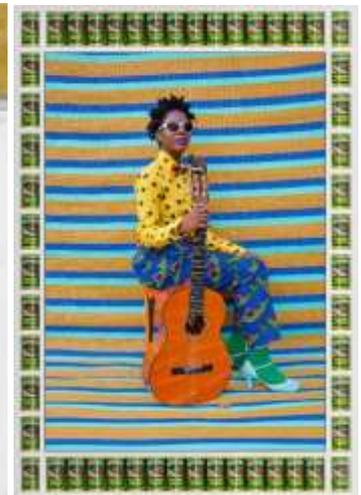


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ARNOLFINI PRESENTS CHANTAL JOFFE AND HASSAN HAJJAJ'S *THE PATH*



Poppy, Esme, Oleanna, Gracie and Kate, Chantal Joffe, 2014
oil on canvas © Chantal Joffe courtesy the artist and Victoria Miro.



My Rockstars series: Bumi Sittin' 2013
by Hassan Hajjaj

Arnolfini are delighted to announce plans for their major exhibitions post lockdown, sharing the common, pertinent theme of portraiture, family and friends, with **Chantal Joffe** and in **Hassan Hajjaj's *The Path***.

Known for her intimate portrayal of women, captured within rich layers of paint, **Chantal Joffe's** work feels ever more timely and poignant in its ability to portray the 'fragility of life'.

Recognised as one of Britain's foremost painters, Joffe explores the intimate act of painting and portraiture, bringing back to life Arnolfini's rich history of exhibiting pioneering painters.

Spanning new and existing works, highlights include a recent series of startlingly honest self-portraits. Produced one a day over the course of a year they capture both the artist and her environment – from London's cool winter light to the haze of a summer in the stifling New York heat – shown alongside new, large-scale works in both pastel and oil.

These explorations of Joffe's own 'self' (which at times can appear both uncomfortably close and hauntingly detached) are situated amongst the familiarity of family and friends (including writers and artists drawn from history), watched and witnessed across the years. Even amidst this myriad of characters that populate the artist's world, Joffe's presence is felt unflinchingly throughout, slipping and sliding between the role of artist and subject.

Paintings old and new also capture the artist's mother and daughter, alongside dear friends (such as fellow artist Ishbel Myerscough). Portrayed both alone, in groups or alongside the artist, the differences between solitude and company feel particularly resonant – to paraphrase Dorothy Price, art historian and long-time collaborator of Joffe, Joffe's work 'traces a finger of time through the very act of being alive.'

With his exuberant melee of colours, patterns, appropriated brand logos and found objects, acclaimed Moroccan-British photographer **Hassan Hajjaj** invites you on an exploration of global culture across continents in his series *The Path*.

Assembled by renowned curator, writer and broadcaster Ekow Eshun the exhibition draws inspiration from the album *The Path* by the jazz-fusion musician Ralph MacDonald, which pays artistic testament to the diasporic scattering of peoples of African descent around the globe, a common theme in Hajjaj's practice.

Hajjaj moved to London in the 1970's and has since lived and worked between Morocco and the UK. Heavily influenced by the club, hip-hop, and reggae scenes of London as well as by his North African heritage, his artistic practice reveals his capacity to bridge both cultures, as well as the interweaving worlds of art, music and fashion. Showing for the first time in Bristol, the city's rich musical heritage and complex social and cultural history provides an additional layer of context to Hajjaj's work, explored through the exhibition's three distinct bodies of work and associated programme.

The first series *Dakka Marrakchia*, sees women pose like fashion models on the streets and rooftops of Marrakech while dressed in camouflage pattern abayas and Louis Vuitton print face veils, the portraits offering a deliberate rebuff of stereotypes of Islamic women as subjugated and disempowered.

In *My Rockstars* Hajjaj turns his focus to British personalities, concentrating primarily on figures such as jazz musician Kamaal Williams. As always, his subjects hail from a range of racial and ethnic backgrounds creating, in composite, a portrait of Britain at its most dynamically diverse.

Between presents a selection of Hajjaj's photography that focuses on landscape, place and sensibility, rather than portraiture. Reflecting the artist's travels in Africa and the Middle East, the photographs reveal Hajjaj in a new light, as a photographer concerned with the intimacies of everyday life as well as the performed presentation of the self. Hajjaj shifts the focus away from a narrative that positions the ordinary people of the developing world as extras in the drama of globalisation – as refugees, migrants and dollar-a-day strugglers. In Hajjaj's portraits they are not figures on the margins. They are no less than rock stars in the waiting.

Explored within the context of Arnolfini's dual local and international outlook, Hajjaj's focus encourages conversations both across city and continents, where cultural identity is seen as fluid and multiple – welcome to Hassan's world!

Commenting on the forthcoming exhibitions, Gary Topp, Arnolfini's Executive Director said "Chantal and Hassan's shows are a wonderful way to look forward to re-opening Arnolfini's galleries; accessible, challenging and vibrant work from two artists at the forefront of contemporary practice. We look forward to welcoming everyone safely back into Bristol's Centre for International Contemporary Arts."

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Additional [images here](#) Twitter / Facebook / Instagram / www.arnolfini.org.uk

NOTES TO EDITORS

About Chantal Joffe

Chantal Joffe is represented by Victoria Miro, who have supported the exhibition's development alongside the work of Professor Dorothy Price, University of Bristol, who has collaborated with Joffe for a number of years, including co-curating *Personal Feeling is the Main Thing* at The Lowry in 2018.

Born in 1969, Chantal Joffe lives and works in London. She holds an MA from the Royal College of Art and was awarded the Royal Academy Wollaston Prize in 2006. Her recent solo exhibition titled *Personal Feeling is the Main Thing* at The Lowry, Salford (2018) presented works from across Joffe's career addressing themes of portraiture, motherhood, passing time and art's relationship to history. Joffe has recently created a major new public work for the Elizabeth line station at Whitechapel. Titled *A Sunday Afternoon in Whitechapel*, the work will be on view when the Crossrail station opens in 2021.

Joffe has exhibited nationally and internationally with venues including IMMA Collection: Freud Project, Dublin, Ireland (2020); The Foundling Museum, London, UK (2020); Scottish National Gallery of Modern Art, Edinburgh, Scotland (2019); Whitechapel Gallery, London (2018); Royal Academy of Arts, London [2018, 2017]; National Museum of Iceland, Reykjavík (2016); National Portrait Gallery, London (2015); Jewish Museum, New York (2015); Jerwood Gallery, Hastings (2015); Collezione Maramotti, Reggio Emilia, Italy (2014 – 2015); Saatchi Gallery, London (2013 – 2014); MODEM, Hungary (2012); Mackintosh Museum, Glasgow (2012); Turner Contemporary, Margate (2011); Neuberger Museum of Art, Purchase, New York (2009); University of the Arts, London (2007); MIMA Middlesbrough Institute of Modern Art (2007); Galleri KB, Oslo (2005) and Bloomberg Space, London (2004).

Joffe is represented by Victoria Miro, a full artist CV can be accessed via the gallery website at www.victoria-miro.com/usr/library/documents/main/artists/19/cv-joffe.pdf

Publication

The exhibition will be accompanied by a publication, including newly commissioned texts by art historian, writer and curator Dorothy Price, and writer Charlie Porter, a Turner Prize judge and contributor to *The Financial Times* and *The Guardian*. The publication will be available for purchase via [Arnolfini Bookshop](#), and for review via [Arnolfini marketing](#).

About Hassan Hajjaj

Hassan Hajjaj (Moroccan, b.1961) was born in Larache, Morocco, and immigrated to London at an early age. Heavily influenced by the club, hip-hop, and reggae scenes of the city, as well as by his North African heritage, Hajjaj is a self-taught, versatile artist whose work includes portraiture, installation, performance, fashion, and interior design, including furniture made from recycled objects, such as Coca-Cola crates and aluminium cans. In the late 1980s, Hajjaj began experimenting with photography, taking studio portraits of friends, musicians, and artists, as well as people on the streets of Marrakech.

In 2009, Hajjaj was shortlisted for the Victoria & Albert Museum's Jameel Prize for Islamic Art. His solo exhibitions have been held at The Third Line, Dubai; Rose Issa Projects, London; Freies Museum, Berlin; as well as group exhibitions at The Marrakesh Art Biennale; Edge of Arabia, London; Photoqua, Paris; and Re-orientations at Rose Issa Projects; among others. His work is in the collections of the Los Angeles Museum of Contemporary Art, Los Angeles; the Victoria & Albert Museum, London; the Farjam Collection, Dubai; Institut des Cultures d'Islam, Paris; Kamel Lazaar Foundation, Tunisia; Virginia Museum of Fine Art, Richmond, VA; and more. The artist lives and works in London and Marrakech.

Hassan Hajjaj: *The Path* is a project strand of NAE's three year programme, Africa/UK – Transforming Art Ecologies, which has been supported by Arts Council, England's, Ambitions for Excellence funds.



About Ekow Eshun

Ekow Eshun is a writer, curator and broadcaster. He is Chairman of the Fourth Plinth Commissioning Group, and Creative Director of Calvert 22 Foundation. He was the Director of the ICA, London, from 2005-10.

About New Art Exchange

New Art Exchange (NAE) is a contemporary arts space in Nottingham that celebrates the region's cultural richness and diversity. It is the largest gallery in the UK dedicated to culturally diverse contemporary visual arts and their programme of activity, comprising exhibitions, tours, public engagement, learning, talent development and international projects, are dedicated to stimulating new perspectives on the value of diversity within art and society. NAE's distinct agenda is shaped by the organisation's neighbourhood setting and NAE draws inspiration from the experiences, histories, perspectives and needs of their local BAME communities. As such, NAE endeavours to create accessible programmes that are meaningful locally, yet nationally relevant, through the work of both emerging and world renowned British and international artists. To date, amongst others, these have included Hurvin Anderson, Zarina Bhimji, Nikhil Chopra, Hetain Patel, Larissa Sansour, Sonia Boyce, Rashid Rana, Zineb Sedira, Zanele Muholi, Mahtab Hussain, Doug Fishbone, Akram Zaatari and John Akomfrah.

www.nae.org.uk / [@newartexchange](https://twitter.com/newartexchange) / [@new_art_exchange](https://twitter.com/new_art_exchange)

About Arnolfini

Woven into the fabric of Bristol since 1961, Arnolfini is a pioneer of interdisciplinary contemporary arts, presenting an ambitious programme of visual art, performance, dance, film and music.

Housed in a Grade II listed, accessible building at the heart of the harbourside, Arnolfini is an inspiring public space for contemporary arts and learning, welcoming over half a million visitors each year and offering an innovative, inclusive and engaging experience for all.

An internationally-renowned institution, Arnolfini supports and develops work by living artists, investigating their influences and aspirations, and celebrates the heritage and wide-reaching impact of the organisation by sharing a 60 year archive of exhibition slides, publications and artist book collection with the public and artists, inspiring new commissions.

Arnolfini is an independent organisation and part of the University of the West of England, Bristol, supported by Arts Council England and the Ashley Clinton Barker-Mills Trust.

About UWE Bristol

The University of the West of England (UWE Bristol) has a global and inclusive outlook, with approximately 30,000 students and strong industry networks and connections with over 1,000 employers. Research at UWE Bristol focuses on real world problems and the University plays a pivotal role in the regional economy. With over £300 million invested in infrastructure, buildings and facilities across all Campuses, UWE Bristol is creating a place for learning that is innovative, ambitious, connected, enabling and inclusive. UWE Bristol is ranked 28th in the Guardian university league table, as well as 11th in the UK for student satisfaction, and has recently been awarded the highest possible rating in the Teaching Excellence and Student Outcomes Framework (TEF) 2018, achieving GOLD Standard.

About Arts Council England

Arts Council England is the national development agency for creativity and culture. By 2030 we want England to be a country in which the creativity of each of us is valued and given the chance to flourish and where everyone of us has access to a remarkable range of high quality cultural experiences. Between 2018 and 2022, we will invest £1.45 billion of public money from government and an estimated £860 million from the National Lottery to help deliver this vision. www.artscouncil.org.uk

About Ashley Clinton Barker-Mills Trust

Arnolfini Gallery is supported by a linked charity, the Ashley Clinton Barker Mills Trust (ACBMT). Arnolfini founders Jeremy and Annabel Rees were first introduced to the artists and benefactors Peter and Caroline Barker-Mill in 1963, by the London gallerist Lesley Waddington. It was a fortuitous meeting that was the catalyst in allowing Arnolfini to develop from a small volunteer-run private gallery into a major international arts centre. The Trust's principle object is to 'support' Arnolfini and it does this primarily by making annual grants from the income earned on its investments to make quarterly payments. It has also been able to make small fund one- off capital grants to help the Arnolfini transition to its current financial model.