**Rosalind Nashashibi**

Born in 1973 in Croydon, Rosalind Nashashibi lives and works in London. She makes films, paintings and prints. For Turner Prize 2017, she presents two films: *Electrical Gaza*, 2015, and *Vivian’s Garden*, 2017. Her films use a wide range of techniques that merge documentary with scenes that are scripted and staged. She focuses on the tactile lived experiences of relationships through incidental details to draw attention to the overlooked elements of everyday life.

Shot on analogue 16mm film and transferred digitally, Nashashibi’s films often portray isolated and closed communities, exploring how people negotiate their environment. Much of her work focuses on families, friendship groups and workplaces where characters are tightly bonded. This intimacy is often framed by themes of surveillance and the state, and through her work she questions the relationship between private self and public performance.

*Electrical Gaza,* 2015, commissioned by the Imperial War Museum, was filmed in the Gaza Strip in June 2014. It explores political realities in one of the most densely populated territories on earth, a place under severe economic sanctions, where its citizens are denied the right to move freely and where it is almost impossible for non-citizens to enter. The isolation of Gaza, due mainly to Israel and Egypt’s closure of its borders, led Nashashibi to conceive of the territory as a kind of enchanted prison island, where, as in magical stories, it is impossible to know if and how one can enter or leave, and any control of its citizens’ future lies in obscure and unfriendly hands. Due to Israeli bombardment as part of the military campaign Operation Protective Edge, Nashashibi could not return to Gaza to complete her film so she decided to add several short animated sequences to convey that atmosphere of dangerous enchantment. These scenes may seem fictional yet are often revealed in the following shot to be factual, giving an unstable and heightened sense of reality. Throughout the film, Nashashibi captures the contradictions of Gazan life she encountered on her visit.

*Vivian’s Garden,* 2017, depicts the relationship between two artists who are mother and daughter – Elisabeth Wild and Vivian Suter – in the connected houses they share in a jungle garden in Panajachel, Guatemala. The film explores the different forms of care between mother and daughter and humans and their pets, as well as the maintenance of their home and garden. The work shifts between moments of intimacy and colonialist dynamics between the artists and their paid helpers. Like many of Nashashibi’s films, the roving camera captures incidental details to form an emotive portrayal of a particular time and place.

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