

# Rosalind Nashashibi

b. 1973 in Croydon (UK)

Lives and works in London (UK)

## EDUCATION

- 2000

MFA Fine Art, Glasgow School of Art, Glasgow (UK)
- 2000

MFA Exchange, CalArts, Valencia, CA (US)
- 1995

BA Painting, Sheffield Hallam University, Sheffield (UK)

## AWARDS

- 2017

Turner Prize (shortlisted)
- 2014

Paul Hamlyn Foundation
- 2013

Current Northern Art Prize (shortlisted)
- 2008

John Kopal New Work Award, Whitechapel Gallery
- 2006

Decibel Award
- 2003

Beck’s Futures Art Prize
- 2002

A M Qattan Foundation Artist’s Award

## RESIDENCIES

- 2020

National Gallery, London (UK)
- 2009

Accented Residency, British Council, Townhouse Gallery, Cairo (EG)
- 2007

IASPIS, Sweden (SE)

OCA, Oslo (NO)
- 2006

Kamp Kippy, ASAP, Mount Desert Island, ME (US)

Glenfiddich Whiskey Distillery and Fine Funds UK Artist in Residence (UK)
- 2005

Scottish Arts Council, New York, NY (US)
- 2002

Al-Ma’mal Foundation and The British Council, East Jerusalem (IL)
- 2001

Bemis Centre of contemporary Arts, Omaha, NE (US)

## SELECTED SOLO EXHIBITIONS

- 2025

*Rosalind Nashashibi: Tender Horse*, Galerie Urs Meile, Zürich (CH)
- 2024

*TO DIE FOR, Rosalind Nashashibi and Elena Narbutaitė*, GRIMM, Amsterdam (NL)

*O Rose: Marie Lund & Rosalind Nashashibi*, Den Frie Centre of Contemporary Art, Copenhagen (DK)
- 2023

*Infinity Pool*, Taka Ishii Gallery, Tokyo (JP)

- Hooks*, Nottingham Contemporary (UK)
- 2022

*Monogram*, Musée Art Contemporain Carré d’Art, Nîmes (FR)

*Monogram*, Radvila Palace Museum of Art, Vilnius (LT)
- 2021

*Darkness and Rest*, GRIMM, New York, NY (US)

Artium Museum, Vitoria-Gasteiz (ES)
- 2020

*An Overflow of Passion and Sentiment*, National Gallery, London (UK)

*Rosalind Nashashibi*, GRIMM, Amsterdam (NL)

*Love Streams*, Galería Pm8, Vigo (ES)

*Green Hearts*, CAAC, Seville (ES)
- 2019

*Future Sun*, S.M.A.K., Ghent (BE)

*Vivian’s Garden*, The High Line, New York, NY (US)

*Green Hearts*, Centro Andaluz de Arte Contemporáneo, Seville (ES)

*Part One: Where there is a joyous mood, there a comrade will appear to share a glass of wine & Part Two: The moon nearly at the full. The team horse goes astray.*, Edinburgh Art Festival, Scottish National Gallery of Modern Art, Modern One, Edinburgh (UK)

*DEEP REDDER*, Secession, Vienna (AT)

*Rosalind Nashashibi*, GRIMM, New York, NY (US)
- 2018

*Rosalind Nashashibi*, Foksal Gallery Foundation, Warsaw (PL)

*Rosalind Nashashibi, a solo exhibition*, Witte de With Center for Contemporary Art, Rotterdam (NL)

*Rosalind Nashashibi: Vivian’s Garden*, The Art Institute of Chicago, Chicago, IL (US)

*Rosalind Nashashibi & Elena Narbutaite: Introduction*, PM8 Galería, Vigo (ES)
- 2016

*Two Tribes*, Murray Guy, New York, NY (US)

*On This Island*, curated by by Allyson Unzicker, UAG I Room Gallery, University of California, Irvine, CA (US)
- 2015

*Electrical Gaza*, Imperial War Museums, London (UK)
- 2013

*Carlo’s Vision*, Murray Guy, New York, NY (US)

*The Painter and the Deliveryman*, Objectif, Antwerp (BE)
- 2011

*Carlo’s Vision, Body Habits*, Nomas Foundation, Rome (IT)

*Carlo’s Vision, Sacred and Profane*, Peep-Hole, Milan (IT)
- 2010

*Woman Behind a Cushion*, Tulips and Roses, Brussels (BE)
- 2009

*Rosalind Nashashibi*, Kunsthall, Bergen (NO)

- Rosalind Nashashibi*, ICA, London (UK)

*Rosalind Nashashibi*, Projects in Art and Theory, Cologne (DE)

*Rosalind Nashashibi*, Kunstlerhaus, Stuttgart (DE)
- 2008

*Rosalind Nashashibi*, curated by Reid Shier, Presentation House, Vancouver (CA)

*Bachelor Machines*, Professional Gallery, OCAD, Toronto (CA)
- 2007

Berkeley Art Museum, Berkeley, CA (US)

*Bachelor Machines*, Chisenhale Gallery, London (UK)
- 2006

*Rosalind Nashashibi*, Harris Lieberman, New York, NY (US)
- 2005

*Rosalind Nashashibi*, Counter Gallery, London (UK)
- 2004

*Over In*, Kunsthalle, Basel (CH)

*Five Films*, SOFA Gallery, Art and Industry Biennial, Christchurch (NZ)

*Hreash House, Lightbox*, Tate Britain, London (UK)

*Songs for Home and Economy*, CCA, Glasgow (UK)
- 2003

*Rosalind Nashashibi*, Temple Bar Gallery, Dublin (IE)

*Humaniora, Visions for the Future V*, The Fruitmarket Gallery, Edinburgh (UK)
- 2001

*Open Day*, Transmission Gallery Basement, Glasgow (UK)

## SELECTED GROUP EXHIBITIONS

- 2025

*a hand that is all hands combined*, Göteborg International Biennial for Contemporary Art, Göteborg (SE) [Forthcoming]

*Viaje a la luna*, The Wattis Institute at California College of Arts (CCA), San Francisco, CA (US)

*Locus of Voices*, Proposition Studios, London (UK)

*Anker Protocol – 1.0*, Galerie Urs Meile, Zürich (CH)

*Part 2*, 11Parthenon, Nicosia, Cyprus (CY)

*A Room Hung With Thoughts: British Painting Now*, curated by Tom Morton, Green Family Art Foundation, Dallas, TX (US)
- 2024

*2019*, Grazer Kunstverein, Graz (AT)

*The Cynics Republic*, Palais de Tokyo, Paris (FR)

*En travaux*, Peter Freeman Inc., New York, NY (US)

*Magicians less prone to mental disorders than other artists, finds research*, curated by

- 2023

Quintessa Matranga, Altman Siegel, San Francisco, CA (US)

*Cosmos Cinema*, curated by Anton Vidokle 14th Shanghai Biennial, Shanghai (CN)

*Soul Mapping*, Zeno X Gallery, Antwerp (BE)

*PFF59*, Pesaro Film Festival, Pesaro (IT)

*Remove Walls*, Galería PM8, Vigo (ES)

*The air, like a stone*, The Physics Room, Christchurch (NZ)

*(G)hosts*, 36th Images Festival, Toronto (CA)
- 2021

*Someone said that the world’s a stage*, GRIMM, New York, NY (US)

*Vivian Suter Retrospective*, Kunstmuseum Luzern, Luzern (CH)

*Inaugural exhibition*, GRIMM, New York, NY (US)
- 2020

*Between Ears, New Colours*, CRAC, Alsace (FR)

*Summer Exhibition 2020*, Royal Academy of Arts, London (UK)

*OLD WORLD ORDER / NEW WORLD ORDERS*, Artspace Aotearoa, Auckland (NZ)
- 2019

*Away in the Hill*, GRIMM, New York, NY (US)

*Cinéma du Réel festival*, Centre Pompidou and Forum des Images, Paris (FR)

*OLD WORLD ORDER / NEW WORLD ORDERS*, Artmekar Gallery, Almaty (KZ)

*OLD WORLD ORDER / NEW WORLD ORDERS*, Shymkent Fine Art Museum, Shymkent (KY)
- 2018

*Annunciations*, M. LeBlanc, Chicago, IL (US)

*Inky Protest*, Peacock Visual Arts & Nuart Gallery, Aberdeen (UK)
- 2017

*Turner Prize*, Tate Britain, London (UK)

*Being Infrastructural*, Mother’s Tank Station, Dublin (IE)

*Progeny!*, EFA Project Space, New York, NY (US)

*Blue Danube*, Overduin & Co., Los Angeles, CA (US)
- 2015

*The Biography of Things*, ACCA, Melbourne (AU)

*Sudoku*, Kunstverein, Munich (DE)

*Corps Simples*, Show Me Your Moves, Centre Pompidou, Malaga (ES)

*Trial/Error/Art*, Holden Art Gallery, Manchester (UK)

*A Million Lines*, Baltic Triennial, Bunker Sztuki, Krakow (PL)
- 2014

*Lovely Young People, (Beautiful Supple Bodies)*, Murray Guy, New York, NY (US)

*Ten Thousand Wiles and a Hundred Thousand Tricks*, Contemporary Image Collective, Cairo (EG)

|      |                                                                                                                     |      |                                                                                                                                |                                                                                 |                                                                                              |      |                                                                                                                                                                               |
|------|---------------------------------------------------------------------------------------------------------------------|------|--------------------------------------------------------------------------------------------------------------------------------|---------------------------------------------------------------------------------|----------------------------------------------------------------------------------------------|------|-------------------------------------------------------------------------------------------------------------------------------------------------------------------------------|
|      | <i>Allegory of the Cave Painting</i> , curated by Mihnea Mircan, Kunsthal Extra City, Antwerp (BE)                  |      | <i>She Doesn't Think So but She's Dressed for the H-bomb</i> , Tate Modern, London (UK)                                        |                                                                                 | various venues, West Bank and East Jerusalem (IL)                                            | 2017 | <i>The Other Dark: Tacita Dean, Jeremy Millar, and Nashashibi/Skaer</i> , curated by Kirstie North, Sirius Arts Centre, Cork (IE)                                             |
|      | <i>Sound and Vision</i> , curated by Kevin Moore, Paris Photo, Los Angeles, CA (US)                                 | 2007 | <i>Seven Types of Ambiguity</i> , STORE, London (UK)                                                                           | 2001                                                                            | <i>Getting Closer</i> , La Centrale, Montreal (CA)                                           |      | <i>Documenta 14</i> , Athens (GR) and Kassel (DE)                                                                                                                             |
|      | <i>The Registry of Promise: The Promise of Multiple Temporalities</i> , Museum Parc St Léger, Pougues-les-Eaux (FR) |      | <i>Winter Palace</i> , De Ateliers, Amsterdam (NL)                                                                             |                                                                                 | <i>Persistence of Vision</i> , 55th International Film Festival, Edinburgh (UK)              |      | <i>I can call this progress to halt</i> , curated by Suzy Halajian, LACE, Los Angeles, CA (US)                                                                                |
| 2013 | <i>Fusiform Gyrus</i> , curated by Raimundas Malasauskas, Lisson Gallery, London (UK)                               |      | <i>MACBA In Frankfurt</i> , Kunstverein, Frankfurt am Main (DE)                                                                | <b>COLLABORATIONS - NASHASHIBI / SKAER</b><br><i>Selected Solo Exhibitions</i>  |                                                                                              |      | <i>Strange Days</i> , FRAC Île-de-France, Le Plateau, Paris (FR)                                                                                                              |
|      | <i>Home, Land, and Sea: Art in the Netherlands, 1600-1800</i> , Manchester Art Gallery, Manchester (UK)             |      | <i>Scotland &amp; Venice</i> , 52nd Venice Biennale, Venice (IT)                                                               | 2022                                                                            | <i>Chimera</i> , Cooper Gallery, Dundee (UK)                                                 | 2015 | <i>The Biography of Things</i> , Australian Centre for Contemporary Art, Southbank (AU)                                                                                       |
|      | <i>Northern Art Prize</i> , Leeds Art Gallery, Leeds (UK)                                                           |      | <i>Contour</i> , 3rd Biennial for Video Art, Mechelen (BE)                                                                     | 2021                                                                            | <i>Farness, The More Near</i> , Southern Alberta Art Gallery, Lethbridge Alberta (CA)        | 2013 | <i>The Narrators</i> , The Royal Standard, Liverpool (UK)                                                                                                                     |
|      | <i>The Assistants</i> , David Kordansky Gallery, Los Angeles, CA (US)                                               |      | <i>Pensée sauvage – On freedom</i> , Kunstverein; Ursula Blickle Foundation, Frankfurt am Main (DE)                            |                                                                                 | <i>CURRENT: Phase Four by Nashashibi/Skaer: Chrimera</i> , OCAT, Shenzhen (CN)               | 2012 | <i>Spies in the House of Art: Photography, Film, and Video</i> , The Metropolitan Museum of Art, New York, NY (US)                                                            |
| 2012 | <i>Glasgow International Festival of Visual Art</i> (commission with Scottish Ballet), Glasgow (UK)                 |      | <i>Alabama</i> , Office Baroque, Antwerp (BE)                                                                                  | 2019                                                                            | <i>Future Sun</i> , S.M.A.K., Ghent (BE)                                                     |      | <i>Reflexion und Einfühlung</i> , KAI 10   Raum für Kunst, Arthema Foundation, Düsseldorf (DE)                                                                                |
|      | <i>Eyeballing</i> , curated by Lisa Oppenheim and Mike Sperlinger, The High Line, New York, NY (US)                 | 2006 | <i>La femme de nulle part</i> , doggerfisher, Edinburgh (UK)                                                                   | 2018                                                                            | <i>Nashashibi / Skaer: Thinking through other artists</i> , Tate, St Ives (UK)               |      | <i>Contemporary Archaeologies</i> , Musée du château des ducs de Wurtemberg, Montbéliard (FR)                                                                                 |
|      | <i>Migrations</i> , Tate Britain, London (UK)                                                                       |      | <i>May the Twelfth</i> , STORE, London (UK)                                                                                    | 2013                                                                            | <i>Nashashibi / Skaer: Pygmalion Event</i> , Musée Matisse, Le Cateau-Cambrésis (FR)         | 2010 | <i>Prendre La Porte et Faire le Mur</i> , FRAC Provence-Alpes-Cote D'Azur, Marseille (FR)                                                                                     |
|      | <i>Face Time</i> , On Stellar Rays, New York, NY (US)                                                               |      | <i>How to Improve the World - 60 Years of British Art</i> , Hayward Gallery, London (UK)                                       | 2012                                                                            | <i>Contemporary Archeologies</i> , Musée de Château des ducs de Wurtemberg, Montbéliard (FR) |      | <i>Forum 65: Jones, Koester, Nashashibi/Skaer: Reanimation</i> , Carnegie Museum of Art, Pittsburgh, PA (US)                                                                  |
| 2011 | <i>Erre - variations labyrinthiques</i> , Centre Pompidou, Metz (FR)                                                |      | <i>Momentum 2006</i> , Nordic Biennial of Contemporary Art, Moss (NO)                                                          |                                                                                 | <i>Telling everything, not knowing how</i> , CA2M Centro de Arte Dos de Mayo, Madrid (ES)    | 2009 | <i>For the blind man in the dark room looking for the black cat that isn't there</i> , Contemporary Art Museum, St Louis, MO (US); ICA, London (UK); de Appel, Amsterdam (NL) |
|      | <i>Time Again</i> , Sculpture Center, New York, NY (US)                                                             | 2005 | <i>Around the World in Eighty Days</i> , ICA, London (UK)                                                                      | 2010                                                                            | <i>Nashashibi / Skaer</i> , Murray Guy, New York, NY (US)                                    |      | <i>Heaven</i> , 2nd Athens Biennale, Athens (GR)                                                                                                                              |
|      | <i>Sharjah Biennial 10: Plot for a Biennial</i> , Sharjah Art Museum, Sharjah (AE)                                  |      | <i>British Art Show 6</i> , curated by Alex Farquharson and Andrea Schlieker, BALTIC, Gateshead (UK); and touring to UK venues | 2009                                                                            | <i>Nashashibi / Skaer</i> , Doggerfisher, Edinburgh (UK)                                     |      | <i>The Garden of Forking Paths</i> , MAISTERRAVALBUENA, Madrid (ES)                                                                                                           |
|      | <i>Case Histories</i> , Alex Zachary, New York, NY (US)                                                             |      | <i>A Certain Tendency in Representation</i> , Cine Club, Thomas Dane Gallery, London (UK)                                      | 2008                                                                            | <i>Art Now: Pygmalion Event</i> , Tate Britain, London (UK)                                  |      | <i>SLOW MOVEMENT OR: Half and Whole</i> , Kunsthalle, Bern (CH)                                                                                                               |
| 2010 | <i>Repetition Island</i> , Centre Pompidou, Paris (FR)                                                              |      | <i>Double Vision</i> , Magazzino D'Arte Moderna, Rome (IT)                                                                     |                                                                                 | <i>Pygmalion Workshop</i> , CAC Brétigny, Brétigny-sur-Orge (FR)                             | 2008 | <i>The Greenroom</i> , The Hessel Museum and The Center for Curatorial Studies at Bard College, Annandale-on-Hudson, NY (US)                                                  |
|      | Lux/ICO Artist's Cinema Commissions, released in cinemas across the UK                                              | 2004 | <i>Pass the Time of Day</i> , Gasworks, London (UK); and touring to UK venues                                                  | 2007                                                                            | <i>Flash in the Metropolitan</i> , Spike Island, Bristol (UK)                                |      | <i>A life of their Own</i> , Lismore Castle, Lismore (AU)                                                                                                                     |
|      | <i>Into the Belly of a Dove</i> , Tamayo Collection, Tamayo Museum, Mexico City (MX)                                |      | <i>Expander</i> , Royal Academy of Arts at Burlington Gardens, London (UK)                                                     | <b>COLLABORATIONS - NASHASHIBI / SKAER</b><br><i>Selected Group Exhibitions</i> |                                                                                              |      | <i>Nashashibi / Skaer Pygmalion Workshop</i> , 5th Berlin Biennale, Neue Nationalgalerie, Berlin (DE)                                                                         |
|      | <i>The Happy Interval</i> , Croy Nielsen, Berlin (DE)                                                               |      | <i>Sodium and Asphalt</i> , Museo Tamayo, Mexico City (MX)                                                                     | 2022                                                                            | <i>Portrait of a Lady</i> , Boghossian Foundation, Brussels (BE)                             | 2007 | <i>YOU HAVE NOT BEEN HONEST</i> , Museo D'Arte Contemporanea Donnaregina, Naples (IT)                                                                                         |
|      | <i>The Future Demands Your Participation</i> , Minsheng Art Museum, Shanghai (CN)                                   |      | <i>Yugoslav Biennial of Young Artists</i> , Belgrade and Vrsac (RS)                                                            |                                                                                 | <i>Paul Gauguin- Why are you angry?</i> , Alte Nationalgalerie, Berlin (DE)                  |      | <i>Contour 2007</i> , 3rd Biennial for Video Art, Mechelen (BE)                                                                                                               |
| 2009 | <i>Running Time: Artist Films in Scotland 1960 to now</i> , Dean Gallery, Edinburgh (UK)                            |      | <i>Britannia Works</i> , various venues, Athens (GR)                                                                           |                                                                                 | <i>Testament</i> , Goldsmiths CCA, London (UK)                                               |      | <i>Der Droste Effekt</i> , Esther Schipper, Berlin (DE)                                                                                                                       |
|      | <i>Sculpture of the Space Age</i> , David Roberts Art Foundation, London (UK)                                       |      | <i>Homelands</i> , Spacex Gallery, Exeter and various venues (UK)                                                              | 2021                                                                            | <i>Paul Gauguin- Why are you angry?</i> , S.M.A.K., Ghent (BE)                               |      | <i>About the possibility of a Sculpture</i> , Galerie Reinhard Hauff, Stuttgart (DE)                                                                                          |
|      | <i>Horizontale Durchlässigkeiten</i> , Gebert Stiftung für Kultur, Alte Fabrik, Rapperswil (CH)                     |      | <i>178th RSA Annual Exhibition</i> , The Royal Scottish Academy, Edinburgh (UK)                                                | 2020                                                                            | <i>Paul Gauguin- Why are you angry?</i> , Ny Carlsberg Glyptotek, Copenhagen (DK)            | 2006 | <i>Alabama</i> , Office Baroque, Antwerp (BE)                                                                                                                                 |
|      | <i>John Kobal New Work Award</i> , Whitechapel, London (UK)                                                         | 2003 | <i>Displaced</i> , Hammer Projects, UCLA Hammer Museum, Los Angeles, CA (US)                                                   | 2019                                                                            | <i>La Rivière m'a dit</i> , FRAC Île-de-France, Le Plateau, Paris (FR)                       |      | <i>If I can't Dance, I don't want to be part of your revolution</i> , De Appel, Amsterdam (NL)                                                                                |
|      | <i>Flicker</i> , British Council, Damascus (SY)                                                                     |      | <i>Hidden in a Daylight</i> , Foksal Gallery, Warsaw (PL)                                                                      | 2018                                                                            | <i>Archaeology of the Screen</i> , Kumu Art Museum, Tallinn (EE)                             | 2005 | <i>In Between Times</i> , Tramway, Glasgow (UK)                                                                                                                               |
|      | <i>Don't Expect Anything</i> , Francesca Minini, Milan (IT)                                                         |      | <i>Zenomap</i> , 50th Venice Biennial, Venice (IT)                                                                             |                                                                                 | <i>A Place in the World</i> , The Gallery at Norwich University of the Arts, Norwich (UK)    |      |                                                                                                                                                                               |
| 2008 | <i>Manifesta 7</i> , Trento (IT)                                                                                    |      | <i>Beck's Futures</i> , ICA, London (UK); CCA, Glasgow (UK); Southampton City Art Gallery, Southampton (UK)                    |                                                                                 | <i>Available Fonts</i> , KW Institute for Contemporary Art, Berlin (DE)                      |      |                                                                                                                                                                               |
|      | <i>Éclats de frontières, nouvelles acquisitions</i> , FRAC Paca, Marseille (FR)                                     | 2002 | <i>Palestine International Video Festival</i> ,                                                                                |                                                                                 |                                                                                              |      |                                                                                                                                                                               |

COLLECTIONS

Arts Council Collection, London (UK)  
The Art Institute of Chicago, Chicago, IL (US)  
Centre National des Arts Plastiques, Paris (FR)  
Centre Pompidou - Musée National d’Art Moderne, Paris (FR)  
THE EKARD COLLECTION  
Fonds National d’Art Contemporain, Paris (FR)  
FRAC Provence-Alpes-Côte d’Azur, Marseille (FR)  
Imperial War Museums, London (UK)  
KADIST, Paris (FR) and San Francisco, CA (US)  
Kunsthau, Zürich (CH)  
Leeds Art Gallery, Leeds (UK)  
MACBA, Barcelona (ES)  
Musée Art Contemporain Carré d’Art, Nîmes (FR)  
National Gallery, London (UK)  
National Galleries of Scotland (UK)  
S.M.A.K., Ghent (BE)  
Southampton City Art Gallery, Southampton (UK)  
The Metropolitan Museum of Art, New York, NY (US)  
The Museum of Modern Art, New York, NY (US)  
Tate, London (UK)

BOOKS AND MONOGRAPHS

2025 *The Anomie Review of Contemporary British Painting 3*, Anneka French, Anomie Publishing, London,(UK) 2024  
2023 *Denim Sky*: Rosalind Nashashibi. Published by Bel Ami. Photographs by Gintaras Didžiapetris and Algirdas Šeškus. Essay by Miljohn Ruperto. Designed by Julie Peeters.  
2020 *National Gallery Artist in Residence: Rosalind Nashashibi*. Text by Priyesh Mistry with contributions by Daniel F. Herrmann and Andrew Parkinson.  
2019 *Rosalind Nashashibi and Elena Narbutaite: All Things Are Done By Money*. Vienna: Secession; Berlin: Revolver Publishing.  
2012 *Rosalind Nashashibi. Drawing Room Confessions Issue #6*. London: Drawing Room Confessions; Milan: Mousse Publishing.  
2009 *Rosalind Nashashibi*. London: Institute of Contemporary Art; Bergen: Bergen Kunsthall. Texts by Martin Herbert, Dieter Roelstraete, and Rosalind Nashashibi. Interview with Rosalind Nashashibi by Mark Sladen and Solveig Øvstebø.  
2007 *Proximity Machine: Rosalind Nashashibi*. Ed. Nav Haq. Scottish Arts Council, Arts Council England, Bookworks, London. Text by Will Bradley.  
2004 *Rosalind Nashashibi: Over In*. Basel: Kunsthalle Basel. Text by Adam Szymczyk  
2003 *Rosalind Nashashibi*. Edinburgh: Fruitmarket Gallery. Essays by Francis McKee, Lucy Skaer, and Sarah Tripp.

