

An abstract painting featuring a dark, vertical, brushy form on the left, a hand holding a small red and yellow object in the center, and a large, textured, purple and pink shape on the right. The background is a mix of green, yellow, and orange tones with visible brushstrokes.

# ROSALIND NASHASHIBI

## Monogram

14.10.2022

26.03.2023

### PRESS KIT

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**CARRÉ D'ART – NÎMES**  
MUSÉE D'ART CONTEMPORAIN  
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# PRESS RELEASE

## Rosalind Nashashibi

### Monogram

Exhibition from October 14, 2022 to March 26, 2023

Rosalind Nashashibi is a London-based filmmaker and painter of Palestinian and Northern Irish origin. Her films use a language that is both documentary and speculative, based on the observation of her own life and the world around her in dialogue with elements of fiction or science fiction, often proposing models of collective life. Her paintings also evoke real or more dreamlike spaces where people or animals may appear, often sharing the picture plane with signs and apparitions. Her films are shot at eye level, drawing an intimate space. They become a living material with an active surface made of pulsation and light. Bodies, objects, glances, landscapes share the same sensitive space.

«Denim Sky» is a feature film that was shot in three parts over a four-year period between 2018 and 2022. It was filmed on the Curonian Spit on the Baltic Sea, as well as in Edinburgh, London and the Orkney Islands in Scotland. The artist herself appears in the trilogy with her children and friends. The growing friendships and her reconsideration of the concept of family have prompted Nashashibi to delve deeper into one of the most important subjects of her recent work – love and the search for lasting relationships and solidarity, especially those that go beyond the notion of the nuclear family. In the first part of «Denim Sky», the protagonists discuss the science fiction novel *The Shobies' Story* (1990) by the American writer Ursula K. Le Guin, in which community and companionship are also important themes. Another theme that links the film and the book is that of non-linear time as a new human reality. In the contemporary world non-linear time is structured by fragmented forms of belonging and various types of distancing between people, both voluntary and forced.

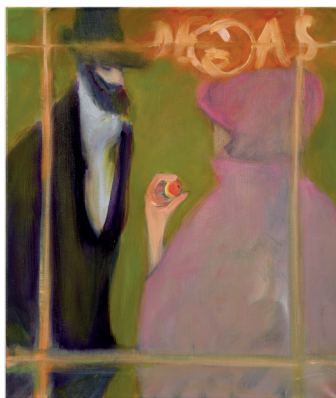
Painting plays an important role in both the film and the exhibition as a whole. «Most of the paintings I've done have incorporated my curiosity about signs – whether it's the cross or the frame, or more baroque» She has been interested in the monogram, those recognisable yet enigmatic emblems that combine several letters in a single design. Monograms can represent a person, an entity or a group, or even a signature. They also have a magical dimension. For Nashashibi, a monogram is a distilled unit of identity that holds its own mythos or glamour, and a sign is a concentration of power and meaning.

Several paintings made recently will be presented in the exhibition.

Rosalind Nashashibi has exhibited at Documenta 14, Manifesta 7, the Nordic Triennial and Sharjah X. She was nominated for the Turner Prize in 2017 and won the Beck's Futures Prize in 2003. She represented Scotland at the 52nd Venice Biennale. Her most recent solo exhibitions include CAC Vilnius, Secession Vienna, CAAC Seville, Chicago Art Institute and Kunstinstuut Melly Rotterdam. She was the first artist in residence at the National Gallery in London in 2020.



Monogram, 2022



The Golden Age, 2022



Unstuck, 2022

**Contact: Delphine Verrières-Gaultier – Carré d'Art**

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d'Art

# **BIOGRAPHY**

**Born in 1973 in Coydon (United Kingdom). Lives and works in London**

## **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 Kobal 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) 2013 Master en Beaux-Arts (MFA), Université de Californie, Los Angeles
- 2010 Whitney Museum Independent Study Program, New York
- 2001 Licence d'art (BA), Yale University, New Haven

## **SOLO EXHIBITIONS (selection)**

- 2022 *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 Allyson Unzicker, UAG I Room Gallery, University of California, Irvine, CA (US)
- 2015 *Electrical Gaza*, Imperial War Museum, 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)

#### **GROUP EXHIBITION (selection)**

- 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)
- 2019 *Away in the Hill*, GRIMM, New York, NY (US)  
*Cinéma du Réel festival*, Centre Pompidou and Forum des Images, Paris (FR)
- 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)  
*Documenta 14*, Athens (GR) and Kassel (DE)
- 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)  
*Allegory of the Cave Painting*, curated by Mihnea Miran, Kunsthall Extra City, Antwerp (BE)  
*Sound and Vision*, curated by Kevin Moore, Paris Photo, Los Angeles, CA (US)  
*The Registry of Promise: The Promise of Multiple Temporalities*, Museum Parc St Léger, Pougues-les-Eaux (FR)
- 2013 *Fusiform Gyrus*, curated by Raimundas Malasauskas, Lisson Gallery, London (UK)  
*Home, Land, and Sea: Art in the Netherlands, 1600-1800*, Manchester Art Gallery, Manchester (UK)  
*Northern Art Prize*, Leeds Art Gallery, Leeds (UK)  
*The Assistants*, David Kordansky Gallery, Los Angeles, CA (US)
- 2012 *Glasgow International Festival of Visual Art* (commission with Scottish Ballet), Glasgow (UK)  
*Eyeballing*, curated by Lisa Oppenheim and Mike Sperlinger, The High Line, New York, NY (US)  
*Migrations*, Tate Britain, London (UK)  
*Face Time*, On Stellar Rays, New York, NY (US)
- 2011 *Erre - variations labyrinthiques*, Centre Pompidou, Metz (FR)  
*Time Again*, Sculpture Center, New York, NY (US)  
*Sharjah Biennial 10: Plot for a Biennial*, Sharjah Art Museum, Sharjah (AE)  
*Case Histories*, Alex Zachary, New York, NY (US)
- 2010 *Repetition Island*, Centre Pompidou, Paris (FR)  
*Lux/ICO Artist's Cinema Commissions*, released in cinemas across the UK

- Into the Belly of a Dove*, Tamayo Collection, Tamayo Museum, Mexico City (MX)  
*The Happy Interval*, Croy Nielsen, Berlin (DE)  
*The Future Demands Your Participation*, Minsheng Art Museum, Shanghai (CN)
- 2009 *Running Time: Artist Films in Scotland 1960 to now*, Dean Gallery, Edinburgh (UK)  
*Sculpture of the Space Age*, David Roberts Art Foundation, London (UK)  
*Horizontale Durchlässigkeiten*, Gebert Stiftung für Kultur, Alte Fabrik, Rapperswil (CH)  
*John Kobal New Work Award*, Whitechapel, London (UK)  
*Flicker*, British Council, Damascus (SY)  
*Don't Expect Anything*, Francesca Minini, Milan (IT)
- 2008 *Manifesta 7*, Trento (IT)  
*Éclats de frontières, nouvelles acquisitions*, FRAC Paca, Marseille (FR)  
*She Doesn't Think So but She's Dressed for the H-bomb*, Tate Modern, London (UK)  
*Seven Types of Ambiguity*, STORE, London (UK)
- 2007 *Winter Palace*, De Ateliers, Amsterdam (NL)  
*MACBA In Frankfurt*, Kunstverein, Frankfurt am Main (DE)  
*Scotland & Venice*, 52nd Venice Biennale, Venice (IT)  
*Contour*, 3rd Biennial for Video Art, Mechelen (BE)  
*Pensée sauvage – On freedom*, Kunstverein; Ursula Bickel Foundation, Frankfurt am Main (DE)  
*Alabama*, Office Baroque, Antwerp (BE)  
*La femme de nulle part*, doggerfisher, Edinburgh (UK)  
*May the Twelfth*, STORE, London (UK)
- 2006 *How to Improve the World - 60 Years of British Art*, Hayward Gallery, London (UK)  
*Momentum 2006*, Nordic Biennial of Contemporary Art, Moss (NO)  
*Around the World in Eighty Days*, ICA, London (UK)  
*British Art Show 6*, curated by Alex Farquharson and Andrea Schlieker, BALTIC, Gateshead (UK); and touring to UK venues
- 2005 *Acid Rain*, Galerie Michel Rein and Glassbox, Paris (FR)  
*A Certain Tendency in Representation*, Cine Club, Thomas Dane Gallery, London (UK)  
*Double Vision*, Magazzino D'Arte Moderna, Rome (IT)
- 2004 *Pass the Time of Day*, Gasworks, London (UK); and touring to UK venues  
*Expander*, Royal Academy of Arts at Burlington Gardens, London (UK)  
*Sodium and Asphalt*, Museo Tamayo, Mexico City (MX)  
*Yugoslav Biennial of Young Artists*, Belgrade and Vrsac (RS)  
*Britannia Works*, various venues, Athens (GR)  
*Homelands*, Spacex Gallery, Exeter and various venues (UK)
- 2003 *Displaced*, Hammer Projects, UCLA Hammer Museum, Los Angeles, CA (US)  
*Hidden in a Daylight*, Foksal Gallery, Warsaw (PL)  
*Zenomap*, 50th Venice Biennial, Venice (IT)  
*Beck's Futures*, ICA, London (UK); CCA, Glasgow (UK); Southampton City Art Gallery, Southampton (UK)
- 2002 *Palestine International Video Festival*, various venues, West Bank and East Jerusalem (IL)
- 2001 *Getting Closer*, La Centrale, Montreal (CA)  
*Persistence of Vision*, 55th International Film Festival, Edinburgh (UK)

## **COLLECTIONS**

The Art Institute of Chicago, Chicago, IL (US)  
 British Arts Council, London (UK)  
 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 (UK)  
 Kunsthaus, Zurich (CH)  
 Leeds Art Gallery, Leeds (UK)  
 MACBA, Barcelona (ES)  
 Musée Art Contemporain Carré d'Art - Jean Bousquet, Nîmes (FR)  
 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)  
 The National Galleries Scotland (UK)  
 Tate, London (UK)

## LIST OF WORKS IN THE EXHIBITION

- *Gaza*, 2021, oil on canvas, 65 x 75 cm. Private Collection, NY
- *Red Portal, Green Pool*, 2019, oil on canvas, 120 x 150 cm. Ekard Collection
- *Verso*, 2020, oil on canvas, 50 x 40 cm. The Finest Amsterdam Contemporary Art Collection ever.
- *Elena and Gintaras At The Market*, 2021, oil on linen, 60 x 40 cm. Private Collection, Italy
- *Fall Against the Glass*, 2022, oil on linen, 150 x 130 cm. GRIMM Amsterdam | New York
- *Showgirls*, 2022, oil on linen, 150 x 130 cm. GRIMM Amsterdam | New York
- *Unstuck*, 2022, oil on linen, 150 x 130 cm. GRIMM Amsterdam | New York
- *The Golden Age*, 2022, oil on linen, 70 x 60 cm. GRIMM Amsterdam | New York
- *My Demons (after Sickert)*, 2022, oil on canvas, 60 x 70 cm. GRIMM Amsterdam | New York
- *Monogram*, 2022, oil on linen, 90 x 60 cm. GRIMM Amsterdam | New York
- *Wood, Velvet, Crystal*, 2022, oil on linen, 70 x 60 cm. GRIMM Amsterdam | New York
  
- *Morning Sun*, 2019, oil on canvas, 60 x 45 cm. Collection Carré d'Art-Musée d'art contemporain, Nîmes
- *Evening Sun*, 2019, oil on canvas, 60 x 45 cm. Collection Carré d'Art-Musée d'art contemporain, Nîmes
- *Verso II*, 2021, oil on canvas, 150 x 130 cm. Collection Carré d'Art-Musée d'art contemporain, Nîmes
  
- *Denim Sky*, 2022, video, sound, 1h07'. GRIMM Amsterdam | New York
  
- *Canal*, 2022, oil on linen, diptych, 90 x 120 x 2,5 cm. GRIMM Amsterdam | New York
- *The Polo Player*, 2022, oil on linen, 120 x 130 cm. GRIMM Amsterdam | New York
- *Elena Goes to Hollywood*, 2022 oil on linen, 70 x 60 cm. Courtesy of the artist
- *Espadrilles*, 2019, oil on canvas, 30 x 40 cm. Courtesy of the artist, Collection KADIST
- *Boy Fizzing*, 2021, oil on linen, 130 x 150 cm. Private Collection
- *Little Brother*, 2021, oil on linen, 65 x 75 cm. GRIMM Amsterdam | New York
- *Late Summer*, 2020, oil on canvas, 60 x 90 cm. GRIMM Amsterdam | New York
- *Untitled (PG)*, 2020, oil on canvas, 40 x 50 cm. GRIMM Amsterdam | New York
- *Pilato's Hand Towels - Elegant*, 2019, oil on paper, 100 x 52 cm. GRIMM Amsterdam | New York
- *Pilato's Hand Towels - Freshly Made*, 2019, oil on paper, 100 x 67 cm. GRIMM Amsterdam | New York
- *Pilato's Hand Towels - Sunday Monday*, 2019, oil on paper, 100 x 58 cm. GRIMM Amsterdam | New York
- *Pilato's Hand Towels - Loved*, 2019, oil on paper, 100 x 55.5 cm. GRIMM Amsterdam | New York
- *Pilato's Hand towel - Blue Square*, 2019, oil on paper, 100 x 71 cm. GRIMM Amsterdam | New York
- *Pilato's bed sheets - I got Angry and Golden Room*, 2019, oil on paper, diptych, 110 x 351,3 cm & 109,5 x 361 cm. GRIMM Amsterdam | New York
- *Fuck You Is Perfect*, 2019, oil on canvas, 150 x 120 cm. GRIMM Amsterdam | New York
- *Strong Girl*, 2018, oil on canvas, 60 x 75 cm. GRIMM Amsterdam | New York



# PRESS IMAGES

## ROSALIND NASHASHIBI

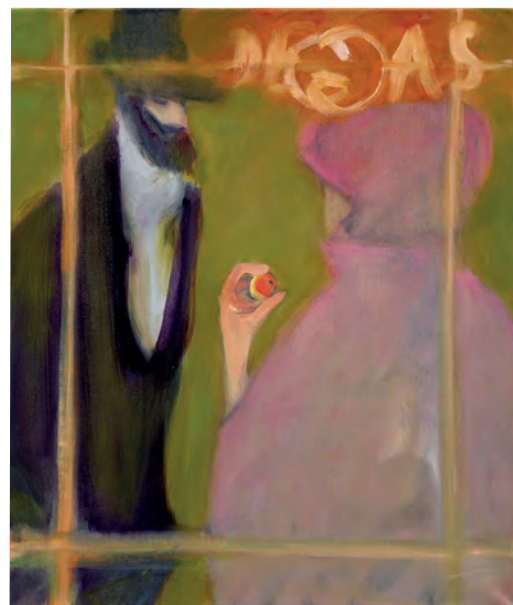
High resolution visuals can be uploaded  
from the Press section of our website:  
<http://carreartmusee.com/fr/espace-presse/>



Evening Sun, 2019



Morning Sun, 2019



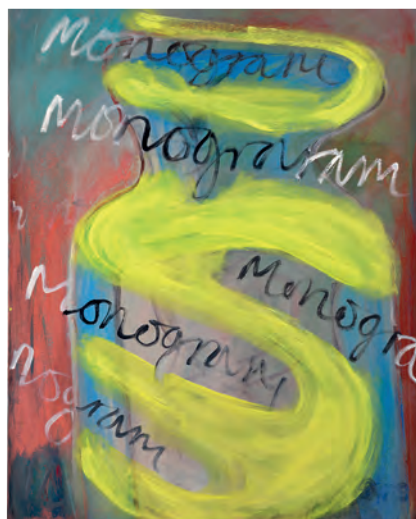
The Golden Age, 2022



Fall Against the Glass, 2022



My Demons (after Sickert), 2022



Monogram, 2022



Unstuck, 2022

## **PRACTICAL INFORMATION**

Open from Tuesday to Friday from 10 AM to 6PM  
Saturday & Sunday from 10 AM to 6:30PM

Carré d'Art-Musée d'art contemporain. Place de la Maison Carrée. 30000 Nîmes. France  
Tel.: + 33 (0)4 66 76 35 70 - Email: [info@carreartmusee.com](mailto:info@carreartmusee.com). Website: [www.carreartmusee.com/en/](http://www.carreartmusee.com/en/)

### **Admission Fees**

Full fee: 8 €; reduced fee\*: 6 €

1st Sunday of the month

Free entrance

\* reduced fee\*: those eligible include groups of more than 20 people, people seeking employment, students (upon presentation of written proof), members of the association Amis des Musées de la Région Occitanie (Friends of the Museum of the Region of Occitania).

FREE ADMISSION (upon presentation of written proof): see <http://carreartmusee.com/fr/infos-pratiques/>

### **Guided Tours**

(fee, added to admission fee): 3€

#### **Individuals**

- Every Saturday and Sunday at 3PM and 4:30 PM
- During School vacations, every day at 3PM and 4:30 PM
- The first Sunday of each month, guided tours at 3PM and 4:30 PM (free)

**Groups not affiliated with schools:** By appointment only.

Contact Fabien Garcin : [serviceculturel@carreartmusee.com](mailto:serviceculturel@carreartmusee.com)

### **Experimental Art Workshop:** *by appointment.*

*Contact: Fabien Garcin (04.66.76.35.74)*

**Individuals** (fee: 5 €) Children from 2PM to 4PM some Wednesdays and during holiday periods.  
Adults, 2<sup>nd</sup> Saturday of the month from 10AM to 1PM

**Groups:** From Tuesday to Friday, by appointment. For rates see <http://carreartmusee.com/fr/infos-pratiques/>

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### **Centre de documentation en art contemporain, Level -1**

Tuesday, Thursday, Friday, from 2PM to 6PM; mornings by appointment only.

04 66 76 35 88 - [documentation@carreartmusee.com](mailto:documentation@carreartmusee.com)

Online catalogue: <http://carreartmusee.centredoc.fr/opac/>



# UPCOMING EXHIBITIONS

## 2023 : 30 YEARS OF CARRE D'ART

Exhibition dedicated to the presentation of a selection of works from the collection. It is a way of evoking the history of the Carré d'Art over three decades. During these years, artistic practices have changed as the role of the museum institution has evolved.

The collection of the museum of contemporary art will be on the two levels of exhibitions, in the hall (Foster Gallery) and on level -1

**Opening in early May (date to be confirmed)**

This presentation will also be extended to other museums in the city with works that resonate with their collections. The exhibitions will form a route through the city.

**Musée des Beaux-Arts**

**Musée du Vieux Nîmes**

**Musée d'histoire Naturelle**

**Musée des Cultures Taurines**

**Musée de la Romanité**

**Chapelle des Jésuites**

### **SPRING PERFORMANCE in April - May - June**

Events will be organized, in the museum or in the public space, with international and local artists, choreographers and performers, throughout the spring to give a festive dimension to this celebration.

Programme and dates to come  
[www.carreartmusee.com](http://www.carreartmusee.com)