

Gita Hashemi

Bio

Award winning artist, curator and writer, Gita Hashemi's transdisciplinary practice spans nearly 30 years and focuses on difficult contemporary issues and marginalized narratives. Drawing on visual, media, social practice and performance strategies and using different techniques and technologies, she explores social relations and the interconnections of writing as embodied language with cultural imaginary and politics.

Her most recent projects include [Declarations Diptych \(2016\)](#) focusing on notions and practices of rights in two site-specific performances, [Passages Trilogy \(2014-15\)](#), three site-specific collaborative performances and videos that re-read East-West conceptions through travel writing by travelers from the East to the West, [Headquarters; Pathology of an Ouster \(2013\)](#), a multi-platform work including an installation, performance and webcast focused on the 1953 US-UK coup d'état in Iran; [Ephemeral Monument \(2008-16\)](#), an embodied writing performance, video and installation based on the literature of resistance in Iran between the coup and the 1979 Revolution; and [The Book of Illuminations \(2012\)](#), a book/installation that draws on self-narrative and idiomatic Farsi to comment on repetitive political and cultural patterns; and [Utopias In-Progress \(2011\)](#), a performance, video and installation about the effects of capitalism on the arts.

She has exhibited, among other venues, at Center for Book Arts/New York, YYZ Gallery/Toronto, Interaccess Electronic Media Arts Centre/Toronto, Yerba Buena Centre for the Arts/San Francisco, SIGGRAPH/Los Angeles, Casoria Museum of Contemporary Art/Napels, Museo de Arte Contemporaneo de Rosario/Argentina, Plug In/Basel, Al Kahf Art Gallery/Bethlehem, Museo de Arte Contemporaneo de Yucatan/Merida, Red House Centre/Sofia and Electrochoc/Lyon and in many new media and art festivals in the Americas, Europe and Asia.

Her work has been reviewed in e-Misferica, Mix Magazine, Art Papers, Abitaire, Fuse, Radical History Review, Leonardo, Art Week, Toronto Star, Canadian Dimensions, Eastern Art Report, DigiMag, and TeknoKultura among others. She is a recipient of Baddek International New Media Award for the CD-R Of Shifting Shadows, Toronto Community Foundation Award for the sound installation The War Primer, and American Ad Federation's award for the book Locating Afghanistan. She has been awarded many art grants by the Canada Council for the Arts, Ontario Arts Council and Toronto Arts Council.

Hashemi's curatorial projects include Trans/Planting: Contemporary Art by Women from/in Iran (2001), Negotiations: From a Piece of Land to a Land of Peace (2003), Will (2003), Locating Afghanistan (2004-5), RealPlay (2005), In Contact in Iraq (2005) and Acts of Being: Kazemi vs Libman (2005) and Auto-Liberacion (2007). Her writing has been published in several catalogues including 2005 and 2007 InterActiva (Merida, Mexico) and Decima Bienal de Habana's Evento Teorico, and appeared in magazines such as Fuse, Refuge, Resources for Feminist Research and Public.

Hashemi was born in Shiraz, Iran. She entered the School of Fine Arts at Tehran University in 1979 but was expelled at the time of Islamic Cultural Revolution. She

continued her education at California State University at Northridge, and later at York University where she graduated with a Masters in Interdisciplinary Studies. She taught time-based art, (new) media and cultural studies at York and Ryerson Universities and University of Toronto, 1998-2009. She lives in Toronto, Canada.