## Future sun (Rosalind Nashashibi & Lucy Skaer) Published in Camera Austria, n° 149, Spring 2020, p. 82

a head obscures a view of a person's crotch. It's from one stream of income to another in order to clear that we're watching a blow job take place.

Baltrop's work to an extent matched only by the included a card for food assistance and public myriad techniques that sexually aroused men dream up to satiate their desires. Aside from the



Alvin Baltron. The Piers (man wearing jock strap), n.d. (1975-86). Gelatin-silver print, 17.1 × 11.8 cm. Courtesy: Third Streaming, New York, and Galerie Buchholz, Berlin / Cologne / New York. Copyright: The Alvin Baltrop Trust, New

collapse and are already permeated by economic finally, a third universe, an exotic world. impotence. Such interplay between bodies and structures speaks not only to a contradiction of broadly, speak to a very particular kind of prag- artists with their selection of works. matic bricolage that thrives in New York City, an

up, exposing a lower torso, shoe heels are bent up. to hustle. He was a man of various odd jobs, in- This is also the case for history, which acts on health benefits), the clearest and most constant were creased or worn, and many of the prints were yellowing, likely due to the use of inexmoment in New York (to borrow Robert Frank), otic worlds. the material condition of the prints addressed the artist's social and economic milieu in a way that gave the prints their own kind of flesh-their bygone way of life on the water.

> Nicolas Linnert is a writer, editor, and tennis coach based in New York City (US). He is currently editing a collection of writings by the artist Moyra Davey, to be published in Spring 2020 by New Directions Publishing.

## Nashashibi / Skaer: Future Sun

S.M.A.K., Ghent, 30. 11. 2019 - 16. 2. 2020

by Yoann Van Parys

Rosalind Nashashibi and Lucy Skaer have two working as a duo since 2005. This winter, they are inhabiting the first floor of the Ghent Contemporary Art Museum, the S.M.A.K., with a captivating exhibition, bringing together their individual and collective works. It's a very oneilast breath. ric show, where paintings, sculptures, and most of all films immerse the viewer in a dream, interstriking, seductive sexual imagery, another contwining different imaginaries: a Middle Eastern sistent through line evinced in Baltrop's oeuvre universe of unclear origin (perhaps Palestinian, is its almost accidental approach to depicting hugiven the roots of Nashashibi), both domestic man poverty, destruction, and isolation. From one and sacred; a second universe, carrying memofucking in spaces that are approaching physical occupied condition in the twentieth century; and

The movies displayed in the exhibition resemble entrances to or exits from the imaginary, matter-of skin and metal, of bodily fluids and immaterial world, collaboratively created by dry, splintered wood - but also to the human im- the artists. Or, as if they were fomenting surpris pulses between controlled restraint and an induling indecision, whispering challenging quesgence of raw desire, or, distinctly, the raw desire tions: Are we in front of the film, or inside it? to control and restrain. This latter urge comes to And when are we in front of or inside the film? bear when one considers that these images likely When we, as viewers, are in the rooms where would document a very different lifestyle if the they are effectively projected, or when we are in hegemony under which these men existed were the other rooms of the exhibition, inhabited by not one predicated by economic injustices and sculptures and paintings resembling props from homophobic and racist aspersions masquerading the film which might also be entrances (or exits, as civil codes that were inflicted expressly on one or intercessors) as well? As if we were facing set of people by another. Still, there is a muted ec-movies encompassing, extending into, the surstasy in Baltrop's protagonists, observable by the roundings . . . Gathering all the signs expressed body that has found a suitable piece of painted in the exhibition, the metaphorical space materiplywood on which to rest his bare ass and sun- alized through the whole scenography seems to

Thus the exhibition affirms its kaleidoscopic attitude that is equally enterprising and droll in mnemonic form, and soon we understand that its its approach to repurposing excesses at hand to true concern can be localized here. Effectively, it serve an immediate and often basic human need. meditates on actual globalization and digitaliza-Baltrop clearly had street smarts, and knew how tion, where times, spaces, cultures, and individuals that were never supposed to meet are now next to each other (or even within each other).

ignaling a figure on their knees, and the back of cluding taxi driver and street vendor, moving the present like never before—history suddenly support himself. While the exhibition displayed of this "animated" history can be found in the These kinds of scenes repeat themselves in the artist's identity documents in a vitrine (which exhibition in two figures, erected as divinities, reappearing in different works, sometimes in a film, sometimes in a painting or a sculpture indicator of his meager economic means was the the woman and the sheep. It is all of the huphysical quality of his photographs. Nearly all manity and animality of these two beings that Nashashibi and Skaer underline with emotion in their exhibition-as-movie / movie-as-exhibition pensive materials and cheap fixing agents. While These two beings bind cultures, for we find them Baltrop's lens captured the humanity of a certain everywhere, in the occidental, oriental, and ex-

> In this respect, the 16mm film "Lamb" (2019) is focused on the stalls of a farm, where sheep are kent. We dive into their velvet furs, safekeeping wrinkles, stains, and tears carrying with them a all the memories of their presence in the world, and their confrontation with humans and spaces We contemplate disarming scenes: the birth of a lamb, the mother cleaning it with her tongue, sheep nestled against each other, and so forth

"Why Are You Angry" (2017), in turn, is a movie combining vivid colors and grainy black and white, showing indigenous women, lascivious and innocent, in their modest houses, or suddenly preoccupied, in cars or planes. It has something anachronic and/or eternal. It reminds of the creatures painted by Paul Gauguin or filmed by F. W. Murnau, but soon we come back abruptly to the contemporary world, with its neuroses.

These two films may refer to Robert Bresson's admirable movie "Au hasard Balthazar" (FR distinctive art practices, but they have also been 1966), where a donkey, equally mythological, is the protagonist. He is portrayed as a martyr and shows all the daily violence toward others that humans are capable of, but also all the majesty of the one who resists oppression until his or her

However, Nashashibi and Skaer, through their films, do not especially insist on the weight that the divine figures of the sheep and the woman would have to carry on their shoulders. It's rather their inner power and their sensuality that are highlighted. And, for sure, all the elegance of derelict space to another, bare human skin can be ries of rural and industrial England in the nine- this show rests in its capacity to deal with the observed in corners and on ledges, resting on or teenth century and of its postindustrial and unpreoccupations of our times (in this case, feminism, ecology, and social structures) through a



Nashashibi / Skaer, film still from: Lamb, 2019. 16mm film (color, sound), 6'19'

bathe, or by the man demonstrating how what hybridize the indigeneous hut/farm, the English mesmerizing and unexpected approach. And we remains of a worktable is situated at the perfect seaside villa, the abandoned industrial building, call to the ancient and sacred dimensions of the height for a partner to lay and receive his train- and the occidental office. This would be the cine- woman and the animal, who were already vened pounding. All of this, and the project more matic, dream-like landscape depicted by the two erated in ancient civilizations, for their cathartic and redeeming powers.

> Yoann Van Parys is an artist, art critic, and curator, born 1981 in Brussels (BE). His texts have appeared in Artforum (US), Art Papers (US), Art press (FR), Dits (BE), Esse (CA), Espace (FR), Flux News (BE), and Frog (FR).

## Black: Dede, Eberhard, Phantom

n Braunschweig, 7. 12. 2019 – 16

Moritz Scheper

sitzt Hannah Black telefonieoussoir sitzt Hannel Didek telefonie-iner Bank, inmitten der Mise en Scène einer Bank, annach der Wise en Scene überhaften italienischen Landschaftsuberhalten Hallelliseller Landschafts-Wahrscheinlich kalifornische Sonne s Wahrscheinier Santolinsene Sonne e toskanisches Nachmittagslicht über getoskanisches Baumreihe, in deren Schatten kadisene Barral Senatten stlerin am Telefon von ihrer bevorste-Ausstellung in Braunschweig erzählt, n, welche Schwierigkeiten auftreten

die historische Aufladung des Gebäudes hin-allerdinos geht ein Großteil der Information viel mehr als des eines manlich sehlussendlich nicht die historische Aufladung des Gebaudes hin-ein, allerdings geht ein Großteil der Information ein Auflagen Weg zu den Betrachter\*innen der Bild aus schlussendlich nicht wieden des erwähnte Bild aus schlessen der Betrachter\*innen der Bild aus schlessen Unlesbarkeit waghalsig an die Wand geworfen, Moritz Scheper ist Direk Uniestoarken wagemeng an die Vanageworten, ann wieder überlagern die Tonspuren parallel vereins (DE). Als freier Autor dann wreder unerangern die romspuren paraijet gescreenter Filme «Clemens», sodass nur wenig für frieze (GB), Montie (T) und ArrBertier (GB) gescreenter (GB),  $\frac{1}{2}$ 

en vimeo-taine autoroett.

Ganz ähnlich verhält es sich mit den beiden Julian Charrière: Towards No Earthly Pole anderen Filmen, »Raymond Ramey« und »Ramey Raymond« (beide 2019). Vorrangig bestehen beide aus Talking Heads, wobei zumeist Raymond Pinto, ein Darsteller des Broadway-Musicals »Phantom of the Opera« zu sehen ist. Clever hineingeschnitten, häufig nur auf der Tonspur, finden sich Passagen eines Interviews t, welche schwicz in glendieser Ein-C. Dieses Blid als Dieses Blid the decifact projects and the state of the s glodes Dede, Eberhard, Finanonia da Sallen eine Art Vorbild für Blacks Verständ, nis von Komposition darstellt. Die drei SträngeSpossen und Decke im repräsentativen das Allen eine Art Vorbild für Blacks Verständ, nis von Komposition darstellt. Die drei SträngeJulian Charrière ist. Towards No Earthly Pole." mis von Komposition darstellt. Die drei Strangen darstellt von Komposition darstellt. Die drei Strangen darstellt von Komposition darstellt von Komposition darstellt. Die drei Strangen darstellt von Komposition darstellt von Komposition darstellt. Die drei Strangen darstellt von Komposition darstellt von Komposition von Komposition

MASI - Museo d'arte della Svizzera italiana, Lugano, 27. 10. 2019 - 14. 3. 2020

Aargauer Kunsthaus, 16.5. - 16.8.2020

Dallas Museum of Art, 20.9. - 6.12, 2020

by Christina Töpfer

ends of the world, to a dark landscape that creaks and crackles and groans, where the sense of time and place expands to infinity. The exhibition's ambisonic soundscape conceived by the sound designer Robert Lippok is a mix of oft-uncanny noises, recorded on site in various glacial landscapes, and artificial sounds - together creating a physically experienceable soundscape that surrounds the visitors.

The sounds accompanying Charrière's eponymous video (2019, co-directed with Johannes Förster) - which runs 103 minutes and is projected in a diorama-like situation over an extremely wide and slightly bent screen (self-built by the artist and others) - are paralleled by the crackling of the floor as soon as visitors enter the exhibition space and start to move around. For his installation, Charrière covered the entire floor of the main exhibition room with bitumen particles, a derivate of mineral oil after its refining, which "creates an unstable terrain that reflects the environmental uncertainties of the theme" and refers to the economic interests of global companies in the Arctic soil. After descending into the exhibition, the sunny and picturesque Ticino landscape behind me already seems light years away.

Instead, I find myself in an immersive situ-Suptraum des Kunstvereins, der in einer ehe- Dede, Eberhard, Phantom – verbinden sich über ation meticulously developed by the artist over

Hannah Black, Clemens und Moviola 2, beide 2019. Installation im Kunstverein Braunschweig, 2019. Courtesy: die Künstlerin und Isabella Bortolozzi, Berlin. Foto: Stefan Stark.

ummenfallen lässt.

Essenz herauszufiltern. Denn auch die Untertialksigen Taschenspielertrick holt sich Black

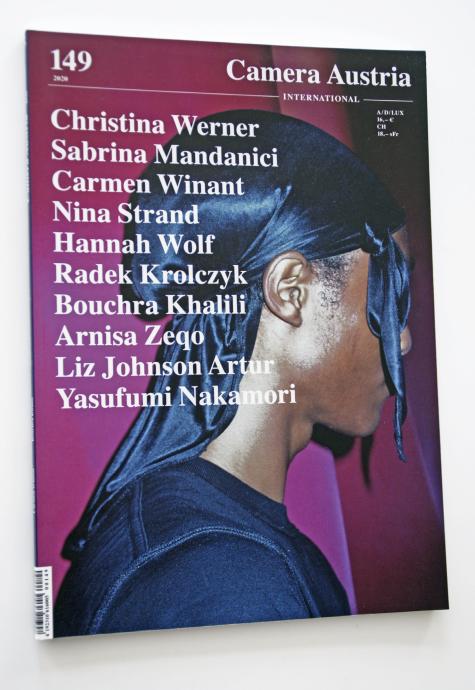
er den Control in der Gerich in der Schreiber der Schr ber den Content-Zulieferer von Wedemeyer
sein, wäre aber extrem zynisch in Moder, kein wir den Content-Zulieferer von Wedemeyer

nigen Villa residiert. Sogar auf das Gros der die permanente Thematisierung von Infrastruk a period of two years. The video "Towards No Tack and Decken, wobei insbesondere der glätur und Technik hinsichtlich ihrer Wirkung auf Earthly Pole" also levels out the distinctions beeme Läster betont wird. Black schwelgt richtig- die Betrachter\*innen. Was diese natürlich sofort tween reality and construction, between present plead in der Schönheit der Einstellung und der auf die Inszenierung innerhalb der Mauern des time and the supposed eternity of the landscape. Indezn der Architektur, indem sie beides zuKunstvereins umlegen. Überdies verschränkt combining filmic material from five different sich das Thema des Phantoms sofort mit der Atgeographic areas which become indistinguish-Der Horizont zeichnet sich durch die vermosphäre des haunted house, welches Black ablein the edit Antarctica, Iceland, Greenland, und in den der Antarctica, Iceland, Greenland, des haunted house, welches Black ablein the edit Antarctica, Iceland, Greenland, und in the dit Antarctica, Iceland, und in the dit Antarctic über die spektakulären Projektionen zu errei- and the Aletsch and Rhône Glaciers on Mont b. Alex zergeht in Erhabenheit. Entsprechend chen versucht. Dieser Schluss liegt zumindest chen versucht. Dieser Schluss liegt zumindest chen versucht. ther failt es, eine filmische Narration oder nahe, sprechen sie und von Wedemeyer doch solitary landscapes were not filmed in daylight, solitary landscapes were not filmed in daylight. länger über diesen Charakterzug des Hauses. Al- as we have seen them in numerous images and lein, die geneigten Besucher\*innen bekommen films, but rather in the dark of night, illuminated kaum etwas davon mit, denn auch »Raymond only by spotlights carried by drones. As they be Titel des Films, «Clemens» (2019), verweist Ramey« und »Ramey Raymond« fälltes schwer are portrayed in long takes, the landscapes seem are portrayed in long takes, the landscapes se Mamey and whorbaren GesprächspartThe General van Walden worden in State of State o solems, sublime, and seeming) undoubted with the care and there can be writtened to the care and there can be a much solement with the care and there can be a much solement with the care and there can be a much solement with the care in front of greatic teebers; a tiny with the care in front of greatic teebers; a tiny sam mit »Clemens« in einem Raum gezeigt, human interterence. Unip nete ausmacht is der Ton der Raume nicht gut abgezudem ist der Ton der Raume nicht gut abgezudem ist der Ton der Raume nicht gut abgehuman silhouette (maybe the artist himself?) Jug Says e ebenfalls das Gebäude in den Blick stimmt, was auch hier jede Fokussierung verunstimmt, was auch hier jede Fokussierung verunstimmt, was auch hier jede Fokussierung verunappears as a figure from the back, contemplatmommen hatte. Seine Recherche förderte zu
"ad ass die Villa Salva U
"ad ass die Vi ar, dass die Villa Salve Hospes während der wöglicht. Klar, Hannah Black ist bekannt dafür, appears as a figure from the cases commented with the salve from the cases of the salve from the salve from the cases of the salve from the salve from the cases of the salve from the salve f Weid das Deutsche Spracharchiv beherbergte, aber in diesem Fall bekommt sie ihre ausgettifden Direktor Eberhard Zeitsche Sprach ausgettig den der in diesem Fall bekommt sie ihre ausgettifden Direktor Eberhard Zeitsch ewen Direktor Eberhard Zwirner war, Vater beseen English School S remarktor Eberhard Zwirner war, Vater betelte Komposition leider einfach nicht ans Publitelte Komposition leider einfach nicht ans Publitelt and David Zwimer (letzteres spielte bei von bildings keine Bratha Arthur der bei im Sinne eines Ich-lege-das-Handwerk-offen in close-up. demeyer allerdings keine Rolle). Mit diesem imdem-ich-mich-handwerklich-scheitem-lasse in close-upin sinne eines Ich-lege-das-Handwerk-offenin close-upin close-upRosalind Nashashibi and Lucy Skaer have two distinctive art practices but they have been working as a duo since 2005. This winter, they are inhabiting the first floor of the Ghent Contemporary Art Museum, the SMAK, with a captivating exhibition, bringing together their individual and collectives works.

It's a very oneiric show, where paintings, sculptures and most of all films immerse the viewer in a dream, intertwining different imaginaries: a Middle-Eastern universe, of unclear origin (perhaps Palestinian, given the roots of Nashashibi), both domestic and sacred; a second universe, carrying memories of rural and industrial England in the 19th century, and of its post-industrial, and unocupied condition in the 20th century; and finally, a third universe, an exotic world.

The movies displayed in the exhibition resemble entrances to or exits from the imaginary immaterial world, collaboratively created by the artists. Or as if they were fomenting surprising indecision, whispering, challenging questions: Are we in front of the film, or inside it? And when are we in front of or inside it? When we, as viewers, are in the rooms where they are effectively projected, or when we are in the other rooms of the exhibition, inhabited by sculptures and paintings resembling props from the film which might also be entrances (or exits, or intercessors) as well? As if we were facing movies encompassing, extending into the surroundings...

Gathering all the signs expressed in the exhibition, the metaphorical space materialized through the whole









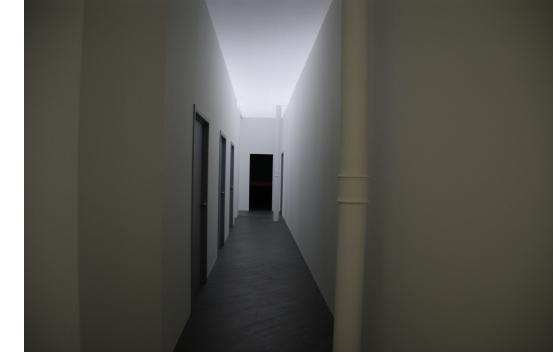
scenography seems to hybridize the indigeneous hut/ farm, the English seaside villa, the abandonned industrial building, and the occidental office.

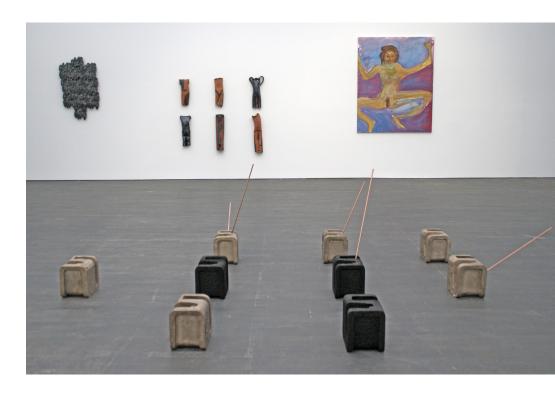
This would be the cinematic, dream-like landscape depicted by the two artists with their selection of works. Thus the exhibition affirms its kaleidoscopic, mnemonic form, and soon we understand that its true concern can be localized here. Effectivey, it meditates on actual globalization and digitalization, where times, spaces, cultures and individuals who were not supposed to meet, are now next to each other (or even within each other). This is also the case for history which acts on the present like never before –history suddenly becomes alive,

animated.

The manifestations of this "animated" history can be found in the exhibition in two figures, erected as divinities, reappearing in different works, sometimes in a film, sometimes in a painting or a sculpture: the woman and the sheep. It is all of the humanity and animality of these two beings that Nashashibi and Skaer underline with emotion in their exhibition-as-movie/movie-as-exhibition. These two beings bind cultures, for we find them everywhere, in the occidental, oriental and exotic worlds.

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However, Nashashibi and Skaer, through their works, do not especially insist on the weight that the divine figures of the sheep and the woman would have to carry on their shoulders. It's rather their inner power, and their sensuality that are highlighted. And for sure, all the elegance of this show rests in its capacity to deal with preoccupations of our times (in this case feminism, ecology, and social structures) through a mesmerizing and unexpected approach. And we call to the ancient and sacred dimensions of the woman and the animal, who were already venerated in ancient civilizations, for their cathartic and redeeming powers.



