After Cinema* Heinz Peter Schwerfel, 2024-11-06 An informative, inspiring, richly illustrated book on contemporary moving-image art. This book sets out to use the latest technologies to short-circuit the universally understandable language of the mass media and to make art once again a critical mirror of its time. Around sixty artists from more than twenty countries are presented in eight chapters, that address social, political, and scientific themes (racism, climate change, capitalism, eccentricity, sex, zeitgeist, and fashionable and frightening technologies) in a way that is playful and innovative. HEINZ PETER SCHWERFEL (*1954) lives in Paris. He works as a journalist, filmmaker and curator, and is the author of books on artists (Georg Baselitz, Jannis Kounellis) and non-fiction books such as *Kunst-Skandale* and *Kino und Kunst*. As a filmmaker, he produced films about Christian Boltanski, Rebecca Horn, Anish Kapoor, Christoph Marthaler, Annette Messager, Bruce Nauman, Cees Nooteboom, and many others, as well as TV series for the art channel ARTE (*Design, Live Art*). In addition, he curated exhibitions of work by

Shirin Neshat, Julian Rosefeldt, and Loukia Alavanou (Greek pavilion, 2022 Venice Biennale).

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women without men shirin neshat: *Art School* Steven Henry Madoff, 2009-09-11 Leading international artists and art educators consider the challenges of art education in today's dramatically changed art world. The last explosive change in art education came nearly a century ago, when the German Bauhaus was formed. Today, dramatic changes in the art world—its increasing professionalization, the pervasive power of the art market, and fundamental shifts in art-making itself in our post-Duchampian era—combined with a revolution in information technology, raise fundamental questions about the education of today's artists. *Art School* (Propositions for the 21st Century) brings together more than thirty leading international artists and art educators to reconsider the practices of art education in academic, practical, ethical, and philosophical terms. The essays in the book range over continents, histories, traditions, experiments, and fantasies of education. Accompanying the essays are conversations with such prominent artist/educators as John Baldessari, Michael Craig-Martin, Hans Haacke, and Marina Abramovic, as well as questionnaire responses from a dozen important artists—among them Mike Kelley, Ann Hamilton, Guillermo Kuitca, and Shirin Neshat—about their own experiences as students. A fascinating analysis of the architecture of major historical art schools throughout the world looks at the relationship of the principles of their designs to the principles of the pedagogy practiced within their halls. And throughout the volume, attention is paid to new initiatives and proposals about what an art school can and should be in the twenty-first century—and what it shouldn't be. No other book on the subject covers more of the questions concerning art education today or offers more insight into the pressures, challenges, risks, and opportunities for artists and art educators in the years ahead. Contributors Marina Abramovic, Dennis Adams, John Baldessari, Ute Meta Bauer, Daniel Birnbaum, Saskia Bos, Tania Bruguera, Luis Camnitzer, Michael Craig-Martin, Thierry de Duve, Clémentine Deliss, Charles Esche, Liam Gillick, Boris Groys, Hans Haacke, Ann Lauterbach, Ken Lum, Steven Henry Madoff, Brendan D. Moran, Ernesto Pujol, Raqs Media Collective, Charles Renfro, Jeffrey T. Schnapp, Michael Shanks, Robert Storr, Anton Vidokle

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