

GRIMM is pleased to announce a solo presentation by Rosalind Nashashibi (b. 1973 Croyden, UK) at our New York gallery space. This is the artist's first solo exhibition with the gallery and her fourth solo exhibition in New York.

Rosalind Nashashibi is a London-based filmmaker and artist whose practice incorporates painting, printmaking, and photography. Starting in 2014, Nashashibi has expanded her painting practice, creating abstract and figurative works that combine lush colors with sumptuous organic forms. Her paintings incorporate motifs that are pulled from her everyday environment such as a wine glass or an illuminated taxi sign, which are then reworked in multiple variations. There is both a softness and an immediacy present in her works that comes from an intuitive, process-based exploration of the medium. Although Nashashibi's paintings share certain qualities with German Expressionism, they are more reserved, enriched by their stillness and focus. The simple refinement of the artist's paintings can be compared to her films in that they gently outline an internal visual language; giving the viewer space

to think associatively rather than imposing an affected logical structure.

Nashashibi's films capture different kinds of relationships through the minutiae of her subjects' lives and the lived environment. The films are often non-linear, punctuated by manifestations of power dynamics and the subtext of individual and collective histories. In the downstairs gallery, *Bachelor Machines Part 2* (2007) and *The Prisoner* (2008) are on display. In each of these films Nashashibi introduces deliberately constructed scenes into her filmmaking process. The intersection of real and staged footage produces a sense of possibility- an alternative reality in which the fantastical is mixed with plain, everyday occurrences.

In *Bachelor Machines Part 2*, the artist reimagines a scene from Alexander Kluge's film, *Artists Under the Big Top: Perplexed* (1968). In the film the protagonist Leni grapples with the role of art in a commercially driven world, in the context of post-World War II Germany. Nashashibi combines footage from Kluge's film with her own reimagining in which the protagonist and her lover are played by artists Thomas and Helke Bayrle, whom Nashashibi considers her mentors. The intimacy of this black and white scene is contrasted

on the right screen with out-of-focus color footage from Nashashibi's 2005 film, *Eyeballing*.

Throughout *Bachelor Machines Part 2*, Thomas Bayrle narrates his idiosyncratic theory on the materialization of the abstract idea into a thing in the world, in particular the invention of the diesel engine. He suggests that this move from abstract thought into animated machines, was facilitated by

a pact made with the devil, and that the payoff for these advancements and knowledge is impending environmental disaster. Nashashibi brought these three elements: Bayrle's theory, the footage of the Bayrles together on the sofa and her own film about animated facades and authority structures in post 9-11 New York city, together, to simply see the relationships mapped out on two screens between her work and Bayrle's radical thinking.

*The Prisoner* is an elegant and moving film that makes an expression of filmic time. It uses the mechanics of the projector to question our perception of synchronicity with the world we move in. A single filmstrip passes between two projectors causing an eight second delay between the projections. Nashashibi drew from *The Captive* (2000) by Chantal Akerman, a film adopted from Proust's novel of the same title, about a jealous lover who compulsively follows his girlfriend. In *The Prisoner*, the camera follows a woman in high-heeled shoes as she traverses the multi-leveled architecture of London's Southbank. The delay between the projected images creates a sense that the film is following itself and we (through the camera's point of view) are following the woman. She is aware that she is being followed and submits to this control, and so internalizes and incorporates the male gaze, as she waits for the camera before setting off again. The score from Akerman's film, *The Isle of the Dead* by Rachmaninoff, has been used to produce a similar sense of foreboding. The sound of her heels has been overlaid in post-production, amplified and synched with the first projection, creating a sense of heightened tension, and a of dissonance between the images and narrative time.

Rosalind Nashashibi (b. 1973 Croyden, UK) received her BA in Painting from Sheffield Hallam University, Sheffield (UK) in 1995, after which she attended the Glasgow School of Art, Glasgow (UK) where she received her MFA in 2000. As part of her master's program Nashashibi participated in a three month exchange program in Valencia, California (US) at CalArts in 2000. Nashashibi was nominated for the Turner prize in 2017. In 2019 she will debut a new film in a solo show at Vienna Secession and the Edinburgh Arts Festival. Selected solo exhibitions include: *Rosalind Nashashibi*, Foksal Gallery Foundation, Warsaw (PL); *Rosalind Nashashibi: Vivian's Garden*, The Art Institute of Chicago, Chicago, IL (US); and *Rosalind Nashashibi, a solo exhibition*, Witte de With Center for Contemporary Art, Rotterdam (NL), all in 2018. *Two Tribes*, Murray Guy, New York, NY (US) and *On This Island*, curated by Allyson Unzicker, UAG I Room Gallery, University of California, Irvine, CA (US), in 2017. *Electrical Gaza*, Imperial War Museum, London (UK) in 2015; *The Painter and the Deliveryman*, Objectif, Antwerp (BE) in 2013; and a solo exhibition at ICA, London (UK) in 2009. Selected group exhibitions include: *Documenta 14*, Athens (GR) and Kassel (DE); *Corps Simples, Show Me Your Moves*, Centre Pompidou, Malaga (ES); *Sudoku*, Kunstverein München, Munich (DE); *A Million Lines*, Baltic Triennial, *Bunker Sztuki*, Krakow (PL); Scotland &

Venice, 52nd Venice Biennale, Venice (IT); *Migrations*, ACCA, Melbourne (AU); *The Registry of Promise: The Promise of Multiple Temporalities*, Museum Parc St Léger, Pougues-les-Eaux (FR); *Sharjah Biennial 10: Plot for a Biennial*, Sharjah Art Museum, Sharjah (AE); Tate Britain, London (UK); *Time Again*, Sculpture Center, New York, NY (US); *John Kobal New Work Award*, Whitechapel, London (UK).

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