

N O M E

NAVINE G. DOSSOS

b. 1982

Lives and works in Athens, Greece

Navine G. Dossos is a visual artist based between London and Athens. Her interests include Orientalism in the digital realm, geometry as information and decoration, image calibration, and aniconism (the absence of figurative representations of sacred or living beings). Drawing on the traditional techniques of Islamic art, classical painterly training, and the aesthetics of the digital age, her paintings emerge from a philosophy of the image that extends beyond the iconic and the decorative, into the political stakes of contemporary life. This is not the formal abstraction of western art history, but the development of a new informational language, which translates the patterns and relations of our interconnected world.

Duration, interaction, and communication form key contours of Dossos's work, whether painting in public and in dialogue with audiences over many weeks (*My TV Ain't HD, That's Too Real*, Witte de With, 2015), or producing extensive series of paintings influenced by the unfolding of mediatized events (*Converts*, Van Eyck Academie, 2015; *No Such Organisation*, 2020). Her work often responds to a political sense of place, taking the form of murals and site-specific installations. *There Is No Alternative* (2019) at The Showroom, London became a site for a series of overlapping murals as well as for an archive and discussion about the UK Government's anti-terrorism strategy. In Athens, a room-size painted installation at the Benaki Museum of Islamic Art animated the city's complex identity between East and West (*Imagine a Palm Tree*, 2016). The vast outdoor mural *Echo Chamber* at the Van Abbemuseum (Eindhoven, The Netherlands, 2016) reflected on the depiction of European converts to radical Islam.

She has exhibited and worked with various institutions, including The 4th Istanbul Design Biennial; SALT, Istanbul; The Delfina Foundation, London; The Museum of Islamic Art, Doha; Z33, Hasselt; Leighton House Museum, London; and the A.M. Qattan Foundation, Ramallah. She is currently a member of the Substantial Motion Research Network.

www.khandossos.com

N O M E G A L L E R Y . C O M
Potsdamer Str 72 - 10785 - Berlin

N O M E

SELECTED SOLO SHOWS

2023

McLean, Institute of Contemporary Art, Richmond - VA

2022

Kind Words Can Never Die, Irish Museum of Modern Art, Dublin - IE

2021

Codename: Fleming, Kunsthalle, London - UK

2020

Positions #6 (No Such Organisation), The Van Abbemuseum, Eindhoven

No Such Organisation, NOME, Berlin

2019

There Is No Alternative, The Showroom, London

Shoot The Women First / Dissidence, Z33 Hasselt

2018

Pool Paintings Part I, Swimming Pool, Sofia

Shoot The Women First, The Breeder Gallery, Athens

2017

A Year Without Movement, House of Saint Barnabas, London

Echo Chamber, Van Abbemuseum, Eindhoven

Infoesque, Fridman Gallery, New York

2016

Command: Print, Nome, Berlin

Imagine A Palm Tree, Benaki Museum Islamic Art Collection, Athens

The Black Standard, Galerie Roger Katwijk, Amsterdam

2015

ψ, Fokidos Project Space, Athens

Komt Hier Aan Deze Gele Vlakttes, Probe Projects, Arnhem

2014

N O M E G A L L E R Y . C O M

Potsdamer Str 72 - 10785 - Berlin

NOME

Pre-Image, Peninsula Art Space, Red Hook, New York
Sucker Scar Script, Crowell Fine Art, New Bedford MA

2012

Where Are You Know?, Project D / Capital D Studios, Dubai

2011

Economies of Language, Hardy Tree Gallery, London

2009 Torero/Torera, Viktor Wynd Fine Art, London

2008 Pale The Wall, Leighton House Museum, London

SELECTED EXHIBITIONS

2024

McLean, Institute of Contemporary Art, Richmond - VA

2023

So It Appears, Institute for Contemporary Art, Virginia Commonwealth University – VA, US

8th Thessaloniki Biennale of Contemporary Art, Thessaloniki – GR

McLean, Institute of Contemporary Art, Richmond - VA

IVA International, Irish Biennale, Limerick - IE

2021

12th Taipei Biennial, You and I Don't Live on the Same Planet, Taipei Fine Arts Museum – TW

Winter Light, The Southbank Centre, London – UK

2020

Lines of Investigation. Waclaw Szpakowski In Dialogue, Muzeum Sztuki, Łódź

Riga Notebook: Following the Lines of Waclaw Szpakowski, Latvian Centre for Contemporary Art, Riga – LV

2019

The Same River Twice, Deste Foundation & New Museum, Athens

At The Gates, La Criée, centre d'art contemporain, Rennes

A School of Schools, LUMA, Arles

2018

N O M E G A L L E R Y . C O M

Potsdamer Str 72 - 10785 - Berlin

NOME

Agency, NOME, Berlin

At The Gates, The Talbot Rice Gallery, Edinburgh

The Universe Flickers, SALT Beyoglu, Istanbul

A School of Schools, 4th Istanbul Design Biennial

Walk and Talk Festival, San Miguel, Azores

2017

And its Periphery Athens in Regards to Contemporary Painting, The Breeder Gallery, Athens

An Incantation Fixed At Its Culminating Point, Galeria Boavista, Lisbon

Haunted Machines and Wicked Problems, Impakt Festival, Utrecht

This is The Sea, Port Hercule, Artmonte-carlo 2017

Future Climates, State of Concept, Athens

Evidentiary Realism, Fridman Gallery, New York

2016

Yes Screaming No, The One Minutes, Amsterdam

2015

Art In The Age Of Asymmetric Warfare, Witte de With, Rotterdam

Si Siht Eht Evol? Delfina Foundation, London

Art In The Age Of Planetary Computation, Witte de With, Rotterdam

The Girl With The Sun In Her Head, Van Eyck Academie, Maastricht

2014

Abstract Geometry, Rook & Raven, London

Salon, Marcelle Joseph Projects, London

2013

Watching You, 10011, New York

Surface, Chelsea Future Space, London

Take Me Out, Limoncello Gallery at London Art Fair

2012

Shem, Galerie Arnaud Lefebvre, Paris, France

Modes ottomanes: la gravure de l'Orient au Siècle des Lumières, Bibliothèque d'Amiens, France

2011

Call Me Ishmael, Parfitt Gallery, London, UK

NOME GALLERY . COM

Potsdamer Str 72 - 10785 - Berlin

NOME

2010

A Journey into the World of the Ottomans, Museum of Islamic Art, Doha, Qatar

CURATION

2019

Il Paese Della Cuccagna, I-DEA, Matera

PostCentral, NOME, Berlin

AWARDS, COMMISSIONS, AND RESIDENCIES

2018 Communal Knowledge & Imperial Health Charity, The Showroom, London

2017 Ideas City Arles, New Museum & Luma Foundation

2016 Serpentine Gallery Miracle Marathon, commission for annual stage design

2016 Ibraaz Projects: Expanding & Remaining

2015 The Politics of Food II, Delfina Foundation, London

2014 Van Eyck Academie, Maastricht

2011 Random Acts, five short films for Channel Four

2008 Artist in Residence, Leighton House Museum, London

2007 Artist in Residence, A.M. Qattan Foundation, Ramallah

SELECTED PRESS

(S)extremism: Imagining violent women in the twenty-first century with Navine G. Khan-Dossos and Julia Kirsteva by Prof. Lisa Downing

Edinburgh University Press Journal, Volume 43, Issue 2, July 2020

Patterns of Patriarchy by Nadine Botha Damn Magazine Issue 71, Feb 2019

The Universe Flickers by Stephanie Bailey Art Papers Fall 2018/19

Art Review: Future Greats 2019, picked by Ben Eastham, Art Review, January/February 2019

The Picture of Terror: Contemporary Art and the Islamic State, by Owen Duffy - Momas Art Criticism

Shoot The Women First! Under the Pink of Navine G. Khan-Dossos's Targets, by Jasmina Tumbas, ASAP Journal, July 2018

Pool Paintings Part I: an interview with N.J. Stallard - Tank Magazine, July 2018

NOME GALLERY . COM

Potsdamer Str 72 - 10785 - Berlin

N O M E

Targeting, Denial and Surprise, by Nadja Argyropoulou, Athens Voice, March 2018, (in Greek)
Navine G. Khan-Dossos: Echo Chamber, review by Izabella Scott, The White Review, November 2017
Painting On and Painting Off ISIS Propaganda by Régine Debatty, WeMakeMoneyNotArt.com, 2017
An Unfolding Interface by Natasha Hoare, Commissioned for Evidentiary Realism, curated by Paolo Cirio, Fridman Gallery NYC, 2017
Review of Command: Print by Adam Kleinman, Artforum, March 2017 pg. 279-280, 2017
Interview: Navine G. Khan-Dossos in conversation with Aude Launay, Zerodeux.org, 2017
Painting The Islamic State, by Helen Longstreth, PostMatter.com, 2017

SELECTED PROJECTS/PUBLICATIONS/ESSAYS

[Information Acts, interview with Stephanie Bailey and online PDF artwork](#)

Part of Platform 010 *Where To Now?*, a yearlong research study conducted by the online critical platform *Ibraaz. Publishing*. November 2016

Art In The Age Of... Witte de With Publications, 2015
http://www.wdw.nl/wdw_publications/art-in-the-age-of/

The Happy Hypocrite Issue 8: Fresh Hell, 2015
Edited by Sophia Al-Maria
<https://www.bookworks.org.uk/node/1864>

For The Motherboard, The White Review, 2014
<http://www.thewhitereview.org/art/for-the-motherboard/>

Techno-Primitivism, The White Review, 2013
<http://www.thewhitereview.org/art/techno-primitivism/>

Fucked Up Re-Appropriation by Sophia Al-Maria, 2011
<http://sophiaalmaria.wordpress.com/2011/12/05/fcked-up-re-appropriation/>

NOME

ARTIST TALK ONLINE

[Post-Truth and Soft Power, panel discussion as part of Impakt Festival, Utrecht, 2017](#)

[Interview with Annie Fletcher for The Van Abbemuseum, May 2017](#)

[Artist Conversation at Witte de With Rotterdam, 2015](#)

NOMEGALLERY.COM
Potsdamer Str 72 - 10785 - Berlin