

PROJECTIONS

Manon de Boer, Dora García & Rosalind Nashashibi

Opening: 17.11.2023, 18h. Exhibition: 18.11.2023 > 13.01.2023

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It is an honor for ProjecteSD to present *Projections*, a screening program with works by three internationally renowned artists with extensive experience in video-film production: Manon de Boer, Dora García and Rosalind Nashashibi. It is not an exhibition in which the works are presented simultaneously, but rather a program made up of a single continuous single-channel projection in which each work follows the next. The idea is to give each piece the necessary space and time so that the interested audience can view it with the concentration and attention that each of the artworks requires.

MANON DE BOER

The cinematographic work of Manon de Boer does not follow the narrative conventions of the medium. The experience of time permeates all her works. De Boer's films invite us to daydream, to wander through memories and connect with the rhythms of the body and offer access points to abstract notions such as time, mental space and subjectivity. The attention and concentration of the performer, the actor, the person recorded or filmed, as well as the viewer, are central elements in her practice.

An Experiment in Leisure (2016-2019) presents the testimonies of a series of artists, choreographers and theorists who reflect on the creation and on different texts of the British psychoanalyst Marion Milner (1900-1998). The quotations, related to Milner's concepts of leisure and creation, with the idea of reverie, repetition, rhythm and malleability, interweave contemplative scenes of the creators' workplaces with coastal, marine landscapes of Norway. The concept of "leisure" is presented as a rupture, not as something opposed to work, but as an escape from the traditional dichotomy between production and non-production, between doing/making and not doing/making. It is the place from which creation should be understood, according to Milner.

In the trilogy *From Nothing to Something to Something Else*, Manon de Boer talks about the space-time of possibility, about the interval between before and after, nothing and 'something'.

Caco, João, Mava and Rebecca. From nothing to something to something else, part 2 (2019) delves into the world of dance and movement. Manon de Boer films four young dancers as they improvise. The piece is composed of long sequence shots that show their creative process and explore the forms, the possibilities of the body and its movement in space. Being and staying in a place, at a time that is free of obvious direction or expectations. The bodies breathe, they make themselves heard from within, without words. De Boer's gaze is poetic



Manon de Boer, *An Experiment in Leisure* (detail), 2016-2019



Manon de Boer, *Caco, João, Mava and Rebecca. From nothing to something to something else, part 2* (detail), 2019

and intrinsically honest and faithful to the truth of the moment filmed. It simply tries to show the process of improvisation and creation, the possibilities and the very limits of the protagonists' bodies. That which gives us clues to something that is about to happen or, perhaps, to be imagined.

DORA GARCÍA

Dora García's work folds up into writing, film, installation, and performance, as is centered around stories which she organises and stages, conjuring situations designed to engage the visitor and trigger unique, introspective experiences. The result of this multidisciplinary atlas is a highly conceptual and metaphorical discourse that addresses issues like the artistic dimension of fiction, marginality as a form of resistance, or the symbolic logics that condition our relationship with cultural spaces and products.

The two Dora García's works presented are closely related and are based on her research over the last four years on the idea and genealogy of feminism. *Love with Obstacles* (2020) focuses on the legacy of the extraordinary Soviet Marxist and revolutionary theorist, political exile and diplomat Alexandra Kollontai (St. Petersburg, 1872–Moscow, 1952), who advocated for women's sexual emancipation and radical equality. The film immerses us in the preservation of her legacy in the Moscow archives, what has been told and what has not been told, and her future vision of a socialist feminist revolution.

The figure of Alexandra Kollontai is again central in the feature film *Amor Rojo*. Her legacy is used here as a guide to navigate the labyrinth of female freedom, sexual emancipation, and love as a weapon. The film seeks to make the necessary connections in a complex narrative that travels from Moscow to Mexico, from the socialist feminism of the 20th century to the Latin American transfeminisms of the 21st century, from the promise of revolution to the final fulfillment of that promise. Within the *Projections* program, this 95-minute film will be screened only during the week of January 9 to 13 as an only work closing the cycle.

ROSALIND NASHASHIBI

Nashashibi's filmic body of work blends everyday observations with explorations of cinematic enchantment. Adopting an approach characterized by slow pace, static camera, and situated gaze, her films reveal the subtleties and singularities that reside within the ordinary. She encourages viewers to participate in a distinct way of looking at the world, finding inspiration and beauty in the seemingly mundane aspects of daily life, and reintroducing a sense of slowness and contemplation.

In *Electrical Gaza* (2015), Rosalind Nashashibi shows daily images of Gaza City that oppose those that usually appear in the media. In the almost 18 minutes of film, we can observe



Dora García, *Love with obstacles* (detail), 2020



Dora García, *Amor Rojo* (detail)

different scenes: the crowd in the streets, children playing in an alley, a man preparing falafel or horses freshening up in the waters of the Mediterranean Sea. All of them meticulously recorded with a certain documentary distance, without voice-over, without subtitles and with a subtle musical atmosphere that appears and disappears. These images are blended, in some moments, with digital animations that seem to break the documentary and contemplative story. Drawings that tell us what could not be recorded and that make more evident the connotations and political conflicts of the site, even if it is from the language of fiction.

University Library (2004) portrays the interior of the University of Glasgow's library. We see empty spaces, images of books, bookshelves or corridors. Students turning the pages of notebooks, typing something on the computer or talking behind a bookshelf. This is another example of the artist's interest in depicting the daily life, the anodyne. To show the individual within the collective atmosphere. To give importance to the routine and to poeticize the unimportant and banal times, those sometimes imperceptible gestures that are part of our environment and our social life.

BIOGRAPHIES

Manon de Boer (1966, India) studied at the Akademie Van Beeldende Kunsten in Rotterdam and at the Rijksakademie van Beeldende Kunsten in Amsterdam. She currently teaches at the École de Recherche Graphique in Brussels, the city where he resides.

Her works have been exhibited internationally at the Venice Biennale (2007), the Berlin Biennale (2008), São Paulo Biennial (2010), Documenta (2012), Taipei Biennial (2016), as well as at numerous film festivals such as Hong Kong, Marseille, Rotterdam and Vienna. Solo exhibitions include those held at Witte de With in Rotterdam (2008), Frankfurter Kunstverein (2008), South London Gallery (2010), Contemporary Art Museum of St Louis (2011), Museum of Art Philadelphia (2012), Van Abbe Museum, NL (2013), Secession Vienna (2016), Gulbenkian Museum in Lisbon (2020), Dhondt-Dhaenens Museum Ghent (2022) and Kunstmuseum St.Gallen (2022), among others.

Her work is included in important public collections such as the Calouste Gulbenkian Museum, Lisbon; KANAL, Center Pompidou, Brussels; SMAK, Ghent; MUHKA, Antwerp; Van Abbemuseum, Eindhoven; Museum of Modern Art, New York; Museum of Modern Art, Chicago; Macba, Barcelona; Mudam Luxembourg and The Israel Museum, Jerusalem.

Dora García (Valladolid, 1965) lives and works in Oslo. She is a professor at the National Academy of Arts in Oslo. She has been part of the PEI Macba Barcelona (2015-2020) and has been a guest professor at numerous educational institutions such as ENSBA Lyon,



Rosalind Nashashibi, *Electrical Gaza*, 2015



Rosalind Nashashibi, *University Library*, 2004

HEAD Geneva, and Le Fresnoy, Studio national des arts contemporains, France. In 2021, she received the National Plastic Arts Award from the Ministry of Culture.

She has participated in important international art exhibitions: Manifesta (1998), Istanbul Biennale (2003), Münster Sculpture Projects (2007), Venice Biennale (2013, 2015), Sydney Biennale (2008), São Paulo Biennale (2010), dOCUMENTA 13 (2012), Gwangju Biennale (2016), OsloBiennalen, Art Encounters Timisoara (Romania) and AICHI Triennale, Japan (2019). She represented Spain at the 2011 Venice Biennale. In 2021, she developed projects at the Fotogalleriet Oslo, Netwerk Aalst (B) and at the Colomboskope festival, Sri Lanka. Recent solo exhibitions include: Es Baluard, Palma de Mallorca (2023); MUHKA, Museum of Contemporary Art, Antwerp (2023); Amant Foundation, New York (2022 and 2023); Patio Herreriano, Valladolid (2021); Rose Art Museum, Waltham (2020); Reina Sofía National Art Center Museum, Madrid (2018).

Her work is part of public collections such as Reina Sofía (Madrid), MACBA, Barcelona, MoMA of San Francisco, Centro Andaluz de Arte Contemporáneo (Seville), CNAP (Paris), La Caixa Contemporary Art Collection (Barcelona), FRAC (Burgundy, Franche-Comté, Île-de-France, Languedoc-Roussillon, Lorraine), Henry Art Foundation (Seattle), Kadist Foundation (Paris, San Francisco), among many others.

Rosalind Nashashibi (Croydon 1973, United Kingdom) lives and works in London. She graduated in painting from Sheffield Hallam University, Sheffield in 1995 and completed her studies at Glasgow School of Art and at CalArts in California in 2000. Nashashibi represented Scotland at the 52nd Venice Biennale (2007). Her work was included in the Nordic Triennial (2006), Manifesta 7 (2008), Sharjah 10 (2011) and Documenta 14 (2017). She was the first woman to win the Beck's Futures Prize in 2003 and was nominated for the Turner Prize in 2017. In 2020, Nashashibi was the first artist-in-residence at the National Gallery, London.

Recent solo exhibitions were held at: The Art Institute of Chicago (2018); Witte de With Center for Contemporary Art, Rotterdam (2018); Secession, Vienna (2019); Andalusian Center of Contemporary Art, Seville (2019); Artium Museum, Vitoria-Gasteiz (2020); National Gallery, London (2020); Musée Art Contemporain Carré d'Art, Nîmes (2022).

Her work is included in major public collections such as the British Arts Council, UK; Center Pompidou, Paris; Museum of Modern Art, New York; The Metropolitan Museum of Art, New York; Museo Nacional Centro de Arte Reina Sofía, Madrid; Macba, Barcelona and Tate Britain, London.

PROGRAM

November 17, 2023 to January 5, 2024

Gallery hours: 11am to 7pm from Tuesday to Friday. Saturday from 10am to 3pm

Continued screening of works in the following order:

1. **Dora García**, *Love with obstacles*, 2020. 57 min.
2. **Manon de Boer**, *An Experiment in Leisure*, 2016. 32 min.
3. **Rosalind Nashashibi**, *University Library*, 2004. 7 min. 25 sec.
4. **Rosalind Nashashibi**, *Electrical Gaza*, 2015. 17 min. 53 sec.
5. **Manon de Boer**, *Caco, João, Mava and Rebecca. From nothing to something to something else, part 2*, 2019. 49 min.

January 9 to 13, 2024

6. **Dora García**, *Amor Rojo*. 91 min.

ACTIVITIES

- November 30, 2023 at 6:30 p.m.

Talk with Francisco Salas (Founder of the gallery PM8/Francisco Salas) on the works of Rosalind Nashashibi.

- January 9 at 6:30 pm

Talk with Dora García, to present and discuss the film *Amor Rojo* with the audience.

Registration required at edg@projectesd.com for both activities. Limited capacity.

Thank you to Manon de Boer, Dora García, Galerie Jan Mot, Rosalind Nashashibi, Auguste Orts and Francisco Salas (PM8/Francisco Salas).

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