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PRESENTATION
HOUSE
GALLERY

September 20 to November 2, 2008

Rosalind Nashashibi

Artist Talk on Thursday October 9 at 7:30 pm at Emily Carr University
Public reception with the artist on Friday October 10 at 7 pm



Rosalind Nashashibi, still from *Bachelor Machines: Part 1*, 2007, 16 mm film installation. Courtesy the artist and Harris Lieberman Gallery, NY.

Presentation House Gallery is pleased to present the Western Canadian premiere of London based artist Rosalind Nashashibi. The exhibition showcases three interrelated 16 mm film works: *Bachelor Machines: Part 1* (2007), *Bachelor Machines: Part 2* (2007), and *Eyeballing* (2005). The distinct and evocative approach of each film invokes conceptions of masculinity while quietly observing spaces defined by male ethos.

Bachelor Machines: Part 1 comprises vignettes the artist filmed while aboard the Italian cargo-ship *Gran Bretagna* en route between the Mediterranean and the North Atlantic. The work follows the ship's working crew members, interspersing shots of them at leisure or executing chores and duties, with views into the vessel and of the sea and sky surrounding her. *Bachelor Machines: Part 1* captures the listlessness and calm of a ship in transit, while quietly participating in the domesticity of a group of men habituated to a close proximity on, in their words, a "bachelor maker."

Bachelor Machines: Part 2 is a split screen projection in which two earlier works by Nashashibi, *Eyeballing* and *Park Ambassador* (2004-5) are shown in softly blurred focus in conjunction, and to the right of a film documenting influential German artists Thomas and Helke Bayrle. The film centres on Thomas Bayrle's meandering monologue in which he discusses the materialization of wishes and an apocalyptic description of our machine dominated world.

Screened separately and in its entirety, *Eyeballing* documents uniformed New York City police officers chatting outside their precinct, cut with short close-ups on architectural details, window graphics, and household objects. *Eyeballing* proposes a meditation on how the turn from 'looking' to being 'looked at' is often wedded to an unsuspected shift between empowerment and victimization.

Following her appearance in the 2007 Scottish Pavilion of the Venice Biennale, Nashashibi has gained considerable international attention, including solo shows in 2007 at the Berkeley Art Museum and the Chisenhale Gallery, London. In 2008 her work was included in Manifesta 7 and the Berlin Biennale. Nashashibi was the subject of a feature cover story in the November 2007 issue of *Modern Painters*, and in 2005, she was the first female recipient of the Beck's Futures' prize for emerging artists in the UK. Nashashibi is represented by Harris Lieberman Gallery, New York, Doggerfisher, Edinburgh, and Store, London. Nashashibi's exhibition at Presentation House Gallery is produced in collaboration with The Ontario College of Art and Design's Professional Gallery, with whom PHG will co-produce of a full colour publication on Nashashibi's practice, to be released in 2009.

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Gallery hours: Wednesday - Sunday 12 - 5 PM, Thursday, 12 - 8 PM

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