

GLADSTONE GALLERY

Randy Kennedy, "What Lives On After Death," *The New York Times*, February 2, 2014.

ART

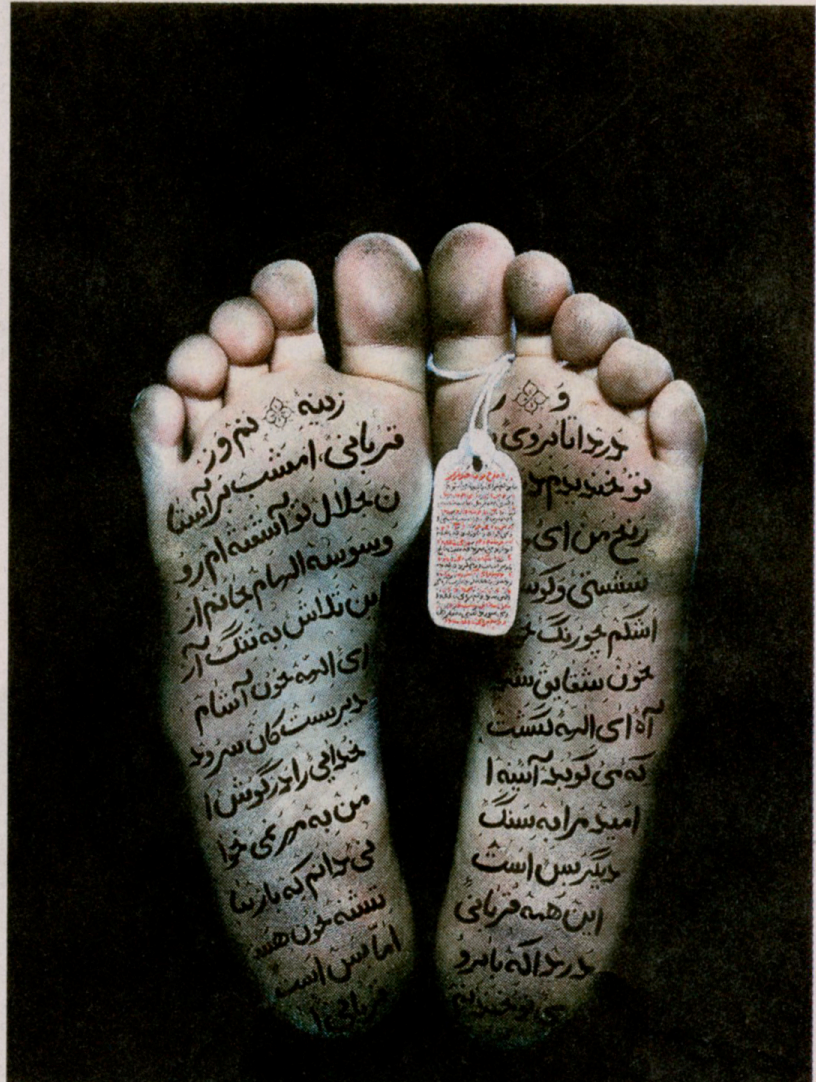
WHAT LIVES ON AFTER DEATH

RANDY KENNEDY

▶ Since it began organizing exhibitions in 2012, the Robert Rauschenberg Foundation has looked far and wide for artists, staying mostly clear of the career of its famous founder, who died in 2008 and wanted the foundation to serve as a home for idiosyncratic, politically vocal work.

Its new exhibition, "Shirin Neshat: Our House Is on Fire," which opened Friday and continues through March 1, began when the foundation asked Ms. Neshat, the Iranian-born artist known for her lush, provocative videos and photographs, to make a new work. She planned to focus on the aftermath of the Egyptian revolution, but as the project began, the daughter of her longtime collaborator, the photographer Larry Barns, died unexpectedly.

Responding to his grief, Ms. Neshat expanded the work as a way to try to explore "the universal experience of pain and mourning on both a personal and a national level," as the foundation says. The result is 24 new photographs of Egyptians whom Ms. Neshat met and interviewed, the images overlaid with her signature calligraphic script, a collec-



SHIRIN NESHAT/COURTESY GLADSTONE GALLERY, NEW YORK AND BRUSSELS

tive portrait that she said she hopes will show what happens "when people deny humanity to those whom they perceive as the 'other.'" (455 West 19th Street, Chelsea; 212-228-5283, rauschenbergfoundation.org.)

Shirin Neshat's photographs from Egypt explore grief, on "a personal and a national level."