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Above: Shimon Attie, *Fatima (Time Laps Dance)*, 2021. UV-cured acrylic on panel; edition of 4 + 1AP; 16 x 28 ½ inches.

Shimon Attie: *Here, not Here* September 18 – October 30, 2021

Opening reception: Saturday, September 18 from 11am – 1pm; social distancing and health protocols are in effect

Presented in conjunction with: *Night Watch* by Shimon Attie, a special floating media installation on the San Francisco Bay co-presented by BOXBLUR and Immersive Arts Alliance, September 17 – 19, 2021: <https://cclarkgallery.com/exhibitions/boxblur-attie-night-watch-2021>

San Francisco, CA: Catharine Clark Gallery opens its Fall 2021 season with *Here, not Here*, an expansive solo exhibition of photography and video by acclaimed New York artist Shimon Attie. Encompassing projects from 1993 to the present, Attie's presentation raises critical questions about place/displacement, collective memory, and histories of trauma and resilience. *Here, not Here* is the first comprehensive survey exhibition of Shimon Attie's work on the West Coast.

Concurrent with Attie's gallery exhibition, BOXBLUR and Immersive Arts Alliance present the West Coast debut of Shimon Attie's *Night Watch*, a floating media art installation that will travel the San Francisco Bay, which will take place September 17 – 19, 2021, along the shorelines of San Francisco and Oakland, California. The floating art installation combines contemporary LED-technology with an historic mode of water transport – a barge – to create a sophisticated and layered artistic and sculptural work of art. For more information, visit <https://cclarkgallery.com/exhibitions/boxblur-attie-night-watch-2021>.

Attie's exhibition opens on Saturday, September 18 with a reception from 11am – 1pm. Below are descriptions of major projects that will be presented in the exhibition *Here, not Here* at Catharine Clark Gallery.

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Above: Shimon Attie, *Anderson (Time Laps Dance)*, 2021. UV-cured acrylic on panel; edition of 4 + 1AP; 16 x 28 ½ inches.

Time Laps Dance (2020 – 2021)

In 2019, Attie was invited by an arts foundation in the Brazilian State of Bahia to create a new project. In collaborating with *capoeiristas* and dancers from the State of Bahia's two national dance companies, Attie instructed the dancers to practice pirouette and other dance moves inspired by the darkly parodic vignette "Hitler on Ice" from American film director Mel Brooks's 1981 satire "History of the World Part 1."

Importantly, Attie instructed participants to move from within their own movement forms, including Afro-Ballet, Afro-Brazilian, Bahian contemporary dance, and *Capoeira* martial arts. **In referencing a work that is a satiric representation of Fascism, Attie evokes a complex affective register that resists easy interpretation while reflecting a dark trans-national nativist moment. *Time Laps Dance* makes its debut presentation in the exhibition *Here, not Here* and comprises a three-channel video installation, photographs on panel, and a photo-print textile.**

Attie notes that "the filming took place at Salvador's Teatro-Castro-Alves, the only Bahian stage large enough to reproduce the scale in the Mel Brooks's clip. I also reproduced the exact aesthetics in the original film, including lighting, camera-angle, framing and composition. By creating an unlikely, if subtle, collision between Brazilian dance and Hollywood satiric historical representations of Fascism, my intention in part was to give visual form to the shared American and Brazilian reality of nationalistic divisions that defines our political present."

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Above: Shimon Attie, *Night Watch (Mikaela with Liberty)*, 20' Wide LED Screen on Barge, Hudson River, 2019. Lambda photograph; edition of 3 + 1AP: 48 x 72 inches.

Night Watch (2018 – 2021)

First presented in New York in 2018 and again in the San Francisco Bay Area in 2021, *Night Watch* features video portraits on a 20ft-wide, hi-resolution LED screen aboard a large, slow-moving barge to allow for on-shore public viewing. Displayed on the screen are silent, close-up video portraits of twelve refugees who were granted political asylum in the United States. The floating installation combines contemporary LED technology with an anachronistic mode of transport – a barge – to create a complex and layered sculptural and artistic tableau.

Night Watch activates and animates New York City's and San Francisco's waterways as both a literal and metaphoric landscape for escape, rescue, safe-passage, and the offering of safe-harbor for those most vulnerable. The artwork engages one of the most urgent issues of our time – that of welcoming or closing our doors to asylum seekers. The floating installation of *Night Watch* on the San Francisco Bay takes place September 17 – 19, 2021, along the shorelines of San Francisco and Oakland, California. Additional details are available here: <https://cclarkgallery.com/exhibitions/boxblur-attie-night-watch-2021>.

Attie's gallery presentation *Here, not Here* features photographs related to the 2018 presentation of *Night Watch* on the Hudson and East Rivers, a new video work titled *The View From Below* (2021), as well as a site-specific installation of photo-print wallpaper that creates an immersive environment to experience and contemplate this work.

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Above: Shimon Attie, *The Crossing*, 2017. Single-channel video with sound; edition of 3 + 1AP; 7:59 minutes.

The Crossing (2017)

The Crossing (2017) is a single-channel video that features Syrian refugees who recently arrived in Europe, many on rafts over the Mediterranean, some just weeks prior to filming.

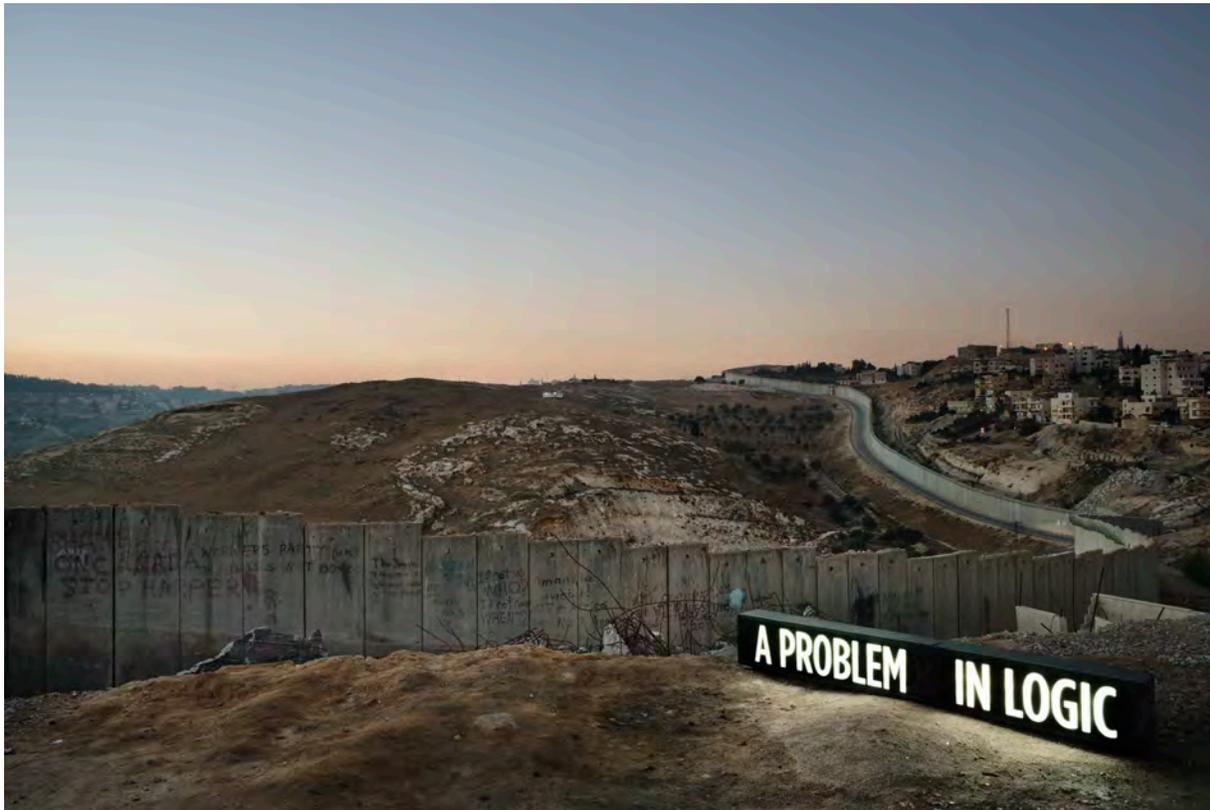
The film unfolds as a series of slow-moving tableaux in which a group of elegantly dressed young men and women are inside a casino engrossed in a game of roulette. The metaphorical tale that unfolds in *The Crossing* is based on the participants' individual experiences of exile and flight. None of the refugees had any performance or acting experience.

While they appear physically present during the rounds of roulette, they are mentally absent—their deadpan expressions, slow movements, and silence evoke the brutality of their fate. No words are spoken throughout the film, and the soundtrack varies, sometimes conveying stormy seas or the pounding of an anxious heartbeat, at others, the ricochet of the roulette ball or gripping fingernails onto the table mat.

Each participant holds a static pose, with the only movements coming from the camera, the spinning roulette wheel, and the participants themselves as, one by one, they slowly and robotically “place their bets.” With each passing tableau, one person disappears from the game without a trace or explanation. By the film’s end, only one participant remains, perhaps a living monument to the thousands who have been left behind, dead or alive.

The Crossing uses the language of contemporary art to reflect on the extraordinary risks migrants are forced to take in times of crisis, literally gambling for their lives.

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Above: Shimon Attie, *A PROBLEM IN LOGIC* in the series "Facts on the Ground," 2014. C-print; edition of 3 + 1AP; 48 x 72 inches.

Facts on the Ground (2014)

In 2013-4, Attie created approximately 30 site-specific media installations across Israel and Palestine for *Facts on the Ground*, fashioning and installing custom-made light boxes featuring illuminated texts at each site that were specifically staged in-order-to-be-photographed. Short phrases were inserted into the city and landscape, resulting in photographs that are meant to be at once dramatic and enigmatic. Filled with ambiguity, the phrases were intended to resist interpretation, while pointing to some of the psychological, cultural, and political anxieties at stake in present day Israel and Palestine. By extension, the uncanny effect of the photographs mirror the conflict in the region.

A typical installation and phrase in Attie's project was comprised of one to three light boxes. Each installation was set up in mid to late afternoon and lasted until darkness. Attie photographed the pieces interacting with their sites during these hours. While his emphasis was on photographing the works, the artwork also had an on-site installation component as members of the public interacted with and responded to the installations. The phrases and visual composition of the boxes were both carefully considered in light of the cultural, historical, socio-political and physical dimension of each site.

Attie notes that "my intention was to give visual form to some of the ideological and psychological imperatives that underlie Israel's past and present. My aim was to create works of art that raise as many questions as they answer."

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Above: Shimon Attie, *At the Coliseum (Looking Towards the Arch of Titus)*, 2003. Lambda photograph; 50 x 59 inches.

The History of Another (2003)

In the series *The History of Another*, Attie projected images of individuals directly into Roman archaeology and excavation sites, as well as onto ancient Roman architecture more generally. Using ancient Rome as a backdrop and foil for the grand history of the West, the individuals in the projections are “cast” into this history. Trapped between the past, present, and future, the individuals are of unknown identity to the viewer and appear to be searching - without apparent success - for a sense of home or belonging to this history.

Like the viewer, the historic figures are both outside this history looking in, and inside looking out. Attie notes that “with *The History of Another*, I hope to raise broader questions about ‘otherness’ within the history of the West. The project can also be seen within the present- day context and discussion related to the United States as the new world Empire.”

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Above: Shimon Attie, *Untitled Memory (Projection of Axel H.)*, 1998. Ektacolor photograph; 32 x 38 ¾ inches.

Untitled Memory (1998)

In the series *Untitled Memory*, Attie revisited his former (and then-deserted) apartment in San Francisco, projecting black-and-white snapshots of his friends and family in spaces that they previously occupied. The desaturated figures have a specter-like appearance and are often depicted in repose or rest, as if in a perpetual state of waiting. The juxtaposition between the projected images and the empty rooms reminds viewers of the fragility of memory, and how sites are activated/changed by presence and absence.

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Above: Shimon Attie, *Joachimstrasse 11a: Slide Projection of Former Jewish Café with Patrons, 1933, Berlin*, 1993. Lambda photograph; edition of 25 + 7AP; 20 x 24 inches.

The Writing on the Wall (1992-93)

In the series *The Writing on the Wall*, Attie projected found pre-war images of Jewish street-life in Berlin onto the same or nearby addresses in 1992/1993. Through this intervention, fragments of the past were introduced into the visual field of the present; long destroyed Jewish community life were visually simulated, momentarily recreated.

The Writing on the Wall project was realized in Berlin's former Jewish quarter, the *Scheunenviertel*, located in the Eastern part of the city, close to the Alexanderplatz. At the heart of Berlin, the *Scheunenviertel* was a center for eastern European Jewish immigrants from the turn of the century. The few historical photographs which remained after the Holocaust reflect the world of the Jewish working class rather than that of the more affluent and assimilated German Jews who lived mostly in the western part of the city.

Attie notes that "after the fall of the Berlin Wall, the *Scheunenviertel* became the new chic quarter and frontier for many West Berliners and foreigners. As a result, the neighborhood has seen a huge influx of new residents and capital from the West. Within the course of only a few years, block after block of houses and buildings in the *Scheunenviertel* have become completely transformed. Most have been entirely renovated, from the inside out. Others have been transformed into fashionable and trendy bars and restaurants, a process of gentrification that further erases the remnants of the quarter's pre-war history."

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SHIMON ATTIE is a visual artist whose practice includes photography, video, immersive mixed-media installations, site-specific works in public places, and new media pieces. In many of his projects, Attie employs a variety of media to animate sites with images that reference lost histories or speculative futures. This has included introducing the histories and narratives of marginalized and/or forgotten communities into the physical landscape of the present. In other, often video works, Attie engages local communities in finding new ways of representing their history, memory, and potential futures. Ultimately, Attie's work explores how contemporary media may be used to re-imagine new relationships between space, time, place, and identity.

Shimon Attie's work has been exhibited and collected by numerous museums around the world, including by New York's Museum of Modern Art, the Centre Pompidou in Paris, The National Gallery in Washington DC, the ICA in Boston, and the Perez Art Museum Miami, among many others. In addition, he has received numerous visual artist fellowships and awards, including the Guggenheim Fellowship, the Rome Prize, artist grants from the Pollock-Krasner Foundation, and a Visual Artist Fellowship from Harvard University's Radcliffe Institute and from the National Endowment for the Arts, among many others.

Five monographs have been published on Attie's work, which has also been the subject of a number of films that have aired on PBS, BBC, and ARD. Since receiving his MFA Degree in 1991, he has realized approximately 30 major projects in ten countries around the world. In 2013/19, Attie was awarded the Lee Krasner Achievement Award and in 2018, was inducted as a National Academician into the National Academy of Design. In 2020, Shimon Attie was appointed as the inaugural Charles C. Bergman Endowed Visiting Professor of Studio Art at Stony Brook University and in 2021 as the Horger Artist-in-Residence at Lehigh University. *Here, not Here* is Attie's debut solo exhibition with Catharine Clark Gallery and the first comprehensive survey exhibition of his work on the West Coast.