

WOMEN

The word 'WOMEN' is rendered in large, bold, black-outlined letters. Each letter serves as a frame for a different photograph of a protest. The 'W' shows a street scene with buildings and a dense crowd. The first 'O' shows a large crowd of people holding up their phones. The 'M' shows a close-up of a woman's face. The second 'O' shows a large crowd of people. The 'E' shows a close-up of a woman's face. The 'N' shows a close-up of a woman's face. The 'E' also shows a close-up of a woman's face. The 'N' shows a close-up of a woman's face.

WOMEN

The word 'WOMEN' is rendered in large, bold, black-outlined letters. Each letter serves as a frame for a different photograph of a protest. The 'W' shows a street scene with buildings and a dense crowd. The first 'O' shows a large crowd of people holding up their phones. The 'M' shows a close-up of a woman's face. The second 'O' shows a large crowd of people. The 'E' shows a close-up of a woman's face. The 'N' shows a close-up of a woman's face. The 'E' also shows a close-up of a woman's face. The 'N' shows a close-up of a woman's face.

# Soloudstilling Firoozeh Bazrafkan



Firoozeh Bazrafkan (b. 1982) has made a name for herself in Denmark as a courageous and uncompromising artist. Her works confronts the universal imprisonment of people under the hardship of authoritarian rule from the angle of a feminist. In an interconnected world, this agenda brings her at odds with taboos and attempted censorship also in the West. In this solo exhibition her approach slightly differs from earlier and more “shocking” single pieces. This time she develops a compassionate idea of how life would be for herself, had she grown up in her country of birth, Iran. The story begins with the Ayatholla’s coup d’etat in 1979. We see the faces of a nation in the moment their institutions collapse. In a certain way they look like passengers on the deck of a sinking ship.

From this point we are taken to the present day, underscored by the recent election in that country. We are invited on board the doomed ship through Bazrafkan’s simple yet powerful ideas. Passing through the exhibition we come to understand the haunting faces looking out through the letters of the poster. Art is a transcendental sphere, where borders in time and space are dissolved. We enter the reality of other’s and are reminded of what we find precious and sacred in our own. Freedom is one such thing.

Jon Eirik Lundberg  
Director, Laesoe Art Hall

## My sister's keeper (1)

Text derived from original Iranian propaganda poster after the introduction of theocracy.

*Poster*

*Production year: 2021*

In reality, islamic veil is for women the equivalent of the oyster for the pearl. The oyster keeps the pearl safe from the hazards. Therefore islamic veil must be seen as a protection. Not an imprisonment.

## We want equal rights (2, 4)

On the International Women's Day March 8 1979 Iranian women demonstrated for equal rights. The same year Ayatollah Khomeini took complete power extinguishing all hope for the women's movement.

*Installation*

*Production year: 2021*



## Bravery (3)

Brave women in Iran take off their hijab (scarf) as a peaceful protest against the Islamic oppression of women.

*Installation (original iranian girl's scarf tied to a stick)*

*Production year: 2020*



# WOMEN

Posh Dreamer (5)

*Subtitles:*

Posh Dreamer (5)

Nose Job (6)

Acid Fate (7)

Faithful Follower (8)

Rebel Girl (9)

Medieval Property (10)

Within the Iranian theocracy a woman has few choices on how to look and live.

*Installation (photos and props)*

*Production year: 2021*





Nose Job (6)



Acid Fate (5)



Faithful Follower (8)



Medieval Property (10)







## Deception (11)

Ayatollah Khomeini. Power to the people he promised. Instead he implemented governmental exercise of physical and social control.

*Installation (frame and objects)*

*Production year: 2021*



## Enter/Exit Faith (12)

Entering the world of Iran's second supreme leader Ayatollah Ali Khamenei is no hassle. Leaving is equally easy, but different.

*Installation*

*Production year: 2021*



## Eggshells (13)

Dare to walk the talk.

*Installation (video and eggshells)*

*Production year: 2021*



## Decay (14)

Though gold plated and wrapped in the colors of the supreme leader the beautiful picture won't hold forever.

*Installation (frame and objects)*

*Production year: 2021*





## Aftermath (15)

Iranian woman listening to the last interview (excerpts) with the overthrown shah conducted in Panama by Sir David Frost, ABC News, 1980.

See transcription.

*Video*

*Production year: 2021*



## Before the storm (16)

How do we respond when we feel a storm is coming?

*Installation (video and digging tool)*

*Production year: 2020*



## Light of my eyes (17)

Reconstruction of a photo taken by the war photographer Abbas Atar. After the fall of the Shah in 1979 the shah was still visible on the banknotes. His supporters marked themselves publicly by holding the banknote up to one eye in a razor-sharp and dangerous protest.

*Photo*

*Production year: 2021*



Denne udstilling er blevet til med  
generøs støtte fra:

William |  
Demant | Fonden

KNUD HØJGAARDS FOND

– GRUNDLAGT 1944 –



Nørhaven



LÆSØ KUNSTHAL  
LÆSØ ART HALL

ISBN 978-87-91209-20-8 Tryk: Nørhaven