



Ben Jack Nash

Portfolio
2014 - 2024

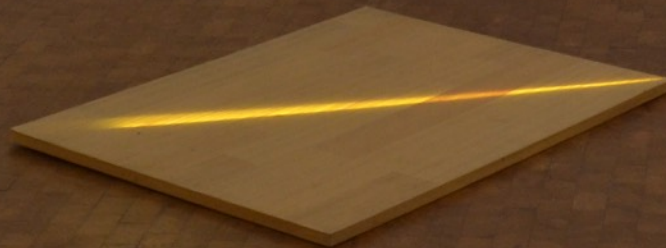


Residual (2016)
Wood, LEDs, perspex, wallpaper
95cm x 55cm x 12cm



Keeping a bit of the outside in (2017)

Wood, plexiglas, LEDs (not projected)
205cm x 120cm x 6cm

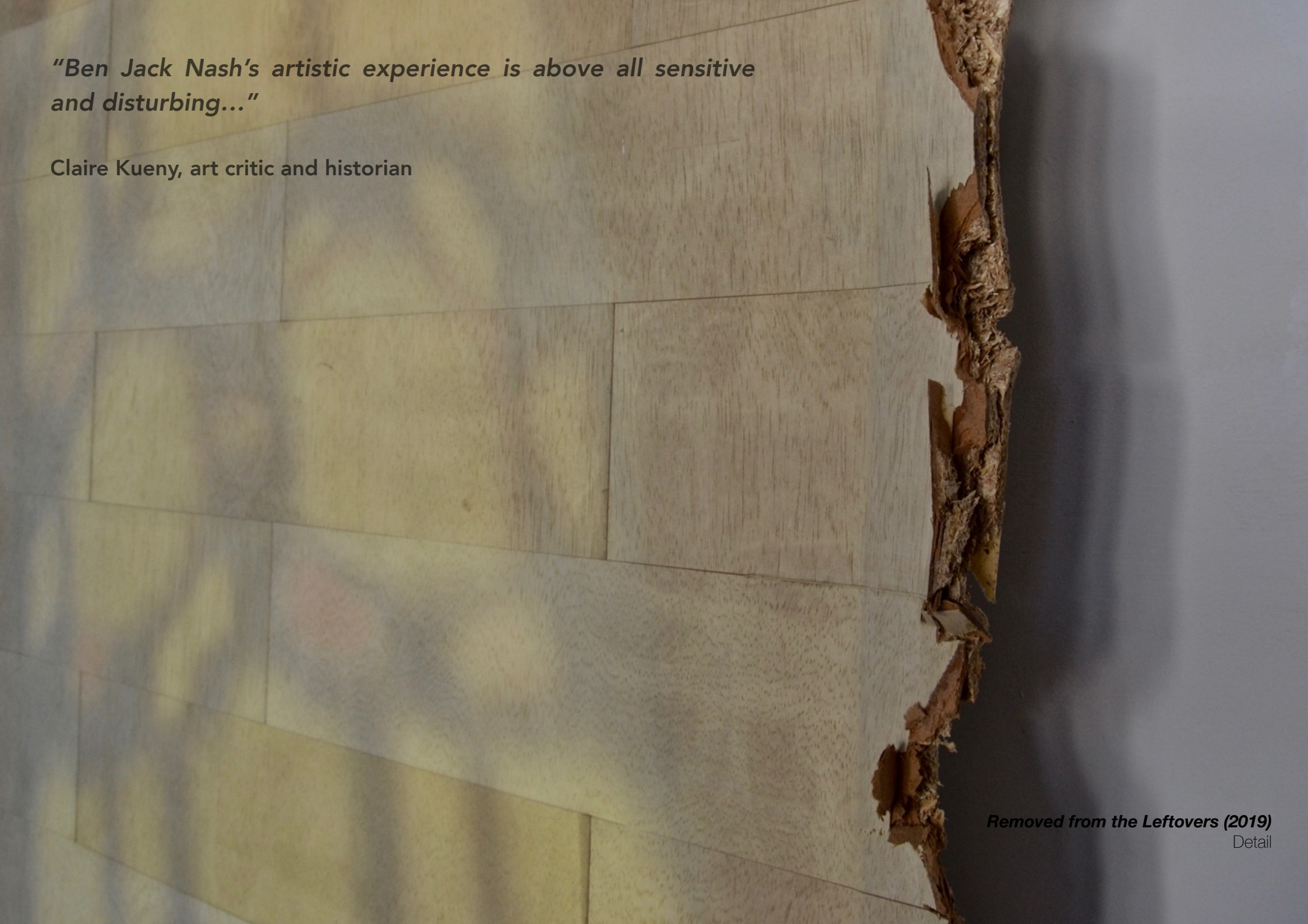


(You haven't eaten all your) Leftovers I (2016)

Wood, LED, glass
110 cm x 90 cm x 3cm

"Ben Jack Nash's artistic experience is above all sensitive and disturbing..."

Claire Kueny, art critic and historian



Removed from the Leftovers (2019)
Detail

Removed from the Leftovers (2019)

Wood, plexiglas, LEDs (not projected)
205cm x 120cm x 6cm



Lieratelieratel (2021)

Wood, perspex, LEDs, artist's notes
210cm x 120cm x 70cm



*"His work is a vehicle for lifting the cover of past memories
like the rattling lid of an over-boiling pot."*

Aesthetica Magazine



(You haven't eaten all your) Leftovers I (2016)

Bois, LEDs, perspex (pas projeté)

110cm x 80cm x 5cm



Abstrakte merde (2023)

Chalk paint, LED, wood, perspex
Dimensions variable

Supported by Correspondanz



Leftover from the void (2018)
Wood, perspex, performance, LEDs
150m²



Leftover from the void (2018)

Wood, perspex, performance, LEDs
150m²

Installation view

Reconstructed window reflections - not projected but integrated using light panels beneath a second floor.

Video link (3 mins):

<https://www.benjacknash.com/leftover-from-the-void-details>

Large scale public commission

Partners: Région Grand Est, Bas-Rhin, Accélérateur des particules, Consistoire du Bas-Rhin, Parc des Vosges du Nord

Derelict synagogue
Reichshoffen, Alsace

Photo: Régis Guillaume



Detail



Leftover from the void (2018)

Performance, found objects, wood, perspex, emulsion
120cm x 150 cm

Photo: Régis Guillaume



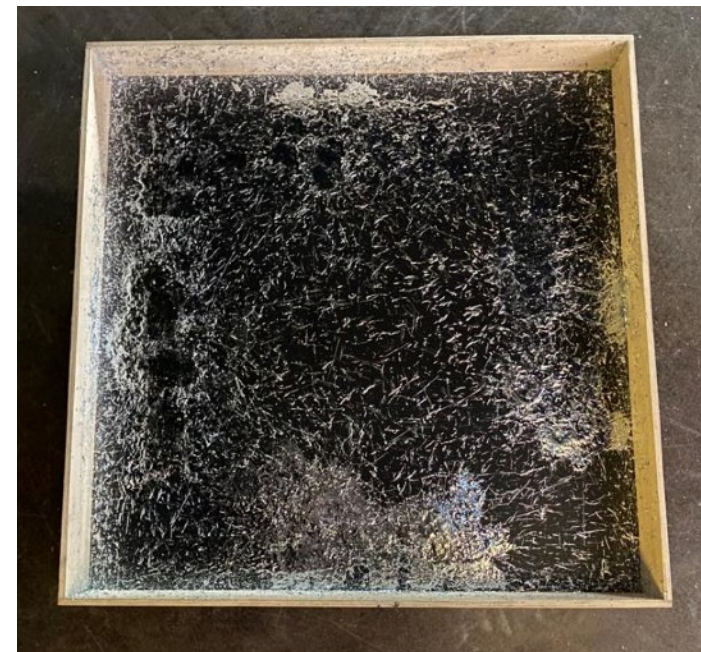
Chaud Time (2023)

Installation view

Realtime statistics, video, thermal camera, gallium paint, graphene heaters, wooden tray

Dimensions variable

Detail
Gallium paint, wooden tray
100 cm x 100 cm



European Creativity Biennial
Shadok, Strasbourg

Supported by Creacpro/ Tango & Scan Prize

Photo credit: Johanna Nelles



Chaud Time (2023)
Detail

Photo Credit: Johanna Nelles

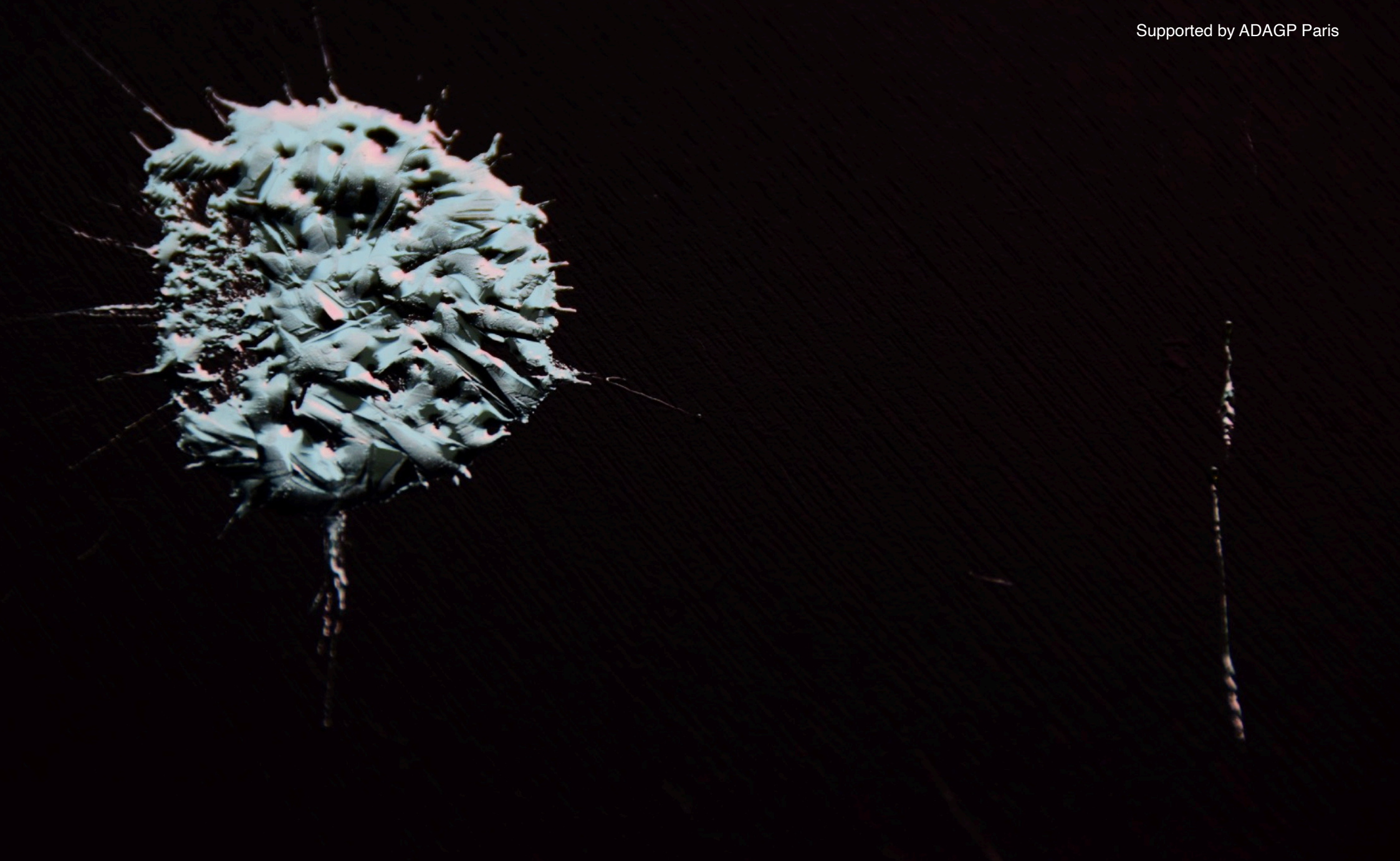
Chaud Time II (2024)

Detail

C- type print on perspex

150 cm x 100 cm

Supported by ADAGP Paris





Chaud Time II (2024)

Installation view
C-type prints on perspex
150 cm x 100 cm

Council of Europe Headquarters
Supported by ADAGP Paris
Photo credit: Johanna Nelles



The wrong impression (2015)

Fibreglass, plaster, paint
185cm x 80cm



[J~ No. 8 (iv) (2014)

Door, fibreglass, gloss
210 x 85cm x 90cm

The Venice Arsenale



[]~ No. 4 (2014)

Fibreglass, fabric
210 x 85cm x 90cm

Photo credit: Johanna Nelles



Screen Spectrum (2024)

Performance, Felt, paper, water

Controlled by the colours of people's clothing as they walked by the gallery window.

Supported by Correspondanz

Luis Leu gallery, Karlsruhe



Artists in the President's cabinet? (2021)

Performance, round table, sculpture, MAMCS director, virologist, diplomat, politician, artist, sound equipment, soft furnishings, paddling pool

Supported by Région Grand Est
Photo Credit: Alex Flores



Artists in the President's cabinet II (2021)

Video*
24 mins

Supported by Région Grand Est

Video link:
<https://www.benjacknash.com/prez-cabinet-perf-vid>



Is populism made from plastic? (2021)

Video, performance, polystyrene, acetone

Video Link

<https://www.benjacknash.com/copy-of-artists-in-the-presidential-o>

University of Helsinki
Supported by Région Grand Est
Photo credit: Simon Hanot



Invitrineous (2021)

Birds, traffic lights, performance, polystyrene, acetone
Controlled by number of birds passing over the gallery

Video Link:

<https://www.benjacknash.com/works?>

Statement

Society is on the cusp of historic change and uncertainty. Its identity and state are reforming in irreversible ways brought about by profoundly influential phenomenon such as climate change, AI and democratic challenges to democracy. New forms, unfamiliar from their previous, are in the making. This is happening now. There is no return ticket.

Ben Jack Nash's artistic practise deals with the cusp head on. Moments and places of profound transition whether in physical material or social matter. He believes we can use the artist's understanding of material to predict political change. What are these places made up of? How do they behave? What is their nature? Cusps are fragile, directly inaccessible and mysterious but they also team with extraordinary energetic relationships. He takes us on a journey across dimensions, mediums and states and bridges the unseen world with the visceral and tangible.

Ben spent several years working with people whose lives were balanced on the cusp and fringes of society like asylum seekers, mental health patients and prisoners. His own immigrant family background is also characterised by one which oscillates on the margins of acceptance and rejection. He expresses his own identity as one that regularly teeters and oscillates across different identity thresholds whether in terms of sexuality, gender, class, faith, citizenship, political views or career.

Biography

Ben Jack Nash is a Franco-British artist whose practise spans sculpture, installation, performance and video. He produces both independent smaller scale works and larger scale site specific installations which have a close relationship with the exhibition building. He lives and works in London and Strasbourg. A graduate from Manchester Metropolitan University, University of Nottingham and IEP Lille. His work has been recognised by national and international art prizes including Aesthetica Magazine, Arte Laguna and Künstlermesse Karlsruhe. He has taken part in art fairs, biennials and exhibitions such as at the Venice Arsenale (2016), Soho20 New York (2012), The Wilson Contemporary (2015) and Städtische Galerie Karlsruhe (2023). His work has been selected for exhibition by notable figures for example Richard Deacon, Richard Wentworth and Yinka Shonibare. He is the recipient of awards from Région Grand Est, ADAGP, Strasbourg city and UK's arts council.

In addition, his art based research has been published in leading journals and books including by Routledge (2012), De Gruyter (2023), Max Planck University, MPIWG (2022) and Uniwersytet Jagielloński (2024).

Often working in interdisciplinary collaborations this has included teaming up with scientists, academics, lawyers and inventors.

Visibles/ Invisibles

Claire Kueny, art historian and critic

Ben Jack Nash presents Leftovers from the Void, an artistic project at the Reichshoffen synagogue (in northern Alsace). Installation in two parts, in this former place of worship, it goes unnoticed for a certain time during the exhibition. Is the work of art a remainder? In any case it reveals what still persists and what still remains of the building and, without doubt, its aura - if not its soul. But what is the void revealed by the remains of this work?

Shaped by history, inhabited by memory and forgetting, constructed by time, certain places are devoid of emptiness. This can be said for the Reichshoffen Synagogue, even though it remained unused for over fifty years. However, no place is ever completely empty, even those that appear as the pristine white cube [gallery space]. Yves Klein illustrated it in 1957 at Colette Allendy then in 1958 at Iris Clert during his exhibition The Specialization of Sensitivity in the Raw Material State in Stabilized Pictorial Sensitivity. Klein covers the white walls of the gallery. The monochrome becomes, under the guise of criticism, "an exhibition of the void" suggesting above all a spiritual journey, a dive into the "invisible pictorial sensitivity". It is in no way a materialization of the void. However, to be able to see or perceive this "invisible sensitivity" (pictorial or not), the white space must be reconstituted. Yves Klein used welcome and reception systems to achieve this, from the choice of the invitation card to the color of the cocktails served at the opening - all in blue. It is only by relentlessly conditioning visitors and directing them towards the color blue that they will be able to detect the presence, the soul or, as Yves Klein preferred to say, the aura of space and light. artwork :

"This invisible pictorial state in the gallery space must be in all respects so far the best definition of painting in general, that is to say its aura. Invisible and immaterial, if the creative process is successful, this immaterialization of the painting must intervene on the sensitive bodies or vehicles of the visitors with much greater effectiveness compared to typical and ordinary visual representational canvas paintings, whether figurative , non-figurative or even monochrome'

This study of the immaterial was for Yves Klein an important journey in determining the essence of a work of art and one that has the capacity to deeply move the viewer. He believed that this essence comes in the form of invisible forces emanating from matter and has significant emotional power. Denys Riout writes that Yves Klein sought "to identify and name the active force which distinguishes a work of art from others when he owns it".

The journey undertaken by Ben Jack Nash for almost two years around the Reichshoffen synagogue revisits part of the work of Yves Klein around the void and in particular the "non-empty" of a place relating to the immaterial, a sensitivity and an aura that is sometimes visible, sometimes invisible but nevertheless perceptible despite everything.

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

However, unlike Klein's research, Ben Jack Nash's work at the Reichshoffen Synagogue is less about revealing invisible, operative forces in the artwork, but rather in the building itself. It was built in 1851 and for the dozen Jewish residents still residing in the village after the Second World War served as a place of worship until the death of the last official in 1967. The synagogue is currently undergoing rehabilitation, thanks to artistic interventions sponsored by the CIBR (Israelite Consistory of Bas-Rhin). These artistic projects are an opportunity to reopen it to the public and above all to discover it in an alternative way to the usual purely historical and heritage discourse.

Ben Jack Nash's project produces two installations that focus on two parts of the building: its objects and its light. Although it is empty, several objects have been preserved (benches, a bain-marie, a candelabra, prayer tablets, a mekhitsa and a stone hand sculpture of "donation". They testify to certain functions of origin of the building, but which are not evident from the exterior architecture. The light passing through the stained glass windows is projected onto the ground in yellow, ocher and white and reveals the orientation of the building with the choir facing east East.

The two Ben Jack Nash installations are separated by light and shadow on two sides of the building to the right and left of the main aisle. They are revealed in two stages and two movements. This binary system imposed by Ben Jack Nash questions our vision, propelling the visitor from the invisible to the hyper-visible by revealing the true artificial nature of what seemed so real.

Before describing the work of Ben Jack Nash and keeping in mind the connection with that of Yves Klein as above, it is important to understand it in the context of the journey from the invisible to the hyper- visible. Imagine that there are a dozen of you in front of the synagogue. It's your first time entering it, you've only ever seen it from the synthetic exterior which hides its true function - as is the case with many rural synagogues. The surface area of the synagogues is approximately 150 m2. (17.3 m long by 10.75 m wide). On the first floor, two painted balconies tell us about the separation between men and women during service. On either side of the central aisle, several rows of wooden benches face the bimah, placed on a raised platform. The light comes from the right reflecting on the ground. The shadows of the prayer tablets hanging at the front of the room resonate with the painted traces of the ancient columns surrounding the altar. A deep silence reigns there, which undeniably recalls the spiritual character of the place, but also the tragic history of the Jews of Alsace and Europe a little over half a century ago.

Some places speak for themselves.

After staying in the space for a short time, there is silence and nothing moves, not even the reflections of light on the floor. The staff members begin to move slowly but with precise determination. They move the first object, then the second then the third from their base. Despite their movement, the shadows of these objects remain in place, frozen.

Subterfuge.

It is then the stained glass windows facing the left which are boarded up one by one without their reflections on the ground disappearing. Shouldn't I have realized this sooner? Shouldn't I have noticed in front of the windows that my shadow was not projected on them? Plus, come to think of it, shouldn't the light at this time of day be coming from the other side? From the other side! What (mis)understanding do I have of the most ordinary natural phenomena? My orientation in space? The existence of my body on Earth, in this place? The melancholic calm of the place has just been replaced by a storm, a storm of questions but above all of doubts. What appeared to me as truth was in fact an artificial illusion. Plato warned us against this. I saw this place without realizing it, without realizing my place without questioning the memory that inhabits it.

Ben Jack Nash's sculptural gesture falls somewhere between James Turrell, Claudio Parmigianni and Giuseppe Penone. It is located between Mendota Stoppages (1969-1974), the Delocazione (from 1970) and Respirer l'ombre (2000). The artist is part of this family of "inventors of the place" as Georges Didi-Huberman designated him in his trilogy. He is part of this family of sculptors who, through light, shadow and/or traces, are constructors of places 'construct places where seeing takes place'.

Artificial shadows and light reveal themselves as illusory games that make us more aware of our body - of our present and yet also absent self. They ask us to place our bodies in space and time. To find their place and perhaps engrave them in history. Above all, they bring out memory. Unlike history, memory only exists in the present moment, here and now - which makes it so fragile.

Visible? Invisible?

Ben Jack Nash's artistic experience is above all sensitive and disturbing.

Lives and works Strasbourg & London
Represented in Strasbourg by Galerie Radial

Education

- 2002 MA University of Nottingham, UK
- 2001 MA Political Science, IEP Lille. FR
- 2000 BA Manchester Metropolitan University, UK

Solo

- 2024 Chaud Time II, Conseil d'Europe, Strasbourg - FR
- 2023 Chaud Time, Shadok, Strasbourg - FR
- 2023 Correspondanz, Alterschlachtof, Karlsruhe w. Benno Bloom - GER
- 2021 Invitrineous, Galerie Radial, Strasbourg - FR
- 2021 Artists in the President's cabinet?, Ateliers Ouverts, Bastion XIV, Strasbourg - FR
- 2019 Almost but not quite, Galerie Radial, Strasbourg, FR
- 2018 Leftover from the Void, Reichshoffen synagogue, FR
- 2016 Selected works, Conseil d'Europe, Strasbourg, FR
- 2014 Standby, Zwingenberg public art gallery, Alsbach, GER
- 2013 Kayserguet (Kartier Nord), Pavillion Henri-Louis Kayser, Strasbourg, FR
- 2013 Nour Festival of Arts and Culture, Chelsea Old Town Hall, installation for launch of festival; Royal Borough of Kensington and Chelsea, London - UK
- 2012 Sculpted Colour, Galerie Planet Theatre, Strasbourg, FR
- 2012 Jeunes Artistes, Galerie Quédar (now Galerie Art'Course), Strasbourg, FR
- 2012 Book jacket, 'Islamic Veiling in Legal Discourse', Routledge publishers, UK
- 2012 The Council of Europe, wall installation, Strasbourg, FR

Group

- 2024 Correspondanz, Gallery Luis Leu, Karlsruhe - GER
- 2023 Blue, Galerie Radial Art Contemporain, Strasbourg - FR
- 2023 Européen Biennale sur la Créativité, Shadok, Strasbourg - FR
- 2022 Karlsruhe Kunstlermesse fair, w/ City of Karlsruhe, Karlsruhe, GER
- 2021 St-Art art fair, Strasbourg, FR
- 2021 1 jour 1 oeuvre (online), Ville de Strasbourg, FR
- 2020 Culturgest, Anthropocene Lisboa: Parallax with HKW Berlin, POR
- 2020 Aesthetics of Decay, LCIR, St. Anne's college, Univ. of Oxford, UK
- 2019 ...lieratelieratel..., Bastion XIV, Strasbourg, FR
- 2019 Summer exhibition, Galerie Radial, Strasbourg, FR
- 2019 A la base de Ping Pong, Bastion XIV, Strasbourg, FR
- 2016 Regionale 17, Cargo, Basel, SZ
- 2018 Hyperconscience, Shadok, Strasbourg, FR
- 2016 Regionale 17, Cargo, Basel, SZ
- 2016 Arte Laguna, Arsenale, Venice, IT
- 2015 Creekside Open by Richard Deacon), APT Gallery, London, UK
- 2015 The Open West, The Wilson Contemporary, Cheltenham, UK
- 2014 [In]visible, Shape Gallery, London, UK
- 2014 Wells Contemporary (by Richard Wentworth) Wells Museum, UK
- 2014 Verve Sculpture Prize, Loud and Western, London, UK

- 2014 Showcase, Nesta Headquarters, London, UK
- 2013 Je Crise, Tu Crise, Nous Luttons; Jarnis Médiathèque, Moselle, FR
- 2013 Aesthetica Art Prize, York St. Mary's, York, UK
- 2013 Borders, Iranian Festival, The Art's Complex Gallery, Edinburgh, UK
- 2012 Hybrid Identities, Gallery Scoletta di San Giovanni Battista, Venice
- 2012 Global Village, Bronden Strand Centrum, Copenhagen, DK
- 2012 Backlash, Soho20 Gallery, New York, US
- 2012 Hidden cities, Hotel Ripa, Rome, IT
- 2012 Kodina, Arbeit Gallery, London, UK
- 2012 Global Village, Château de Sully, Borgogne, FR
- 2012 Global Village, Projekt 72, Alkmaar, NL
- 2012 Cultural Identity, Palazzo Albrizzi Gallery, Venice, IT

Prizes and Distinctions

- 2022 Tango & Scan, lauréat avec Blackleaf - FR
- 2021 25. Karlsruher Kunstlermesse 2021, finalist GER
- 2020 Aide individuelle a la création), Grand Est region - FR
- 2018 Bastion XIV, attribution d'atelier, Ville de Strasbourg - FR
- 2018 Individual artistic creation (aide individuelle a la création), Grand Est
- 2017 La Dinée, Accélérateur de Particules, Strasbourg, lauréat - FR
- 2016 Arte Laguna, Venice, installation and sculpture, finalist - IT
- 2015 Bloom Award, Cologne, finalist GER
- 2015 Xerxes Sculpture Prize, Serpentine Gallery, London, finalist UK
- 2014 Shape Open, London, finaliste (selectioné par Yinka Shonibare) UK
- 2014 WAC, Somerset, finaliste UK
- 2014 Verve Sculpture Prize, London, finalist - UK
- 2013 Aesthetica Magazine Art Prize, finalist UK
- 2012 Aesthetica Creative Works Competition, finalist UK
- 2012 Young Artists' Prize, Galerie Quédar, lauréat, Strasbourg, FR

Performances

- 2023 What's the matter with digital? University of Oslo - NW
- 2023 SOS Avenue du Rhin, w. Re-inventing the Avenue du Rhin, Strasbourg - FR
- 2022 What's the matter with catastrophes? Univ. of Derby - UK
- 2022 What's the matter with science? Warwick Arts Centre - UK
- 2021 Populism and Polarisation, HEPP conference, Univ. of Helsinki - FL
- 2021 Democracy and Populism, CAPPE, Univ. of Brighton - UK
- 2020 Culturgest, Anthropocene Lisboa: Parallax (CIUHCT/ HKW Berlin)
- 2019 Politicisation of Europe, Euroacademia (8th ed.), Ghent, Belgium

Publications

- 2023 Environmental Injustices and Catastrophes, De Gruyter Press
- 2023 Politics and Art Exploring, Polish Journal of Aesthetics - Volume 67
- 2022 In Other Times (In anderen Zeiten), Frank & Timme
- 2012 Islamic Veiling in Legal Discourse, Routledge



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