

Rosalind Nashashibi and Elena Narbutaitė

TO DIE FOR

18 October – 23 November 2024
Keizersgracht 241, Amsterdam (NL)



Studio image, Photo courtesy Rosalind Nashashibi



Photo credit: Jonathan de Waart

Hour of the Star

Everything in the world begins with indifference. We're fundamentally passionate about the shape of indifference, its simplicity, and enormous effort—we're close to rotting. It lives with revenge, collecting the quills of insouciance in rusted pots and mouldy pans, squawking and hooting for morsels more than air. Starving, but not for food: starving for open arms and rain, for the sound of necks pale and curled, aching in compassion, prepared to slip out of nothingness discretely. To be what we never were.

Wait another week, and then another. We're only vaguely beginning to know the kind of indifference we have inside of us. The shadows of stars are silent monsters.

You might have guessed that swans cry without effort, desperate and weary, just out of reach of phantoms, hazily aware of the transformation that comes when all the diamond stars align. Golden swans and golden geese that know fervor, sparkling and alive, laying eggs in tarnished pots—little swigs of life on this strange electric earth.

It's not easy to spark and splinter oneself, to track the siren-sounds of time, and make truth recognisable. Our truest life asks if we ever loved more than me. Don't be frightened. There are other ways of feeling the flashes of presence inside us.

By not accepting the way things are.

- Estelle Hoy, 2024

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For more information, interview and royalty free image requests please contact our Amsterdam press office:
press@grimmgallery.com +31 (0)20 675 2465

Keizersgracht 241
1016 EA Amsterdam
The Netherlands

2 Bourdon Street
London W1K 3PA
United Kingdom

54 White Street
New York 10013
United States

Tel +31 (0)20 675 2465
info@grimmgallery.com
www.grimmgallery.com

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Nashashibi and Narbutaitė have been consistently putting their practices and ways of thinking in parallel since 2016. Rosalind Nashashibi was part of *Sun Kiss Feline* performance initiated by Elena Narbutaitė and Eduardo Costa during Liverpool Biennial (2016). Narbutaitė has appeared in Rosalind Nashashibi's films and paintings over the last decade. Their art practices serve as a reference point for each other and mutual inspiration. They made exhibitions and assembled works in art publications, among them: *Introduction*, PM8 Gallery Vigo (2019); and *All Things Are Done By Money*, book published by Revolver, (2019) for Nashashibi's *Deep Redder* exhibition Secession, Vienna (2019).



Courtesy of The National Gallery, London (UK)

Rosalind Nashashibi

British Palestinian artist Rosalind Nashashibi (1973, London, UK) is a painter and filmmaker. She is preoccupied with looking, in a way that almost crosses over into the subject's camp, passing onto the side of the observed in a way that can be disconcerting. Nashashibi received her BA in Painting from Sheffield Hallam University, Sheffield (UK) after which she attended the Glasgow School of Art, Glasgow (UK) where she received her MFA. In 2020, Nashashibi became the first artist in residence at the National Gallery in London (UK), after the program was re-established. She was a Turner Prize nominee in 2017, and represented Scotland in the 52nd Venice Biennale. Her work has been included in Documenta14, Manifesta 7, the Nordic Triennial, and Sharjah 10. She was the first woman to win the Beck's Futures prize in 2003. Nashashibi is one of six artists shortlisted for The Film London Jarman Award 2024.

Nashashibi had exhibitions at venues including, Nottingham Contemporary (UK); Musée Art Contemporain Carréd'Art, Nîmes (FR); Radvila Palace Museum of Art for CAC, Vilnius (LT); 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).

Elena Narbutaitė

Elena Narbutaitė (1984, Vilnius, LT) lives and works in Vilnius. Her sculptures combine influences from life, writing, music history, and conversations with scientists. She likes the nature of discovery, which is different from invention. Elena Narbutaitė has participated in exhibitions internationally, including The Lithuanian and Cyprus pavilion at the 55th Venice Biennale (2013) and Liverpool Biennial (2016). Her more recent group exhibitions include: *The Same Day*, 15th Baltic Triennial CAC, Vilnius (LT) in 2024; *Unknown Familiars*, Leopold Museum Vienna (AT) in 2024; *Mars Returns*, Zilinskas Gallery, Kaunas (LT) in 2022; *The Devil to Pay in the Backlands*, Neuer Kunstverein Wien, Vienna (AT) in 2022; and *Prompt*, Gianni Manhattan, Vienna (AT) in 2022. She has contributed to periodicals including The Federal, Nero, and CAC Interview, among other initiatives. She is an associate editor for BILL, an annual magazine of photographic stories initiated and edited by Julie Peeters.



Photo courtesy Elena Narbutaitė

Estelle Hoy

Estelle Hoy is a writer and art critic based in Berlin (DE). Her critically acclaimed book, *Pisti, 80 Rue de Belleville*, was published in 2020 (After 8 Books, Paris) with an introduction by Chris Kraus. Her book, *Jus d'Orange*, in collaboration with New York-based artist Camille Henrot, was published with NERO Editions (2023), accompanied by an exhibition at ICA Milan (IT). Her latest book of essays, *saké blue*, was released by After 8 Books (2024). Hoy regularly publishes in the international art press, including Mousse Magazine, Spike Art, e-flux, Artforum, Flash Art International, Autre, CURA, apartamento, and Frieze. She has exhibited text-based art in galleries including White Cube, Paris (FR), Galerie Kamel Mennour, Paris (FR), Institute for Contemporary Art, Milano (IT), and Museum of Contemporary Art, Tokyo (JP), alongside Louise Bourgeois, Anne Imhof, Mona Hatoum, Camille Henrot, Sarah Lucas, and Miriam Cahn.

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