

NOME

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

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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

, Fokidos Project Space, Athens
Komt Hier Aan Deze Gele Vlaktes, Probe Projects, Arnhem

2014

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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. Wacław Szpakowski In Dialogue, Muzeum Sztuki, Łódź

Riga Notebook: Following the Lines of Wacław 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

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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

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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 BothaDamn Magazine Issue 71, Feb 2019

The Universe Flickers by Stephanie BaileyArt 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

[Targeting, Denial and Surprise, by Nadja Argyropoulou](#), Athens Voice, March 2018, (in Greek)

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[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://sophiamaria.wordpress.com/2011/12/05/fcked-up-re-appropriation/>

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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](#)

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