



Studio Ben Jack Nash

BEN JACK NASH
Selection of works
2014 - 2019

Born in London, 1978

Lives and works in Strasbourg

Studio: Bastion 14, Strasbourg

Represented by Galerie Radial, Strasbourg

EDUCATION

2002 MA University of Nottingham (UK)

2001 DEP Politique Internationale, IEP (Science-Po) Lille, France

2000 BA Manchester Metropolitan University (UK)

SOLO SHOWS & COMMISSIONS

2019 Almost...but not quite, Galerie Radial, Strasbourg

2018 Leftover from the void, Reichshoffen derelict synagogue, France

2016 Counsel of Europe, Strasbourg

2014 Standby, Zwingenberg District Gallery, Alsbach, Germany

2013 Kayserguet, Pavillion Henri-Louis Kayser, Strasbourg

2013 Nour Arts Festival, Royal Borough of Kensington and Chelsea, London

2012 Sculpted Colour, Galerie Planète Theater, Strasbourg, France

2012 'Islamic Veiling in Legal Discourse', Routledge publishers

2011 Jeunes Artistes, Galerie Art 'Course (ex Quédar), Strasbourg, France

GROUP SHOWS

2019 Summer show, Galerie Radial, Strasbourg

2016 Régionale 17, Cargo, Basel

2016 Arte Laguna, Venice Arsenale

2016 International Emerging Artists Award, World Art Dubai

2015 Creekside Open, APT Gallery, London

2015 The Open West, Cheltenham Museum's Wilson Gallery, Cheltenham, UK

2015 Xerxes Sculpture Prize, Serpentine Gallery, London

2015 Art Gene, Barrow-in-Furness, UK

2014 Wells Art Contemporary, Wells museum, UK

2014 [In]visible, Shape Gallery, London

2014 Verve Sculpture Prize, Loud and Western Factory, London

2014 Artists' Showcase, Nesta Foyer Gallery, Nesta building, London

2013 Je Crise, Tu Crise, Nous Luttons, Jamy Médiathèque, France

2013 Aesthetica, York St. Mary's Gallery, York, UK

2013 Borders, The Arts Complex Gallery, Edinburgh, UK

2012 Hybrid Identities, Gallery Scoletta di San Giovanni Battista, Venice

2012 Global Village, Brondén Cultural Centre, Copenhagen, Denmark

2012 Backlash, Soho20 Gallery, New York

2012 Rosso, Hotel Ripa, Rome

2012 Kodina, Arbeit Gallery, London

2012 Global Village, Château de Sully, Borgogne, France

2012 Global Village, Projekt 72 Gallery, Alkmaar, Netherlands

2012 Cultural Identities, Gallery Palazzo Albrizzi, Venice

PRIZES AND RECOGNITIONS

2019 Chosen artist (by Coralie Pissis, MAMCS), les ateliers ouverts, Strasbourg

2018 Chosen artist, les ateliers ouverts, Strasbourg

2018 Bastion 14, awarded municipal studio by the City of Strasbourg

2017 La Dînée, Accélérateur de Particules, Strasbourg, (winner)

2016 Prix Arte Laguna, Venice (finalist)

2016 International Emerging Artists Award, Dubai (nominee)

2015 Bloom Award, Köln, Germany, (nominee)

2015 Xerxes Sculpture Prize, Serpentine Gallery, London, (finalist)

2015 Chosen artist, les ateliers ouverts, Strasbourg

2014 Wells Art Contemporary Prize, UK (finalist)

2014 Verve Sculpture Prize, London, (runner up)

2013 Aesthetica Art Prize, sculpture and installation, (nominee)

2013 '100 Contemporary Artists', Aesthetica magazine

2012 Aesthetica Art Prize, sculpture and installation, (nominee)

2011 Jeunes Artistes, Galerie Quédar, Strasbourg, France (winner)

Selected for exhibitions by: Richard Deacon, sculptor (2014); Richard Wentworth, sculptor (2014); Yinka Shonibare, sculptor (2014); Donald Smith, Chelsea space (2014); Sabrina van der Ley, MNAC Oslo (2016),

COLLECTIONS AND GRANTS

Fondation Salomon; Fondation Passions Alsace; Région Grand Est; Accélérateur des Particules; Région des Parc des Vosges du Nord; Consistoire Israelite du Bas Rhin; Arts Council (UK), Ville de Strasbourg; Elephant Trust (UK), Conseil de l'Europe; Routledge Publications; London Royal Borough of Kensington and Chelsea; Nesta (UK)

Before becoming an artist Ben Jack Nash was a lawyer. He specialised advising those on the margins of society: prisoners, asylum seekers, drug addicts and mental health sufferers. This background helped forge the artistic ideas which are found in his artistic practise.

He is a sculpture and installation concept based artist who pontificates reality as an oscillation between unobtainable and concrete identities as defined by their relationship to space. He applies this to everything from science, art and nature to people, politics and society. He determines the identity of things according to what he terms as a 'space spectrum'. At one end of the spectrum things are less constrained by space, background, abstract or have a more immortal nature. At the other end things can be characterised as being more in the foreground, empirical or limited.

There is an important and influential relationship that takes place between the two dimensions of the spectrum which determines an object's identity independent of human perception or intervention.

Of particular interest are the metaphysical overlaps or identity shifts when things move stealthily along the spectrum changing their nature from one state to another and shifting the role of subject/ object or cause/ effect. Directly inaccessible these moments can only be determined retrospectively by their by-products or consequences. He posits that *'the true reality of things may only possible once they return to the abstract, inaccessible state from whence they were formed.'*

Frédéric Croizer
2019

«Leftover from the void»
2016 - 2018

A site specific installation in an
abandoned synagogue in
Reichshoffen, Alsace.

The journey embarked on by Ben Jack Nash for over nearly two years regarding Reichshoffen synagogue revisits some of the work of Yves Klein around the void and in particular the 'non-void' of a place relating to the immaterial, sensitivity and aura which are all at times visible, at times invisible but nonetheless perceptible despite everything.

'What is not visible is not invisible' is the title of a work by Julien Discrit, a neon light which contains the elaborate codes by Joseph Kosuth or Lawrence Weiner and denies the neutrality sought out by conceptual artists. Each in their own way suggest that what is not visible is not necessarily absent, that it is only empty for those who cannot see beyond the surface.

Ben Jack Nash's two installations are separated by shadow and light down the building's two sides to the right and left of the main aisle. They reveal themselves over two moments and across two movements. This binary system he imposes questions our vision, through propelling the visitor from the invisible to the hyper-visible by revealing the true artificial nature of that which appeared so real.

His sculptural gesture sits somewhere between James Turrell, Claudio Parmigianni and Giuseppe Penone. It is between *Mendota Stoppages* (1969-1974), *les Delocazione* (from 1970) and *Respirer l'ombre* (2000). The artist is part of this family of 'inventors of place' as designated by Georges Didi-Huberman in his trilogy. He is part of this family of sculptors who through light, shadow and/or traces are constructors of places 'construisent des lieux où voir à lieu'.

The artificial shadows and light reveal themselves as illusory games that make us more bodily aware - of our present selves and yet also absent. They ask us to replace our bodies in space and time. To find their place and perhaps to etch them in history. They bring out above all memory. In contrast to history, memory exists only in the present moment, in the here and now - which makes it so fragile.

Claire Kueny, art critic and historian
2018



Leftover from the void
Wood, perspex, LEDs (not projected)
15m x 9m







Found objects, wood, perspex, paint
250 cm x 250cm x 12cm

Leftover from the void

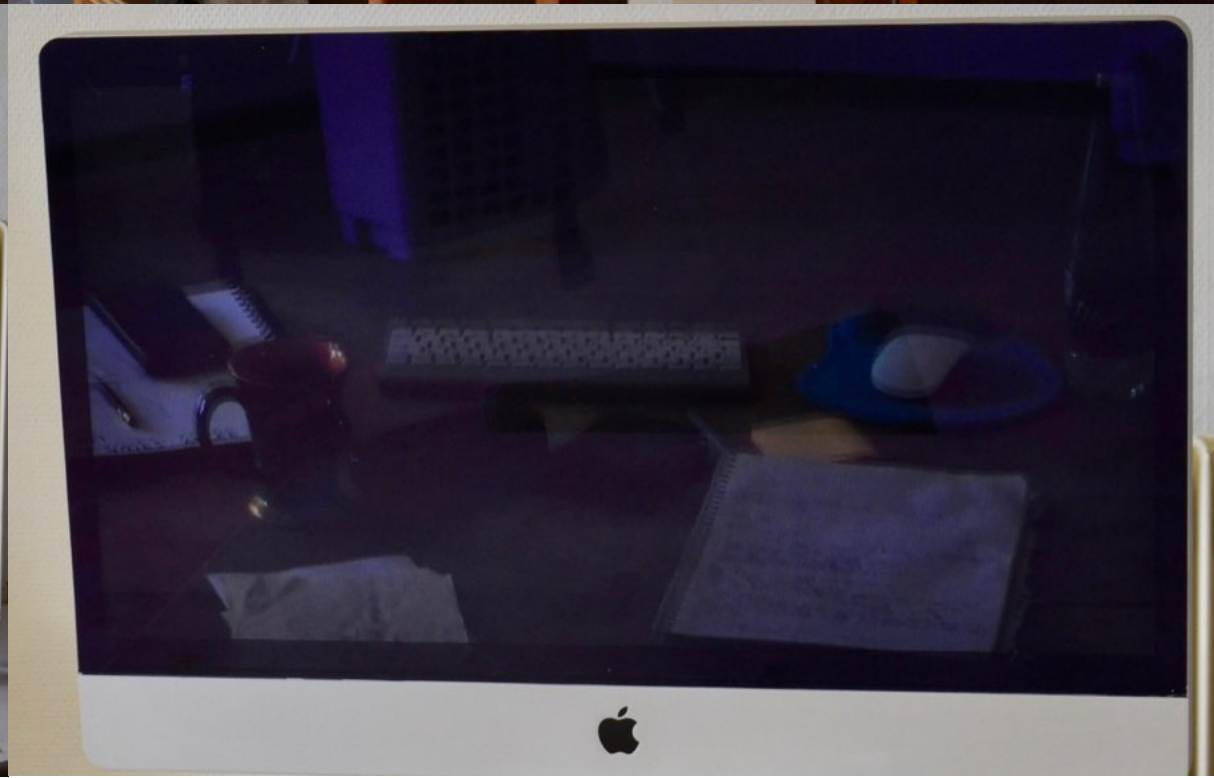
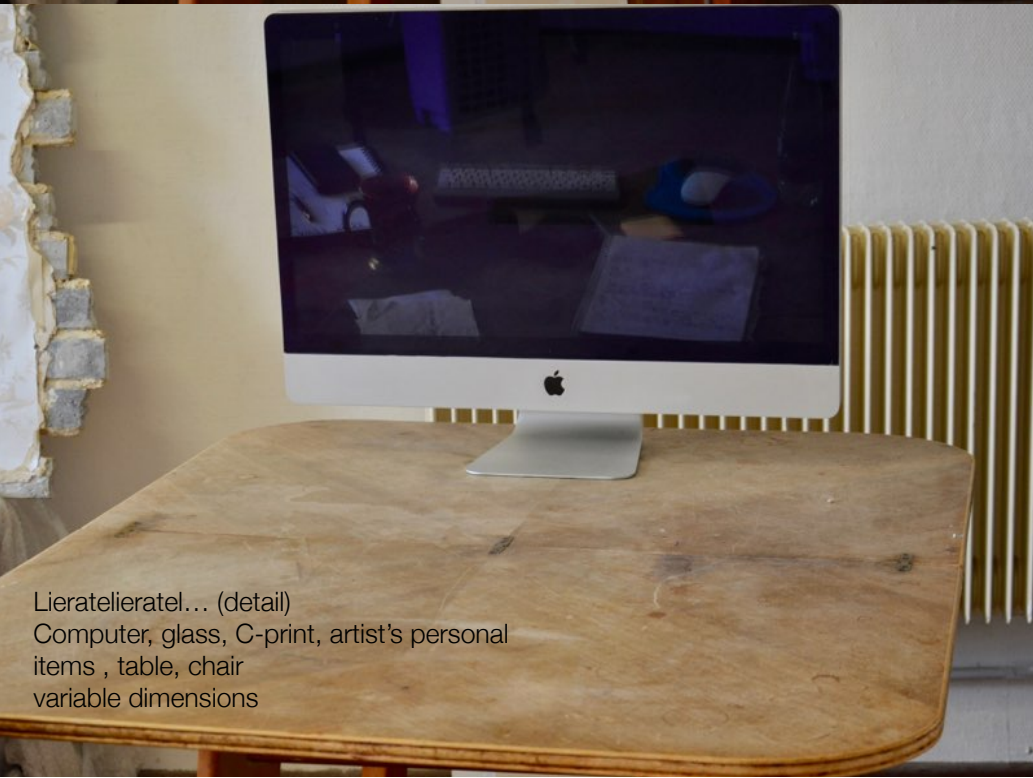


...Lieratelieratel...

2019

A site specific installation in the artist's studio





Lieratelieratel... (detail)
Computer, glass, C-print, artist's personal
items , table, chair
variable dimensions



Lieratelieratel (curtain open)
Wood, perspex, LEDs, exhibition paraphernalia
Dimensions variable



Lieratelieratel (curtain closed)



...Lieratelieratel...(detail)



A small scale site-specific installation and intervention in the artist's studio during an open studios event which questions the nature of 'Open Studios' where the identity of the space and its relationship with the artists transforms from private sanctuary to public exhibition space.



You haven't eaten all your) Leftovers I
Bois, LEDs, perspex (pas projeté)
110cm x 80cm x 5cm

Image by Régis Guillaume



Residual
Bois, plexiglas, papier peint, LEDs (pas projeté)
95cm x 55cm x 12cm

Removed from the Leftovers
Wood, plexiglas, LEDs (not projected)
205cm x 120cm x 6cm



Image by Régis Guillaume



Image by Régis Guillaume

Keeping a bit of the outside in
Wallpaper, insulation, LEDs, wood (not projected)
85cm x 85cm x 9cm



Is it me or is it a bit chilly in here?
Installed at Cargo, Bâle
Wood, fans
60cm x 15cm x 22cm

Adaptable installation which intermittently
blows out bursts of cold air.





The wrong impression
Fibreglass, plaster, paint
185cm x 80cm

Installation adaptable to exhibition space





Image by Régis Guillaume

[]~ No. 8 (iv)
Door, fibreglass, gloss
210 x 85cm x 90cm

Image by Régis Guillaume

Work in Progress

normal mode



standby mode



Standby...(!)

Standby...(!) is a proposed video and installation based work in collaboration with acclaimed film makers Nick and Marc Francis (speak-it productions). At various intervals as the video is playing, the screen switches off briefly into standby mode before coming back on again. However, whilst the screen appears off the reflection of the moving images still appears to be visible on the floor in front as though the screen were still on.

The work can be made either on a smaller scale (smartphone, tablet etc) or as a large scale single channel video installation made according to the room's dimensions.

