**Study Questions for “Women without Men: A Conversation with Shirin Neshat” and Her Film Adaptation of *Women without Men***

1. How does Shirin Neshat respond to the critique that her photographic art Orientalizes Iranian women? Select a couple of images from her photo series, *Women of Allah*, and offer your own reading of the photos. What role does the title of series play in their reception?
2. What role does nostalgia play in the interview you have read? Does Neshat view herself as a displaced Iranian or an Iranian American artist? How does she respond to the ways in which her work has been categorized as “Iranian”?
3. How does Neshat explain the development of her art from photography to installation video to film?
4. Neshat wants her art to transcend national boundaries and she aims for what she calls universality. What would universality look like? How might we locate it in her film *Women without Men*?
5. How did Shirin Neshat find Iran when she traveled there in 1990 after a long absence? What were her initial impressions? Did they change?
6. What do you make of the role Shahrnush Parsipur, the author of the work on which Neshat film is based, plays in the *Women without Men*?
7. In the film version of *Women without Men*, Mahdokht’s character is eliminated, Zarrinkolah never speaks in the film narrative, and Munis is seen as more politically active. To what extent does the medium dictate these changes? Does the film preserve crucial aspects of Parsipur’s narrative?