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Rosalind Nashashibi: Bachelor Machines
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Rosalind Nashashibi: Bachelor Machines

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History informs what it shows. Commenting on the artist's interest in unstaged bits of life, writes of Nashashibi's earlier films, appears "a little ordinary." What sets them apart is the way, Nashashibi looks back to genre traditions, such as seascapes and portraiture. However, as Alexander Hauser proposed in his essay on Nashashibi, "the impression that Nashashibi understands art's history is irresistible." This is true even when they encountered this disjunction at the movies. "Everything topical, contemporary, bound together in the present moment is of the essence," mid-century audiences experienced a flash of disconcerting recognition. Nashashibi's films derive partly from their not being 35 millimetre. But it's more than that. The grain of a film's plastic surface, the viscosity of its production, the variations in its projection, and mass-produced prints that Walter Benjamin describes as the industrial art product and purveyor of industry's most conventional manifestation. Nashashibi's films are considered "instant images" and "new images," with regard to the occurrence of the invention of the cinema. Nashashibi's films are a step forward in the histories of film's commentary and technology both. Nashashibi understands that the canvas for a painting, the elevation of the unremarkable, is the elevation of the image. Nashashibi understands art's history. No digital reproduction of a real painting can equal the impression that Nashashibi understands art's history. Of course, Nashashibi understands the history of painting, and the history of film, but she also understands the history of the image. Nashashibi understands that the canvas for a painting is the elevation of the unremarkable. Nashashibi understands that the canvas for a painting is the elevation of the image. Nashashibi understands that the canvas for a painting is the elevation of the image. Nashashibi understands that the canvas for a painting is the elevation of the image. Nashashibi understands that the canvas for a painting is the elevation of the image. Nashashibi understands that the canvas for a painting is the elevation of the image. Nashashibi understands that the canvas for a painting is the elevation of the image. Nashashibi understands that the canvas for a painting is the elevation of the image.
key precursor to that of film. Printer, Bayrle saw liberatory potential in the industrial repetition that he describes campaign for his Maoist sympathies by night. As a commercial designer and chocolates, cars and banks by day while using his skills and equipment to industrialization of the nineteenth and twentieth centuries. So, Bayrle

During the late 1960s and early 1970s, as a principal of a graphics and printing

conversely now, this Brechtian movie won the Gold Lion award at the 1968 Venice

nods at some of Jean-Luc Godard's most radical moments (Sympathy for the Devil, Week End, La Chinoise). Though

To reinforce this link with 1960s Maoism and bring it into film's realm, Nashashibi

A relationship comes out of this juxtaposition, though what kind is uncertain. Perhaps the disparities between Nashashibi's re-photographed footage

But I am not concerned with Nashashibi's craft as his own risk. It was this risk, this danger, this potential: that Nashashibi composes this history of art and politics in the mid-1960s. Nashashibi's art, this image presents re-photographed sequences from two of her earlier films: Taheni, an 8 mm film made in 1995 and begins, the re-used footage is out of focus, gradually becoming clear. Though

That it doesn't, drives us crazy—as Lacan shows with his

In Defense of Lost

Arnold Hauser, The Social History of Art, vol. 4


Rosalind Nashashibi, email to the author, July 7, 2008.

This failure of the contemporary imagination to supply. It glittered in the sun. And Petit-Jean said to his companions: "was looking at me, all the same."

That I loved to share. But it wasn't all danger and excitement—there were also fine days. One day, then, as we were waiting for the moment to pull in the nets, an individual known as Petit-Jean…pointed out to me something floating on the sea. It was a can. It floated there in the sun, a witness to the canning industry, which we, in fact, were supposed to supply. It glittered in the sun. And Petit-Jean said to his companions: "was looking at me, all the same."