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## visual arts

# Filmmaker searches for life on the waterfront

■ Rosalind Nashashibi, Presentation House Gallery, Sept. 20 to Nov. 2, [www.presentationhousegall.com](http://www.presentationhousegall.com).

**Tyler Hopson**

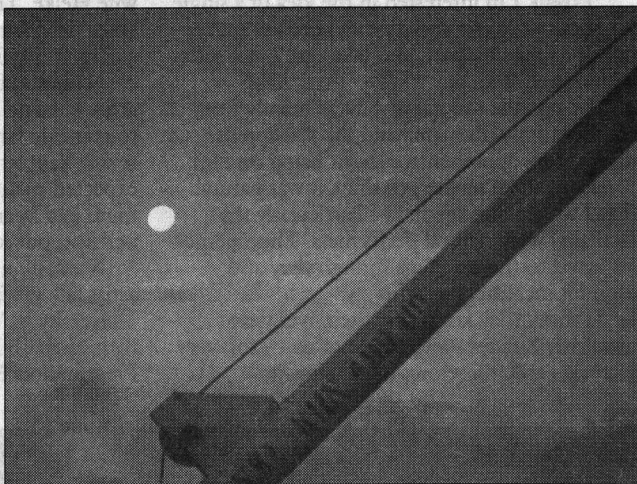
*Contributing Writer*

**HEAD** down to Lonsdale Quay and take a drive eastward along the waterfront this weekend. As you meander slowly toward the Dollarton Highway you'll see a range of unmistakable reminders of this city's nautical history.

While the cultural scenes of hectic London and subdued Lower Lonsdale are worlds apart, it seems somehow appropriate that Presentation House Gallery — a place so near the historically significant North Vancouver shipyards — will begin showing short films by British artist Rosalind Nashashibi that detail the seafaring life beginning this weekend.

Bachelor Machines: Part I, Bachelor Machines: Part II, and Eyeballing examine the semi-secretive lives of sailors and policemen. The Bachelor series won top honours at film festivals in Windsor, Ont., and Chicago earlier this year. However, all three films will receive their West Coast premiere at the Presentation House.

Nashashibi filmed Eyeballing in New York City three years ago, mainly in Lower Manhattan. "I filmed certain objects — architectural facades, street debris — that by the framing of the camera form idiotic, funny,



Courtesy the artist and Harris Lieberman Gallery, NY

**ROSALIND Nashashibi, still from Bachelor Machines: Part 1, 2007, 16 mm film.**

shocked or tragic faces," she says. In one scene, two second-storey windows and a ripped canvas awning create a smiley face of sorts.

Nashashibi then contrasts those images with pictures of New York police officers hanging around outside the precinct in Tribeca. "That film is sort of a portrait of the psyche of the city, with totems and signs," she says.

Bachelor Machines: Part I, on the other hand, explores life aboard a cargo ship. Nashashibi's camera documents the men who work on the ship. "Bachelor Machines . . . marks the end of a cycle of films I had made since 2000 about closed communities, and also uses the visual language I had first used in Eyeballing," she says. "The ship itself is personified, animated like a monster. The men are somehow less alive than the machine."

The men, most of whom are perpetually

# Nashashibi reception set for Presentation House Oct. 10

*From page 31*

single, are also controlled by the machine on which they live and work — hence the term "bachelor maker."

"I think I'm interested in the idea of a single sex society . . . as a society that needs to make up for its missing part, and take care of all roles within itself."

She says the sailors, who were mainly from southern Italy, Romania and the Philippines, didn't seem apprehensive about being on film. "Most of them seemed to think it was natural that I would film them. . . . Particularly the (Italians) were natural performers. They seemed attracted to the sea life, although they also found it incredibly tough.

"I think they knew that their lives were peculiarly different from most of us — and very secret — and, therefore, interesting."

The third film in the show, Bachelor Machines: Part II, samples clips from some of Nashashibi's other works. It's also the first time Nashashibi has used actors to tell the story, namely German artist Thomas Bayrle and his wife Helke. The soundtrack features Bayrle's voice describing his apocalyptic vision of our machine-dominated world.

Nashashibi will travel to Vancouver for an artist talk and gallery reception in October to coincide with the show. She's excited to revisit Vancouver after a trip in 2002. "I hadn't expected such a varied city. The image in my mind had been squeaky clean and rather dry, perhaps, but in fact it was a blast and beautiful."

Nashashibi's show runs until Nov. 2. The artist talk takes place on Oct. 9 at Emily Carr University in Vancouver. A public reception with Nashashibi takes place on Oct. 10 at Presentation House.

See Nashashibi page 32



## 5 EXHIBITS PICKS

**BY STUART DERDEYN**  
STAFF REPORTER

### **Bachelor Machines**

**Where:** Presentation House Gallery, 333 Chesterfield, North Vancouver

**Why:** Using films of everyday life in common urban environments, film and photographic artist Rosalind Nahshahibi likes to create visions of a world that presents much internal variety. London-born to Palestinian and Irish parents, she was the first woman to win the Beck's Futures prize for her work featuring

images of elderly woman rummaging through used clothing at a Salvation Army jumble sale while a love song by Egyptian star Om Khalsoum plays in the background. Fascinating, far-reaching work that frequently gets called "exceptional."

**When:** Until Nov. 3

**Info:** [www.presentationhousegall.com](http://www.presentationhousegall.com)

### **Offsite**

**Where:** Artspeak, 233 Carrall St., as well as various galleries

**Why:** For the next two years, Artspeak goes outside of its location to showcase exhibits in alternative sites, including three days of the NY Art Book Fair in October. While the series of performances, public speakers and so on occurs, the current gallery space will be transformed into a venue for publications, printed matter, readings and more. Oh my word, is it going to be a bookstore! In today's world. Nah, it would never happen.

**When:** Until December

**Info:** [www.artspeak.ca](http://www.artspeak.ca)

## Weekday

**22** **M**on.

■ **CANADIAN WOMEN MODERNISTS: DIALOGUE WITH EMILY CARR**

VANCOUVER ART GALLERY

To Oct. 19

Check out Emily Carr's art alongside works by other Canadian women who painted during the early years of the 20th century — Joyce Wieland, Anne Savage and Kathleen Morris among others — and note how these artists were both influenced by and reacted against her work.

**23** **T**ues.

■ **PINTER'S BRIEFS**

PRESENTATION HOUSE THEATRE

8 p.m.

The emphasis is on outright comedy as Blackbird Theatre stages half a dozen of Pinter's early bons mots plus the 1960 one-acter *The Dumb Waiter*. "Riotously funny," *The Sun's* Peter Birnie raved in a recent review. "There's more than a hint of Monty Python in Pinter's zany take" on working life.



**24** **W**ed.

■ **NICK & JUANITA: LIVIN' IN MY DREAMS**

FIREHALL ARTS CENTRE

8 p.m., until Sept. 27

Tara Cheyenne Friedenbergh is back with her unique mixture of dance, theatre and comedy in the two-act solo *Living in my Dreams*. Friedenbergh's work combines biting social satire about characters who are searching for love, affection and understanding.

■ **ROSALIND NASHASHIBI**

PRESENTATION HOUSE GALLERY

Wednesday - Sunday, until Nov. 2

The videos of Rosalind Nashashibi include *Bachelor Machines 1*, a 16-mm film of vignettes filmed while aboard the Italian cargo-ship *Gran Bretagna* between the Mediterranean and the North Atlantic. The film captures the listlessness and calm of a ship in transit with the domesticity of a group of men at work.

**25** **T**hurs.

■ **DISCOVER DANCE: TRABUCHETTO, TOMBE & TWIRL**

SCOTIABANK DANCE CENTRE

12 p.m.

The Historical Performance Ensemble performs Italian, French and English dances from the Renaissance and Baroque. Costumed dancers re-enact historic dances such as the Sarabande and the Baletti accompanied by early music played on the viol, recorder and virginals.



## Next week



■ **THE HISTORY BOYS**