

# DINA GOLDSTEIN

BORN

Tel Aviv, Israel 1969

EDUCATION

Langara Arts 1993 / Photography

## SOLO AND GROUP EXHIBITIONS

### ***Gods Of Suburbia***

**2013**

Sakshi Gallery, Mumbai, India Curator: Igor Zanti / Arte Laguna

### ***In The Dollhouse***

**2013**

Musee D'Orangie Paris, France, Frida Kahlo and Diego Rivera Catalogue

Curator: Marie-Paule Vial, director, Musée de l'Orangerie

Capture Photo Festival, XX, Retrospective, Vancouver, Canada

Capture Photo Festival , Kimoto Gallery, Vancouver, Canada, Curator:

Katsumi Kimoto

Solo - Art Mur Gallery, Montreal, Canada Curator: Rheal Lanthier

### ***Fallen Princesses***

**2013**

Group- Musee Femme, Quebec Traveling exhibition, Curator: Marie-Eve Desautels

Brigham Young University Museum of Art, We Could Be Heros, Utah, U.S.A.

Curator: Jeff Lambson

OUT / OFF - Mumbai, India Curator: Kanchi Mehta, Chameleon Art Projects

## **2012**

Venice Arsenale, Arte Laguna, Venice, Italy, Curator: Igor Zanti

## **2011**

*Please Lie to Me*, Art Mûr's 15th Anniversary Group Show  
Splash, Pendulum Gallery, Vancouver, B.C.

## **2010**

Bielsko-Biala FotoArt Festival, Poland, Curator: Inez Baturo  
2009  
Buschlen Mowatt Gallery, Vancouver, Canada, Curator: Barrie Mowatt

## ***Trackrecord***

## **2005**

Gallery L'Opera, 2004 Paris, France, Curator: Guy Berube  
La Petite Morte, Ottawa, Canada

## **2004**

Pendulum Gallery, Vancouver, B.C.

## ***David***

## **2003**

Exposure Gallery, Vancouver, B.C.

## ***Images of Gaza***

## **2001**

Naamat Gallery, Tel Aviv, Israel  
Sidney and Gertrude Gallery, Vancouver, B.C.

## AWARDS AND RECOGNITIONS

- 2013 International Color Awards, Fine Art Finalist
- 2012 The Big F Award, Framed Awards
- 2012 Selected for Art Basel
- 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<sup>st</sup> Place 'Magazine Cover Art', Applied Arts Magazine
- 2006 Nominee, 'David Screams', Black and White Spider Awards
- 2006 1<sup>st</sup> Place, 'Ice Cream', International Colour Awards
- 2004 1<sup>st</sup> Place, 'Hands', Applied Arts Magazine
- 2004 1<sup>st</sup> Place, 'Trackrecord Exhibit Poster' Applied Arts Magazine
- 2003 3<sup>rd</sup> Place, 'Trackrecord Exhibit Poster', Nikon PDN awards
- 2003 Top 10, 'Ice Cream', Photo Life Magazine
- 2002 Nominee, 'Manifesto of Fun', Western Magazine Awards
- 2001 Nominee, 'Home Wrecked', Western Magazine Awards
- 1999 Nominee, 'Dig It', Western Magazine Awards

## BIBLIOGRAPHY

Amica Magazine, Anna Savini, Italy, Article, September 2012

American Photography Annual 25, Selected Artist, 2011

Anderson Amanda L., A Dissertation, **The Scripts that Tame Us: "Beauty and the Beast" As Vehicle of Cultural Construction and Deconstruction.**

Presented to the Graduate Faculty of the University of Louisiana at Lafayette  
In Partial Fulfillment of the Requirements for the Degree Doctor of Philosophy

Art&Travel, Germany, Article, February, 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, Wayne Rostad, 'On The Road', Canada, TV Interview, 2002

Cornfeld, Li, Brooklyn Museum, **Shooting Heroines: Sexual Violence and Dina Goldstein's *Fallen Princess* Photography Series**

Courier Newspaper, Rossi Cheryl, Canada, Article, 2009

CTV Canada 'Fallen Princesses at the Gallery', TV interview, 2009

Daily Telegraph, dailytelegraph.co.uk blog, UK, June 25, 2009

Design Magazine, Miriam Polding, United Emerites, Article, March/ April 2011

Dr. 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

FotoOpen, FotoArt Festival, Exhibition catalogue, Poland, 2011

Geist Arts and Culture, 'Trackrecord", Geist Foundation, Canada, 2004

Gustov, Rider, Brine, Art and Design, Switzerland, Interview, 2009

Independent on Sunday, Anna Basset, Happily Ever After, Article, 2013

Irish Examiner, Rita de Brun, Happily Ever After, Article, 2013

Jewish Woman, Tomchin, Susan, USA, Interview, 2010

Jewish Independent, Joshua Spiro, Canada, Article, October 16, 2009

JPG Magazine, Goldstein, Dina, "Trackrecord", USA, Article, March 01,2007

La Monde.fr, blog, France, June 17, 2009

La Repubblica, larepubblica.it, blog, Italy, June 23, 2009

Labay, Leighkaren, HAHA Mag, USA, Interview, August 2010

Le Devoir, Émilie Folie-Boivin, Montreal, Canada, Article, May 05, 2013

Le Livres Scolaire, Histoire Des Arts, Le Conte traditionnel repris et parodie, France, Text Book, 2012

Le Monde, France, Blog, 2010

Le Monde, France, Arts and Culture Blog, 2010

Linda Magazine, Marleen Janssen, Netherlands, Article, September 2010

Look Magazine, Greece, Article, 2010

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

Marie Claire, Latha Sunadh, India, Article, January, 2010

Maxi Magazine, Korinna Kurze, Und Wenn Sie Nicht, Article, February, 2013

Miami Herald Woods, Casey, USA, Interview, March 29, 2009

More, USA, Article, April ,2012

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

Nerdsociety.com, Arts and Entertainment blog, USA, Interview, 2010

Olam Haisha, Yaniv Mashiach, Israel, November, 2012

Ottawa Citizen, Gessel, Paul, "Win, Place, Show", Canada, Review, September 30, 2004

Papier 13, Exhibition catalogue, Montreal, 2013  
Vancouver Sun,

Partlow, Sarah T. , **Princesses and perspective:**  
Feminist perspectives by incongruity in Dina Goldstein's Fallen Princesses :  
Presented at the National Communication Association Convention in  
Washington, D.C. Nov. 24, 2013

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

Polka Magazine, Richard Lacroix, France, Article, 2013

Project Berlin, Exhibition catalogue, Germany, 2012

Quo, Menos Lobos, Spain, Article, May, 2010

Ripe Magazine, Sanners, Tamara, Canada, "David Series", Interview,  
February, 2006

Take Your Best Shot, Book Contributor, 2011

SONNTAGSBlick Newspaper, Switzerland, Article, May, 2013

Shanghai Morning Report, China, Article, July 07, 2009

Smith, Tim, Essay: **Dual Messages: A Realistic Approach to Fantastical Princesses**, Lakehead University, 2012  
Smith- Romero, Esmeralda, Falcrum.com, Review, December 15, 2004

SOHO, Columbia, Article, May 2010

Splash, Exhibition catalogue, Vancouver, B.C., 2009

Splash, Exhibition catalogue, Vancouver, B.C., 2012

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Sunday Times, Spectrum, England, 2009

Vision Magazine, China, Feature, August, 2013

Urban Rush, Shaw TV, Canada, TV Interview, 2009

Vancouver Sun, Hyslop, Lucy, Canada, Article, 2009

Vancouver Sun, Carol Toller, Canada, "Trackrecord", Article, November 3, 2001

Vancouver Sun, Parry, Malcolm, Canada, "Grimmer Still", Commentary, July 2009

Venuszine, Kristine Kilponen, US, Screw Happy Endings Article and Interview, Fall 2009

W TV, T.V. Interview, Canada, 2009

Warsaw Photo Days, Exhibition catalogue, Poland, 2013

Weekend Review, UK, Article, December ,2013

Write About Art, Chloe Mark, Mirror Mirror, Camira, Australia, 2012

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

All essays and dissertations are available at:  
[fallenprincesses.com](http://fallenprincesses.com)>About the series>Essays

## **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 -- 1111her 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.

## CONTACT INFORMATION

Studio address: 1380 Napier St.  
Vancouver, B.C.  
V5L3L6

Phone: 604 726 3462

Web: [dinagoldstein.com](http://dinagoldstein.com)  
[fallenprincesses.com](http://fallenprincesses.com)  
[inthedollhouse.net](http://inthedollhouse.net)

Email: [\*\*dina@dinagoldstein.com\*\*](mailto:dina@dinagoldstein.com)