

secession

Vereinigung bildender KünstlerInnen Wiener Secession
Friedrichstraße 12, A-1010 Wien
T. +43-1-587 53 07, F. +43-1-587 53 07-34
office@secession.at, www.secession.at

Press release

Rosalind Nashashibi

DEEP REDDER

June 27 – September 1, 2019

Galerie

Press conference: Wednesday, June 26, 2019, 11 a.m.

Opening: Wednesday, June 26, 2019, 7 p.m.

Caring and forms of communal life have been a consistent theme in the oeuvre of Rosalind Nashashibi, who examines them in light of the specific political, social, and historical conditions that shape them. The private meets the political; in interweaving the two, the artist sometimes emphasizes political concerns, as in the film *Electrical Gaza*, which earned her a nomination for the prestigious Turner Prize in 2017; private aspects are the focus in other works, like the widely acclaimed film *Vivian's Garden* (2017), which was commissioned for documenta 14 (2017): a portrait of the lives and relationship of the artists Elisabeth Wild and Vivian Suter, a mother and daughter who live largely in seclusion in the Guatemalan rainforest.

Born in England to parents of Irish and Palestinian descent, the artist does not rely on abstraction and generalization to shed light on the complex mechanisms at work in politics of identity and intercultural encounters; probing the biographies of real individuals, her works reflect her gift for empathy and great respect for her subjects. She makes films that eschew cohesive narratives in favor of staged scenes and sequences from everyday life arranged in collages that read as a kind of enigmatic visual poetry. The coexistence of several parallel plot lines serves to articulate her interest in complex layered realities and forms of social organization ranging from the family to the state.

In her exhibition *DEEP REDDER*, Rosalind Nashashibi presents paintings and a new film in two parts, the fruit of a sustained, process-based, and ongoing meditation on social norms of family life. It is animated by her search for alternatives and a critical revision of the nuclear family model, which, though long obsolete in the lived reality of many people, is still a central political and ideological point of contention.

Both segments of the film are inspired by Ursula Le Guin's novella *The Shobies' Story* (1990). Set in the science fiction and fantasy writer's sprawling fictional universe, the plot revolves around the experiences of a multigenerational group testing a novel form of space travel based on nonlinear time. Appearing in the role of the film's narrator, Nashashibi intertwines the filmic action with the literary source to raise philosophical and psychological questions concerning interpersonal relationships.

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Besides Le Guin's novella, the artist drew on a second literary source: the *I Ching*, which she consulted before she started shooting, using the response of the Chinese divination manual and book of wisdom to shape the making of the film and generate the two titles. Part one is called *Where there is a joyous mood, there a comrade will appear to share a glass of wine*; part two, *The moon is nearly at the full. A team horse goes astray*. Le Guin's story acts as a lens through which the film, featuring Nashashibi herself, her children, and close friends, reflects on how a group's sense of community is built and then fractured when their movement is non-sequential and beyond their understanding.

Paintings on which she works in parallel with her films—despite considerable abstraction and formal reduction, they ultimately hew to the representational register—serve the artist as a vehicle of unmediated expression and a format that has room for contemplation, emotion, and shades of sentiment as well as spontaneous creation. The paintings in the exhibition are even more direct equivalents of her own experiences of being in the world, “of standing in two states, with feet and ankles in water and legs dry, of a lamb craning its neck upwards, or a calf with its face hidden from our view and yet lit my moonlight” (Rosalind Nashashibi).

In addition to her solo projects, artistic collaborations have long been a major strand in Nashashibi's practice. For the artist's book to be published in conjunction with the exhibition, she invited a friend, the Lithuanian artist Elena Narbutaite, to respond to her pictures with works of her own and engage in a painterly dialogue.

Rosalind Nashashibi was born in Croydon, England, in 1973 and lives and works in London.

The exhibition program is conceived by the board of the Secession.

Curator: Bettina Spörr

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Artist's book

Rosalind Nashashibi and Elena Narbutaitė. *All Things Are Done By Money*

Format: 200x230 mm

Details: Flexible cover, sewn binding

Length: 48 pages

Concept: Rosalind Nashashibi with Elena Narbutaitė

Drawings: Elena Narbutaitė, Rosalind Nashashibi

Text: Raimundas Malašauskas

Secession 2019

Distribution: Revolver Publishing

EUR 19.00

All things are done by money is an album by Rosalind Nashashibi and Elena Narbutaitė, containing 30 paintings; 15 by each artist, with an introduction letter addressed to Rosalena by Raimundas Malašauskas. The title of the book was adopted from a plate made in Italy around the 16th century, seen at the Wallace Collection in London. The assertion of the title and the sound of it resonating with current ideas and modes of Rosalind and Elena become an entrance into the album made of relationships; between paintings and friends. (Rosalind Nashashibi, Elena Narbutaitė)

Curators' guided tour

Thursday, July 4, 2019, 4:30 p.m.

Curators Jeanette Pacher, Bettina Spörr and Annette Südbeck give a tour through the exhibitions by Nora Schultz, Rosalind Nashashibi and Fiona Connor.

Press contact

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Press images

Installation views are available for download at www.secession.at/en/presstype/aktuell

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Werkliste / List of works Rosalind Nashashibi

Erster Raum / first room

Rosalind Nashashibi

Where there is a joyous mood, there a comrade will appear to share a glass of wine., 2018

Digitaler Transfer von 16mm-Film, Farbe, Ton, 22'05'' /

Digital transfer from 16mm film, colour sound, 22'05''

Rosalind Nashashibi

The moon nearly at the full. The team horse goes astray., 2019

Digitaler Transfer von 16mm-Film, Farbe, Ton, 21' 21'' /

Digital transfer from 16mm film, colour sound, 21' 21''

Der zweiteilige Film entstand im Auftrag von: Edinburgh Art Festival; Foksal Art Foundation, Warschau; Secession, Wien; Witte de With Center for Contemporary Art, Rotterdam; Centro Andaluz de Arte Contemporáneo, Sevilla, National Galleries of Scotland, Edinburgh. Mit Unterstützung von the PLACE Programme, einer Zusammenarbeit der Edinburgh Festivals, der schottischen Regierung, der Stadtverwaltung von Edinburgh und Creative Scotland. Mit zusätzlicher Unterstützung des Kunstabteilung der Goldsmith Universität von London.

The film in two parts has been commissioned by: Edinburgh Art Festival; Foksal Art Foundation, Warsaw; Secession, Vienna; Witte de With Center for Contemporary Art, Rotterdam; Centro Andaluz de Arte Contemporáneo, Seville; National Galleries of Scotland, Edinburgh. Supported by the PLACE Programme, a partnership between Edinburgh Festivals, Scottish Government, City of Edinburgh Council and Creative Scotland. With additional support from the Department of Art, Goldsmiths, University of London

Zweiter Raum, von links nach rechts / second room, from left to right:

Rosalind Nashashibi, *Lover*, 2018

Pigment auf braunem Papier / Pigments on brown paper

70 x 90cm (ohne Rahmen / without frame)

Courtesy der Künstlerin und PM8 Gallery, Vigo /

Courtesy of the artist and PM8 Gallery, Vigo

Rosalind Nashashibi with Pauline, *Untitled (Horses)*, 2019

Öl auf Leinwand / Oil on canvas

150 x 120 cm

Courtesy der Künstlerin und GRIMM, Amsterdam, New York /

Courtesy of the artist and GRIMM, Amsterdam, New York

Rosalind Nashashibi, *Indifference*, 2018

Öl auf Leinwand / Oil on canvas

60 x 75 cm

Courtesy der Künstlerin und GRIMM, Amsterdam, New York /

Courtesy of the artist and GRIMM, Amsterdam, New York

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Dritter Raum, von links nach rechts / third room, from left to right:

Rosalind Nashashibi, *Red Sea*, 2018
Öl auf Leinwand / Oil on canvas
Rahmen von der Künstlerin bemalt / with artist's frame
91 x 110 x 4,6 cm
Privatsammlung / Private Collection

Rosalind Nashashibi, *Fff Deep Dope*, 2019
Pigment auf Leinwand / Pigment on canvas
60,5 x 45 cm
Courtesy of the artist and GRIMM, Amsterdam, New York

Rosalind Nashashibi, *Untitled (Bottle)*, 2019
Öl auf Leinwand / Oil on canvas
110 x 90,5 cm
Courtesy of the artist and GRIMM, Amsterdam, New York

Rosalind Nashashibi, *Fresh Fruit*, 2018
Öl auf Leinwand / Oil on canvas
41 x 30 cm
Privatsammlung / Private Collection

Rosalind Nashashibi, *Red Wine*, 2017
Öl auf Leinwand / Oil on canvas
75 x 60 x 2 cm
Courtesy of the artist and GRIMM, Amsterdam, New York

Rosalind Nashashibi, *Black Cup*, 2019
Öl auf Leinwand / Oil on canvas
40 x 30 cm
Courtesy of the artist and GRIMM, Amsterdam, New York

Rosalind Nashashibi, *Misanthropic the Artist's Wife. They Said Misanthropic.*, 2019
Öl auf Leinwand / Oil on canvas
40 x 30 cm
Privatsammlung / Private Collection

Vierter Raum, von links nach rechts / fourth room, from left to right:

Rosalind Nashashibi, *Untitled (Coin)*, 2019
5 Blätter, Gouache auf Papier / 5 sheets, gouache on paper
21 x 29,7 cm und / and 29,7 x 21 cm
Courtesy der Künstlerin / Courtesy of the artist

Rosalind Nashashibi, *Untitled (Legs)*, 2019
2 Blätter, Gouache auf Papier / 2 sheets, gouache on paper
29,7 x 21 cm
Courtesy der Künstlerin / Courtesy of the artist

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Biografie / Biography Rosalind Nashashibi

Rosalind Nashashibi, 1973 geboren in / born in Croydon, lebt und arbeitet in / lives and works in Liverpool.

Einzelausstellungen (Auswahl) / Solo exhibitions (selection)

- 2018 *Rosalind Nashashibi, a solo exhibition*, Witte de With Center for Contemporary Art, Rotterdam
Vivian's Garden, The Art Institute of Chicago, Chicago
Thinking through other artists (in Zusammenarbeit mit / in collab. with Lucy Skaer), Tate St Ives
- 2015 *Electrical Gaza*, Imperial War Museum, London
- 2013 Musée Matisse, (in Zusammenarbeit mit / in collab. with Lucy Skaer), Le Cateau-Cambrésis, Frankreich / France
- 2011 *Carlo's Vision, Body Habits*, Nomas Foundation, Rom / Rome
- 2009 Bergen Kunsthall, Bergen, Norwegen / Norway
ICA, London
Künstlerhaus, Stuttgart
- 2008 *Art Now: Pygmalion Event* (in Zusammenarbeit mit / in collab. with Lucy Skaer), Tate Britain, London
- 2007 Berkeley Art Museum, Berkeley
- 2004 *Over In*, Kunsthalle Basel
Hreash House, Lightbox, Tate Britain, London

Gruppenausstellungen (Auswahl) / Group exhibitions (selection)

- 2019 Cinéma du Réel festival, Centre Pompidou and Forum des Images, Paris
- 2018 *Archaeology of the Screen* (in Zusammenarbeit mit / in collab. with Lucy Skaer), Kumu Art Museum, Tallinn, Estland / Estonia
- 2017 Turner Prize, Tate Britain, London
documenta 14, Athen / Athens und / and Kassel
- 2015 *Sudoku*, Kunstverein München / Munich
Corps Simples, Show Me Your Moves, Centre Pompidou, Malaga, Spanien / Spain
A Million Lines, Baltic Triennial, Bunker Sztuki, Krakau / Krakow
- 2012 *Spies in the House of Art: Photography, Film and Video* (in Zusammenarbeit mit / in collab. with Lucy Skaer), The Metropolitan Museum of Art, New York
- 2011 *Time Again*, Sculpture Center, New York
- 2010 *Repetition Island*, Centre Pompidou, Paris
- 2009 *SLOW MOVEMENT OR: Half and Whole* (in Zusammenarbeit mit / in collab. with Lucy Skaer), Kunsthalle Bern
- 2004 Yugoslav Biennial of Young Artists, Belgrad / Belgrade and Vrsac, Russland
- 2003 *Zenomap*, 50. Biennale Venedig / 50th Venice Biennial
- 2001 *Persistence of Vision*, 55. Internationals Film Festival / 55th international Film Festival, Edinburgh

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Exhibitions

Hauptraum
Galerie
Grafisches Kabinett

Nora Schultz. *Would you say this is the day?*
Rosalind Nashashibi. *DEEP REDDER*
Fiona Connor. #8, *Closed for Installation, Sequence of Events*

Exhibition dates

June 27 – September 1, 2019

Press conference

Wednesday, June 26, 2019, 11 a.m.

Opening

Wednesday, June 26, 2019, 7 p.m.

Opening hours

Tuesday – Sunday 10 a.m. – 6 p.m.

Permanent Presentation

Gustav Klimt, *Beethoven Frieze*

Admission

Beethoven Frieze & Contemporary Art Exhibitions
Adults € 9,50
Pupils, students and senior citizens € 6,-

Guided tours

Every Saturday at 11 a.m. in English and 2 p.m. in German
€ 3,- per person plus admission (without registration)

Art Information

Every Saturday, 1 – 2 p.m.
(while exhibitions of contemporary art are on view), free of charge

Press contact

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Press images

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