

# 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 Internationales 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 el ene Girault

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

**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
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
<b>2014</b>	<b>Prix Virginia, Paris, France Grand Prize</b>
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 <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	'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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American Photography Annual 25, Selected Artist, 2011

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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, Margurerite 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

CTV Canada ‘Fallen Princesses at the Gallery’, TV interview, 2009

Culture Trip, Interview, Canada, 2016

Daily Telegraph, [dailytelegraph.co.uk](http://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

FotoOpen, FotoArt Festival, Exhibition catalogue, Poland, 2011

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

Geist Arts and Culture, “Trackrecord”, Geist Foundation, Canada, 2004

Globe and Mail, Marsha Lederman, The 10 Commandments, 2020

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

Guds Ord, Ane Orgard Bramstoft, Iben Johanne Thomsen, Text Book, 2017

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

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

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

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Jewish Independent, Cynthia Ramsay, Interview, December 02, 2015

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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

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

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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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Olam Haisha, Yaniv Mashiach, Israel, November, 2012

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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

Plastik Magazine, Interview with Ryan Hussar, 2015

Polka Magazine, Richard Lacroix, France, Article, 2013

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Vancouver Sun, Carol Toller, Canada, “Trackrecord”, Article, November 3, 2001

Vancouver Sun, Parry, Malcolm, Canada, “Grimmer Still”, Commentary, July 2009

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Vice, Interview, Norma Costello, 2015

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Warsaw Photo Days, Exhibition catalogue, Poland, 2013

Weekend Review, UK, Article, December ,2013

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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.

# CONTACT INFORMATION

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