

The Modern



SHIRIN **دوباره خواهم دید**
I WILL GREET THE SUN AGAIN
NESHAT **بیمارستان**

ART ASSIGNMENT

SHIRIN NESHAT

I WILL GREET THE SUN AGAIN

In conjunction with *Shirin Neshat: I Will Greet the Sun Again*, the Modern's education department and Akin White are pleased to present this Art Assignment packet for high school students and educators.

This packet is a supplement to the gallery experience and offers background information on the artist and work, as well as ideas to consider while engaging in the art project.

Shirin Neshat was born in Qazvin, Iran, a small city two hours from Tehran, in 1957. *Shirin Neshat: I Will Greet the Sun Again* surveys approximately 30 years of the artist's video works and photography, investigating her passionate engagement with ancient and recent Iranian history. The experience of living in exile and the human impact of political revolution are also explored by Neshat.

The exhibition takes its title from a poem by the Iranian poet Forugh Farrokhzad (1934–1967). *I Will Greet the Sun Again* begins with Neshat's most famous body of work, *Women of Allah*, 1993–97, and also features her early iconic video works such as *Rapture*, 1999, *Turbulent*, 1998, and *Passage*, 2001. Monumental photography installations include *The Book of Kings*, 2012, *The Home of My Eyes*, 2015, and *Land of Dreams*, 2019, a new, ambitious work encompassing a photographic series and video.

The exhibition journeys from works that address specific events in contemporary Iran, both before and after the Islamic Revolution, to works that increasingly use metaphor and ancient Persian history and literature to reflect on universal concerns of gender, political borders, and rootedness.

Throughout her career, Neshat has constructed symbolic worlds in which women and men assume cultural gestures and poses, often assembling and giving voice to real people who have lived through seismic events of recent history, including the Green Movement in Iran and the Arab Spring in Egypt.

Neshat's own seismic event was leaving Iran in 1975, when she was 17 years old, to study at the University of California at Berkeley. The Islamic Revolution (1978–79) and the Iran-Iraq war (1980–88) prevented Neshat from returning to her home country, separating her from family. Being dislocated or between cultures, politics, and worlds figures prominently throughout her work.

Shirin Neshat: I Will Greet the Sun Again is organized by The Broad, Los Angeles, and curated by Ed Schadt, Curator, The Broad.

Please watch and read the selected videos and texts about Shirin Neshat's work, cryptology, symbols, and language. These resources can provide context about the art assignment as you go through the activities.

Shirin Neshat, "Interview with Shirin Neshat—Meet the Artist," The Broad, 2019

https://www.youtube.com/watch?v=-FYX_EiFWW8

Allison Young, "Shirin Neshat, Rebellious Science, Women of Allah series," *Khan Academy*

<https://www.khanacademy.org/humanities/ap-art-history/global-contemporary-apah/20th-century-apah/a/neshat-rebellious>

Video, "Geography Now! Iran," *Geography Now*, 2017

<https://www.youtube.com/watch?v=2xQM4Zy5zlk>

Janet Afary, "Iranian Revolution," *Britannica*, March 25, 2021

<https://www.britannica.com/event/Iranian-Revolution>

Website, "Forugh Farrokhzad: The Rebel Poet of Iran"

<http://farrokhzadpoems.com>

Russell Goldman, "What's That You're Wearing? A Guide to Muslim Veils," *New York Times*, May 3, 2016

<https://www.nytimes.com/2016/05/04/world/what-in-the-world/burqa-hijab-abaya-chador.html>

Shereen Meraji, "New Translation of 'Persian Book of Kings,'" NPR, March 29, 2006

<https://www.npr.org/2006/03/29/5309016/new-translation-of-persian-book-of-kings>

Definition, "Portraiture and Representation," Museum of Contemporary Photography | Columbia College Chicago

<https://www.mocp.org/education/resources/portraiture-and-representation.php>

Video, "Thoth's Pill: an Animated History of Writing," *NativLang*, 2015

<https://www.youtube.com/playlist?list=PLc4s09N3L2h3HtaAYVqOVKGt2h6wRasw2>

Alyssa Gould, "The History of Writing: From pictograms to cuneiform to the alphabet, writing has come a long way," *Medium*, January 29, 2020

<https://medium.com/exploring-history/the-history-of-writing-3c673b60b694>

Colin Marshall, "The Hobo Code: An Introduction to the Hieroglyphic Language of Early 1900s Train Hoppers," *OPEN CULTURE*, August 22, 2018

<https://www.openculture.com/2018/08/hobo-code-introduction-hieroglyphic-language-early-1900s-train-hoppers.html>

Cate Lineberry, "Tattoos: The Ancient and Mysterious History," *Smithsonian Magazine*, January 1, 2007

<https://www.smithsonianmag.com/history/tattoos-144038580/>

ART ASSIGNMENT

PORTRAITURE AND SYMBOLS

Shirin Neshat's early photographs show the artist's hands, feet, and face covered in Forough Farrokhzad's and other poets' words written in Persian (Farsi). These forms will remain central to Neshat's practice for decades, as they are the most visible parts of the body in Islamic societies, even in those with the strictest commitments to the veil.

Neshat's work represents a dichotomy between the "private" and the "public" through religion, poetry, gender roles, and politics. The poetry written on Neshat's photographs publicly animates the private body. Viewers are often confronted with an intense gaze and a message about history, war, religion, revolution, and power.

This Art Assignment will help you engage with two significant layers of Neshat's work: portraiture and symbols.

Portraiture has been an important art form since ancient Egypt. Before the invention of photography, portraits could only be sculpted, painted, or drawn to record the appearance of someone. When Robert Cornelius first captured an image of himself in 1839, photographic portraiture would change the way humans could record their appearance, mood, status, identity, etc.

Please review the following photographs by Neshat and consider which composition you prefer and why.



Shirin Neshat

I Am Its Secret, 1993

From *Women of Allah* series

Ink on RC print

54 7/8 x 45 1/4 inches

© Shirin Neshat/Courtesy the Artist and Gladstone Gallery, New York and Brussels



Shirin Neshat

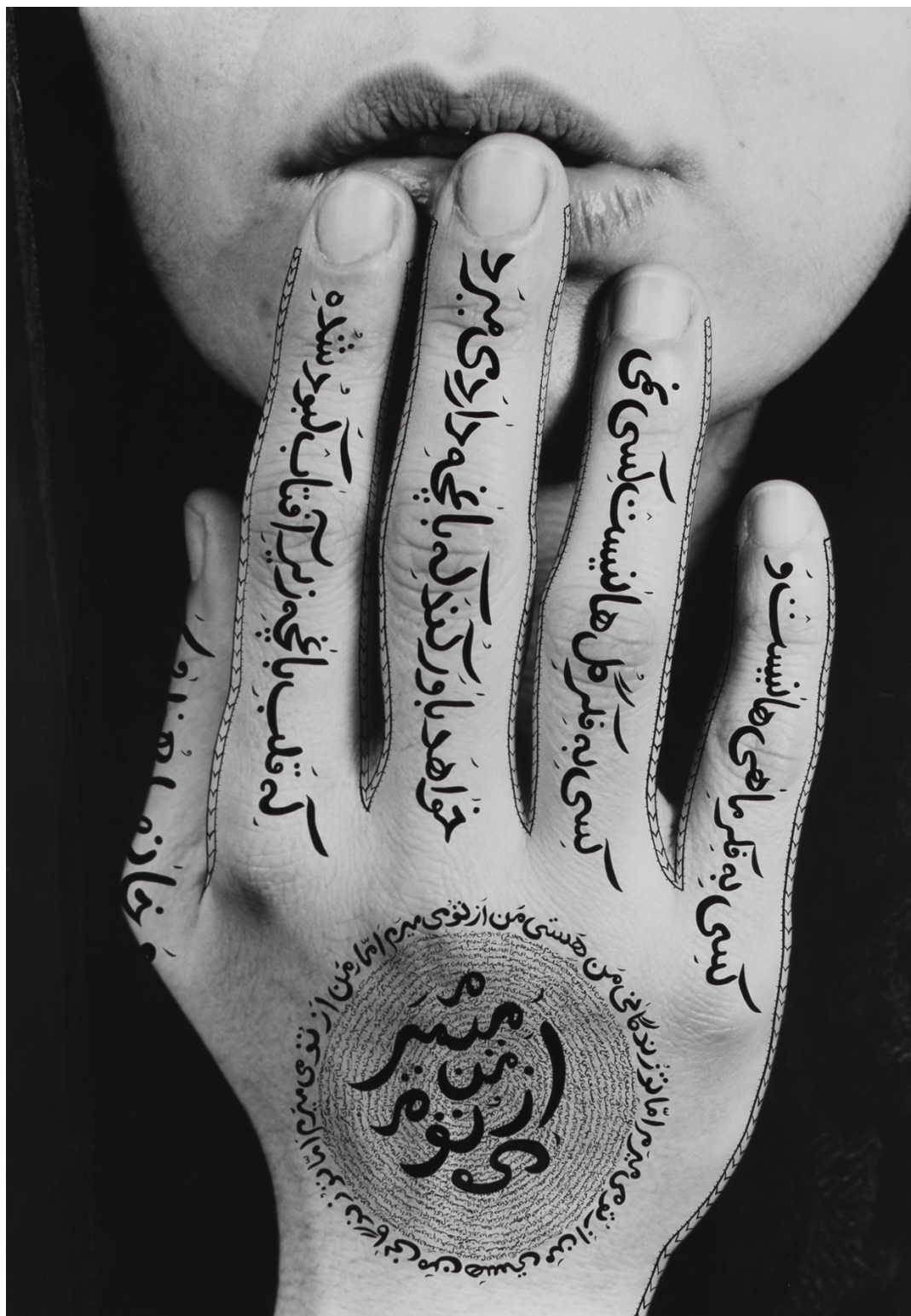
Offered Eyes, 1993

From *Women of Allah* series

Ink on RC print

52 3/8 x 36 1/4 inches

© Shirin Neshat/Courtesy the Artist and Gladstone Gallery, New York and Brussels



Shirin Neshat
Untitled, 1996

From *Women of Allah* series

Ink on RC print

53 x 39 1/4 inches

© Shirin Neshat/Courtesy the Artist and Gladstone Gallery, New York and Brussels



Shirin Neshat

Rebellious Silence, 1994

From *Women of Allah* series

Ink on RC print

51 7/8 x 36 1/2 inches

© Shirin Neshat/Courtesy the Artist and Gladstone Gallery, New York and Brussels

Did you notice that the proximity of the camera to the subject drastically changed the focal point of the images?

How does your interpretation of the portraits differ when seeing a close-up of an eye rather than a complete head and partial torso?

Now that you have compared some photographs by Neshat, it's time to begin making your portraits.

First, consider who you would like to use as your photographic subject. Would you like to make a portrait of a family member, a friend, a colleague, a stranger, or yourself?

Please note that photographing your subject without any text or images in the background and/or on their clothing will give you an optimal "blank" surface for the next part of this exercise.

After you've selected your subject, think about the following questions to assist you with your composition.

What do you want your portrait to capture about your subject's appearance, mood, status, identity, etc.?

How close will you be to your subject?

How much of the subject's body will be visible?

Will your background be neutral so that it doesn't distract from the body?

How much of the background will be visible, if any at all?

Once you've made your portraits, print them out on paper.

If you don't have access to a printer, browse through magazines or books that you have on hand. Search for portraits that reiterate the ideas we've considered so far in this exercise.

If you don't have access to a camera, feel free to print out an image included on the next five pages. You can use those for surfaces for inscription, the next part of this project.











ART ASSIGNMENT

PORTRAITURE AND SYMBOLS

With her series of photographs *Women of Allah*, 1993–97, Neshat looked to the lives of women in Iran, conjuring voices both committed to and inspired by the Islamic Revolution, as well as those oppressed by it. These intersecting and often contradictory points of view are expressed through the voices of Iranian feminist poets and writers, whose words are written on the surfaces of the photographs. The series looks at Iran's rich traditions—its language, rituals of prayer, calligraphy, and design—through the lens of the new reality of the Islamic Republic.

A subgroup within the *Women of Allah* series navigates the changing concept of martyrdom as it intensified and became increasingly present in Iran during the Islamic Revolution and the Iran-Iraq War. Martyrdom is suffering or death in defense of a cause, especially when the cause is religion. From the outset of the Islamic Republic, the concept of martyrdom was promoted widely by zealots. Those who died in the service of the Islamic Revolution and in the war with Iraq were praised as martyrs.

In Iran, graves of martyrs are, to this day, designated by the symbol of a bleeding tulip.

Many of Neshat's photographic series have calligraphy written on the surfaces that might appear as illegible characters and symbols, depending on how many languages you comprehend. If a viewer is unable to read Persian (Farsi), the marks on the body may look like abstract tattoos, henna, or an early language of symbols, such as hieroglyphics or cuneiform.

When you encounter works of art that have encrypted meaning within them, do you feel rewarded by the extra efforts made to gain more understanding?

Neshat's photographs are good examples of works of art that encourage viewers to unpack many layers of meaning, often guiding us toward reassessing ideas about public vs. private, religion, war, poetry, gender roles, revolution, and nomadism.

For the second part of this exercise, you will think about how to develop a coded language and symbol system that represents your mood, identity, hopes, interests, etc.

As previously stated, this exhibition takes its title from a poem by the Iranian poet Forugh Farrokhzad. Farrokhzad was well known in Iran for her unapologetic expressions of female desire and was among a generation of Iranian female writers working to bring the private worlds of women into the public sphere.

The poem, presented in both its original and translated forms, follows.

I WILL GREET THE SUN AGAIN

I WILL GREET THE SUN AGAIN,
GREET THE STREAM THAT ONCE FLOWED IN ME,
THE CLOUDS THAT WERE MY UNFURLING THOUGHTS,
THE ACHING GROWTH OF THE GROVE'S POPLARS
WHO PASSED WITH ME THROUGH SEASONS OF DROUGHT.
I WILL GREET THE FLOCK OF CROWS
WHO GIFTED ME THE GROVE'S NIGHT PERFUME
AND MY MOTHER WHO LIVED IN THE MIRROR
AND WAS MY OLD AGE'S REFLECTION.
ONCE MORE I WILL GREET THE EARTH
WHO, IN HER LUST TO RE-CREATE ME, SWELLS
HER FLAMING BELLY WITH GREEN SEEDS.
I WILL COME. I WILL COME. I WILL.
MY HAIR TRAILING DEEP-SOIL SCENTS.
MY EYES INTIMATING THE DARK'S DENSITY.
I WILL COME WITH A BOUQUET PICKED
FROM SHRUBS ON THE OTHER SIDE OF THE WALL.
I WILL COME, I WILL COME. I WILL.
THE DOORWAY WILL GLOW WITH LOVE
AND I WILL ONCE AGAIN GREET THOSE IN LOVE, GREET
THE GIRL STILL STANDING IN THE THRESHOLD'S BLAZE.

—FORUGH FARROKHZAD

TRANSLATION BY SHOEH WOLPÉ

به آفتاب سلامی دوباره خواهم داد

به آفتاب سلامی دوباره خواهم داد
به جویبار که در من جاری بود
به ابرها که فکرهای طویلم بودند
به رشد دردناک سپیدارهای باغ که با من
از فصل های خشک گذر می کردند
به دسته های کلاغان
که عطر مزرعه های شبانه را
برای من به هدیه آوردند
به مادرم که در آئینه زندگی می کرد
و شکل پیری من بود
و به زمین که شهوت تکرار من، درون ملتپیش را
از تخمه های سبز می انباشت، سلامی دوباره خواهم کرد
می آیم، می آیم، می آیم
با گیسویم: ادامه ی بوهای زیر خاک
با چشم هام: تجربه های غلیظ تاریکی
با بوته ها که چیده ام از بیشه های آن سوی دیوار
می آیم، می آیم، می آیم
و آستانه پر از عشق می شود
و من در آستانه به آنها که دوست می دارند
و دختری که هنوز آنجا
در آستانه ی پر عشق ایستاده، سلامی دوباره خواهم کرد

فروغ فرخزاد

ترجمه توسط شوله ولپی

Now it's time to think about the language or symbol system you will create.

It's been a uniquely difficult year, and I hope that this allows you an opportunity to reflect on the past and/or project into the future.

In order to present viewers with an experience that requires them to unpack layers of meaning, let's incorporate a coded message system with your writing.

There are many different ways you can approach this.

First, let's look at examples of code systems that already exist.

Below, you can review a levant letter assignment chart, hieroglyphic chart, and morse code chart.

These could translate any text you develop, letter by letter, into a coded message.

Levant Letter Assignment Chart (revised 2018)

Letter	Name: Semitic Greek	Canaan. (Izbet Sartah)	Early Phoen. (Sidon)	Israelite (Gezer)	Israelite (Dan)	Letter	Name: Semitic Greek	Canaan. (Izbet Sartah)	Early Phoen. (Sidon)	Israelite (Gezer)	Israelite (Dan)
A	Aleph Alpha					L	Lamed Lamda				
B	Bet Beta					M	Mem Mu				
G	Gimel Gamma					N	Nun Nu				
D	Dalet Delta					S	Samek Xi				
E H	He Epsilon					'	Ayin Omicron				
U W	Vav Upsilon					P	Pe Pi				
Z	Zayin Zeta					š	Sade San				
H	Het Eta					Q	Qop Qoppa				
T	Teth Theta					R	Resh Ro				
I Y	Yod Iota					š	Shin Sigma				
K	Kap Kappa					T	Taw Tau				

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A



B



D



F



G



H



also
H



I



Y



J



K



M



N



O



P



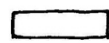
Q



R



S



SH



T



ū



W

	American (Morse)	Continental (Gerke)	International (ITU)
A	• ••	• •••	• •••
Ä		• ••• • •••	
B	••• • •• •	••• • •• •	••• • •• •
C	• •• •	••• • ••• •	••• • ••• •
CH		••• ••• ••• •••	
D	••• • ••	••• • ••	••• • ••
E	•	•	•
F	• ••• •	• • ••• •	• • • ••• •
G	••• ••• •	••• ••• •	••• ••• •
H	• •• ••• •	• • • •••	• • • •••
I	• •	• •	• •
J	••• • ••• •	• •	• ••• ••• •••
K	••• • ••	••• • •••	••• • •••
L	••••	• ••• • •	• ••• • •
M	••• ••	••• •••	••• •••
N	••• •	••• •	••• •
O	• •	• ••• • • •	••• ••• •••
Ö		••• ••• ••• •	
P	• •• ••• •	• • • •••	• ••• ••• •
Q	• •• ••• •	••• ••• • •••	••• ••• • •••
R	• •• ••	• ••• •	• ••• •
S	• •• •	• • • •	• • • •
T	••	•••	•••
U	• • ••	• • •••	• • •••
Ü		• • • ••• •••	
V	• •• • •••	• • • •••	• • • • •••
W	• ••• •••	• ••• •••	• ••• •••
X	• ••• • ••	• • • ••• • •• •	••• • • • •••
Y	• •• • ••	••• ••• • •• •	••• • ••• •••
Z	• •• • •	• ••• ••• • ••	••• ••• • ••
1	• ••• ••• •	• ••• ••• •	• ••• ••• ••• •••
2	• • • ••• • •	• • • ••• • •	• • • ••• ••• •••
3	• • • ••• •	• • • ••• •	• • • ••• •••
4	• • • • •••	• • • • •••	• • • • •••
5	••• ••• •	••• ••• •	• • • • ••
6	• •• ••• • •• •	• • • • •• •	••• • •• • ••
7	••• ••• • •	••• ••• • •	••• ••• • • •
8	••• • •• • •	••• • •• • •	••• ••• ••• • •
9	••• • •• •	••• • •• •	••• ••• ••• ••• •
0	••••••••••	••••••••••	••• ••• ••• ••• •••
0 (alt)	••		•••

I recommend using a system like this if you prefer writing your own poem or sampling from another piece of writing.

You could use one of these charts to manually translate your text, or you could enter the text directly into auto generators found online.

Morse code generator

https://www.mobilefish.com/services/morse_code/morse_code.php#google_vignette

Hieroglyphs generator

<https://www.mobilefish.com/services/hieroglyphs/hieroglyphs.php>

Cuneiform generator

<https://funtranslations.com/babylonian>































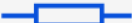





Barcode generator



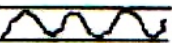





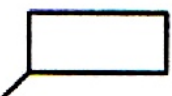
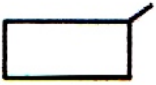
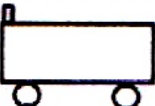
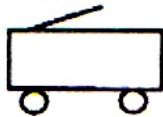
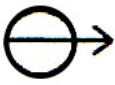








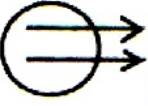

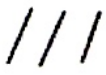
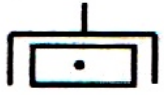



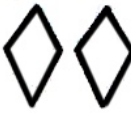
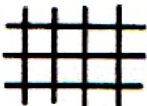

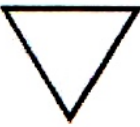
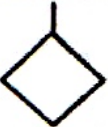



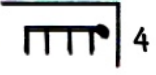



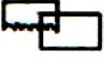



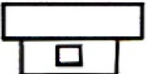


<http://www.barcode-generator.org/#text>

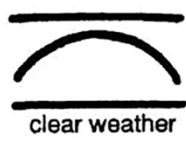
You can also approach the language and symbol system in a more pictographic way, where the symbols represent words or ideas rather than sounds or letters.

Do you remember what a bleeding tulip is a symbol for in Iran?

Some examples of existing pictographic systems, such as utility codes, hobo codes, and Native American symbols, follow in the charts below.

					
Wires	Connected Wires	Unconnected Wires	Input Bus Line	Output Bus Line	Terminal
					
Controlled current Source	Controlled Voltage Source	Single Cell Battery	Multi Cell Battery	Push Button (Normally Open)	Push Button (Normally Closed)
					
Feed through Capacitor	Sinusoidal Generator	Pulse Generator	Triangular Wave	Ground	Signal Ground
					
Variable Capacitor	Varistor	Magnetoresistor	LDR	Tapped resistor	Attenuator
					
Basic Amplifier	Operational Amplifier	Antenna	Loop Antenna	Dipole Antenna	Transformer
					
Fixed Resistor	Rheostat	Preset	Non Polarized Capacitor	Polarized Capacitor	Electrolytic Capacitor

					
CAMP HERE	SAFE CAMP	BAD WATER	GOOD WATER	HOP TRAIN HERE	DON'T GIVE UP
					
COPS ACTIVE	COPS INACTIVE	DRY TOWN	TOWN HAS BOOZE	RAILROAD	TROLLEY
					
GO	AT CROSSROAD GO THIS WAY	STRAIGHT AHEAD	TURN RIGHT HERE	TURN LEFT HERE	GOOD ROAD TO FOLLOW
					
STOP	UNSAFE	GET OUT FAST	GET OUT FAST	KEEP AWAY	UNSAFE AREA
					
DANGEROUS NEIGHBORHOOD	DANGER	CAUTION	DON'T GO THIS WAY	BE QUIET	JAIL
					
CHAIN GANG	TRAMPS HERE	TROUBLE BEWARE	WORTH ROBBING	HOBOS ARRESTED ON SIGHT!	FREE DOCTOR
					
BEWARE! 4 DOGS	BE QUIET	POLICE STATION	YOU'LL GET CUSSSED OUT HERE	WILL GIVE TO GET RID OF YOU	SLEEP IN LOFT
$\frac{2}{10}$					
THERE ARE CROOKS HERE	WILL HELP IF SICK	FOOD FOR WORK	WELL GUARDED	BAD TEMPERED PEOPLE HERE	DANGEROUS WATER HERE



clear weather



rain



snow



no rain



storm



sad



happy



help



war



peace



spring



summer



winter



sun



moon



star



Indian camp



campfire



good



bad



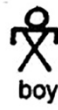
wise



man



woman



boy



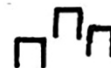
girl



Great Spirit



horse



horse tracks



river



mountains



lake



drum



dancer



eagle



turtle



fish



many fish

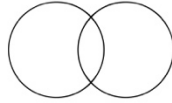
The most personal way to approach this part of the exercise might be developing your own language and symbol system. This could offer you the most freedom to communicate ideas about your mood, identity, hopes, interests, etc.

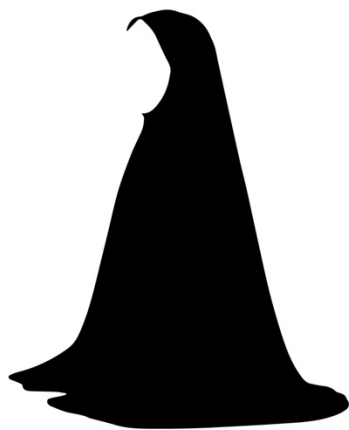
Being the only one who has the key to your code system could also be an advantage or disadvantage, depending on your personality.

For example, this symbol chart was developed by extracting shapes from preexisting images and turning them into silhouettes. These examples were made digitally but could also be made by cutting out shapes from magazines or photographs and filling them in with a solid color.

After reviewing the symbols below, ask yourself if any of the symbols refer to ideas about leaving a hometown for college, enduring the pandemic, social justice, entrepreneurship, iconic pop bands, the Modern's permanent collection, signatures, Venn diagrams, or the first tattoo ever recorded?

Please make your own list about ideas you associated with the symbols.





ART ASSIGNMENT

SURFACE AND INSCRIPTION RESPONSE

In the spirit of the Shirin Neshat photographs you've been studying, let's merge your portrait and language and symbol system into a single image.

First, decide where to place the language or symbols on the pictured body. Depending on the body part and the surface available for inscription, you may have to reorient the symbols accordingly.

I recommend adhering to the margins and topography of the body, hands, arm, eyes, face, back, etc.

Think about how Neshat adds calligraphy to her photographs in a way that resembles tattoos or henna.

How much will you add to the surface? Will your symbol placement feel sparse and minimal, or will the placement be dense and maximal?

The symbols could be added with digital editing software/apps, collaged and glued, or hand drawn.

Review the examples below and consider pros and cons about scale, placement, and reference before you begin your own work.

Please enjoy and experiment freely.





Thank you for participating in this Art Assignment by the Education Department and Akin White.

Akin White is a senior at Young Men's Leadership Academy in Fort Worth, Texas.

During his years at YMLA, Akin founded the YMLA Photography Club, became president of the YMLA chapter of the National Honor Society, was Head of Public Affairs for the YMLA student Council, and spoke as the youth keynote speaker for the US Department of HUD at the Youth Entrepreneur Summit.

Akin has received many awards, including the Ann Brannon Award (Art) and the Lockheed-Martin FWISD Academic Honors Sweatshirt.

Akin was a part of the leadership team at the FWISD SOAR: Students Organized for Anti-Racism Conference and participates as a guard on the YMLA varsity basketball team.

Akin is enrolling as a college freshman in the fall of 2021 at Norfolk State University, with the expectation to emerge with a bachelor's degree in the field of fashion/apparel design with a minor in entrepreneurship.

www.longliveuno.com

If you have any questions about this Art Assignment, please contact Assistant Curator of Education (Academic Programs) Jesse Morgan Barnett at jbarnett@themodern.org.