EDUCATOR GUIDE

Tai Shani
MBR: And above the beautiful commune

November 3, 2023 - April 14, 2024

Not for Public Use or Dissemination
Welcome!

Dear Educators,

We are delighted for you join us at the Contemporary Arts Center (CAC) for Tai Shani’s first solo U.S. exhibition, *My Bodily Remains: And above the beautiful commune*. The exhibition is on view from October 6, 2023 - April 14, 2024.

Tai Shani works with painting, sculpture, installation, and film to explore the politics of emancipation through a feminist lens. A prolific writer, Shani draws on sources including punk rock, cult cinema, Greek mythology, feminist theory, and science fiction. Shani has produced a floor-based installation resembling an inverted Medieval ceiling, accessorized with an array of artifacts—pearlescent spheres of various sizes, handcrafted ceramic hands, and a reliquary—that refer to the film and various literary sources. Suspended above it and on the adjacent wall will be fragmented architectural forms—columns, an altar, and circular discs—that further emphasize Shani’s interest in conjuring immersive dream-like environments. Drawing on queer and feminist theory, and political ideologies of collectivism, the exhibition ponders love as a device for healing and resistance.

**Note:** The exhibit does contain works with triggering content related to death, suicide, and drug use. While we believe art can provide a platform for visitors of all ages to explore challenging topics, we recognize that this work may be mature for some of our younger visitors given the subject nature. Keeping that in mind, this resource was written to present teachers of grades K-12 with lessons appropriate for the classroom. Guided student tours will be restricted to the 2nd floor installation; films will not be viewed or discussed on these tours. Education staff encourage tour discussions around the influence of world history, mythology, and religion in the work.

In this resource, the educator will be asked to challenge themselves and their students on the assumptions and evolving focal points of feminist politics. While not exhaustive, like the artworks themselves, the resources and readings presented are meant to pique a curiosity and start a conversation. We invite you to explore, question, reflect - and like the artist - reimagine a more radically inclusive future. Engross yourself in this mesmerizing and immersive exhibition.

Enjoy!
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About the Artist: Tai Shani

- Born in 1976, England and currently resides in London
- Grew up in India (Goa) with a mom actress, a dad writer, and an aunt painter.
- Strong ties to women in her family
- Lived all over the world, including Brussels, where she first started formal school at the age of 10, then later in Israel following the death of her father, in her late teens and early 20s, during which she served in the Israeli army
- Family members were advocates for open relationships, communal living, and recreational drug use
- Self-described British artist, Feminist, Jewish, and "anarchical communist"

About Tai’s work

- Influenced by cinema and classic literature
- Studied fashion design and fashion photography in New York and Tel Aviv.
- Interdisciplinary—works in painting (which she started during Covid), installation, sculpture, film, performance, and experimental narratives.
- Alternating between familiar narrative tropes and structures and theoretical prose, her works explore the construction of subjectivity, excess and affect and the epic in relation to post-patriarchal realism.
- Won the Turner Prize in 2019 for (jointly with three other artists—notably, each of the finalists petitioned for them all to win or none at all)
- Notable recent exhibitions: Dark Continent: Psy Chic Anem One, Fondazione Sandretto Re Rebaudengo, Turin (2019); The Tetley, Leeds (2018); DC: Semiramis, Glasgow International (2018); Andromedan Sad Girl (with Florence Peake), Wysing Arts Centre, Great Chesterford (2017)

Quotes

“My family are very bohemian; my great-grandfather painted, my great-grandmother was a pianist, my aunty is an artist, my mother was an actress and my dad was a hash-dealing writer at points, so this idea of being an artist has always been a part of my life. My parents were part of a collective in Israel, a very left-wing collective called The Third Eye. It was counter-cultural, with a lot of experimenting, taking LSD, and producing zines, exhibitions, and films. I put on an exhibition of theirs at the Horse Hospital a couple of years ago. Growing up in this way was a real privilege that most people don’t necessarily identify with.”
“Growing up in (what the adults there thought of as) a utopian project in Goa, India, was problematic. In many ways, it was a colonial project, but from a countercultural perspective. However, there was another side - not the ignorant side of it - but one interested in thinking about building a counter-hegemonic society: a completely different way of relating to each other and what life could be. This didn’t become apparent until we moved to Europe. Then I had this realization of how regimented people’s lives were, particularly those of children.”

When discussing trauma: “I think my writing has been an unravelling of trauma in a way. I’ve put a lot of myself in the work. I’ve always done this. I think a lot of people, including myself, have quite a violent imagination… In imagining, and bringing into a shared space, we can transform these horrific things into some kind of power.”

On discussing death and grief: “It’s an emotional process for me. When someone close to you dies there are these weird days afterwards that are quite psychedelic, you can still sense that person is still there. I remember when my dad died, I remember looking at the tree and the shaking of leaves and feeling a sense of his presence, like an animism, a diffusing of that person’s essence into the ether. It’s a weird thing. You have moments where you laugh, which are quickly followed by moments where you feel absolute devastation. It’s a mix of honouring and remembering that person… It’s fascinating how objects continue to be in the world and remain possessed by the person that has now departed.”

On the influence of mythology on her practice: “There’s an affective level to it - these very archetypal stories that are woven into the matrix of Western civilisation. But what’s interesting is they often have parallels in other cultures as well. It does compel me to think about how it was to live within the imagination of that time. That imaginary would have been so pure for those writers and theatre makers. My imagination is so crowded by history.”

On her art as performance: “The role of performance in my work is tied into the slightly overly ambitious idea of what I want things to be, alongside an intensity that you have with liveness. I love it when a performance makes you cry, when everything’s working and when there’s this immersion that happens. I like the demand of it. There’s so much I love about performance, when it works, there’s really nothing quite like it. When I started working with professional actors they would read these texts live. The audience would become really immersed in the work. These moments of stillness, of a group of people coming together and experiencing something live, I find it really magical. It’s all in the intensity. I think that is a hangover from my earlier practice when I was more interested in rituals and collective experiences.”

On the theme of time and history in her practice: “I like to think across a very broad timescale. One of the characters that consistently comes through in my work is the Neanderthal. I’m interested in what we are; the development of subjectivity at different points. My biggest hope at the moment – in terms of technology and the future – is that when I’m really old I’ll be able to spend my last days time travelling, wearing some kind of VR suit that offers you sensations of what it could have been like at different points in history.”
About the Exhibition

- First U.S. solo exhibition for Tai Shani
- The film, *My Bodily Remains*, was co-commissioned by the CAC
- The installation is built around the film—focuses on the themes of the film and builds a world around it
- Platform built at the CAC based on artist’s design—took several months
- Please contextualize the title—the artist is sensitive to the connotations given the conflict in the Middle East

Introductory Wall Text

Tai Shani uses writing, painting, sculpture, installation, performance, and film to explore the politics of emancipation through a feminist lens. For her first solo U.S. museum exhibition, Shani presents work centered around the newly commissioned feature-length film *My Bodily Remains, Your Bodily Remains, and all the Bodily Remains that Ever Were and Ever Will Be* (2023). The film references sci-fi literature, video games, and horror films to craft a speculative journey narrated by four protagonists as they grapple with fundamental questions about love, grief, and societal change. Quotations by leftist revolutionaries of the last 150 years punctuate the narrative, offering a timely critique of the current global rise of fascist politics and war.

Accompanying the film is an immersive installation comprising a large-scale stepped platform accessorized with an array of artifacts—pearlescent spheres of various sizes, suspended columns, and a lightbox picturing an anthurium flower dripping with blood. These objects extend the film’s central characters and themes and refer to ideas of spirituality, sexuality, and the uncanny. Related forms appear in an adjacent suite of watercolors and a triptych, which feature trompe l’oeil ribbons and whimsical bubbles layered upon paintings of portals, crypts, doorways, and windows.

Also in the exhibition is an earlier film that narrates the transformative effects of psychedelics as catalysts for social critique, transcendence, and liberation. Renderings of natural sites such as rivers, caves, and galaxies signify thresholds between otherworldly spaces, life and death, and different states of awareness. Together, the works in this exhibition draw from political ideologies of collectivism and propose love as a device for healing and resistance.
Vocabulary and Keywords

Adaptation & Reinvention
Feminism
Communism
Anarchy
Psychedelics
Ergot
Canopic Jar
Relic
Ritual
Totem
Mythology
Mysticism
Surrealism
Tableaux Vivant
World-building
Symbolism
Installation
Gamelan Orchestra

Themes

Death and Resurrection
Utopia and Dystopia
Love and the potential for love to be a healing force
The duality of humanity/nature (finding balance)
Time and the perception of time
Critique of patriarchal and oppression systems/governments
The universality of mysticism/desire to connection and understanding
CAC PRE-TOUR INFORMATION

CONTEMPORARY ARTS CENTER HISTORY

In 1939, Betty Pollak Rauh, Peggy Frank Crawford and Rita Rentschler Cushman took the advice of Edward M.M. Warburg, the founding father of the American Ballet and a founder of the Museum of Modern Art. He suggested that rather than stress about finding non-existent art jobs in New York, “Why not start something in Cincinnati? Plenty of room there. If you decide to try, come and see me and I’ll help you.”

By August of that year, Peggy Frank Crawford, Betty Pollack and Rita Rentschler raised $5000 (about $93,000 today) and created the Modern Art Society (MAS). For almost a year their “office” consisted of a letter file and a portable typewriter set up in one or another living room. Within a few years, the MAS had exhibited Renoir, Van Gogh, Gauguin, Picasso, Beckman, Klee and many more in the lower levels of the Cincinnati Art Museum. In 1952, the MAS changed their name to the Contemporary Arts Center and in 1964 they earned a space of their own in downtown Cincinnati. In 2003, the CAC moved into the Lois & Richard Rosenthal Center for Contemporary Art designed by architect Zaha Hadid. The NY Times called the structure, “the best new building since the Cold War.”

The Contemporary Arts Center is a non-collecting institution, meaning there is no permanent collection. All exhibitions are borrowed from artists, collectors and other art galleries and institutions. We strive to create exhibitions that allow visitors to “open their minds” to the arts, and to the dialogue that can be had when viewing contemporary art. We believe that art and the creative process belong to all people and that contemporary artists are an important part of how we see and interact with our world today.

ABOUT THE LOIS & RICHARD ROSENTHAL CENTER FOR CONTEMPORARY ARTS

In the late 1990s, after acquiring the lot on which the Contemporary Arts Center now sits, a committee narrowed a field of over 300 architects chose to design the building--first to 97, then to 12 and finally 3 of the most exciting designers working in the world today. From them, a unanimous choice emerged: Baghdad-born, London-trained Zaha Hadid.

The decision was in keeping with the CAC’s 60-year history of promoting the new. Though Hadid had been the subject of adulation, study and controversy, her work exhibited at major museums with international critical acclaim, she had only completed two freestanding structures during her career. As a largely untested inventor, a woman and an Arabic Muslim, Hadid had not found the construction world easy to enter. This renowned building is Hadid’s first American building, and is the first American museum building designed by a woman.
Groundbreaking took place in May 2001 and the new Center opened to rave reviews on May 31, 2003. The seven-story, 82,265 square-foot Contemporary Arts Center is named the Lois & Richard Rosenthal Center for Contemporary Art after the CAC’s former Chairman of the Board and the most generous contributor to the new building. It sits on a narrow 11,000-square-foot footprint, and includes a 2,366-square-foot black box performance space.

Born in Iraq in 1950, Hadid received her degree in mathematics from the American University in Beirut and studied at the Architectural Association in London where she won the Diploma Prize in 1977. Upon graduation, Hadid became a partner at the Office of Metropolitan Architecture where she worked with influential architects Rem Koolhaas and Elia Zenghelis.

Establishing her own practice in London in 1979, she soon gained international attention with her groundbreaking plan for the Peak International Design Competition for Hong Kong in 1983. In 2004, she became the first female recipient of the Pritzker Architecture Prize, which is the equivalent to the Nobel Prize for Architecture. In 2008, she was listed as one of Forbes Magazine’s “100 Most Powerful Women,” and in 2010, Time Magazine named her one of the “100 Most Influential People in the World,” and UNESCO Artist for Peace. She was awarded the Stirling Prize for Architecture in 2010 and 2011. In 2012, Hadid was awarded Damehood by Queen Elizabeth II. And, in 2015, she received the Royal Gold Medal from the Royal Institute of British Architects. Hadid died in 2016.
TOUR RULES AND GUIDELINES

• Visitor admission and school tours are free at the Contemporary Arts Center.
• We require that must be a chaperone for every 5 students under the age of 18 for self-guided groups. For docent-led tours, the required ratio is 1 to 10 for students through grade 5 and 1 to 15 for students grades 6-12.
• No backpacks, coats or lunches are permitted in the galleries, but personal belongings may be stored in the large bins or lockers we have available. Instructors may keep any emergency bags and purses with them.
• Currently photography is permitted in all areas of the museum. The CAC encourages you to post photos to various social media sites using @CincyCAC and #CincyCAC.
• Pens are not permitted in the gallery spaces. Pencils are available for use at the front desk.
• Walk throughout all galleries–no running, climbing, or roughhousing. If visiting with students under 18 please provide guidance and supervision.

ACCESSIBILITY AND ACCOMMODATIONS

• Our facility is ADA compliant, and we will make every effort to provide accommodations when requested.
• Hearing protection is available upon request.
• Fidgets are available upon request.
• Sensory maps and social stories are available upon request.
• Large text is available upon request.
• Two quiet spaces are available—the Lower Level Lobby and the Quiet Room on the 6th floor.
• For further inquiries or requests, please contact Shawnee Turner at sturner@cincycac.org
PRE- AND POST-VISIT DISCUSSIONS

These discussions can occur during or after viewing.

- Tai Shani’s exhibition is a sensorial experience meant to transport you into another world. What feelings do the colors, sounds, and forms evoke? Meant to evoke a sacred spot (think about crypts, temples, churches, archaeological spaces, etc) Objects are like relics or holy objects

- Shani draws influence from history, film, and popular culture as a way to explore ancient mythologies and how these characters and stories are retold, remixed, and reinvented across time place. Why do you think she pulls from such an eclectic mix of sources?

- What does it mean for something to be defined or classified as “magical”? Is there a relationship between objects and/or characters from mythology and stories classified as magical, surreal, or “of the occult”? Why is magic an important concept in feminist philosophy? Do you see magical images or ideas in Shani’s work?

- Thinking of time in non-linear ways, Shani’s work questions and pushes ideas and experiences of femininity – to both critique current gender norms and structures, and radically reimagine them. How does this show up in this exhibit?

- Shani’s film is filled with quotes from political and cultural revolutionaries.
  - Define the following phrase: the personal is the political. How does the artist play with this idea in their artwork?
  - Tai Shani describes herself as an Anarchical Communist—while these words are loaded, the insinuation is that we don’t (or shouldn’t) need laws and governments if we as humans are truly looking out for one another and not ourselves

- How might love act as a catalyst for radical change?

- There are multiple references to death in Shani’s exhibition. Think about their varied meanings and what they might symbolize. How is the artist using death to explore contemporary injustices and other issues?
LESSON PLAN IDEAS

Tai Shani intentionally mixes different religions and cultural traditions in the piece *Baby Osiris, Baby Metatron, and Baby Persephone*.

- This object is a sarcophagus, or coffin for a deceased person. Why would someone want to decorate their tomb this way?
- How are the three named characters represented in this art work?
- If you were to create a sarcophagus or an altar – inspired by either a favorite mythological character or perhaps an important person in your family - how would you decorate the object? What important features, personality traits, or facts about that person’s life would be present in this relic?

In the “*Bodily Remains*”, Tai Shani creates an immersive *tableau vivant* that blends both objects familiar to surrealist and dreamlike art (i.e. the candle, pearls, and balloon) book ended by two, obelisk-like statues inspired by feminine characters found in classical Greek mythology.

- What is happening in this scene? How does the artist draw our attention to the main characters in this story? From the expressions on the faces of the characters, what do you think might be taking place?
- Muses were goddesses who inspired literature, science, and the arts. Sirens were half-woman, half-bird creatures who lured men to destruction with their song. What other feminine characters or tropes could be depicted by these statues? Are the faces meant to be a symbol of love or grief? Inspiration or fear? Hope or warning?
- What do these stories mean to us today? Do these stories still communicate a message that is meaningful to us? We now know the scientific explanation for many of the phenomena that are explained in ancient Greek myths. Why do we still read them?
- Have students research and choose from a variety of origin myths. Have the students think about the following questions before beginning: Which characters will have to be in the story? What can you update from the story to make it more relevant today?
- Invite students to depict their modernized myths in a visual medium of choice. Once students are finished with their illustrations, bring them together and as a group discuss their works. Group illustrations from the same myths together and see how they tell the story in a visual way. How did each student approach the same story in a different way?

More Lesson Plan Resources


Exquisite Corpse drawing activity via Museum of Modern Art: [https://www.moma.org/magazine/articles/457](https://www.moma.org/magazine/articles/457)
ARTWORK AND OBJECT LABELS

**Tai Shani** (b. 1976, London; lives and works in London)

*My Bodily Remains, Your Bodily Remains, and all the Bodily Remains that Ever Were and Ever Will Be*, 2023

Color video, with sound

62 min.

Courtesy of the artist, co-commissioned by the Contemporary Arts Center, Cincinnati; Art Night, Dundee; KM21, The Hague; and POR:TA, Lisbon. Additional support is provided by Southbank Centre, London; Creative Scotland, Edinburgh; the Henry Moore Foundation, Hadham; Luminous Art Foundation, Lisbon; and the Museum of London with support from Arts Council England.

Created in response to the recent global rise of authoritarianism and fascist politics, *My Bodily Remains, Your Bodily Remains, and all the Bodily Remains that Ever Were and Ever Will Be* (2023) is a poetic meditation on anti-supremacism, intersectional queer feminism, and communism. The feature-length film uses references to sci-fi literature, video games, and horror films to craft a speculative journey narrated by four protagonists as they grapple with fundamental questions about love, grief, and societal change. The film’s central characters—a duo referred to as “The Ghost for Revolution” and “The Reader of the Book of Love”—oscillate between mourning the loss of life, isolation, greed, and fear created by fascist ideologies and celebrating eroticism and pleasure as catalysts for radically equitable futures. Shani’s script is punctuated with quotations from leftist revolutionaries of the past 150 years vested in civil disobedience and direct action. These include American labor movement activist and anarchist of the 1880s, Lucy Parsons; German Marxist guerrilla rebel, Ulrike Meinhof; British socialist poet, Sean Bonney; a member of the Situationist International, Raoul Vaneigem, among others. Its fantastical narrative is paired with a score of drone-like sound waves.
Tai Shani (b. 1976, London; lives and works in London), with Maxwell Sterling (composer)

*The Neon Hieroglyph*, 2021

Color film, with sound

57 min.

Courtesy of the artist

*Neon Hieroglyph* details the physical and psychological effects of ingesting ergot, a psychedelic fungus derived from spoiled rye and other grains, and the source material of LSD. The film’s title refers to the visual patterns or symbols that people under the influence of hallucinogens often encounter. Combining CGI with surreal visuals, a haunting soundtrack, and voiceover narration, the work leads viewers through a series of poetic interludes that examine themes connected to the anatomy of hallucinations, spiritual transcendence, collectivism, love, and the afterlife. Shani employs renderings of natural phenomena such as rivers, caves, and galaxies to signify death and rebirth, thresholds between otherworldly spaces, or transitions between different states of awareness. At one point, the narrator refers to the classical trope of Persephone’s descent into, and ultimate escape from, the underworld as an allegory for humanity’s existential fight for survival, love, and dignity.
Tai Shani (b. 1976, London; lives and works in London)

**Bodily Remains, 2023**
Plywood with acrylic, steel, polystyrene, car-body paint, PVC plastic, Jesmonite, resin, glass, synthetic hair, LED lights, and sound

This newly commissioned installation is an immersive extension of Shani’s film *My Bodily Remains* (2023). Occupying the CAC’s central gallery space is a patterned oval platform with steps that appears to be produced from a single mold. Suspended above it and on the adjacent wall are fragmented architectural forms—columns, an altar, and circular discs—that further emphasize Shani’s interest in conjuring fantastical dream-like environments. Shades of red recall the film and evoke associations with blood, passion, and anger. At one end of the installation, an altar-like wall relief with a glowing image of an anthurium flower, a symbol of eroticism, emphasizes the work’s spiritual allusions, suggesting that nature or sexuality might be more apt subjects of worship than religious figures. The floor is accessorized with an array of artifacts—pearlescent spheres, ceramic hands, a reliquary—that refer to the film and various literary sources.

Tai Shani (b. 1976, London; lives and works in London)

**Baby Osiris, Baby Metatron, Baby Persephone, 2022**
Epoxy, glass, flock, brass, Jesmonite, glass sand, cellulose, and acrylic

*Courtesy of the artist*

*Baby Osiris, Baby Metatron, Baby Persephone* brings three divine figures and their symbolism from several religious pantheons into one space. Each of the figures has connections to death and resurrection. Osiris, the ancient Egyptian god of the dead and the afterlife, was murdered and resurrected. Metatron is an angel in Judaism, Christianity, and Islam. In Kabbalistic Judaism, Metatron was a man who was transformed into an angel after his mortal death. Persephone is the ancient Greek goddess of the Underworld, spring, and fertility. Her
descent into, and ascent from, the Underworld was connected to the changing seasons. In the work, a partially formed skeleton clutches gilded branches to its chest in a pose associated with funerary practices. Shani blends symbols of death, rebirth, fertility, and transformation to emphasize how they are connected to resistance, love, and liberation.

**Tai Shani** (b. 1976, London; lives and works in London)
*Xenomantic* 1, 2023
*Xenomantic* 2, 2023
Fiberglass, expanding foam, epoxy, pearls, glass, PVC plastic, with photo-etched nickel silver
Courtesy of the artist

Drawing on ancient Egyptian funerary traditions in which containers were used to preserve organs in the mummification process, Shani crafted two life-sized canopic jars. These ceremonial objects often featured lids in the shape of a deity's head and were thought to provide protection on the journey into the afterlife. Likewise, these vessels are capped with anthropomorphic heads framed with wild flowing hair and adorned with silver flowers. They are accessorized with Western signifiers of wealth and status—pearl earrings and a necklace. The surfaces are decorated with ruffles and a diamond pattern in pastel hues of blue and pink. In contrast with the ancient burial artifacts that often featured an expression of serenity or calm, the furrowed brows and exposed teeth of these figures suggest feelings of rage and despair.
Tai Shani (b. 1976, London; lives and works in London)
The Passion, 2023
Watercolor on paper, with graphite, reproduced as archival prints, 9 parts
Courtesy of the artist

This set of watercolor paintings was created in response to director Carl Theodor Dreyer’s classic 1928 film *The Passion of Joan of Arc*. Shani’s work depicts elements of the film’s set, combining medieval and 1920s art-deco aesthetics with elements of abstraction and surrealism. Each image depicts three red circles that appear to puncture the picture plane, like a wound or portal. Some also feature transparent bubbles and ribbon-like gestural lines. These elements playfully disrupt the architectural elements around them, rendered with a single-point perspective to create the illusion of depth. At the same time, decorative ceiling molding, passageways, and the tessellated diamonds of stained-glass windows allude to thresholds between interior and exterior spaces, or captivity and freedom. Here, Shani reimagines Dreyer’s tale of faith and independence in the face of institutional and religious persecution—accompanied by a prescient commentary on societal liberation and the rejection of traditional gender roles—as an abstracted memorial to femininity and resistance.
Tai Shani (b. 1976, London; lives and works in London)

*Our Astrolatraus Commune IV*, 2023

Oil and acrylic on plywood with photo-etched nickel silver

Courtesy of the artist

*Our Astrolatraus Commune IV* is a painted wooden triptych with ornate silver hinges. Doorways and thresholds recur throughout Shani’s practice, often serving as metaphors for the shifts in consciousness necessary for societal revolution and physiological transcendence. The doors and carved arches recall medieval altars or church architecture, echoing forms found throughout Shani’s installation. Like the adjacent suite of watercolor paintings, swaths of pastel hues suggest utopian celestial environments and are interrupted by three deep crimson circles floating in the distance like planetary bodies, wounds, or gateways to other dimensions.
RESOURCES

**Artist’s Website:** [https://www.taishani.com/](https://www.taishani.com/)

**Social Media:** [https://www.instagram.com/taishani/?hl=en](https://www.instagram.com/taishani/?hl=en)

**Link Tree:** [https://linktr.ee/TaiShani](https://linktr.ee/TaiShani)

**Read**


Interview: Tai Shani via From the studio of: [https://fromthestudioof.com/tai-shani/](https://fromthestudioof.com/tai-shani/)

Interview: Tai Shani via iheartwomen: [https://iheartwomen.co.uk/taishani/](https://iheartwomen.co.uk/taishani/)


**Listen**


**Watch**

Feminism’s Occult Imagination: Artist Tai Shani via The Courtauld: [https://courtauld.ac.uk/whats-on/online-feminisms-occult-imagination-artist-tai-shani/](https://courtauld.ac.uk/whats-on/online-feminisms-occult-imagination-artist-tai-shani/)


Tai Shani in Conversation via DACS for Artists, YouTube channel: [https://youtu.be/rO-HVH4sKxA?si=pwM-y4HiTJUrDKp6](https://youtu.be/rO-HVH4sKxA?si=pwM-y4HiTJUrDKp6)
LEARNING STANDARDS

Common Core Standards
http://www.corestandards.org/

Ohio Common Core Links
http://education.ohio.gov/Topics/Learning-in-Ohio/OLS-Graphic-Sections/Learning-Standards
http://education.ohio.gov/Topics/Learning-in-Ohio/Fine-Arts/Fine-Arts-Standards

Kentucky Common Core Links
https://education.ky.gov/curriculum/standards/kyacadstand/Pages/default.aspx
https://education.ky.gov/curriculum/standards/kyacadstand/Documents/Kentucky_Academic_Standards_Arts_and_Humanities.pdf

Indiana Standards Links
https://www.doe.in.gov/standards
https://www.doe.in.gov/standards/fine-arts-dance-music-theatre-visual-arts

Aesthetic Perspectives: Attributes of Excellence in Arts for Change
http://www.animatingdemocracy.org/aesthetic-perspectives