

Rosalind Nashashibi

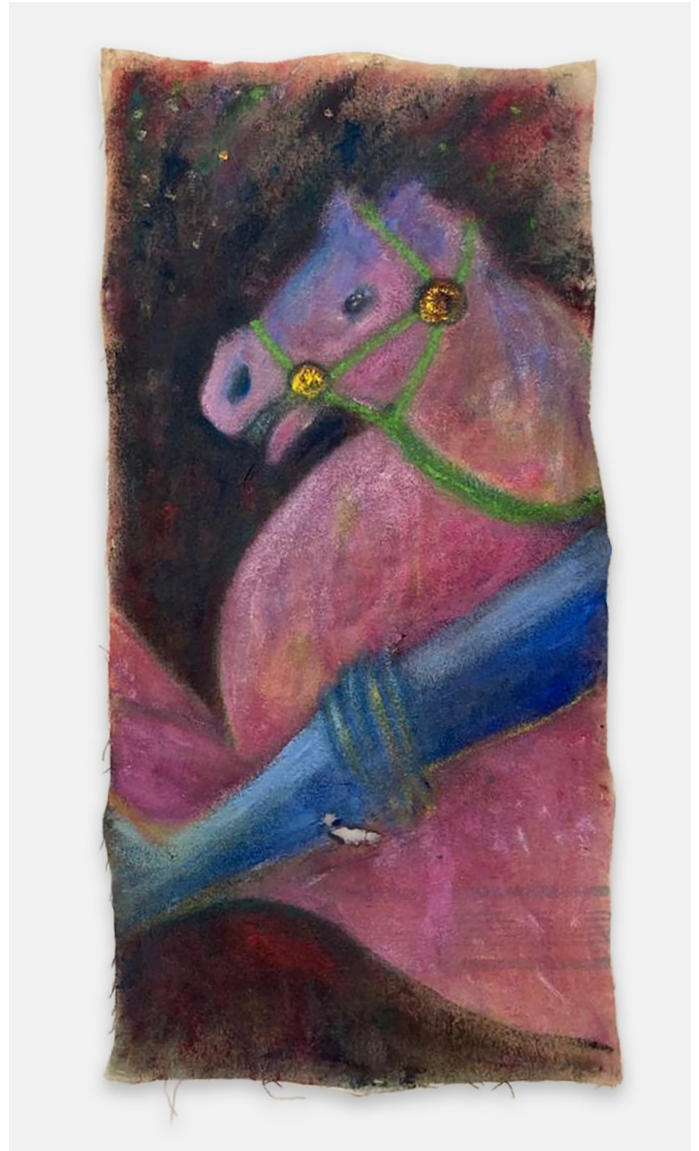
Van Baerlestraat 80, Amsterdam
October 17 – November 14, 2020

GRIMM is pleased to present a new exhibition with Rosalind Nashashibi, opening at our Van Baerlestraat gallery in Amsterdam. This is the artist's second solo exhibition at the gallery and her first solo exhibition at GRIMM Amsterdam.

Rosalind Nashashibi extracts elements from historic painting and imbues them with new significance and expressiveness, often in combination with autobiographical details. Nashashibi's free and vivid color palette, and the intimate physical presence of her works give them an openness, in a way that relates to the everyday language between close relations, unencumbered by convention and subject to a more direct kind of understanding.

Her new body of work has taken shape while Nashashibi has been completing a year-long residency at the National Gallery of London. During this period paintings by Uccello, Titian, and Impressionists such as Bonnard, have become points of inquiry from which the artist has drawn connections and new directions of departure in her practice. Of particular interest to Nashashibi is the way in which events—whether historical moments or mundane occurrences—can be depicted to allow space for changing, unfixed meaning.

Like her films, Nashashibi's paintings operate on the level of subjective and embodied experience, legs or red balustrades bracket areas that become emptied out arenas or pools of potential. Animals and human subjects appear in a non-located background, where their significance can be explored by other signs, such as animals or fruit or pattern. She uses framing devices and cropping that block the viewer's total understanding of her subjects — forms are doubled, and images are overlaid in such a way that situates the viewer within the picture, rather than as an observer or witness to a larger narrative. In a painting of a fuchsia horse, titled *Jump to Conclusions*, she references *The Battle of San Romano* (1435–1460) by Paolo Uccello, recasting the horse as her heroic subject and obscuring its rider except for an outstretched leg. In another work, *Untitled (PG)*, Paul Gauguin is depicted hiding behind a striped missionary dress. Nashashibi has pulled both the image of the dress and the bust of Gauguin from two of the artist's



Rosalind Nashashibi | *Jump to Conclusions* | 2020

iconic paintings. Although the referent nature of this and other works invites complex discussions, particularly where historical conventions are cast in relief to our current moment, Nashashibi's paintings remain open-ended. *Malvolio*, titled after William Shakespeare's publicly shamed character from *Twelfth Night*, is painted so that only the figure's shins are visible, a recurring compositional arrangement in Nashashibi's oeuvre. This places the viewer in a position to look through the figure's legs, and through their body, as if it were a portal. In *Verso* Nashashibi refers to the opposite side of a work of art, not seen when it is displayed. Here a woman's back has been boldly simplified; a horizontal stroke marks the waistline of her dress, and further, it is combined with a vertical line to form the shape of a cross dividing her torso and the canvas. This intimate, cropped frame is at once sensuous and confining, a combination easily tipped into either of these directions.

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For more information, interview and royalty free image requests, please contact the gallery manager Jorien de Vries: press@grimmgallery.com +31 (0)20 6752465

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Rosalind Nashashibi | *Late Summer* | 2020

About the artist

Rosalind Nashashibi (b. 1973 in Croydon, UK) is a London-based filmmaker and artist whose practice incorporates painting, printmaking, and photography. She 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 degree, Nashashibi participated in a three-month exchange program in Valencia, California (US) at CalArts in 2000. Currently she is a Senior Lecturer in Fine Art at Goldsmiths University in London (UK). Nashashibi became the first artist in residence at the National Gallery in London (UK), after the program was re-established in 2020. She was a Turner Prize nominee in 2017, and represented Scotland in the 52nd Venice Biennale. Her work has been included in Documenta 14, Manifesta 7, the Nordic Triennial, and Sharjah 10. She was the first woman to win the Beck's Futures prize in 2003.

Nashashibi has had recent solo exhibitions at venues including, S.M.A.K., Ghent (BE); The High Line, New York, NY (US); Tate Britain, London (UK); Scottish National Gallery of Modern Art, Edinburgh (UK); The Art Institute of Chicago, Chicago, IL (US); Imperial War Museum, London (UK); and ICA, London (UK). Nashashibi has participated in group exhibitions at, Centre Georges Pompidou and Forum des Images, Paris (FR); Tate, London (UK); Sculpture Center, New York, NY (US); Museo Tamayo, Mexico City (MX); Whitechapel, London (UK); Kunstverein, Frankfurt am Main (DE); UCLA Hammer Museum, Los Angeles, CA (US), among others.

She will have an upcoming solo exhibition at the National Gallery of London in November 2020, as well as forthcoming solo shows at Musée Art Contemporain Carré d'Art - Jean Bousquet, Nîmes (FR) and at Contemporary Art Centre, Vilnius (LT) in 2021.

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